

Fundació Joan Miró

 Barcelona



Joan Miró Prize 2015

Fifth edition

Ignasi Aballí

Press Kit

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Joan Miró Prize 2015**Fifth edition****1. Press Release****Ignasi Aballí, Winner of the 2015 Joan Miró Prize**

Ignasi Aballí has been named winner of the fifth edition of the award organised by Fundació Joan Miró and Obra Social "la Caixa", one of the most prestigious and generous contemporary art awards in the world.

Obra Social "la Caixa" covers the cash prize of 70,000 euros and the production of a monographic exhibition of Aballí's work. The show will be presented at the Fundació Joan Miró in 2016 and will then travel to other art centers.

Elisa Durán, Deputy Director-General of "la Caixa" Banking Foundation and Rosa Maria Malet, Director of Fundació Joan Miró, announced the artist awarded with the 2015 Joan Miró Prize. This is the fifth edition of the biannual award, which has previously honoured the artists Olafur Eliasson, Pipilotti Rist, Mona Hatoum and Roni Horn.

The members of the jury for the 2015 Joan Miró Prize are Alfred Pacquement, Director of the Musée national d'art moderne-Centre Georges Pompidou (Paris); Vicent Todolí, art director of the Art Center HangarBicocca (Milano); Poul Erik Tøjner, Director of the Louisiana Museum of Modern Art (Humblebæk, Denmark); Rosa Maria Malet, Director of Fundació Joan Miró (Barcelona); and Nimfa Bisbe, Director of "la Caixa" Foundation Contemporary Art Collection. The members of the jury, all of whom are internationally recognised professionals in the contemporary art field, choose the winner based on the criteria of innovation and creative freedom, values that characterised the work of Joan Miró.

The jury statement for the 2015 Joan Miró Prize praises Ignasi Aballí for “his ongoing reflection on the limits of painting and representation, his meticulous attention to the significant consequences of the tiniest changes in strategies of resignification, and his role as a mentor for younger artists.”

Ignasi Aballí (Barcelona, 1958) studied Fine Arts at the University of Barcelona. His work has been shown at Fundació Joan Miró, MACBA, Museo Nacional Centro de Arte Reina Sofía, Museu de Serralves in Porto, Ikon Gallery in Birmingham, the Drawing Center in New York, ZKM in Karlsruhe, the 2007 Venice Biennale, and at galleries and art centres in Madrid, Barcelona, Mexico, Belgium, Brazil and China. After starting out as a painter, Aballí opened up to other actions and conditions of production: the effects of dust or sunlight on materials, the compilation of information from newspapers, and images that are reproduced endlessly. His works are made anew with the materials and the conditions of perception and conditions in which they are shown.

The prestige of the Fundació Joan Miró and the financial support of Obra Social “la Caixa”, which provides the cash prize of 70,000 and covers the cost of producing the exhibitions, have made the Joan Miró Prize one of the most prestigious art awards in the world, in spite of its relatively short history. In addition to the cash prize of 70,000 euros and an invitation to exhibit his works at Fundació Joan Miró in Barcelona, the winning artist also receives a trophy created by André Ricard. To create the trophy, the acclaimed designer drew inspiration from the spirit and identity of Joan Miró and of the Fundació. Ricard’s design reflects the desire for innovation and the vitality of the Prize and of the artist whose name it bears.



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2. 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.”

2015 Joan Miró Prize jury members:

Nimfa Bisbe

Rosa Maria Malet

Alfred Pacquement

Vicent Todolí

Poul Erik Tøjner

Joan Miró Prize 2015**Fifth edition****3. Ignasi Aballí, Winner of the 2015 Joan Miró Prize**

Ignasi Aballí in his studio in Barcelona

© 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 along these lines are the series in which he uses classification as a means to approach the complexity of reality. Examples include *Llistats* [Lists, 1998-2007] and *Calendari* [Calendar, 2004], which were created by routinely clipping and arranging newspaper information every day for fifteen years; the series *Inventaris* [Inventories] and *Cels* [Skies, 2011], a catalogue of different chromatic hues of the sky in the form of a collage, and *Cartes de colors* [Colour Charts, 1995-1997], in which he orders colours according to criteria ranging from physical descriptions to cultural and ideological connotations.

Aballí also creates works based on the circumstances that surround his particular creative process, from sunlight, as in *Llum (tres balcones)* [Light (three balconies), 1993], in which he explores the capacity to create without intervening between the medium and the light, to the fine dust in his studio in *Vitrina (Pols - Gris)* [Display Cabinet (Dust – Grey), 2010-2012], in which he uses this insignificant element as creative material, and the open paint tins in *Malgastar* [Waste, 2000], which, in the words of the artist “dried up while I considered what to do with them”: an intense visual metaphor of his own evolution as an artist. Aballí used another commonplace object, Tipp-Ex, to explore the other side of creation as a process of disappearance in works such as *Correccions* [Corrections, 2001] and, more recently, *Mirror-Mistake* (2011).

