

**QUESTION:**

**IGNASI, WE WOULD LIKE YOU TO TELL US SOMETHING ABOUT YOUR CAREER SINCE YOU BEGAN TO WORK AS AN ARTIST TILL NOW.**

**ANSWER**

I have been doing this for some years now. I did Fine Arts, specializing in painting, and I started when I finished Fine Arts, painting, in the most traditional sense of the word, painting on canvas, with paint, oil, acrylic, traditional painting, and gradually the paint was replaced by other materials that represented what the subject of the picture was, for example, carbon, sulphur, iron, I replaced the paint with those materials. That whole process went on so that at a given moment the representation of reality was eliminated, the work became more conceptual, more an investigation into the materials, their value, their use as an artistic material. I saw that painting per se was becoming limited for me, that what I wanted to say I could not say with just paint, from the traditional point of view, I want to stress that, and I started to look for other ways of talking about painting, without using the traditional technique and way of doing it. I discovered transparent gel, those materials that are part of painting, but are never used for themselves, they are camouflaged, they perform a particular function, to obtain more texture, to speed up the drying, draw it, the varnish, etc.

Until now I have been opening up diversifying the subjects, the materials, the ideas I am working with.

**QUESTION**

**CONCERNING THIS TYPE OF MATERIAL, THERE COMES A TIME WHEN YOU START TO WORK WITH DUST.**

**ANSWER**

Yes, to use dust... I will tell you a funny story: I came to work in this studio and I saw it was very difficult to keep a piece of paper clean on the table, I left it and after a couple of days I had a film of dust and it was impossible to flight it. I had two possibilities: to change studio or use it as part of my work and the process and as I liked the place and it had other advantages, I decided to use the dust to do something with; I saw it was a complex material, rich in meanings, interesting from the intellectual point of view. It's a material composed of the erosion of everything in the world, it is a synthetic material, the sum of everything that is eroding in the world. A terminal material, on the other hand, which we reject, we tend to get rid of it, to remove dust, it bothers us.... and I thought that giving it

another meaning, using it, recycling it was an interesting process.

Then I started to think about how to use this material that was so present in the place where I was working. I saw it had a complexity and an interest in itself as a material. The first steps were to collect it, to sweep, vacuum and glue it, and keep it under glass, and from there I was using it on paper, on the wall. Giving it different meanings, and opening it up to different kinds of work. Some need other people to take part. This piece, putting the feet on the wall is derived from the use of this material.

### **QUESTION**

**IN WORKS OF THIS KIND, YOU WERE TALKING ABOUT FOOTPRINTS ON THE WALL, IN FACT THEY ARE EPHEMERAL WORKS**

### **ANSWER**

Normally, yes. Because it could be a permanent work if an institution or someone decides to keep it there forever. But so far they have been works that have lasted as long as the exhibition where the specific piece has been. Once it is over the wall has been painted and it has disappeared, it is repeated each time.

### **QUESTION**

**DO YOU DOCUMENT YOUR ACTIONS, THE MAKING OF THE WORK IN SOME WAY?**

Yes, I usually take photographs of the process, because as different people take part of each occasion, and different things happen every time, it is good to have a record. As during the exhibition the public can keep leaving their traces on the work and when it ends, it is good to see how the work evolves. Sometimes it even encourages some spectators to go beyond the limits the work proposes, to leave the print of a shoe, jumping on it; it is a work that expands, that difficult for the institution to control, a bit uncomfortable. I remember....when it was in MACBA they suggested it might be restored because it had expanded more than expected. And it was an amusing way of repainting that shoe print that had remained on top. Or it 's gone too far that way let' see if everything is going to end. Some of them have been done without my being there, though I gave precise instructions, or the material, or both.... but even when I am there, another person makes it, there are teams working on the assembly. And as it's work, especially all this typ-ex business, that is tedious, a job that takes hours, very mechanical and doesn't require a personal touch, it's simply

covering a black, a black space, there is no problem with somebody else doing it. Sometimes I have been there, others I have not, it's a matter of giving precise instructions and images that help to see how the process has been done some other time and provide the materials.

#### QUESTION

**YOU HAVE A SPECIAL RELATIONSHIP WITH ARCHITECTURE, DON'T YOU? BECAUSE YOUR WORK, IN THE CASE OF THE ONE WE ARE WORKING ON: "FINESTRES", HAS SOME RELATION WITH YOUR WORKSHOP...CAN YOU TELL US SOMETHING ABOUT WHERE THAT CURIOSITY SPRANG FROM?**

