

## *Introduction*

*At a time when neither the history of art nor painting can claim to be proceeding in any single direction, the presence of abstraction on the art scene is on the increase, legitimating itself on the basis of wellfounded reasons and formal solutions. Abstract painting has emancipated itself from a direct dependence on nature, in discovering its images through a working methodology which carries within it the possibility of reinventing and reinterpreting ideas.*

*Non-representational art does not imply a total abandonment of the object; rather, it simply replaces one group of objects with another, regarding them in a different fashion, more interested in the way of being and in the clarifying of our perception of the world.*

*Abstract painting is not concerned with evocations of the specific, and in this the spectator may draw from it visual, spiritual and mental experiences of an authentically universal character. Its motive is to establish the conditions which will enable us to see beyond the painting, beyond the images.*

*Joan Hernández Pijuan is one of the few artists who has from his first beginnings utilized painting, abstract painting, as expression, as understanding and as a way of relating to the world.*

*This present exhibition extends back to 1972, the moment when, freed from the influences of expressionism and the gestural, Pijuan began to create works which conceived as direct recordings of his own personal rhythm; works in which he was constructing a different narrative, one that bears no relation to "real" events, but is related instead to his particular way of working and creating structure. In his painting, time is slow and space solitary.*

*In the work of Hernández Pijuan, the colour, the brushstrokes, the marks left by the spatula, are the registering of that understanding, that sense of complicity one gets from conversing quietly with a friend, on a country walk, when one's gaze and one's body form part of the unity of the sky and the mountains, the water and the grass; when the tone signifies far more than the mere words.*

*Joan Hernández Pijuan has always treated abstraction as image and the image as abstraction, breaking the rigid and obsolete distinction between the two. His painting has always sited itself on that vibrant and continually shifting frontier between the body and the mind.*

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