

IGNASI ABALLÍ
Transparent States

Pour sa deuxième exposition personnelle à la galerie, **Ignasi ABALLÍ** (° 1958) s'intéresse à la densité de ce qui nous paraît invisible sous le titre ***Transparent States***. Déployant un travail pluridisciplinaire (photo, papier, vidéo, installation) qui se dissimule derrière une neutralité trompeuse, il interroge cette densité en invoquant autant la réalité de phénomènes physiques qu'en détournant l'information véhiculée par la presse.

Dans la **salle de droite**, trois vitrines vides installent d'emblée un trouble perceptif. De façon quasi tautologique, ces vitrines présentent et décrivent les vitrines en elles-mêmes : l'artiste y a fait graver des notices théoriques et des images décrivant le lieu de fabrication des vitrines, la nature même du plexiglas et la notion de transparence. Ne peut-on voir ici une « présentation de la présentation » et dans un mouvement de style, une réflexion sur la monstration : que montrer ? pourquoi et comment ? De monstration, il est question également dans *Demostrar*, une photographie noir et blanc provenant d'un agrandissement d'une coupure de presse détaillant la gestuelle d'un homme. Avec un recadrage précis, Aballí nous donne l'impression que cet homme « montre le rien », qu'il tient une portion de vide entre ses mains.

Le vide et l'invisible sont des sujets récurrents dans son travail comme l'illustre la série *Taking measures*. L'artiste a photographié neuf appareils mesurant spécifiquement des données invisibles à l'œil nu : le temps, le bruit, la pression atmosphérique, la qualité de l'air, la température, l'humidité, les radiations électromagnétiques,... Sous une banalité technique apparente qu'on retrouve dans sa vidéo *Sols (Soleils)*, il ouvre cependant une réflexion intéressante sur les phénomènes qui conditionnent fondamentalement notre vie sur terre.

Dans la **salle de gauche**, son attrait pour l'état du monde prend une toute autre forme. Approfondissant sa réflexion sur l'idée d'archiver le réel, Aballí a accumulé et classé des centaines de coupures de presse issues d'un grand quotidien espagnol. La particularité de *Lists (World Map 2009)* est de compiler tous les noms de pays ayant été publiés (en tant que titre ou sous-titre) tout au long de l'année 2009. Labeur fastidieux dans un certain sens mais qui donne aussi une saveur particulière à la pratique artistique : l'artiste est constamment à l'affût mais se positionne aussi comme témoin. Nous avons sous les yeux un constat du monde (d'un point de vue espagnol, certes) qui indique l'actualité brûlante (Afghanistan, Irak, Chine,...), le poids de certains pays (Etats-Unis, les pays sud-américains) mais aussi l'amnésie de la presse pour certaines parties du monde.

Face à cette série quasi-obsessionnelle, trois travaux, *Postcards from Brussels*, mettent en relation les topiques d'un pays (en l'occurrence la Belgique) et la dilatation de l'espace-temps (carte écrite depuis Bruxelles pour Barcelone ou environ et réactivée des décennies plus tard dans le sens inverse).

En tissant des liens évidents avec l'art conceptuel, Ignasi Aballí tend à montrer que le passage entre le visible et l'invisible est permanent et que la porosité de leur rapport permet à la pensée de s'ouvrir au fait poétique.



Vitrina (Metacrilat), 2010
180 x 180 x 60 cm

Polycast acrylic sheet is the most widely used material in aircraft transparencies (windows). In applications where the aircraft is pressurized, stretched acrylic is used.

Acrylic is an important material in the making of certain lighthouse lenses.