#### ANSWER

That's a relationship with architecture in two senses. One, because at times the work is situated in a specific place and makes sense in that place. For example, MACBA several of the pieces were directly linked to the architecture of the building and were located in specific places and made no sense outside that place. And two, some pieces include an architectural element in their form. One of them was the windows, perhaps the most evident in the exhibition. On the one hand, there was the idea of mixing the work place, which is the studio, where the windows were, with the exhibition place which is the museum, mixing those two spaces, taking to the museum, the public space, something of the private space where I work and where the works are produced, mixing it. And the window, or the fact of choosing the window, because it's a subject, a very interesting element, not only because it's the space where the light enters the studio and therefore the source of lighting, even symbolic: where the light of ideas enters and the light to see by. But then it also has a close relation with the history of Painting. When in the Renaissance perspective was invested and painters talked about the window-picture. That is, the picture that opens us up to reality, towards the third dimension, the space. That feeling of atmosphere and three-dimensional space is created. Moreover the fact of painting directly on the wall fuses those two spaces, this one here and the museum. Indeed, what I painted was the window panes where the light comes in with a transparent material that in some way simulates or represent glass. The only thing is that it's a window that doesn't open onto the outside, it's open towards the wall and it's the place where the painting is hung, traditionally it's the space of the painting. All that was there.

#### QUESTION

SO FAR WE HAVE TALKED ABOUT THIS FORMAL ITINERARY, ABOUT HOW YOUR WORK HAS CHANGED. LOOKING TO THE FUTURE, WE'D LIKE TO KNOW HOW YOU HAVE THOUGHT ABOUT THE CONSERVATION OF THIS KIND OF WORK. IF WE MAKE THE RELATION BETWEEN YOUR WORK AND THE SPACES, THAT RELATION WITH ARCHITECTURE. HOW DO THESE GUIDELINES MODULATE, VARY, AT THE MOMENT WHEN YOU CAN'T CONTROL THEM PERSONALLY? ARE YOU GOING TO LEAVE SOME KIND OF CONCEPTUAL WRITING IN WHICH YOU PROVIDE FOR ALL THIS CONSERVATION OF WORKS BEFOREHAND? OR EVEN THE NEWLY PRODUCED ONES, SINCE YOU THINK THESE TEAMS OF WORKERS WHO CAN WORK WITH YOU AND CARRY OUT THE PRODUCTIONS ARE PRETTY IMPORTANT?

#### ANSWER

In a way, when you can't be everywhere, because it would be absurd if.... If they ask you for a work in Japan and you have to go... I'd be delighted, but it has to be possible for the work to exist when you are not there, because you can't go or because you are dead or, I do not know, whatever. I've said that I believe that with the instructions and indications about how to do it, both about how to do it, measurements, etc., what materials to use, I regards that as enough for now. Afterwards there's what you thought, whether the materials no longer exist or are no longer produced, for example, the gel. Well, in that case I do not know...perhaps the work cannot be repeated ever again.

#### QUESTION

IF YOU'VE JUST SPOKEN ABOUT THE IMPORTANCE OF THE GEL, REPLACING IT WITH ANOTHER MATERIAL WOULD BE TO DISTORT....

#### ANSWER

Well, it's that it's not just the material, it's a material that's painted, that can be applied with a brush, because that relation with the paint is very interesting in this work: it has to be painted. Because once I thought of putting glass, putting vinyl...something stuck on. I believe that it's much more the action of painting, being with the pot and the brush... it's mucho more related to the history of painting. Moreover, the work is impregnated in the building, on the wall. It's not something that can be taken away, it's part of it. And when the exhibition finishes, the wall is painted and the work is left behind, let's say buried, walled up there.

The truth is that the subject of conservation is not something that for me... but talking to other colleagues and other artists... I believe it's something that, by mistake, we do not often think about. Then that sometimes causes problems, of conservation of the work when it's done or to foresee the future. Of course, we are so involved in the immediate that...with what we have found, with what works at the moment that you don't think well and in a month or two, in five years, ten, twenty, what's going to happen to this? And I think we should do more, because at times I have had problems myself with things that haven't withstood, that... what I try to do is experiment with it first here in the workshop. See that it works and does not fall off, that it lasts at least a time or the time the exhibition will be on, that it's possible to do it, that the result I expected is the one that's really obtained. I try to experiment with that beforehand. But even so at times there've been surprises, which you can not control and which...

**QUESTION:**

**YOU HAVE SOME INSTALLATIONS WITH DIFFERENT ELEMENTS, AT A GIVEN MOMENT, YOU ARE OPEN TO REPLACEMENT OF PARTICULAR PARTS OF YOUR INSTALLATIONS... BECAUSE THEY MIGHT DETERIORATE. I DO NOT KNOW, I AM THINKING OF ONE OF THE INSTALLATIONS YOU'VE GOT IN THE MUSEUM: "POTS DE PINTURA". IN THIS CASE, FOR EXAMPLE, WOULD YOU AGREE TO REPLACE IT? WOULD IT BE DIFFICULT?**

**ANSWER**

Well, the piece, if you remember, had various parts, the big industrial paint pots and the small ones that were in a glass case.... It was art paint, the kind we artists use. The part of the piece that are the big pots... could be replaced, but it's also interesting that the work registers the process of the passage of time, because from the first day it was on show, which was when it was opened for the first time, until now the material has been totally transformed. The paint has dried and every time it goes on show it's different. On the one hand, there is this time process that means the pots have to be these, but on the other piece with the small pots, what I have done is, every time it's shown, add more pots.

