

INFINITE SEQUENCE

01.07 – 02.10.2016

Ignasi Aballí

Press Kit

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Introduction

***Infinite Sequence.* Ignasi Aballí**

1 July – 2 October 2016

Exhibition organised by Fundació Joan Miró and Obra Social "la Caixa"

Curated by Martina Millà

The Fundació Joan Miró and Obra Social "la Caixa" present *Infinite Sequence*, an exhibition by Ignasi Aballí.

Curated by Martina Millà, head of Programme and Projects at Fundació Joan Miró, in close collaboration with the artist, the approach of the exhibition points to the idea of infinite continuity and open repetition, as suggested by the title.

***Infinite Sequence*, which moves away from the retrospective format, features a selection of nearly 40 works whose succession in the museum spaces offers the opportunity to trace key aspects of Aballí's oeuvre, with the emphasis on his most recent projects.**

Analysis of the structure of cinema and audiovisual language, as well as the artist's growing interest in video technique, are some of the changes of direction to be observed in this project.

Of particular note among the fifteen new works are four video installations, the first of which opens the exhibition with seven simultaneous projections that address one of the artist's main areas of investigation: time.

The video documentation of an intervention in one of Miró's works, produced with the collaboration of Han Nefkens Foundation, serves as a vehicle for Aballí to elaborate on his ideas about painting and the visual arts.

The artist has also turned the process of refurbishing the new temporary rooms at the Foundation into a work in its own right; these rooms are opened for the first time with this exhibition, marking the completion of the project to reorganise the viewing space in honour of the 40th anniversary of the Foundation.

Ignasi Aballí was judged the winner of the 2015 Joan Miró Prize, an accolade awarded every two years by the Fundació Joan Miró and Obra Social "la Caixa". This prize, worth 70,000 euros, came with an invitation to exhibit his work in 2016.

Press release

***Infinite Sequence.* Ignasi Aballí**

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Curated by Martina Millà

Barcelona, 30 June 2016. *"My work is always constructed from the process of constantly rethinking what has come before, rather than from radical leaps, abrupt breaks or new beginnings. But I have a commitment to myself to put forward different ideas and perspectives upon each review."*

Ignasi Aballí (Barcelona, 1958) defines his artistic practice as a constant loop around his investigations which acquires new nuances and produces different interpretations in each iteration. This uninterrupted and persistent work over the course of thirty years has earned him the 2015 Joan Miró Prize, one of the most prestigious and generous contemporary art awards in the world. The prize is organised jointly by the Fundació Joan Miró and Obra Social "la Caixa".

Under the title of *Infinite Sequence*, the exhibition resulting from the award is a faithful reflection of this idea: a succession of resonant artistic proposals that establish a new thematic unit. Ignasi Aballí, the artist named winner of the fifth edition of the Joan Miró Prize; Elisa Duran, deputy director-general of "la Caixa" Foundation; Rosa Maria Malet, director of the Fundació Joan Miró; and Martina Millà, coordinator of the Programme and Projects Department at the Fundació Joan Miró, have taken part in a press conference to present the exhibition, which will be showing at the Foundation until 2 October 2016.

In close collaboration with the artist, Millà is the curator of this exhibition, which represents a change of direction with respect to previous interpretative approaches to the work of Ignasi Aballí, one of the leading exponents of conceptual art in Catalonia and the first Catalan artist to win the Joan Miró Prize. In the words of the curator, the exhibition presents the artist as "a decoder of the mechanisms in operation in the actions of observing, painting or representing and deciphering images, as well as in the action of creating visual illusions or emotions." An analytical observer of pictorial practice who, with this project, appears to have reached the conclusion that "the loop of vision and of creation is an enigma that reconstructs itself with each attempt at tautological neutralisation."

Infinite Sequence invites visitors to gradually discover some of the essential aspects of the work of Ignasi Aballí, with a selection of pieces from the 1990s to the present, spotlighting the new lines of his ambitious and, at the same time, discreet inquiry.

The presentation of the works avoids the retrospective format and is conceived as an exhibition narration with interrelated moments and spaces. A spatial composition which, according to Millà, "suggests the idea of infinite continuity and open repetition, a kind of looping self-reference, as announced by the title of the exhibition itself."

The exhibition contains nearly 35 pieces, of which thirty or so have been specially created for this project. They include paintings, drawings, photographs, objects, site-specific pieces, and a total of six video installations interspersed along the exhibition route which show Aballí's growing interest in cinema and audiovisual techniques. It is not for nothing that cinematographic terminology appears in the title of the exhibition. Besides this line of reflection on the structure of cinema and audiovisual language, other core themes in the sequence of the exhibition are, for example, the enigma of time, its measurement and representation, the mirages of colour, and the pictorial tension between appearance and disappearance, doubt and error, creation and annulment.

This show, the first to be hung in the newly renovated spaces for temporary exhibitions, marks the completion of a broader reorganization of the collection coinciding with the 40th anniversary of the Fundació Joan Miró. At the same time, the Joan Miró Prize Room has been reopened, an area devoted to exhibiting the works of artists awarded in previous editions, such as Pipilotti Rist, Mona Hatoum and Roni Horn. In this context, Ignasi Aballí has sought different ways in the museum overhaul exploring possible uses of the new areas, placing some of interventions outside the exhibition space proper, with pieces in the windows on the stairwell windows, in the library, even in the museum collection, and documenting the transformation of the spaces with a photographic series *Interval*.