In parallel, Ignasi Aballí has also used video as a means of expression in works as *Desapariciones* [Disappearances, 2003], which makes its particular interpretation of a screenplay by Georges Perec that was never put it to the screen. That play with absence, reading between the lines and spaces of silence is also present in works such as *0-24 h* (2006), *Film Proyección* [Film Projection, 2012] and *This Is Not The End* (2012).

Ignasi Aballí taught painting at Escola Massana from 1990 to 2007, an experience that was a key influence on his artistic production. From 2005 to 2008 he was the Chair of the Association of Visual Artists of Catalonia.

Further information of Ignasi Aballí and his career at: www.ignasiaballi.net

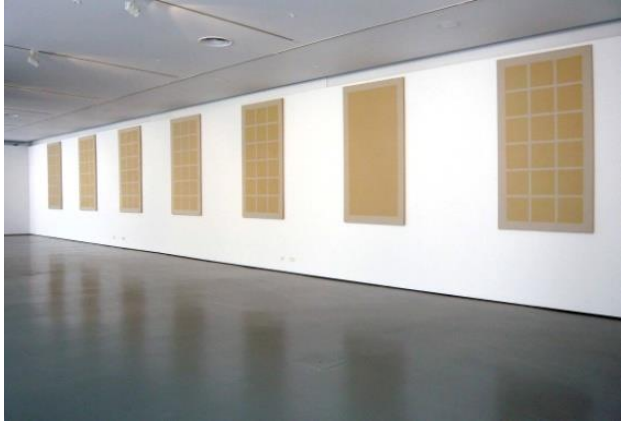




Ignasi Aballí working in his studio © Fundació Joan Miró, Barcelona. Photo: Pere Pratdesaba

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4. Selection of Ignasi Aballi artworks

<p><i>Llum (sis finestres)</i> [Light (six windows)], 1993</p> <p>Sunlight on cardboard Six pieces, 240 x 125 cm each</p>	
<p><i>Bufades [Blows]</i>, 1998</p> <p>Dust on paper Five pieces, 130 x 100 cm each</p>	
<p><i>Bufades [Blows]</i>, 2012</p> <p>Dust on paper 130 x 100 cm</p>	

Pell [Skin], 1995

Clear acrylic gel and wood
100 x 100 cm



Correcció [Correction], 2001
and *Gran error* [Big Mistake], 1998

Tipp-Ex on mirror and Tipp-Ex
on plastic paint on paper
100 x 100 cm each



Finestres [Windows], 2006

Clear acrylic gel on wall
Dimensions vary
according to installation



Persones [People], 2005.

Dust and shoe prints on wall
 Dimensions vary
 according to installation



Pols (10 anys a l'estudi)

[Dust (10 years in the studio)], 2005

Dust on canvas
 50 x 50 cm



Carta de colors (Teoria) II

[Colour Chart (Theory) II], 2009

Acrylic and vinyl on canvas
 Ten pieces, 50 x 50 cm each



Teoria [Theory], 2009

Iron, glass, wood, pigments, dust, silk screen prints

Eight pieces, 200 x 100 x 180 cm each, and one 200 x 200 x 200 cm piece



Vitrina (Pols/Gris)

