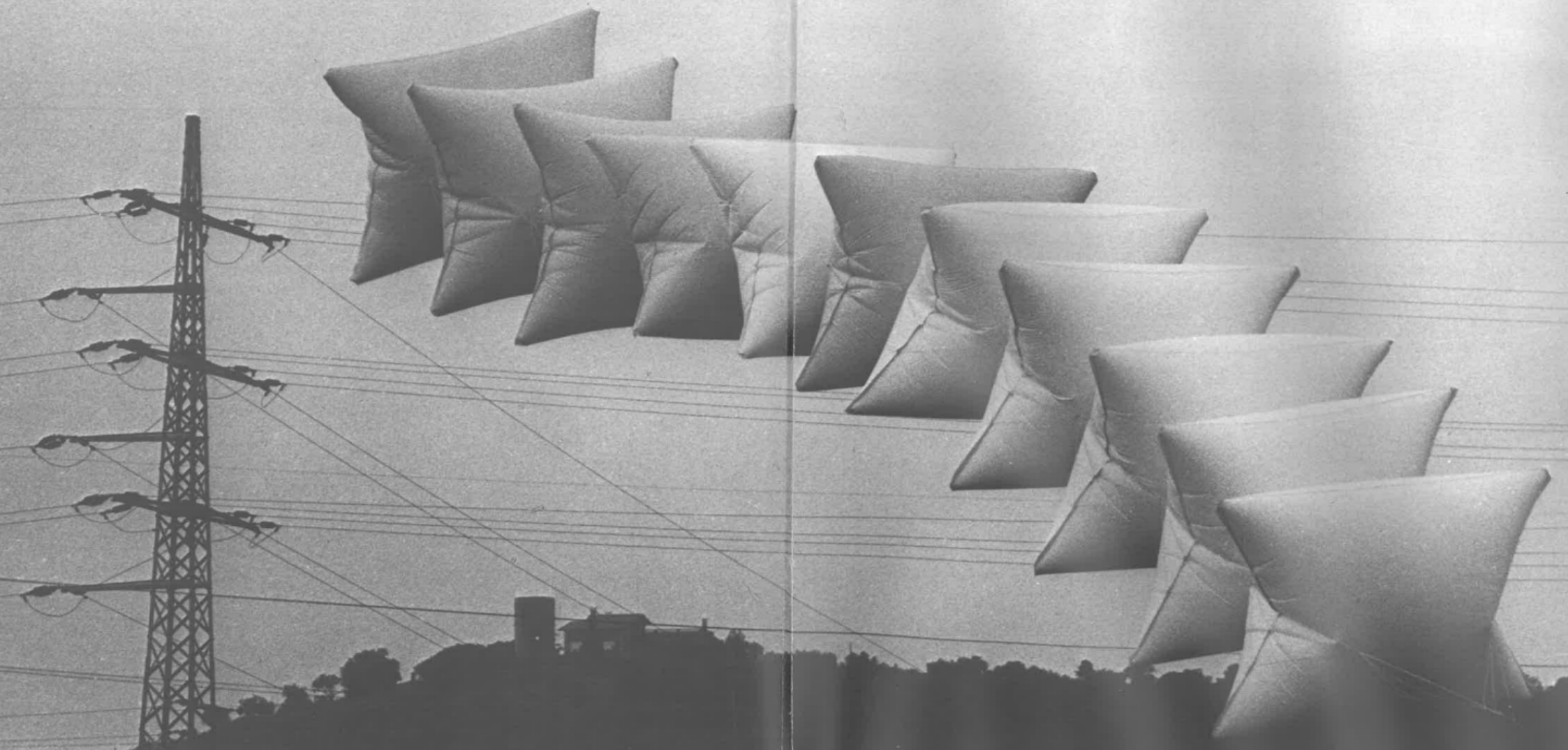


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PRATS NOGUERAS BLANCHARD

JOSEP PONSATÍ



STAND 9A01

ARCOmadrid 2024

Josep Ponsatí is renowned for his inflatables, monumental and ephemeral aerial structures. He usually built them from linked modular forms, based on the fragility and modesty of the materials and the repetitive structures of minimalism. Ponsatí erected his first inflatable in Granollers in 1971, as part of the First Exhibition of Young Art, one of the first manifestations of conceptual art in a still Francoist Catalonia. III Peça, Cap de Creus - Cadaqués - Benidorm was Ponsatí's third large inflatable, was erected between June and August 1972; first in Cap de Creus and Cadaqués, and later, in Benidorm. The original piece was a more complex work, with red triangular modules. In its first stage in Cadaqués it rose 160 meters and in the second, in Beni- dorm, it rose nearly 300 meters. In 1977, Ponsatí raised a new inflatable in Barcelona, in the park of Montjuïc, formed by 17 white triangular modules.