Infinite Sequence begins in the octagonal room on the first floor with *Time as Inactivity*, a multi-screen video installation in which Aballí ponders on temporality, the representation of time and its paradoxes. This line of inquiry, central to Aballí's artistic career, is prominent throughout the exhibition, with pieces composed from dust – material symbolically linked with the passage of time – and works conceived in the form of a chronology.

Another new video piece, *Repainting Miró* –produced with the collaboration of Han Nefkens Foundation— is the first of a series of works focused on colour, with pieces that address, among other themes, colour in the prose of James Joyce, or its use in newspapers, works on theories of colour, as well as a group of three series that reflect on the nature of the colour black.

The next area looks at the relationship between text and image or, more broadly, the relationship between different languages. In *A Thousand Words*, for instance, the artist invited three different people to describe the same image using a thousand words, to explore the processes of description, equivalence and homonymy, and also the impossible fit and the fissures that appear in any transfer or contact between codes.

The sequence of the exhibition immediately moves on to a gallery devoted to invisibility, transparency and the representation of what we cannot see, another constant in the artist's oeuvre. Through new works, such as *Attempt at Reconstruction (Without Glasses)*, Aballí analyses the limits of vision and the filters that our gaze imposes on reality, an inquiry that culminates in a piece on the glass stairwell where Aballí displays a transparent indexical list of concepts addressed in the exhibition.

The route through the exhibition continues in a projection room in the style of a multiplex cinema, where four films evoke the impossibility of containing the semantic overflow of a given statement. Here, Aballí plays with the structure of cinema and the elements of cinematographic language, considering, for example, the relationship between image and subtitles in works such as *Available* and *Film of an Image*.

The publication that accompanies the exhibition includes an analysis by the art critic Guillaume Désanges, a conversation about language as display between European literature scholars Joana Masó and Arnau Pons, and the curatorial essay written by Martina Millà.

The Fundació Joan Miró has organised a programme of activities for visitors of all ages related with the exhibition *Infinite Sequence*. These include a workshop aimed at summer schools, guided tours and dialogue visits, a new participatory approach to visiting the exhibition.

Joan Miró Prize

Thanks to the prestige of the institution organising the award, the Fundació Joan Miró, and the financial support of Obra Social "la Caixa", which provides the prize money of 70,000 euros and covers the cost of producing the exhibitions, the Joan Miró Prize has reached its fifth edition and is now one of the most important awards in the world of contemporary art. Previous editions of the award have been won by the artists Olafur Eliasson, Pipilotti Rist, Mona Hatoum and Roni Horn. In addition to receiving the cash prize, the winner is invited to stage a large-scale monographic exhibition at the Fundació Joan Miró in Barcelona. The prize-winning artist is also presented with a titanium trophy designed by André Ricard.

The jury for the 2015 Joan Miró Prize was formed by Alfred Pacquement, former director of the Musée National d'Art Moderne, Centre Georges Pompidou (Paris); Vicent Todolí, artistic director of Hangar Bicocca (Milan); Poul Erik Tøjner, director of the Louisiana Museum of Modern Art (Humblebæk, Denmark); Rosa Maria Malet, director of the Fundació Joan Miró (Barcelona); and Nimfa Bisbe, director of "la Caixa" Foundation's Contemporary Art Collection. The members of the jury, all of whom are professionals of recognised prestige in the field of contemporary art, select the winner based on the criteria of affinities with the creative spirit of Joan Miró.

Jury Statement Joan Miró Prize 2015

"Following a friendly and enriching discussion, the jury for the Joan Miró Prize has unanimously chosen Catalan artist Ignasi Aballí (Barcelona, 1958) as the winner of the Prize in its fifth edition.

As on previous occasions, the recipient of the Joan Miró Prize should have developed an oeuvre that resonates with some of the basic tenets of Joan Miró's work and legacy. In the case of Ignasi Aballí, the jury highlighted his constant questioning of the boundaries of painting and representation and his careful attention to the major implications of the slightest shifts in resignification strategies, as well as his role as a mentor for younger artists. His oeuvre, developed over a thirty-year period in a variety of media, is known for its powerful understatements, its persistent seriality and its penchant for the retrieval and reactivation of the most invisible, most ignored aspects of our surroundings. As a result, Ignasi Aballí has won the respect and admiration of the art world, both locally and internationally, and the jury for the Joan Miró Prize feels he is entirely deserving of the award."

Fragment of Ignasi Aballí's speech on receiving the Joan Miró Prize



Joan Miró 2015 Prize announcement
Photo: David Campos © Obra Social "la Caixa"

«Miró's interest in extending the limits of art and painting is something that has stimulated my work over the course of many years. His involvement with other branches of knowledge too, not only those specific to art. [...]

I will always remember something Miró said in an interview with Georges Raillard in the late 1970s... how when he walked in the country, he

never looked at the horizon, but he would look at the ground, observing what he was treading on, the stones, the plants, the little elements of the landscape that were closest to him. I can also identify with looking at what is close to you. [...]

I would like to highlight my ties with the Fundació Joan Miró, an institution that opened its doors in 1975, when there was nothing related with contemporary art here, except for a few galleries. I began to study Fine Arts in 1977, so my career has run a little in parallel with the Foundation; over the course of these thirty years and a little more I have never lost my ties with this institution: as a user, in the early days, and finally as an artist, when in 2008 I was asked to create the Nadala, the installation exhibited by the Foundation at Christmas every year. [...]

Winning the Joan Miró Prize is an enormous stimulus, because it will help me embark on many projects that have been waiting for the opportunity to be developed for some time now."