Then there are like two different possibilities, aren't there? One that's this different perception of time, which are the small pots, and another that... the whole work evolves at once and

dries at once, in other words it is more difficult to replace, in this case.

**QUESTION**

**BUT IT IS IMPORTANT, IS NOT IT? IN THE CASE OF THE SMALL ONES IT IS IMPORTANT IF IT'S A TALENS POT IT HAS TO BE A TALENS POT, WHICH IF IT GOT LOST OR BROKEN...OR IS IT NOT SO IMPORTANT?**

**ANSWER**

Well, no.... what I try to do is that the ones I add are different from the one that are there. That I do do.

**QUESTION:**

**BUT YOU ADD AND DO NOT TAKE AWAY, THE WORK GROWS WITH REGARD TO TIME?**

**ANSWER**

Exactly

**QUESTION**

**THE THING IS THAT YOUR QUESTION, OF COURSE, IN THE EVENT THAT ONE OF THESE POTS, THOUGH IT MAY SEEN PARADOXICAL, TALENS BRAND OR WHATEVER YOU LIKE, SHOULD BE DAMAGED OR DISAPPEAR, WOULD NOT THAT POT BE REPLACED?**

**ANSWER**

Yes, it could be replaced. It could be added like one of the new ones, for example. Yes, in fact there are several works in which it not vitally important for the object to be exactly that one. Many of them are produced every time they are exhibited, they have to be repeated, there are others that do not have any more value than the everyday object.

**QUESTION**

**WELL I DO NOT KNOW IT THERE IS ANYTHING ELSE....LOOKING TO THE FUTURE... WHAT YOU WERE SAYING BEFORE ABOUT CONSERVATION....DO YOU THINK IT WOULD BE IMPORTANT FOR YOU TO MANAGE TO LEAVE IT A BIT MORE SYSTEMATICALLY?**

**ANSWER**

Well, in fact when a piece becomes part of a collection you are required to do that. In other words, both a museum and a private collector, when nothing is taken home because it is ephemeral (and they want to do so), what they do want to have

is like....what do I have to do if I want to see this some day or have it somewhere? Then there are various ways of doing it. For example, I think Richard Lang undertakes to repeat the installation five times, the ones with the hand prints...In the sales contract for a work he signs to say he'll do it up to five times if the owner asks him to change it or repeat it. I believe that if the artist has to do the work that has to be made clear previously. But if not, as is more my case, that a work can be done by somebody else with clear instructions and...in fact, I've done it for other pieces.

#### QUESTION

**AT ALL EVENTS, EVERY TIME AN INSTITUTION WANTS TO REPRODUCE A WORK OF YOURS, IT LETS YOU KNOW AND SOMETHING ABOUT THE SPACE TO PUT IT, DO YOU CHOOSE IT OR ARE NOTIFIED AND YOU AGREE TO HAVE IT REINSTALLED THERE? HOW DOES IT WORK?**

#### ANSWER

Well, of course, according to the piece, there are conditions that have to be observed.

#### QUESTION

**AND IN THE CASE OF "FINESTRES", DO YOU HAVE SPECIFIC GUIDELINES?**

#### ANSWER

Yes, well, in "Finestres" the relation with reality has to be respected, with the dimensions of the studio, it has to be painted at the height they are here, with the separation....In other words, the wall has to be reproduced. In some cases, for example, the wall was smaller or there was a door in the middle, you'll see that in the photos. Then what was done was to respect that and the piece was cut, which is very interesting too. For example, on a wall almost like this one, by chance, but in the middle there was the floor into the room. Then one window was cut by the door. That adaptation, that dialogue between the architecture of here and that of the museum was still more evident, because the museum fragmented the work or in "Ikon Gallery", for example, the wall was shorter and we put the ones there was room for, but also the first and the last ones were cut. It is like cutting the fragment there is room for on this wall. At MACBA, where the wall was lower there was the step and then the window was cut, the last pane was not whole. There is this game too that it is interesting to have been able to do it, of how to see the works in different places, think about the

problems that arise and how you integrate them into the works as far as one can see. And you'll see in the photos that in each place the work functions quite differently.

**QUESTION (Aballí asks)**

How do you deal with the fact that, for example, I but many other artists too, think about these problems of conservation, duration of the work? In other words, how from your department, which is responsible for durability and conservation, is this kind of work approached?

**ANSWER (Silvia)**

Look, we were talking about this before, that as far as "finestres" is concerned, throughout the exhibition we only had problems a couple of times when the atrium was rented out, then there were dinners and someone brushed their bag against it. the tenth anniversary party and all that..well exactly, the museum party and all that, yes, that is.

Well i will tell you this as an anecdote with your work in particular the only conservation problem we had the whole time the exhibition was on some erosion that happened during some dinner or party. and then, as you had instructed us, what we did was touch it up with the gel.