

Exhibition 28 October 2015 – 14 March 2016

Sabatini Building, Floor 3

Ignasi Aballí

without beginning/ without end



Sign (image-text), 2014

Courtesy Gallery Estrany de la Mota



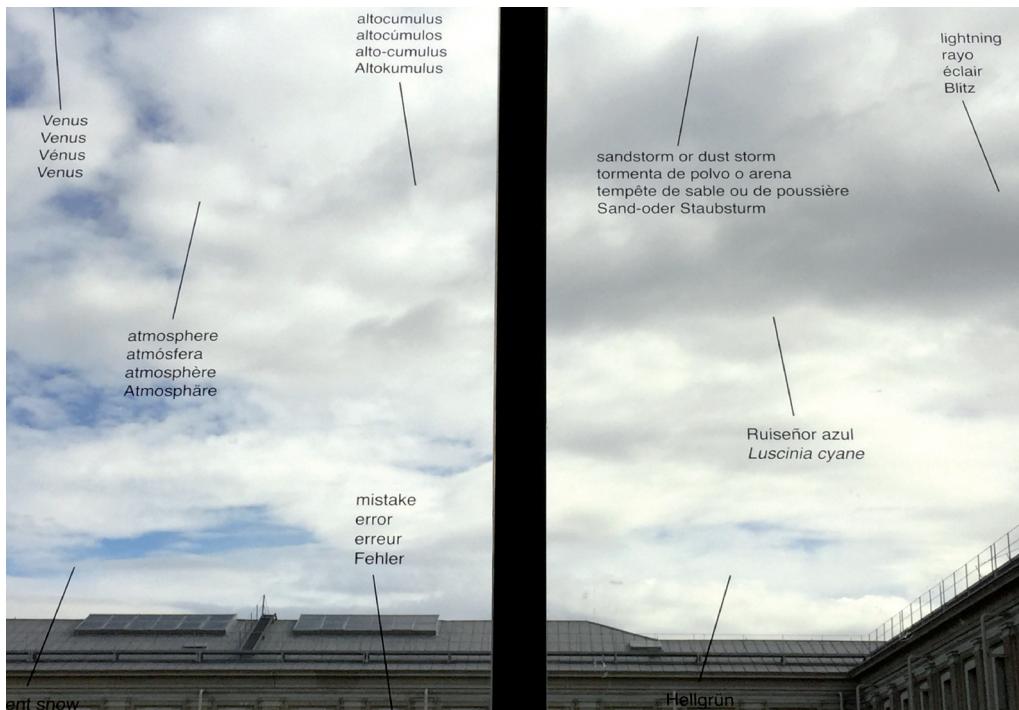
The work of Ignasi Aballí (Barcelona, 1958) constantly challenges the attention and perception of the viewer. Using strategies of conceptual art such as text, found images, the archive, and the document, his projects blur the distinctions between painting, literature, photography, installation, film, video and other media. Aballí questions the work of art, highlighting differences and similarities while revealing contradictions between appearance, reality, simulation, and value. He examines the conventions of art as well as those relating to its cultural and economic values, so as to call into question the oppositions between the transient and the permanent, the visible and the invisible, the perceptible and the knowable. Although he sometimes turns to unusual processes and materials, their origins can often be traced to his immediate everyday life: dust, for example, or newspaper clippings, shredded banknotes, and typewriter correction fluid Tipp-Ex.

without beginning / without end is a retrospective specifically conceived for the spaces of the Museo Reina Sofía. It principally presents works produced over the past ten years, but also includes a series of new works exhibited here for the first time. Aballí opens up his archives of images and words to begin a subtle questioning of the museum which includes references to libraries, picture galleries, newspaper and journal libraries, and film archives as cases of deflagration of the conflict between seeing and knowing. In his work, single words, entire texts, and pages torn from their volumes exemplify the expanded notion of the book as a universe suggested by Stéphane Mallarmé's maxim: "a book neither begins nor ends: at most, it pretends to".