Fundació Joan Miró, December 2014

The artist



Ignasi Aballí preparing the exhibition *Infinite Sequence* © Fundació Joan Miró, Barcelona
Photo: Pere Pratdesaba

Ignasi Aballí Sanmartí (Barcelona, 1958) trained as an artist in the Fine Arts Faculty at the University of Barcelona, but very quickly felt the need to go beyond his academic training. He began moving towards other artistic media such as installation, collage, photography and video that allowed him to channel his interests, which increasingly revolved around conceptualism. Ignasi Aballí went on to develop a long career within the framework of conceptual art, and is now recognised by major international art centres around the world. His work has been shown at Fundació Joan Miró and MACBA in Barcelona, Museo Nacional Centro de Arte Reina Sofía in Madrid, Serralves Museum in Porto, Ikon Gallery in Birmingham, the Drawing Center New York, ZKM in Karlsruhe, the 2007 Venice Biennale, and at galleries in Madrid, Barcelona, Mexico, Belgium, Brazil and China.

Aballí's reflections of the limits of the creative act, and of the role that the artist plays in it, have often led him to defend the illuminating potential of the tangential approach, of minor territories, of imperceptible realities, and even of absence. Disappearances that begin with the figure of the author himself. It is no accident that Aballí has extensively explored different ways of creating without intervening, without being there, with the passing of time or chance as his only allies. The artist has also investigated creative processes beyond subjectivity, through more aseptic processes related to science, classification or routine.

His routines, everyday life, and the spaces that usually surround his creative process are not just the subject matter of Ignasi Aballí's works, but also the materials with which he creates them: the light that enters through the windows of his studio, the dust that builds up on his work table, the Tipp-Ex he uses to fix mistakes, clippings from the newspaper that he reads every day. The relationship between text and image, or, more broadly speaking, between different types of languages, is another of the threads of his research.

Some of the most significant works of his artistic career are, for example, the series in which he uses classification as a strategy to address the complexity of reality. This is the case of works that originate from the routine of cutting out and ordering pieces from the newspaper on a daily basis over the course of fifteen years, as in *Colour in the Newspaper* (2016), a catalogue of the shades of colour in the press.

Also of note are the works whose starting point lies in the circumstances that surround their particular creative process, such as the light or the fine dust in his studio, as may be observed in works such as *Dust I, II, III, IV* (1996) and *Dust (6 pieces)* (1994), where he uses this insignificant substance as a creative material. He turns to another everyday material, Tipp-Ex, to explore the opposite of creation – the process of disappearance – in works such as *Wrong Idea* (2012).

In parallel with these lines of inquiry, Ignasi Aballí has also used video, a technique that features with increasing prominence in his work, in pieces such as *Reflection (Passion)* (2009). Reading between the lines, absence, the limits of perception and spaces of silence are also represented in more recent audiovisual offerings such as *This Is Not the End*, (2012), also included in *Infinite Sequence*.

Ignasi Aballí taught painting at the Escola Massana (1990-2007), an experience key to his artistic production. From 2005 to 2008, he was president of the Catalan Association of Visual Artists.

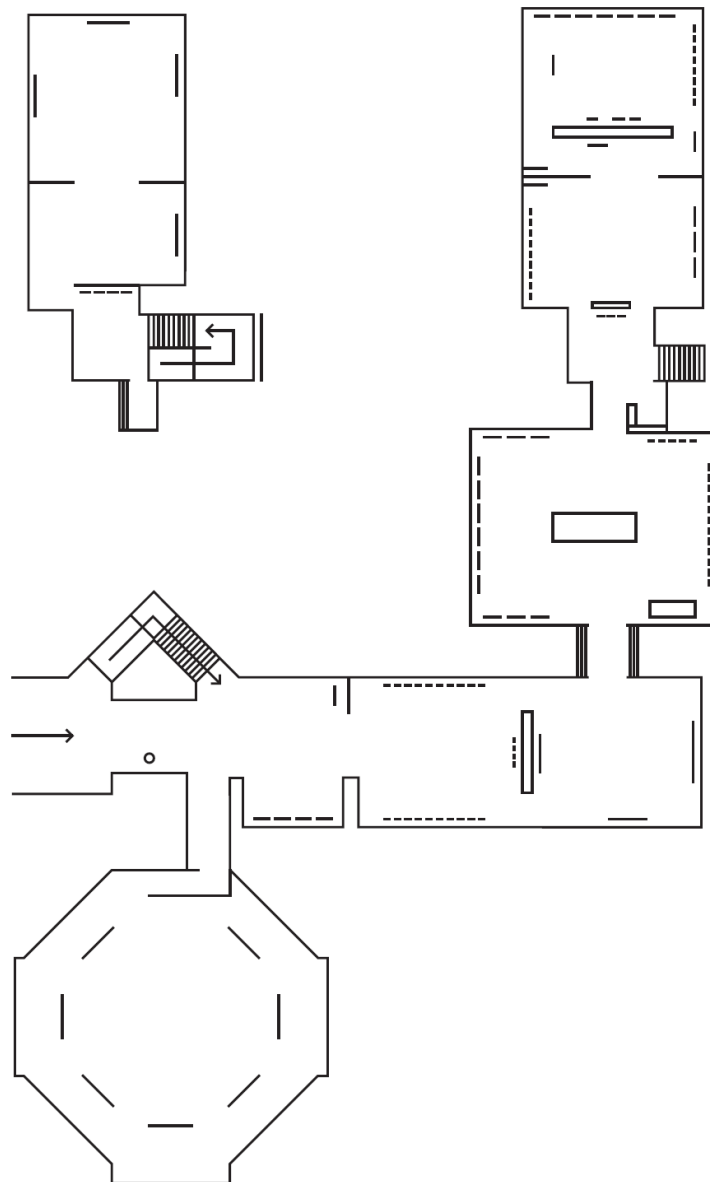
More information about Ignasi Aballí and his artistic career can be found at: www.ignasiaballi.net.

