

PALMADOTZE

JOAN RABASCALL "Media & TV"

16 December 2023 – 25 February 2024

Saturday 16th December at 12.00 h we open the second exhibition of the season. It is a solo show by Joan Rabascall entitled "Media & TV".

Emblematic artist of our gallery, Joan Rabascall (Barcelona, 1935), is one of the Catalan conceptual artists who has most reflected on the mass media, focusing his work on the criticism of the mediated image and the model of life imposed by the media.

The exhibition entitled "Media & TV" brings together some of the most outstanding works of the artist's artistic career linked to the mass media and television.

The art critic Manel Guerrero presents a contemporary reading of his work in an exhibition that represents a condensed and unique review of his work over more than fifty years of artistic practice:

"Joan Rabascall (Barcelona, 1935) studied at the Massana School in Barcelona and left for Paris, in 1962, with a scholarship at the École Nationale Supérieure de Beaux-Arts in Paris. Since then he has lived in the city on the Seine. In the 1960s, together with Antoni Miralda, Dorothee Selz, Jaume Xifra and Benet Rossell, he formed part of the so-called "Group of Catalans in Paris", which became known with the famous Ceremonial Parties held in 1969 and 1970. A generation of artists who have marked our trajectory and have played a prominent role in the line of work of our gallery.

Anthropologist, archivist and collector of contemporary images, since the 1960s Rabascall has never ceased to propose, with the use of collage, photomontage and photographic emulsion on canvas, and from an ironic and critical Duchampian view of the language of art, a radical vision of the iconosphere of our contemporary world. Rabascall's art is characterised by the use of a critical and ironic visual language that stems from a critique of consumer society and the mass media, which in the 1960s formed part of and shaped the discourse of the dominant power.

Through his relationship with the critics Pierre Restany and Lawrence Alloway, he learned first-hand about the work of the French New Realists and British Pop Art. His presence in the exhibition The World goes Pop (Tate Modern, London, 2015) bears witness to this. He participated in the Biennale de Paris, 1965 and 1969, and in the Biennale di Venezia, 1972, 1976 and 2017. Since then, his work has been shown in numerous solo and group exhibitions in the most prestigious museums in Europe, Asia and America. Some of his most outstanding retrospective exhibitions are: Rabascall. Production 1964-1982 (MACBA, Barcelona, 2009), Rabascall. Production 1993-2018 (Villa Tamaris Centre d'Art, La Seyne-sur-Mer, 2018) and Rabascall. Tout va bien (Tabacalera, Madrid, 2020).

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"Media & TV" brings together at the Palmadotze gallery some of the most outstanding works of Joan Rabascall's artistic career linked to the mass media and television. The series Media 2000 (2000) brings together images of the landscapes of traditional antennas and satellite dishes scattered all over the world, in a critical and ironic look at the new landscape that the media universe has spread throughout cities and all kinds of places to make communication possible in our global world. Buildings and landscapes are completely hidden or fragmented and are interchangeable in images with an often humorous point of view, of a false objectivity, which ends up giving all the prominence to the antennas.

The series My Collection (2007), one of the artist's most popular, shows images from his collection of small plastic televisions turned into bibelots (trinkets), toys or tourist or media personality souvenirs. Some of the titles of the series, collected in a book published by Éditions Jannink in 2005, are quite eloquent: Rio de Janeiro TV (with an image of the Christ of Ipanema), Janis Joplin TV (with an image of the singer), Pigalle TV (with an image of revue dancers) or Gaudi TV (with an image of the façade of La Pedrera).

The sculptural work Petite Monument a la Television (1994) and the installation Zen TV (2020) complete this critical and playful look at the television set as a metaphor for the kitsch, popular and planetary world that has spread across all continents since the 1950s.

The exhibition is completed with several works from other series, such as Mass Media (1971), with images taken from magazines and newspapers and treated pictorially with the pop art technique of emulsion on canvas, and The Painting Lesson. El colour (1992), a set of laminated and matted colour photographs, which ironises the themes and images that we are accustomed to finding in didactic notebooks for learning to paint.

Manuel Guerrero Brullet