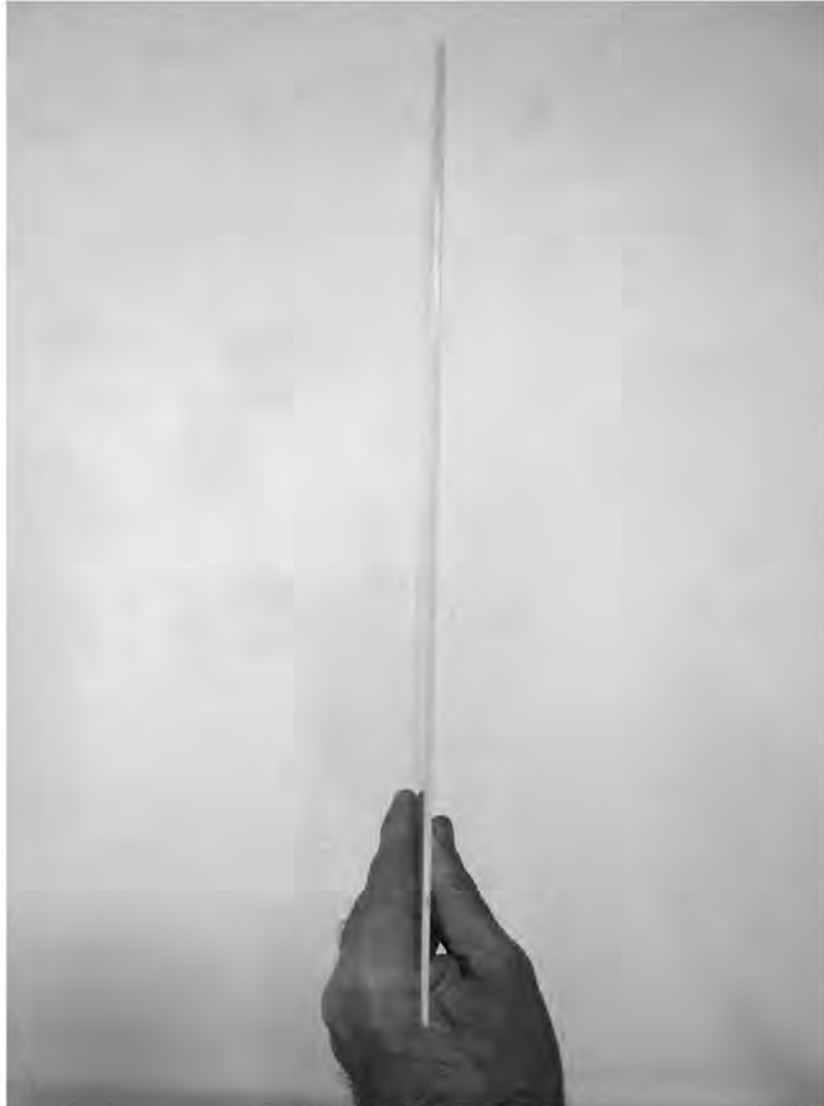
Acrylic is also used to make infra-red receptors tamper-proof. Infra red radiation can travel via Acrylic, but it prevents damage to the receptor.

Laser cut acrylic panels have been used to redirect sunlight into a light pipe and, from there, to spread it into a room. Their developers Veronica Garcia Hansen, Ken Yeang, and Ian Edmonds were awarded the Far East Economic Review Innovation Award in bronze for this technology in 2003.

Attenuation being quite strong for distances over one meter (more than 90% intensity loss for a 3000 K source), acrylic broadband light guides are then dedicated mostly to decorative uses.

Pairs of acrylic sheets with a layer of microreplicated prisms between the sheets can have reflective and refractive properties that let them redirect part of incoming sunlight in dependence on its angle of incidence. Such panels act as miniature light shelves. Such panels have been commercialized for purposes of daylighting, to be used as a window or a canopy such that sunlight descending from the sky is directed to the ceiling or into the room rather than to the floor.

This can lead to a higher illumination of the back part of a room, in particular when combined with a white ceiling, while having a slight impact on the view to the outside compared to normal glazing.



PMMA has a good degree of compatibility with human tissue, and can be used for replacement intraocular lenses in the eye when the original lens has been removed in the treatment of cataracts. This compatibility was discovered in WWII RAF pilots, whose eyes had been riddled with PMMA splinters coming from the side windows of their Supermarine Spitfire fighters - the plastic scarcely caused any rejection, compared to glass splinters coming from aircraft such as the Hawker Hurricane. Historically, hard contact lenses were frequently made of this material. Soft contact lenses are often made of a related polymer, where acrylate monomers containing one or more hydroxyl groups make them hydrophilic.