"This deportment of humility in action, this unreconciled, but always curious relationship towards his object creates Ignasi Aballí's special energy, which electrifies subtle forms."

Guillaume Désanges

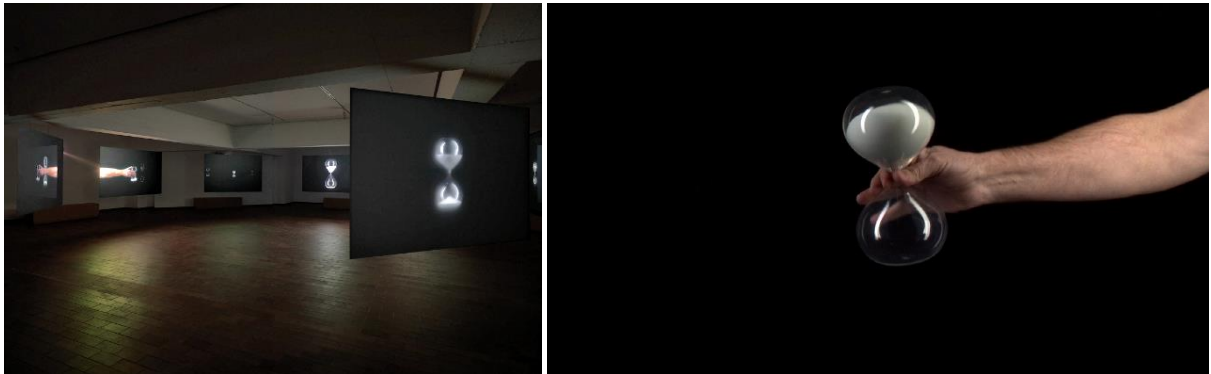
Room plan

«Being awarded the prize has been an enormous stimulus, giving me the opportunity to develop a new project with new points of focus and new lines of work.»



Selección of new pieces

"Time passes... sometimes we have the impression that it passes very slowly, and sometimes too quickly. My aim is to make the passage of time visible in itself, to give it visual content by means of this constantly falling trickle of sand. Contemplating time makes us aware that time passes independently of what we do with it."



Time as Inactivity, 2016

Set of colour video loops, 120 min., 60 min., 30 min., 15 min., 10 min., 5 min., 1 min., no sound
 Courtesy of the artist

According to the critic Guillaume Désanges, the work of Ignasi Aballí is a patient and methodical deconstruction of painting that is influenced by the protocols of conceptual art; a detailed review of the elements that make up pictorial practice: colour, the medium, texture and the brushstroke, the subject represented, etc. From among the themes that accompany this practice, Aballí chooses time – the temporal dimension of painting and the difficulty to represent it, but also the relativity of time, its incessant flow and its fleeting nature – to open the critical analysis inherent in *Infinite Sequence*.

The exhibition begins with a video installation about measuring time specially produced for this project, with seven simultaneous video projections of sandglasses of various sizes and duration. An image which, over and above inviting visitors to view and become aware of the passage of time, makes it clear, according to Martina Millà, the curator of the exhibition, that "the time bomb that is the work of art is never deactivated."

"I sited Miró's sculpture in a white space, a continuous background, as if we were outside time and space. Once this neutral place had been painted white, the work was practically nullified: you could just make out some shadows, some small details of forms."

The exhibition continues with a selection of works made with a material that is physically and symbolically related with the passage of time: dust. Immediately after this, there is a room with a series of paintings entitled *Colour Chart (History)*, a set of fabrics that contain a list of the artists of whom there is a record, in a textual deconstruction of the history of art which takes the form of a chronology. Dust as an index of the passage of time, together with the action of looking and being aware of the filters of our gaze are also present in two photographic series of the windows in the artist's studio that mark the entry of colour into the exhibition.



***Repainting Miró (Working Title)*, 2016**

Two colour video loops, 90 min. each, no sound

Courtesy of the artist

Next, there is a newly created second video installation, produced with the collaboration of Han Nefkens Foundation, consisting of two screens that offer two points of view of the same action. In *Repainting Miró*, one of the projections shows a long shot of one of the restorers at the Foundation in a white overall painting Joan Miró's sculpture of 1969 *Sir, Madam* white, thereby creating the illusion of making it disappear. A second layer of paint, applying the original tones, restores the colour of the sculpture and completes the cycle. Right next to this, the second projection examines the same process by means of a close-up, highlighting the action of painting and obliterating.

In the words of the artist himself: "This intervention interested me as a means of explaining how painting, which normally serves to make us see something, can also serve to make something disappear. And the other way round too: how the same paint that blots something out can then, at another moment in the cycle, have the power to restore."

"After fifteen years, I will find it hard when I open up the newspaper to resist the temptation to cut pieces out."



