

English

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Galeria Estrany-de la Mota

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Ignasi Aballí. Clasificar

Opening: Friday, January 25th 2008, 19.00 p.m.

Exhibition: 25.01.2008 – 29.03.2008. Tuesday to Saturdays from 10.30 a.m. to 1.30 p.m. and 4.30 p.m. to 8.30 p.m.

Ignasi Aballí (Barcelona 1958) lives and works in Barcelona. This past year has taken part in the official selection for the *52nd Venice Biennale*. This is the first individual exhibition with which it inaugurates the year.

His is a decoding consciousness that reflects on the everyday life, as a dynamic state of matter organized—with a surprising ataraxia; and, understanding it as such he takes it apart and re-composes it in various taxonomies, often focused on what is apparently entropic, from which he arranges and coordinates his body of work. In this case, a deployment in space with a certainly pronounced autobiographical tone. An open statement towards this methodology in which he comfortably installs himself and dialogs with.

Pintures de paret [wall paintings] runs through spaces by contextualizing them by the containing wall. Extracted, reappropriated, and reformulated; these paintings having already served as coating, start again a cycle as self-referring pigments. He alternates an exhibition space with one of work, as a rhythmic pattern, using the contexts already mentioned. It is in *Llibretes negres* (1988–2008) [black notebooks] where we can see the start of this classification fixation. After the collection of silent spines hides, wrapped under (false) black leather, twenty years of work shredded in hundreds of ideas that take shape on paper. The simplicity of the summary of an entire work trajectory established so far.

Continuing the series of works on colour, where various associations and branches of colour, included language, both in theory and social use, have been presented. In *Classificats* [Classified] describes, by a background of standard tone (which refers to this idea that colour is used as a reference), all meanings of it which, together, end up moving away from it; offering diction variants accompanying more refined descriptions of the world, although framed in colour as repeated reference. They are transformed into the complete semiotic representation of the same colour and the presentation counterpart in the form of experience.

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