Josep Ponsatí studied in Barcelona with stays in Paris and New York, and participated in group actions and events of conceptualism in Catalonia in the late sixties. His first kinetic sculptures, minimalist and constructivist in character, soon drifted towards the world of the inflatable, an ephemeral sculptural object closely linked to landscape, which placed Ponsatí on the map of Conceptual art. In 1971 he built his first inflatable and from then on focused his plastic expression on the production of large inflatables. In 1973, as a result of his participation in the Paris Biennial, his inflatables reached an international echo. Although the "launching" or staging of these aerial structures had a playful and participatory character, they were always preceded by a calculation and a long technical process. In the eighties and after, Ponsatí has developed aerial sculptural and ephemeral objects of greater complexity.

Recordings of his inflatables have been screened at the Paris Biennale (1973), the Fundació Joan Miró (1977), the Centre d'Art Santa Mònica in Barcelona (1989 and 1992), the Museo Nacional Centro de Arte Reina Sofía, Madrid (2005), the National Museum of Contemporary Art in Korea (2010), the MACBA (2011), the Moderna galerija in Ljubljana (2011-2012) and the CaixaForum Madrid (2011-2012). In 1986, the Museu d'Història de Girona hosted a retrospective exhibition. His work is part of the collections of the Centre Pompidou in Paris and MACBA, Barcelona.



*Josep Ponsatí,
IV escultura inflable Barcelona-Montjuïc, 1977
Cibachrome photography, edición única.
50 x 50 cm
80 x 70 cm (framed)*



*Josep Ponsatí,
IV escultura inflable Barcelona-Montjuïc, 1977
Cibachrome photography, edición única.
50 x 50 cm
80 x 70 cm (framed)*



*Josep Ponsatí,
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50 x 50 cm
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IV escultura inflable Barcelona-Montjuïc, 1977
Cibachrome photography, edición única.
50 x 50 cm
80 x 70 cm (framed)*