14 colours, 2016

Lead font
Variable
Courtesy of the artist

66 colours, 2016

Lead font
Variable
Courtesy of the artist



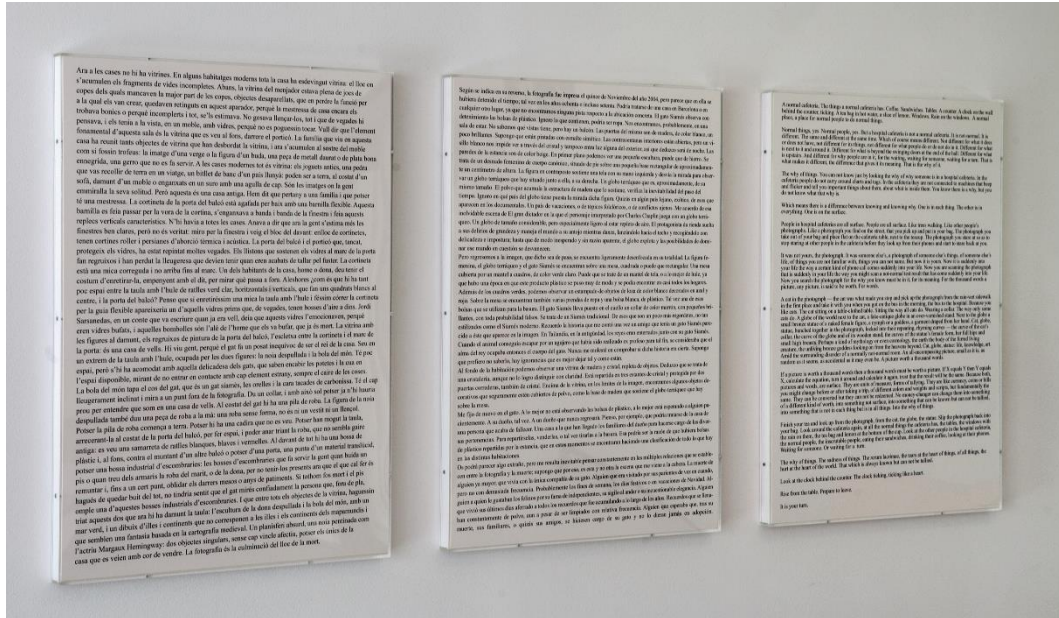
Colour in the Newspaper (chromatic spectrum), 2016

Newspaper cut-outs
150 x 300 cm
Courtesy of the artist

According to Martina Millà, after slight tension between white and colour, between removing from view and restoring to view, colour definitively takes over the next space. In the words of Millà: "The chromatic containment that characterises the beginning of the exhibition [...] disappears in this room, making way for an immersion in the mirages of colour."

Here, Aballí brings together pieces that are representative of his artistic career, which address, among other themes, colour in the prose of James Joyce, works on theories of colour, in addition to a set of three series that reflect on the nature of the colour black. Furthermore, these series pose questions about resemblance, similarity and difference, prefiguring themes that reappear at a later stage in the exhibition. This room also includes a piece never shown before entitled *Colour in the Newspaper*, which examines the chromatic language of the press through a collection of cuttings classified by shades of colour. According to Aballí, this is "the exhibition's only point of connection with the long-running project on the newspaper as analytical and working material, research that has evolved towards other different practices."

"I am interested in the relationship between languages and, specifically, the mechanisms of translation. Displacements and fissures are commonplace in these processes, and I find this conflict particularly stimulating."



A Thousand Words (Julià Guillamon, Marla Jacarilla, George Stolz), 2016

Digital print on paper
Three pieces, 70 x 50 cm each
Courtesy of the artist

With the new work *A Thousand Words*, in dialogue with all the pieces presented in the following space, the exhibition reveals another of Ignasi Aballí's principal lines of inquiry: the relationship between text and image or, more broadly, between different languages.

A Thousand Words is a word-for-word recreation of the popular saying 'a picture is worth a thousand words'. Aballí has asked Julià Guillamon, Marla Jacarilla and George Stolz to describe an image that the artist found in the street in exactly a thousand words, and the results are the three different descriptions exhibited in *Infinite Sequence*. However, the original photograph is not shown, and each viewer has to complete the game by imagining what is in the photograph on the basis of the information provided in the three texts. Aballí explains that "while the image could be captured globally in an instant, the texts reveal details and interpretations, they add their own filters, a different language, points of view, a personal narration of what may be happening in a small rectangle of 15 x 10 cm."

"I have the feeling that I exercise strict control, that my work is very rational and that most of my pieces emerge from ideas that have been considered in depth beforehand. But very often I realise that this approach is contradicted all of a sudden with other pieces that emerge intuitively, unexpectedly and by chance. In these cases, I like to take advantage of such accidents by making them part of the process and the game."



Attempt at Reconstruction (Without Glasses), 2016
Glass, sand
25 x 25 x 50 cm
Courtesy of the artist



Sequence, 2016
Glass and Plexiglas
65 x 40 x 25
Courtesy of the artist

The next room is devoted to invisibility, transparency and the representation of what we cannot see. According to the curator of the exhibition, the space contains a series of works that address the visualisation "of the things that escape our attention, the things that have practically no material substance or which are not materials, the things that artists through the ages have tried to portray or evoke, even when these things are absences."

For Aballí, one of these invisible elements is time. In the centre of the room, the visitor finds a newly created piece that proves complex to view and which is directly related with the audiovisual installation that opens the exhibition. *Attempt at Reconstruction (Without Glasses)* shows one of the sandglasses from the projection *Time as Inactivity* having been put together again, after it was accidentally broken during filming. The artist gathers what is left and "like a restorer working with a piece found on an archaeological excavation" sets out to put the sandglass back together. However, he decides to do this without his glasses, an action through which, quite literally, he confronts the difficulties in seeing time and understanding how it works.

"I often try to show the filters that condition the way we see reality."



Index (Twenty Words), 2016

Vinyl on glass

435 x 670 cm

Courtesy of the artist

As in previous projects, in *Infinite Sequence* Ignasi Aballí intervenes in areas of the Foundation that are not strictly exhibition spaces. Aballí has applied an opaque vinyl to the surface of the glass of the glazed staircase that links the rooms on the first floor to the last exhibition room on the ground floor. The work is entitled *Contents (Twenty Words)* and explores the filters that protect the perception of reality. Out of this black background, the artist has emptied a series of words, which according to Martina Millà "present themselves as a transparent inscription that allows the outside to be seen from the inside, turning the windows of the building into lenses, into explicit viewing instruments."

