

# Galeria Estrany-de la Mota

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## Ignasi Aballí. CMYK Color System

Opening: Friday, marzo 11th 2011, 7.00 p.m.

Exhibition: 11.03.2011 – 21.05.2011. Tuesday to Saturdays from 10.30 a.m. to 7.00 p.m.

It is possible to detect a continuous reflection on the processes of artistic creation in the work of Ignasi Aballí, with special emphasis on painting, photography and the media. There is also in his work a reoccurring highlighting of aspects such as transparency or invisibility, and an empowerment of others such as time, all together powerful agent builders of his artistic discourse.

With this new project Aballí gives a new turn to his latest work *Teoría*, presented recently at the Pinacoteca in Sao Paulo (Brazil), in which the artist was exploring the limits of painting using pigment as reflective territory and converting color into the object and essence of space. On this occasion he also uses color as an object of reflection although instead of painting, this time he addresses the printed image.

*Vitrinas CMYK*, four apparently empty display cabinets contain the indispensable colors needed to run any type of printed color image, commonly known as CMYK. The display cases show the four colors separately (cyan, magenta, yellow, black) and offer information about its content (the color) and a list of the various management systems used from Aristotle to the present day. While the work represents the color space, also uses the figure of the spectator as a physical element, resulting in an active and complex plural experience.

In *Cielos de paisés* Aballí takes 19 fragments of different skies from newspaper images used to illustrate the articles. Enlarged and separated from their original context, they become seemingly neutral and anonymous images. Reduced to a monochrome and robbed of their initial sense the photos seem to refer strictly to painting and landscape, only the methodical and meticulous registration by the artist returns them to the source. With a little information: the date, place and the name of the newspaper where it was published, images acquire its initial identity. However, despite this information help for the viewer to access the work, he will continue to see it as a range of blue colors as they come in a Pantone catalog. By expanding the small patch of sky, visible CMYK color plot points resemble the invisible particles floating in the air.

*CMYK Sky (cuatricromía)* is another image of the sky that leads us directly to the showcases that occupy much of the central space of the gallery: it is the extension of another fragment of a sky, in this case separating the four-color it configured by, indicating the percentage of each one of them. If in the installation *Teoría* Aballí made possible passwords to the creation of any paint, here is pointing to the possibility of any printed image.

In *Medir el aire* the artist talk how to measure the invisible is perhaps what best defines what actually is happening in the video when the viewer believes that nothing happens. The apparent lack of story is destined to become another kind of narrative image floating in the dozen skies that, one after another appear before our eyes. An apparently insignificant instant capture instead large amount of information: a certain time of day, a season, a different place ... In this work Aballí

uses technical measurement systems to calibrate each time the intensity of the color of the sky: the percentages of CMYK and RGB, the brightness and color saturation in each image.

In *Componentes del aire* we might think that the interest of Aballí to emphasize the scientific aspects of his work is based on a series of chance encounters that make up a practice that is still in progress from one job to another. A practice that always tends to lead the work towards the registration or the archive. Another work of the exhibition is a complete and accurate record of the components of the air and the percentages of some of the particles it contains.

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