Josep Ponsatí, Barcelona - Montjuïc, 1977

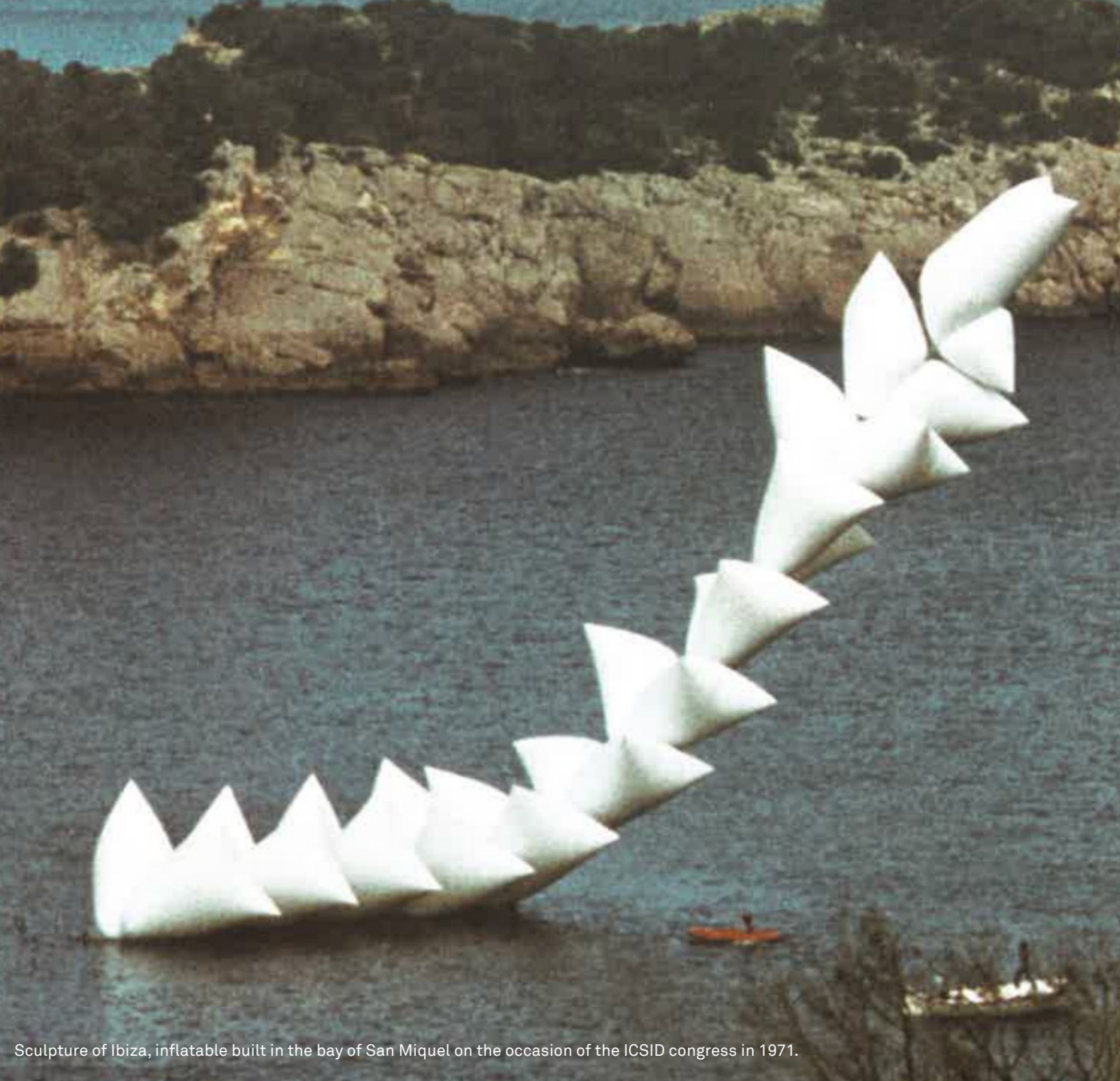
Video, color.

8' 29"

[LINK](#)

Josep Ponsatí
Barcelona-Montjuïc (reproducción),
1977 / 2021
Inflatable sculpture
260 x 300 x 50 cm