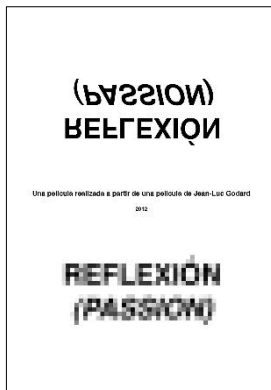
"I am interested in reflecting on the structure of cinema and playing with its elements (the posters, the projection room, the film, the images of which it is composed, even the subtitles) in order to provide a vehicle for my work."



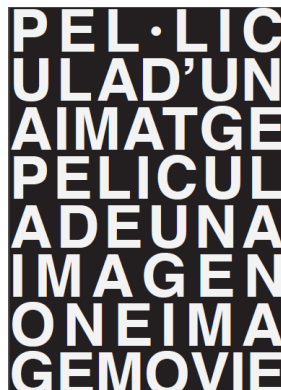
Film of an Image, 2016
Colour video loop, 20 min., no sound
Courtesy of the artist



Available, 2016
Colour video loop, 10 min., no sound
Courtesy of the artist



Reflection ("Passion") (poster), 2016
Digital print on paper
100 x 70 cm
Courtesy of the artist



Film of an Image, (poster), 2016
Digital print on paper
100 x 70 cm
Courtesy of the artist



Available (poster), 2016
Digital print on paper
100 x 70 cm
Courtesy of the artist



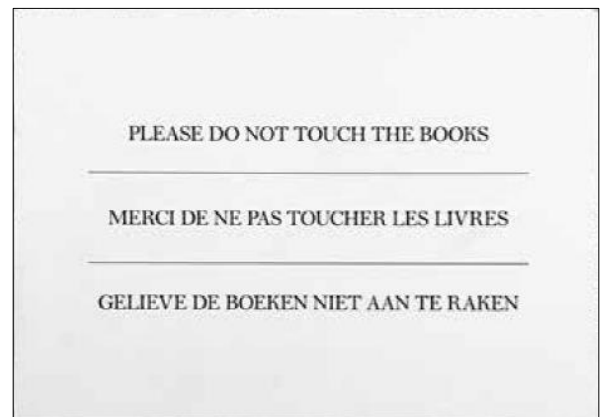
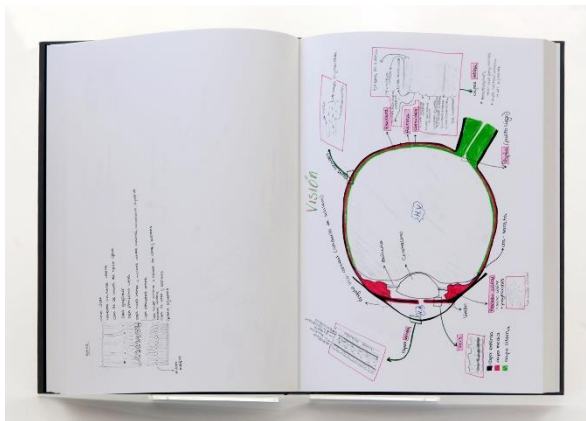
This Is Not the End (poster), 2016
Digital print on paper
100 x 70 cm
Courtesy of the artist

In the last room there are four projections that underline Aballí's growing interest in cinema. The first, *Reflection (Passion)* is a visual inversion of the film *Passion* by Jean-Luc Godard, which recreates great moments in the history of painting and also delves into the issue of creative work. Secondly, three more videos – *This Is Not the End*, *Film of an Image* and *Available* – bring the formal and conceptual composition of the exhibition to a close. Two videos show a sentence which is motionless on a black background with changing subtitles, and the third reverses the equation and shows a still image with descriptive subtitles that change.

Martina Millà observes: "Although these three projections are not interdependent, all three make reference to processes of semantic instability and to the impossibility of containing meanings. On the other hand, the projections cannot avoid mutual contamination in a manner that augments the mutability of probable meanings that emanate from each work. And it is in their seemingly endless echo that the title of the exhibition can be heard once again."

With respect to the two new projections in this final room, Ignasi Aballí observes: "I liked the idea of constructing a film with a single image, an exercise that would appear to be the negation of cinema, where every second 24 images are shown. In his work *Film of an Image*, the viewer constantly sees the same image for twenty minutes, but it is described in many different ways by means of subtitles. This element – a text that forms part of the audiovisual language – suggests the many possible ways of interpreting this single image. Opposite, there is another relatively similar video entitled *Available*. The idea here is to create an empty film space that each viewer can mentally fill however he or she likes, recalling a film or evoking an image that occurs to them at that moment."

"The eye is the principal organ in the visual arts, and so I thought it was interesting to introduce a specific reflection, to dissect it. In this piece, the eye and the drawing of it act as a bridge between medicine, anatomy, science and the visual arts, and these connections between disciplines also form part of my practice."



Eyes, 2016
100 drawings on paper
21 x 30 cm each
Courtesy of the artist

Sign (Please Do Not Touch the Books), 2016
Digital print on photographic paper
50 x 70 cm
Courtesy of the artist

The Jacques Dupin Library at the Foundation, situated on the second floor of the octagonal tower, is another of the spaces that Aballí explores as an alternative to the exhibition areas, and here he sites the work entitled *Eyes*. The artist bases his intervention in the Documentation Centre of the Fundació Joan Miró on anatomical drawings of eyes produced by medical students, a clear reference to his interest in the mechanisms of vision and their representation, according to Martina Millà.

