

# Galeria Estrany-de la Mota

<http://www.estranydelamota.com/>

Passatge Mercader 18  
08008 Barcelona, Spain  
T +34 93 215 70 51

## Ignasi Aballí. Veure visions

Opening: Saturday, May 10th 2014, 12.00 p.m.

Exhibition: 10.05.2014 – 11.07.2014. Tuesday to Friday from 10.30 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m.

Galeria Estrany-de la Mota is pleased to present *Veure visions* [seeing visions], a new solo exhibition by Barcelona-based artist Ignasi Aballí.

*Veure visions* invites us to reflect upon small epiphanies of everyday life where the act of looking is folded onto itself. To reflect comes from the Latin "reflectare," which means seeking new perspectives for the object of our gaze. Each piece creates a place where vision is disquieted. The mutual inspection is activated by a way of estrangement, distance and suspension. Instead of the fantasy that we can go beyond the evidence (facts) of what we see, Aballí proposes to stay as close as possible to that which impassively looks at us in what we see.

The main gallery space exhibits several video projections. In the hour long *Temps com a inactivitat* [time as inactivity] the passage of time takes on material form: an hourglass marks, grain by grain, the exact duration of the video. In the classical theory of perception, the set of light rays reflected by objects reaching our eyes is represented as a visual cone. In *Veure visions* [seeing visions], the visual cone becomes materialized in the dust that crosses the projector's light, pointing to the eyes. In *Latència permanent* [permanent latency], a sculpture in the adjacent room, two empty crystal bell jars from 19th Century, in their roundness, cease to point, and resist the passing of time as two corneas, through which we look but we can not see. Most of the pieces in this exhibition push the limits of the visual field asking us to wonder to the margins. This explicitly happens in *Imatge incompleta* [incomplete image] and *Imatge oberta* [open image], and implicitly in the videos where two different characters have a conversation with themselves.

The liminal aspect reappears in the diptychs, a series of *collages* where the focus is shifted to the gap, the minimum distance between one collage and the other. In *Alguna cosa i res* [something and nothing] is the blank space of the wall, where the narrative potential of each piece is activated. The wall is a theme that reoccurs throughout the exhibition. *Paret il·luminada* [illuminated wall] is a photograph of a lit wall now hanging as the skin of an absent event, bathed by a second light. Another diptych shows two walls, a photograph of a fragment of Aballí's studio wall and a picture of the wall of the gallery space; the titles *Imatge situada exactament sobre el que representa* [image placed exactly over what is represented] and *Imatge no situada sobre el que representa* [image not placed over what is represented] shed meaning according to the venue they are shown in, alternating truth and lie, reality and fiction.

Perhaps what best summarizes the reflective aspect of this exhibition is a photograph of a sign saying "We will be observing the 2 minutes silence at 11 am". A sign on a white wall belongs to the domain of noise, but in this case the noise invites us to hold on to a silence that, moved from its place of origin, belongs entirely to writing.

Aballí makes us see things with a freshness and immediacy which our ordinary routine way of coping with the world occludes. In turn, this poetic of margins, borders, edges of space, of that

which is apprehended only by the corner of our eyes, is not devoid of irony considering that each and every one of Aballí's pieces require the focus of our attention becoming the center of our sight.

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\*For further information and/or images contact to Víctor Pérez ([victor@estranydelamota.com](mailto:victor@estranydelamota.com)).