In orthopedic surgery, PMMA bone cement is used to affix implants and to remodel lost bone. It is supplied as a powder with liquid methyl methacrylate (MMA). When mixed these yield a dough-like cement that gradually hardens. Surgeons can judge the curing of the PMMA bone cement by pressing their thumb on it. Although PMMA is biologically compatible, MMA is considered to be an irritant and a possible carcinogen. PMMA has also been linked to cardiopulmonary events in the operating room due to hypotension. Bone cement acts like a grout and not so much like a glue in arthroplasty. Although sticky, it does not bond to either the bone or the implant, it primarily fills the spaces between the prosthesis and the bone preventing motion. A big disadvantage to this bone cement is that it heats to quite a high temperature while setting and because of this it kills the bone in the surrounding area. It has a Young's modulus between cancellous bone and cortical bone. Thus it is a load sharing entity in the body not causing bone resorption.

Dentures are often made of PMMA, and can be color-matched to the patient's teeth & gum tissue.

In cosmetic surgery, tiny PMMA microspheres suspended in some biological fluid are injected under the skin to reduce wrinkles or scars permanently.

A large majority of white Dental filling

materials (i.e. composites) have PMMA as their main organic component.

Emerging biotechnology and Biomedical research uses PMMA to create microfluidic lab-on-a-chip devices, which require 100 micrometre-wide geometries for routing liquids. These small geometries are amenable to using PMMA in a biochip fabrication process and offers moderate biocompatibility.

Bioprocess chromatography columns use cast acrylic tubes as an alternative to glass and stainless steel. These are pressure rated and satisfy stringent requirements of materials for biocompatibility, toxicity and extractables.

Acrylic paint essentially consists of PMMA suspended in water; however since PMMA is hydrophobic, a substance with both hydrophobic and hydrophilic groups needs to be added to facilitate the suspension.

Modern furniture makers, especially in the 1960s and 1970s, seeking to give their products a space age aesthetic, incorporated Lucite and other PMMA products into their designs, especially office chairs. Many other products (for example, guitars) are sometimes made with acrylic glass to make the commonly opaque objects translucent.

Perspex has been used as a surface to paint on, for example by Salvador Dali.

Diasac is a process which uses acrylic glass as a substitute for normal glass in picture framing. This is done for its relatively low cost, light weight, shatter-resistance, aesthetics and because it can be ordered in larger sizes than standard picture framing glass.



Detail of *Vitrina (Metacrilat)*, 2010



Vitrina (Transparencia), 2010
180 x 180 x 60 cm



5. SANAA's exterior view of the Toledo Museum of Art. Courtesy of SANAA



6. Mies van der Rohe, Fity-by-Fifty House, 1935. Digital image ©2020 The Museum of Modern Art/Globe, France.



7. Mies van der Rohe, Farnsworth House, 1946. Courtesy of The Museum of Modern Art



8. Image of a ray of a head used as a metaphor in an article of Mies in 1925.

recreate the surprise that a glass building must have produced in 1929, something that as Alison Smithson put it, "may be difficult to imagine for a generation grown up around Hilton International hotels."⁵ Once again, the fact that Mies did so little, when asked so much (represent Germany!), can be appreciated. Yet what allows SANAA to take us back, or bring the pavilion again forward towards us, is that the curtain is precisely not transparent. What is added is not a clear window, or a magnifying glass, but a delicate veil. SANAA's acrylic, like their glass, is never neutral.

At first sight SANAA's work appears as the perfect example of transparency in architecture. Take their Glass pavilion in the Toledo Museum of Art, for example: an all-glass pavilion, for all glass objects, in the glass city of Toledo, Ohio. It is in this sense that SANAA has inherited the Miesian tradition of radical transparency. In the standard publicity image of the project, the white-trimmed pavilion sits in the park, unambiguously echoing some of Mies's iconic projects, particularly the Farnsworth House and the Fity-by-Fifty House. FIGS 6, 4, 7. Mies famously deployed sheer glass walls to radically expose the interior.

5. Alison Smithson in conversation with Quincy Dobson, New York, 1992.



9. The Carlton Skyscraper, steel and glass. Model, 1925. Photo Courtesy of the Mies 1925.



10. Fritz Paul's Architects' Schupke House, Berlin. Interior, The Netherlands, 1928.



11. George Klein, Crystal House, 1933-34, exhibited at the Chicago International Fair, 1934. A Dimensional Drawing by Al. Rasmussen. Photo by permission of the artist.