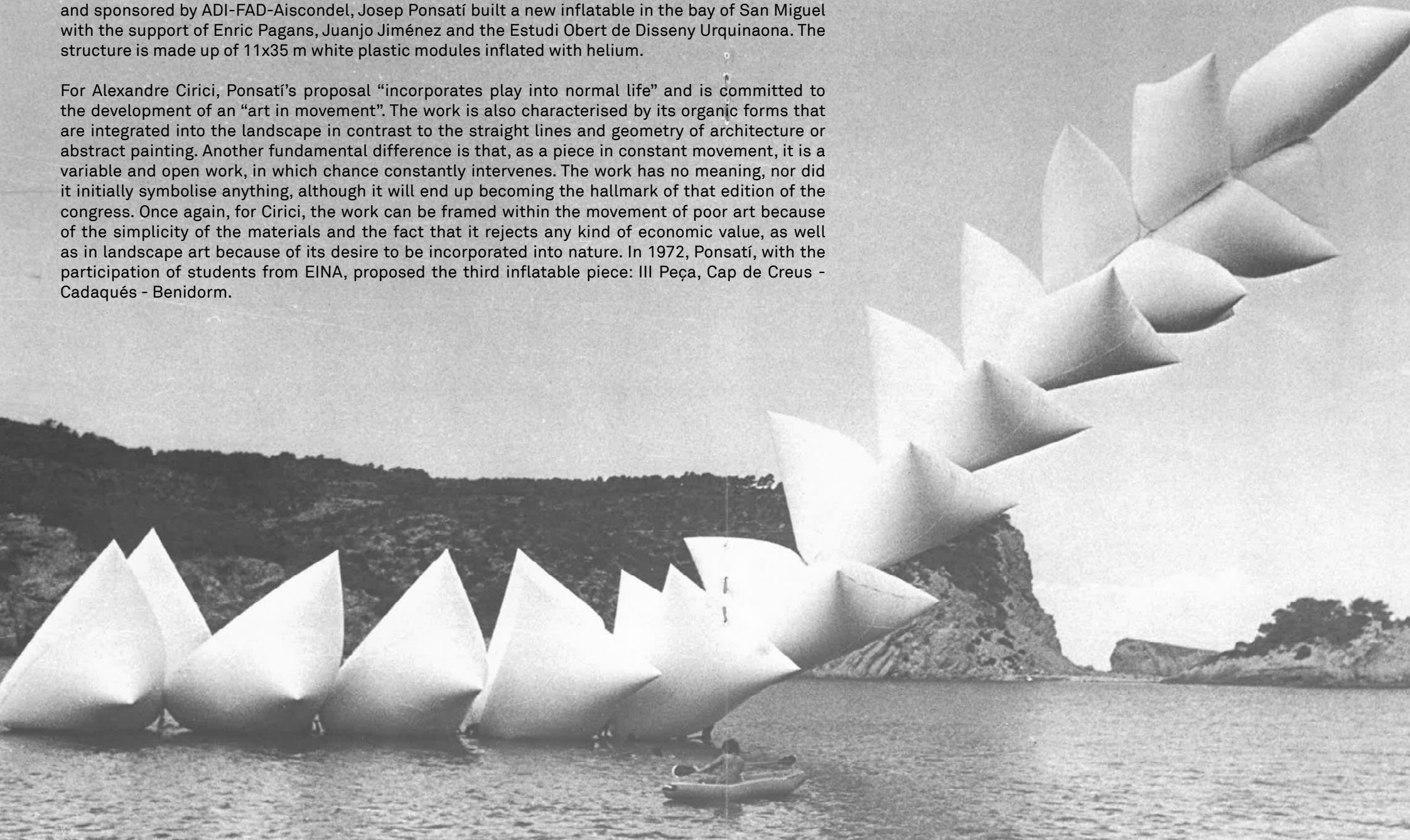




Sculpture of Ibiza, inflatable built in the bay of San Miquel on the occasion of the ICSID congress in 1971.

Between 14 and 16 October 1971, the VII International Congress of ICSID (International Council of Societies of Industrial Design) is held in Ibiza, the only one ever held in Spain. Approximately 1300 designers and artists from all over the world took part. Many of them were housed in a space that would become the emblem of that edition of the congress: the Instant City, a modular inflatable based on a simple constructive system of geometric figures. Within the framework of the congress and sponsored by ADI-FAD-Aiscondel, Josep Ponsatí built a new inflatable in the bay of San Miguel with the support of Enric Pagans, Juanjo Jiménez and the Estudi Obert de Disseny Urquinaona. The structure is made up of 11x35 m white plastic modules inflated with helium.

For Alexandre Cirici, Ponsatí's proposal "incorporates play into normal life" and is committed to the development of an "art in movement". The work is also characterised by its organic forms that are integrated into the landscape in contrast to the straight lines and geometry of architecture or abstract painting. Another fundamental difference is that, as a piece in constant movement, it is a variable and open work, in which chance constantly intervenes. The work has no meaning, nor did it initially symbolise anything, although it will end up becoming the hallmark of that edition of the congress. Once again, for Cirici, the work can be framed within the movement of poor art because of the simplicity of the materials and the fact that it rejects any kind of economic value, as well as in landscape art because of its desire to be incorporated into nature. In 1972, Ponsatí, with the participation of students from EINA, proposed the third inflatable piece: Ill Peça, Cap de Creus - Cadaqués - Benidorm.





Josep Ponsatí, III Peça, Cap de Creus - Cadaqués - Benidorm, 1972

Video, color, sound

15' 11"

[LINK](#)



*Josep Ponsatí,
Cap de Creus - Cadaqués - Benidorm ,1972
Cibachrome photography, edición única.
60 x 60 cm (framed)*



*Josep Ponsatí,
Cap de Creus - Cadaqués - Benidorm ,1972
Cibachrome photography, edición única.
90 x 60 cm (framed)*



*Josep Ponsatí,
Cap de Creus - Cadaqués - Benidorm ,1972
Cibachrome photography, edición única.
90 x 60 cm (framed)*



*Josep Ponsatí,
Cap de Creus - Cadaqués - Benidorm ,1972
Cibachrome photography, edición única.
60 x 90 cm (framed)*

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