"I tend to focus on moments of impasse, intervals, moments of waiting or inactivity where spaces, for example, do not serve the purpose for which they have been defined; and to make them appear so that the viewer is given the opportunity to see things in a very different way from how they are used to seeing them."



Interval, 2016

Digital print on photographic paper
Series of twelve pieces, 20 x 30 cm each
Courtesy of the artist

Finally, through a series of photographs entitled *Interval*, Aballí has sought to provide evidence of the period of transition at the Foundation, which he experienced himself during the process of planning and setting up his exhibition. These photographs are spread around the different areas of the exhibition and they show the refurbishment work undertaken in the exhibition spaces of the Foundation. Aballí documents the work undertaken to reorganise some rooms that were built in the late 1980s to house Miró's work on an ongoing basis and which will now be devoted to temporary exhibitions.

Complete list of works exhibited

Time as Inactivity, 2016

Set of colour video loops, 120 min., 60 min., 30 min., 15 min., 10 min., 5 min., 1 min., no sound

Courtesy of the artist

Dust I, II, III, IV, 1996

Dust, glass, iron frame

100 x 100 cm

Museu d'Art Jaume Morera, Lleida

Dust (6 pieces), 1994

Dust on canvas and shelf

Six 30 x 30 cm pieces and one 32 x 24.5 x 3 cm piece

Col·lecció Estrany-de la Mota, Barcelona

Colour Chart (History) I, 2008

Acrylic and vinyl on canvas

1 series of ten pieces, 50 x 50 cm each

Private collection, Switzerland

Colour Chart (History) II, 2008

Acrylic and vinyl on canvas

1 series of ten pieces, 50 x 50 cm each

Private collection, Switzerland

Colección Isabel y Agustín Coppel, Mexico

Window (Studio/Dust), 2015

Digital print on photographic paper

Series of 16 pieces, 42 x 28 cm each

Colección Valzuela, Madrid

Wrong Idea, 2012

Tipp-Ex correction fluid on mirror

100 x 100 cm

Private collection

Repainting Miró (Working Title), 2016

Two colour video loops, 90 min. each, no sound

Courtesy of the artist

Seven Identical Paintings, 1989

Oil on canvas

Series of seven pieces, 30 x 30 cm each

Cal Cego. Col·lecció d'Art Contemporani, Barcelona

Seven Similar Paintings, 1989

Oil on canvas

Series of seven pieces, 30 x 30 cm each

Cal Cego. Col·lecció d'Art Contemporani, Barcelona

Seven Different Paintings, 1989

Oil on canvas

Series of seven pieces, 30 x 30 cm each

Cal Cego. Col·lecció d'Art Contemporani, Barcelona

Colour Chart (Theory) IV, 2008

Acrylic and vinyl on canvas

1 series of ten pieces, 50 x 50 cm each

Courtesy of Fundación Helga de Alvear, Cáceres

Double Readings, 2014

Digital print on paper and glass

Series of 12 pieces, 100 x 100 cm each

Courtesy of the artist and Meessen De Clercq gallery, Brussels

Colour in the Newspaper, 2016

Newspaper cut-outs

150 x 300 cm

Courtesy of the artist

66 colours, 2016

Lead font

Variable

Courtesy of the artist

14 colours, 2016

Lead font

Variable

Courtesy of the artist

Index (Twenty Words), 2016

Vinyl on glass

435 x 670 cm

Courtesy of the artist

A Thousand Words (Julià Guillamon, Marla Jacarilla, George Stolz), 2016

Digital print on paper
Three pieces, 70 x 50 cm each
Courtesy of the artist

Objects in Mirror (Smaller), 2011

Digital print on mirror
100 x 100 cm each
Courtesy of the artist and Galeria Estrany-de la Mota, Barcelona

Objects in Mirror (Further), 2011

Digital print on mirror
100 x 100 cm each
Courtesy of the artist and Galeria Estrany-de la Mota, Barcelona

Objects in Mirror (Like), 2011

Digital print on mirror
100 x 100 cm each
Courtesy of the artist and Galerie Meessen De Clercq, Brussels

Objects in Mirror (Brighter), 2011

Digital print on mirror
100 x 100 cm each
Bruno and Marie Christine Saverys Collection, Brussels

Taking Measures (Gas, Moisture, Air Particles, Atmospheric Pressure, Radiation, Sound, Time, Wind Speed, Temperature), 2010

Digital print on photographic paper
Series of 9 pieces, 40 x 27 cm each
Courtesy of the artist and Galerie Meessen de Clercq, Brussels

Tentative d'épuisement I, 2014

Digital print on photographic paper
100 x 67 cm
Courtesy of the artist and Thomas Bernard – Cortex Athletico gallery, Paris

Tentative d'épuisement II, 2014

Digital print on photographic paper
100 x 67 cm
Courtesy of the artist and Thomas Bernard – Cortex Athletico gallery, Paris

Seven Transparent Paintings, 1995

Clear acrylic gel on paper and mirror, iron frames
Series of seven pieces, 100 x 100 cm each
Colección Fundación Caja Mediterráneo, on loan from MACA,
Museo de Alicante de Arte Contemporáneo

Colour Chart (Transparent), 1996

Acrylic and vinyl on canvas
Series of 12 pieces, 16 x 22 cm each
Courtesy of the artist and Galeria Estrany-de la Mota, Barcelona