Transparency in modern architecture was directly related to advances in medical imaging technologies for the human body. The logic of sheer glass walls is exactly like that of the X-ray: the inner structure is revealed by a new technology that allows you to look through the outer skin of the body. Mies himself even described his work as skin-and-bones architecture, referring to the structure of his Glass Skyscraper of 1922 as the skeleton, rendering the project as if seen under X-rays. Mies was deeply interested in X-ray images and used them as illustrations in his articles.⁶ FIG. 8

Mies was not alone. Not only were many modern architects fascinated by the X-ray technology but books on modern architecture are filled with images of growing glass skins, revealing inner bones and organs. Think about Le Corbusier's project for a glass skyscraper (1923), Walter Gropius's Werkbund Exhibition in Cologne (1914), Erich Mendelsohn's Schocken Department Store in Stuttgart (1926-28), Fritz Peutz's Shunk Glass Palace in Herlen, The wanda (1935), George Kerk's Crystal House in the Chicago World Fair (1933-34), Paul Nelson's unbuilt Suspended House (1935), etc. FIGS 9, 10, 11.

6. For example, he sees the X-ray of the head of a woman as a metaphor in his article "The Floor Plan of the Pavilion," in G. no. 9-8, April 1925.



12. Mies van der Rohe, Farnsworth House, 1946. Kitcher view. Courtesy of The Museum of Modern Art



13. Mies van der Rohe, Farnsworth House, 1946. Bathroom view. Courtesy of The Museum of Modern Art

These representational designs from the early decades of the twentieth century formed the basis of everyday building by midcentury, when the see-through house had become a mass phenomenon, just as the X-ray itself had. Screwing the body for tuberculosis meant penetrating with the gaze areas of the body previously invisible. X-ray technology had been available in sanatoriums since the beginning of the century. Only by midcentury did mass x-raying of citizens on a regular basis begin. With the spread of this technology, the newly visible interior of the body became not just a tool for diagnosis but the site of a new form of public surveillance. Posing the population by scrutinizing their insides, public institutions such as schools and the military, began to manage the most private spaces of the body. Over a period of half a century, an experimental medical tool transformed into a mechanism of surveillance for the entire population.

By the mid-century, the association between X-rays and glass houses became commonplace in popular culture. For example, in *Highlights and Shadows*, a 1937 Kodak Research Laboratories film on the virtues of X-rays for disease prevention, a woman wearing a swimming suit is strapped to a laboratory table while her body is subjected to X-rays. As her photographic image gives way to that of her X-rayed body, the narrator declares: "The young lady, to whom henceforth a glass house should hold no terrors, will, after an examination of her radiographs, be reassured that she is indeed physically fit."⁷ FIG. 12 In this context, the glass house symbolized both the new form of surveillance and good health.

A similar set of associations can be found in the discourse surrounding iconic works of modern architecture: in an interview in *House Beautiful*, Edith Farnsworth, a successful doctor in Chicago, compared her famous weekend house, designed by Mies in 1946, to an X-ray:

7. James Stacy Mason Jr., *Highlights and Shadows* (1937), filmed in Lake Carlsburg, *Screening the Body: Being Medicine's Visual Culture* (Berkeley: University of California Press, 1995), 155.



14. Mies van der Rohe, Farnsworth House, 1946. Kitchen view. Courtesy of The Museum of Modern Art



15. Mies van der Rohe, Farnsworth House, 1946. Bathroom view. Courtesy of The Museum of Modern Art

I don't keep a garbage can under my sink. Do you know why? Because you can see the whole "kitchen" from the road on the way in here and the can would spoil the appearance of the whole house. So I hide it in the closet further down from the sink. Mies talks about "free space" but his space is very fixed. I can't even put a coffee hanger in my house without considering how it affects everything from the outside. Any arrangement of furniture becomes a major problem, because the house is transparent, like an X-ray.⁸ FIG. 13

The use of the metaphor of the X-ray was not accidental. Modern architecture cannot be understood outside of tuberculosis. It is not by chance that Farnsworth goes on to say of her house: "There is already the local rumor that it's a tuberculous sanatorium."⁹

The development of the X-rays and modern architecture coincides. Just as the x-ray exposes the inside of the body to the public eye, the modern building exposes its interior. That which was private became the subject of public scrutiny. A new clarity of vision—the penetrating gaze of medicine—liberated a new architecture, whose structure was meant to be as clear as the gaze looking into it; or so the story went. But in fact this simultaneously scientific and artistic gaze was about more than clarity.