Meanwhile, time turns out to be an agent that constructs the materiality of the artistic discourse: some of Aballí's works are shaped by processes in which time leaves its mark, whether through the effects of the sun or the ongoing intervention of the artist or of visitors to his exhibitions. It is this time without beginning and without end that visitors encounter as they wonder through the exhibition rooms.

Aballí's lists of words cut out of newspapers and arranged according to morphological and semantic categories, the sets of images also found in newspapers, and the projection of slides of masterpieces from art history that have gradually faded in the sun, literally and allegorically cross time with history.

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A Possible Landscape, 2015

Painting is another recurring issue presented in various ways in the show: invading the walls of the museum, objectualised in the form of paintings, through works presented as display cabinets or windows in the exhibition space, and even as singular echoes resonating with the colour theory that pervades Aballí's entire oeuvre. Painting appears in Aballí's work in elements that we do not usually see, as in the case of certain walls painted in different shades of white for a work specially created for this exhibition, and of the photographs of hanging systems for paintings previously exhibited in the museum.

without beginning / without end is a further example of the oeuvre of an artist who, like

Georges Perec (one of his literary influences), endlessly combines thought and classification by bringing together information, colours, and forms. In it, the rules of the museum institution are subverted in a series of data and interdictions established by the artist as a means of parodic simulation of the conventional relationships that form between an institution and its audiences. The exhibition reveals itself as a meta-exhibition, an over-exhibition, occurring at different levels, offering those who visit the exhibition a perceptual experience of the works they encounter, all the while continually challenging viewers to reflect critically on the conventions that define the circumstances of their visit.

Museo Nacional Centro de Arte Reina Sofía

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www.museoreinasofia.es

Opening hours

Monday to Saturday
and public holidays
from 10:00 a.m. to 9:00 p.m.

Sundays

from 10:00 a.m. to 2:15 p.m.
opens the whole Museum,
from 2:15 p.m. to 7:00 p.m.
visit to Collection 1
and one temporary exhibition
(check Website)

Closed on Tuesdays

Exhibition rooms in all venues
will be cleared 15 minutes before
closing time

Related activities

Encontro: Ignasi Aballí in
conversation with João Fernandes
October 28, 2015

7.00 p.m.
Sabatini Building, Auditorium

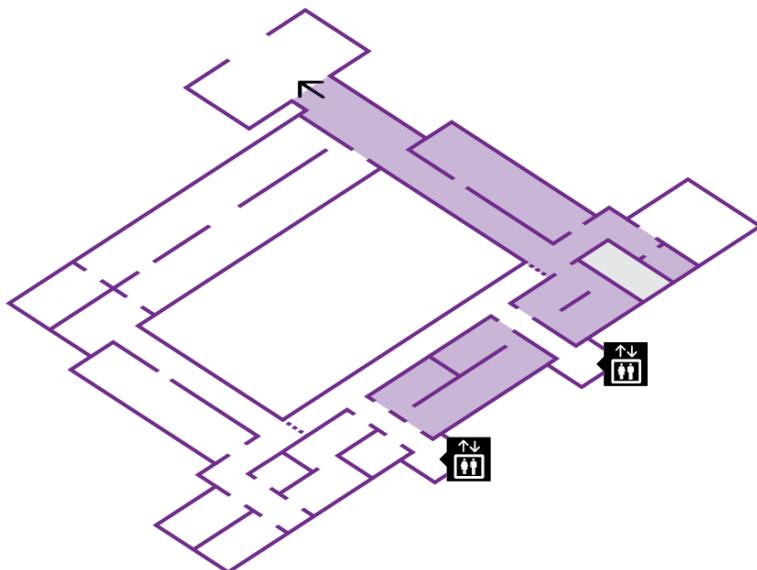
A propósito de...

*Ignasi Aballí. without beginning /
without end*

Guided visit led by the

Mediation team

Saturdays at 12.30 p.m.



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