Permanent Latency, 2014

Glass
Two pieces, 98 x 30 cm diameter each
Courtesy of the artist and Galeria Estrany-de la Mota, Barcelona

Double Reading, 2013

Digital prints on glass
110 x 80 cm
Courtesy of the artist and Galería Elba Benítez, Madrid

Less Transparent, 2013

Stainless steel and digital print on glass
390 x 120 x 5 cm
Courtesy of the artist and Galería Elba Benítez, Madrid

Skin, 1995-2011

Clear acrylic gel and wood
100 x 100 cm
Museu d'Art Jaume Morera, Lleida

Attempt at Reconstruction (Without Glasses), 2016

Glass, sand
25 x 25 x 50 cm
Courtesy of the artist

Sequence, 2016

Glass and Plexiglas
65 x 40 x 25 cm
Courtesy of the artist

Available, Reflection ('Passion'), This Is Not the End, Film of an Image, 2016

Digital print on paper
4 posters, 100 x 70 cm each
Courtesy of the artist

Reflection ('Passion'), 2009

Colour video, 88 min., no sound

Courtesy of the artist and Galería Elba Benítez, Madrid

This Is Not the End, 2012

Black-and-white video loop, 10 min., no sound

Courtesy of the artist and Galeria Estrany-de la Mota, Barcelona

Available, 2016

Colour video loop, 10 min., no sound

Courtesy of the artist

Film of an Image, 2016

Colour video loop, 20 min., no sound

Courtesy of the artist

Eyes, 2016

100 drawings on paper

21 x 30 cm each

Courtesy of the artist

Sign (Please Do Not Touch the Books), 2016

Digital print on photographic paper

50 x 70 cm

Courtesy of the artist

Window (Sky/Dust), 2014

Digital print on photographic paper

Series of 16 pieces, 42 x 27 cm each

Kablanc collection, Navarra

Interval, 2016

Digital print on photographic paper

Series of twelve pieces, 20 x 30 cm each

Courtesy of the artist

Publication

Infinite Sequence. Ignasi Aballí

Published by Fundació Joan Miró and Obra Social "la Caixa"

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Ignasi Aballí. Infinite Sequence

The exhibition is accompanied by a special publication that includes the most recent work of Ignasi Aballí. It provides an insight into theories about the exhibition, with an analysis by the art critic and researcher Guillaume Désanges, who views the work of Ignasi Aballí as atemporal research; the transcript of a conversation about museum language between Joana Masó, a lecturer and researcher at the University of Barcelona, and the poet and translator Arnau Pons; and the curatorial text written by the curator Martina Millà, who traces a route through the exhibition under the title of "*Infinite Sequence* or the Ungraspable Scope of the Conceptual".

Activities related with the exhibition

The Fundació Joan Miró has organised a programme of activities for visitors of all ages based around the exhibition *Infinite Sequence*. These include the workshop *At First Sight* for summer schools and families, guided tours in three languages and dialogue visits, a new participatory approach to viewing an exhibition.

Jacques Dupin Library

As part of the exhibition, and to provide a spatial illustration of its infinitude, Aballí has spread beyond the walls of the exhibition spaces and ventured into the Fundació Joan Miró library, located on the second floor.

Guided Tours

From 9 July to 1 October 2016

Saturdays:

11:00 a.m., in Catalan

12:30 p.m., in Spanish

No reservations required.

Included in admission fee.

Dialogue Visits

In these tours, a dialogue is struck up on even terms among the viewers, and the content is created from their exchange of observations and reasonings.

Thursday 7 July and Wednesday 13 July at 6:30 p.m.

Free activity

Reservations: programa.educatiu@fmirobcn.org

Friend's Space Opening

A gathering with Ignasi Aballí

Thursday, 15 September, 7 p.m.

Open only to Friends of the Fundació Miró

Summer workshop *At first glance*



Can we create from dust? What potential for action do light and words have to offer? Participants will explore the exhibition and experiment with elements that pass unnoticed at first glance.

For groups (up to 20 people):

Tuesdays and Wednesdays in July 2016, at 10 a.m.

Length: 2 hrs 30 min.

Age: children ages 6-11

Price: €120 per group

Wednesday, 13 July, 11 a.m.

Age: children from 5 years on with an adult

Price: €5 per person

Familimiró: €4 per person

Friends of the Fundació Miró: €2.50 per person

Reservations: programa.educatiu@fmirobcn.org

Conceived and organized by *Experimentem amb l'Art*

General Information

Opening hours

Tuesday, Wednesday and Friday	10 a.m. – 8 p.m.
Thursday	10 a.m. – 9 p.m. (6 to 9 p.m.: 2 for 1 tickets)
Saturday	10 a.m. – 8 p.m.
Sunday and public holidays	10 a.m. – 2.30 p.m.
Monday (unless a public holiday)	Closed

General admission

Permanent collection + Temporary exhibition:	€12 / Concessions*: €7
Temporary exhibition:	€7 / Concessions*: €5
Espai 13:	€2.50

*Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual pass	€13
Multimedia guide	€5
Articket BCN	€30 www.articketbcn.org

Accessibility



Press **images** and digital **dossier** available at our virtual press office www.fmirobcn.org/press and at the link <http://bit.ly/1O8HhYB>

Follow the activities of *Infinite Sequence* by Ignasi Aballí on social media with the hashtag #IgnasiAballí and on the website www.fmirobcn.org

For more information:

Press Office Fundació Joan Miró | Elena Febrero – Amanda Bassa | +34 934 439 070 | press@fmirobcn.org

Fundació Joan Miró ✱  Barcelona

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona

www.fmirobcn.org