8. Edith Farnsworth quoted in Joseph A. Barry, "Support on the American Border between Good and Bad Modern," *House Beautiful*, May 1953, 273.

9. Edith Farnsworth, "Mies van der Rohe's Farnsworth House," *Architectural Record*, 1953, 143.

Four pages of the catalogue *Sanaa. Intervention in the Mies van der Rohe Pavilion*. Barcelona 2010

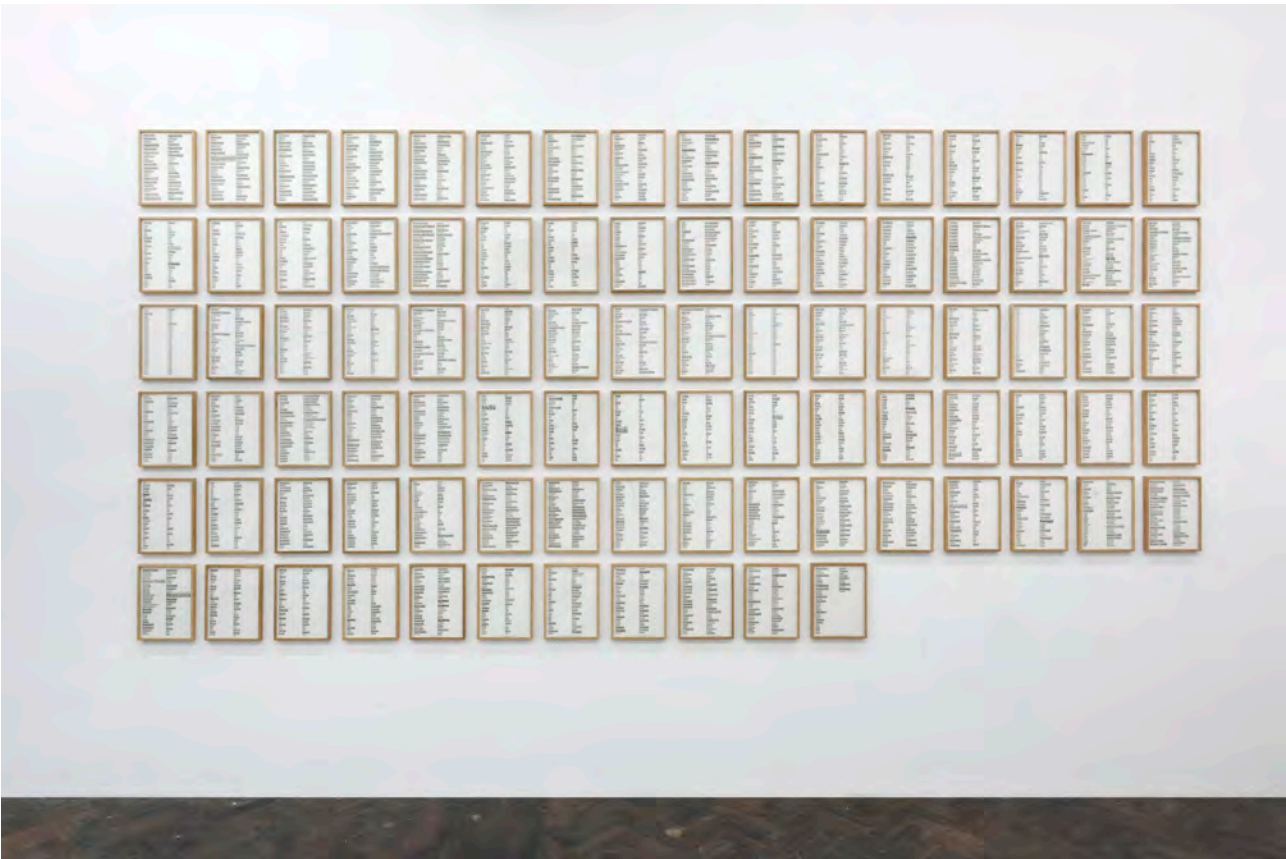
Detail of *Vitrina (Transparencia)*, 2010