[Display Cabinets (Dust/Grey)], 2012

Glass, wood, dust, vinyls
200 x 200 x 200 cm



Vitrines CMYK

[CMYK Display Cabinets], 2011

Methacrylate, stainless steel, digital prints

Four pieces, 180 x 60 x 180 cm each

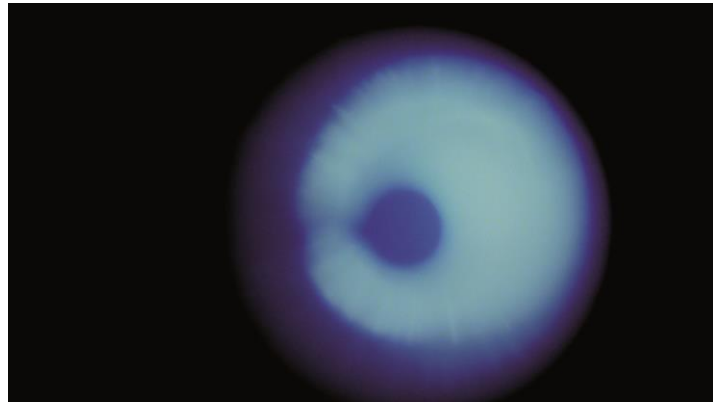


Film projecció

[Film Projection], 2012

Video projection

90 min. loop



Llistats [Lists], 1998-2014

Digital prints on photographic paper

Various pieces,

150 x 105 cm each

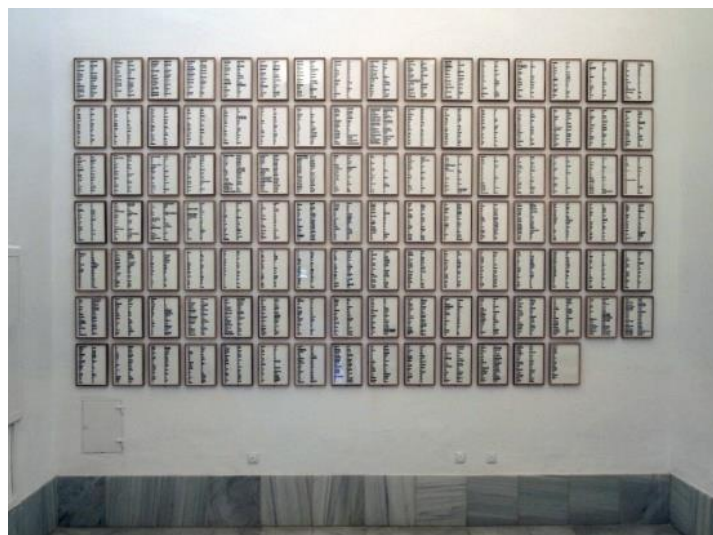


Mapamundi 2010

[World Map 2010], 2011.

Collage on paper.

110 pieces, 32 x 22 cm each



Joan Miró Prize 2015**Fifth edition****5. Previous winners of the Joan Miró Prize****2013. Roni Horn**

Roni Horn (New York, 1955) has explored the changeable nature of art through sculpture, photography, drawing and book editing. Her work revolves around the dialogue between people and nature – a relationship that she sees as a mirror in which human beings try to reproduce nature in their own image. In the words of the jury, Horn “impresses international audiences with a multifaceted artistic practice that links aspects of nature, the landscape, and popular culture with the mechanics of perception and communication.” Earlier this year, Fundació Joan Miró presented Horn’s first monographic exhibition in Barcelona, *Everything was sleeping as if the universe were a mistake*, which can be seen in CaixaForum Madrid until 1 March 2015.

2011. Mona Hatoum

The jury of the 2011 Joan Miró Prize unanimously chose Palestinian-British artist Mona Hatoum (Beirut, 1952) “for her ability to connect personal experience with universal values.” In conferring the award, the members of the jury emphasised Hatoum’s commitment to human values of concern to all cultures and societies, similar to “Miró’s view of mankind after his experience of three devastating wars.” Hatoum’s sculptures, installations, performances and videos have made her one of the leading artists in today’s contemporary art scene. *Projection*, the exhibition of her work presented at Fundació Joan Miró from June to September 2012 proved to be a huge audience success, attracting more than 140,000 visitors. Hatoum, who lives in London, donated the 70,000 euros from the award to help aspiring artists to benefit from a British art school education.

2009. Pipilotti Rist

Swiss artist Pipilotti Rist (Grabs, Sankt Gallen, 1962) was the winner of the Joan Miró Prize in 2009. The jury unanimously chose her as the winner, considering that “over the last twenty years, Pipilotti Rist has never ceased to surprise and provoke us with her artistic explorations that take us through mental and aesthetic landscapes, while penetrating the deepest strata of the personal and collective consciousness.” Rist declared that she was honoured to receive an award bearing the name of Miró, given his past and continuing influence on the art world. In 2010, Rist presented the exhibition *Friendly Game - Electronic Feelings* at Fundació Miró in Barcelona and at the Centre Cultural Caixa Girona - Fontana d'Or in Girona.

2007. Olafur Eliasson

Danish-Icelandic artist Olafur Eliasson (Copenhagen, 1967) was the first winner of the new Joan Miró Prize in 2007. Eliasson's work, which focuses on the study of sensory perception, the laws of physics, and natural phenomena, captivated the jury with the forcefulness and beauty of his installations, which reflect on today's world and society. A year after receiving the award, Eliasson presented his first Spanish show, *The Nature of Things*, in Barcelona and Girona. In reality, they were two complementary exhibitions: a set of photographic series and photo engravings on display at Centre Cultural Caixa Girona - Fontana d'Or, and a series of installations focusing on the perception of light and colour, at Fundació Joan Miró in Barcelona.

Available images for press:

<http://bit.ly/15Cfnpx>

Downloadable interview with Ignasi Aballí:

<http://vimeo.com/fundaciojoanmiro>

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