Vitrina (Fabricació), 2010
180 x 180 x 60 cm



Installation view at Meessen De Clercq, Brussels, 2010



List (World Map 2009), 2010
Collage on paper, 30 x 21 cm (each, with frame)





Postcards from Brussels, 2010
43 x 30,5 x 2,5 cm (each, with frame)



Taking measures, 2010
Digital print on photographic paper, 40 x 27,3 x 4 cm (each)



Taking measures (radiaciones), 2010
Digital print on photographic paper, 40 x 27,3 x 4 cm (each)



IGNASI ABALLI

Born in Barcelona (Spain) in 1958

Lives and works in Barcelona

SOLO EXHIBITIONS

2010

Transparent States, Meessen De Clercq, Brussels (Belgium)

Pinacoteca do Estado, São Paulo (Brasil)

Pòsit, Fundació Guinovart, Agramunt, Lleida (Spain)

Index, Sommergarten, Berlin (Germany)

2009

Coming soon, Galerija Vartai, Vilnius (Lithuania)

Nothing or something, Suitcase Art Projects, Today Art Museum, Beijing (China)

Inside Job (with Karin Sander), curated by Maria de Corral and Dan Cameron, galerie Nàcht St. Stephan, Wien (Austria)

Posible/Probable. Galeria Elba Benitez, Madrid (Spain)

Zona euro, Banco de España. Madrid (Spain)

2008

52 words, Fundació Joan Miró, Barcelona (Spain)

To Show. Meessen De Clercq, Brussels (Belgium)

Sem Actividad. Museu de Portimao, Portimao (Portugal)

Tempo morto. Galeria Pedro Oliveira, Porto (Portugal)

Malas Hierbas. Real Jardín Botánico, Madrid (Spain)

Classificar. Galería Estrany- De la Mota, Barcelona (Spain)

2007

Les partes y el todo. Fundacio Foto Colectania, Barcelona (Spain)

2006

0-24h, Museum of Contemporary Art Serralves, Porto (Portugal)

0-24h, Ikon Gallery, Birmingham (UK)

0-24h, Zentrum für Kunst und Medientechnologie/ZKM. Karlsruhe (Germany)

Inmigrants. Clockshop. Los Angeles, California (USA)

2005

0-24h, MACBA, Museum of Contemporary Art, Barcelona (Spain)

2004

Nada-para-ver. Museo de Bellas Artes de Santander, Santander (Spain)

Un año. Galería Elba Benítez, Madrid (Spain)

2003

Desapariciones. Galería Estrany - De la Mota, Barcelona (Spain)

2002

Desapariciones. Espacio Uno, Museo Nacional Centro de Arte Reina Sofia, Madrid (Spain)

Presencias. Galeria Pedro Oliveira, Porto (Portugal)

Manipulaciones. Nouvelle Galerie, Grenoble (France)

2000

A diario. H.Associació per a les Arts Contemporànies, Vic. Barcelona (Spain)

Malgastar. Sala de Arte Josep Bages, El Prat de Llobregat, Barcelona (Spain)

Libros. Glass Cabinet, Galería Estrany-de la Mota, Barcelona (Spain)

1999

No movie, Galería Elba Benitez, Madrid (Spain)

1998

Sala Leandre Cristófol, Lleida (Spain)

Res és molt i ly nada és mucho. Galería Estrany-de la Mota, Barcelona (Spain)

1997

Olhando Nada (Seeing nothing), Galeria Pedro Oliveira, Porto (Portugal)

1996

Carta de Colores. Permanent Installation at the Frederic Mistral School, Barcelona (Spain)

1995

Galería Antoni Estrany, Barcelona (Spain)

1994

Clausura. Galería Elba Benítez, Madrid (Spain)

Carta de Colores, Art Projects. Barcelona Airport, Barcelona (Spain)

Enciclopedia, Nouvelle Galerie. Grenoble (France)

1993

Galería Antoni Estrany, Barcelona (Spain)

La experiencia pictórica, Fundació Bayer Leverkusen (Germany)

1991

Tiempos. Galería Elba Benítez, Madrid (Spain)

Galería Lino Silverstein, Barcelona (Spain)

1990

Paintings, simulations. Howard Yezerski Gallery, Boston (USA)

Ciclo L'experiencia Pictórica. Centre d'Art Santa Mònica, Barcelona (Spain)

1988

Pintures ? Centre de Lectura, Reus (Spain)

1987

Matèria prima. Ateneo L'Artesà, Barcelona (Spain)

1986

Paisatges industrials. Barcelona Divina, Barcelona (Spain)

GROUP EXHIBITIONS

2011

Prospect 2. 20 Sites, 62 Artists, 13 Weeks, 7 Neighborhoods, 20 Countries, curated by Dan Cameron, New Orleans (LA) (USA)

2010

Antes que todo (Before everything), Centro de Arte 2 de Mayo, Madrid (Spain)

Nuevas Historias, National Museum of photography Den Sorte Diamant, Royal Library, Copenhagen (Denmark)

La Fuerza de la palabra, Instituto Cultural Cabañas, Guadalajara (Mexico)

Objects are like they appear, Meessen De Clercq, Brussels (Belgium)

A l'ombre d'un doute, Frac Lorraine, Metz (France)

89 km, colección CGAC, Museo de Arte Contemporánea, Vigo (Spain)

Nuevas historias, a new view of spanish photography, Kuntsi Museum of Modern Art, Vaasa (Finland)

La memoria del otro, Museo de Bellas Artes, Santiago de Chile (Chile)

Territories of Time, Meessen De Clercq, Brussels (Belgium)

2009

Under Control, Krannert Art Museum, Champaign, Illinois (USA)

Zonas de riesgo, Caixaforum, Madrid (Spain)

Colección I, Centro de Arte Dos de Mayo, Móstoles, Madrid (Spain)

Books books books, nothing else than books, Ursula Blicke Foundation, Kraichtal (Germany)

On second reading, Galeria Estrany de la Mota, Barcelona (Spain)

El temps com a matèria. Col.lecció Macba, Macba, Barcelona (Spain)

La colección, Museo Nacional Centro de Arte Reina Sofía, Madrid (Spain)

Serralves 2009_ "a Colecção", Fundação Serralves, Porto (Portugal)

Huésped, Colección MUSAC en el MNBA, Museo Nacional de Bellas Artes, Buenos Aires (Argentina)

2008

Leve, transparente y casi algo. La vocación antiheroica en el arte contemporáneo, Museo de Arte Contemporáneo Esteban Vicente, Segovia (Spain)

Why is there something rather than nothing?, Galleria Galica, Milano (Italy)

Order. Desire. Light. An exhibition of contemporary drawings, Irish Museum of Modern Art, Dublin (Ireland)

Sur le dandysme aujourd'hui. Del maniquí en el escaparate a la estrella mediática, Centro de Arte Contemporáneo, Huarte, Navarra (Spain)

Absens, Meessen De Clercq, Brussels (Belgium)

Parangolé, Museo Patio Herreriano, Valladolid (Spain)

Weder Entweder Noch Oder, Württembergischer Kunstverein, Stuttgart (Germany)

Partilhar territorios, V Bienal de Arte e Cultura de Sao Tomé e Príncipe (Sao Tomé)

Fragil, Museo de Arte Contemporáneo Esteban Vicente, Segovia (Spain)

New perspectives on Spanish contemporary photography, Kulturhuset, Stockholm (Sweden)

Yo soy el final de la reproducción, Sculptur Center, New Cork (USA)

La sombra de la historia, Centro Galego de Arte Contemporáneo, Santiago de Compostela (Spain)

Zones de risc, Caixaforum, Barcelona (Spain)

2007

Tricky, Galeria Estrany-de la Mota, Barcelona (Spain)

Premio Nacional de Arte Gráfico 2006, Real Academia de Bellas Artes de San Fernando, Madrid (Spain)

Entre la palabra y la imagen, Museo da Cidade. Lisboa y Centro Cultural Villa Flor, Guimaraes (Portugal)

Clearly invisible, Centre d'Art Santa Mónica, Barcelona (Spain)

Still life, Art, ecology and the politics of change, 8th Sharjah Bienal (United Arabian Emirates)

Numerica, Palazzo delle Papesse, Siena (Italy)

Think with the senses-Feel with the mind, 52ª Bienal de Venecia, Venecia (Italia)

Intocable, El ideal de la transparencia, Museo Patio Herreriano, Valladolid (Spain)

Utopias cotidianas, Un proyecto del Centre d'Art la Panera, La Centrale Électrique, Brussels (Belgium)

Paperback, Ediciones baratas, Fundación Luis Seoane, A Coruña (Spain)

Colección Macba, Museo de Arte Contemporáneo de Barcelona, Barcelona (Spain)

Barcelone 1947-2007, Fondation Maeght, Saint Paul de Vence (France)

Existencias, Musac, Museo de Arte Contemporáneo de Castilla y León, León (Spain)

Objeto de réplica, Artium, Vitoria-Gasteiz (Spain)

Arte gráfico en España. Premios Nacionales 2006, Instituto Cervantes, Praga (Tchec Republic)

No Future, Bloomberg Space, London (UK)

Macba im Frankfurter Kunstverein, Frankfurter Kunstverein, Frankfurt/Main (Germany)

I am the end of reproduction, Galeria Castillo/Corrales, Paris (France)

Dar tiempo al tiempo/Taking time, MARCO. Museo de Arte Contemporáneo de Vigo, Vigo (Spain)

Fit to print, Printed media in collage, Gagosian gallery, New York (USA)

2006

Identidades Críticas, Arte español de los noventa, Museo Patio Herreriano, Valladolid (Spain)

Salir a la calle y disparar al azar, Barcelona (Spain)

Una visión impura, Museo Nacional Reina Sofía, Madrid (Spain)

Intouchable, L'ideal transparence, Villa Arson, Nice (France)

Entre la palabra y la imagen, Fundación Luis Seoane, La Coruña (Spain)

Old News, Centre National de l'Estampe et de l'Art imprimé, Cnai. Chatou (France)

2005

Exhibition of Visual Art, Limerick City Gallery of Art. Limerick (Ireland)

Pintar sense pintar, Centre d'Art La Panera, Lleida (Spain)

El espacio recuperado, Edificio de Tabacalera, San Sebastián (Spain)

2004

Laocoonte devorado, Artium, Vitoria-Gasteiz (Spain)

Looking Futre, Thinking Thought, Marc (Island)

In the beginning there was the journey, Bienal de Pontevedra, Pontevedra (Spain)

Darreres Construccions, Museu de Granollers (Spain)

Laocoonte devorado, Museo José Guerrero, Granada (Spain)

2003

Col·lecció MACBA, Itineraris, Barcelona (Spain)

Printemps de Spetembre, Gestes, Toulouse (France)

Contravoz, Trayecto Galería, Vitoria-Gasteiz (Spain)

Group Show, Galeria Martin van Zomeren, Amsterdam (Nederland)

Colección de Arte Contemporáneo del Ayuntamiento de Lleida 01, La Panera, Lleida (Spain)

2002

Endure, Smart Project Space, Amsterdam (Nederland)

Grace and Gravity, Galeria Estrany-de la Mota, Barcelona (Spain)

La Collecció, MACBA, Barcelona (Spain)

2001

VideoRom, Bienal de Valencia (Spain)

2000

L'emoció escollida, Galeria Palma XII, Vilafranca del Penedès, Barcelona (Spain)

Arts Festival Penedès 2000, Cavas Chandón, Penedés, Barcelona (Spain)

Begijnhof I. Sistemas, Galeria Estrany-de la Mota, Barcelona (Spain)

1999

El dors profús, Can Palauet, Mataró, Barcelona (Spain)

Mirant-nos des de fora, 5ª Bienal Martínez Guerricabeitia, Sala Parpalló, Valencia (Spain)

1998

Honiton Festival, St. Michaels Church, Honiton (UK)

Poussière. Dust memories, FRAC Bourgogne, Dijon y FRAC Bretagne, Rennes (France)

Every day, XI Biennial of Sydney, Sydney (Australia)

Des garçons sauvages, Galeria Helga de Alvear, Madrid (Spain)

Coincidences, Museum Dhondt Dhaenens, Deurle (Belgium)

The Choice, Exit Art, New York (USA)