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J U A N S I L I Ó  
G A L E R Í A

**Carlos Irijalba**

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*Pannotia*



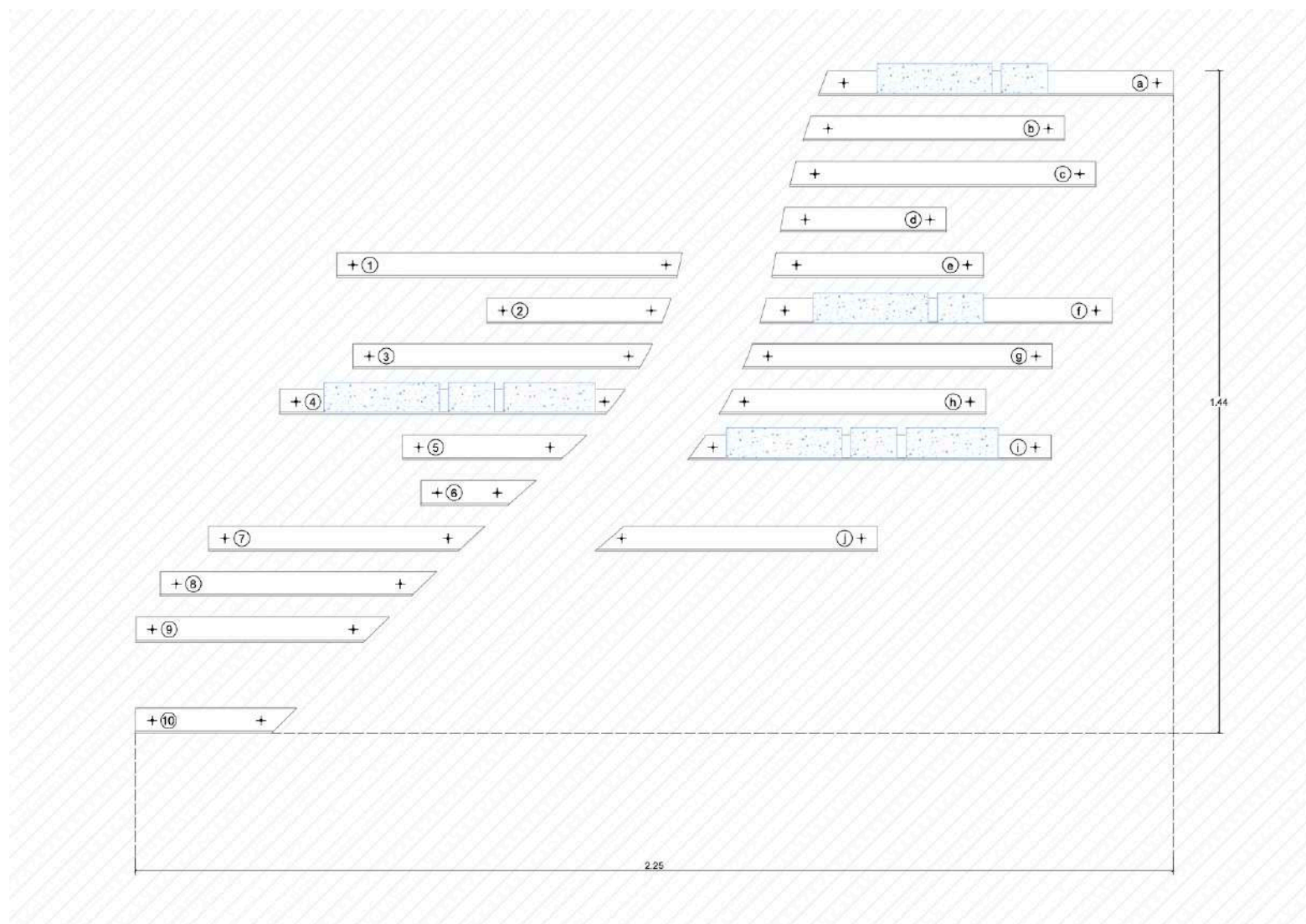
## ***Pannotia Ribera***

Flowing is not a unique quality of the liquid and the liquid does not only flow. Matter and biomass are subject to a combination of flows and critical points of intensity. They manifest as such, in relation to our perspective of space/time.

Accumulations, crystallizations and eruptions are not exclusive to certain behaviors of visible matter, but also occur in genetics, language or social dynamics. For example, a process of mineral sedimentation or crystallization may be similar to the way a language penetrates through the social network. The design of social power structures resembles a stable atomic order, which is formed in order to ensure its resistance. In reverse, a volcanic rock structure, with its characteristic cavernous formations, suggests formal similarities with, let us say, a revolution.

Thus, the soundings that form the Pannotia series translate the behavior of matter into a broader non-anthropocentric point of view, revealing itself as a relative or transitory state in relation to the human dimension.





Carlos Irijalba  
Pannotia

2024 Esquema de la obra. Sondeo geotécnicos sobre  
soporte de aluminio  
144 x 255 cm

***Pannotia (Lithium)***

From the macro-level of Lithium extraction to the mental health implications of nano dosage on the same mineral, Carlos Irijalba explores the relationship between land-scapes before and after human intervention. He uses geological and industrial techniques to understand the geological and anthropic layers of each location.

Trough analysis of geotechnical drillings, he aims to unveil the material legacy of each territory, construct new narratives of stratification between technical and popular knowledge, and increase awareness of our foot print on Earth. The drillings trigger a conversation on our relationship with the soil we live in.



Carlos Irijalba  
**Pannotia (lithium)**

*2024 Sondeo geotécnico, aluminio y base de madera*  
*45 x 150 x 175 cm*



## CARLOS IRIJALBA

Irijalba's work is driven by the principle of pertinence, the necessary or superfluous character of an object to cohabit the existing world. The drive to be selective and responsible for the objects we secrete, as sometimes silence or void is the best contribution. From that position the work focuses on the potential relation of object, image or installation to activate the places they inhabit and react towards an existing environment using human space-time scale as the measure to understand the world. The work reacts to the relative experience of time, space and the fictional construction of the territory. Here, geological tempo, natural and manmade cycles are crucial to position our dimension to enhance the criticality of the very current moment.

Carlos Irijalba (Pamplona, 1979) lives and works between Amsterdam and New York. He has been selected as Public Artist in Residence, PAIR Program New York City Culture. Department of design and construction (2022-2023).

former resident at the Rijksakademie of Amsterdam 2013/2014, Graduated at the Basque Country University and UDK Berlin en 2004. Awarded with the Guggenheim Bilbao Photography Grant in 2003 and the Marcelino Botín Art Grant in 2007/08 also received the Shifting Foundation Grant and first Prize and the Revelation PhotoEspaña Prize among others.

His work has been recently exhibited in International Institutions including Kunstmuseum in Bonn, Tale of Tube Rotterdam, Galeria Municipal do Porto, Caixa Forum Madrid, Shanghai Biennal, CCCB Barcelona, MUMA Melbourne or LMCC New York.



## Carlos Irijalba

1979, Pamplona (Spain)

Lives and works between Amsterdam and New York.

### Academic background/ Residencies

- 2013/14 Rijksakademie van beeldende kunsten. Amsterdam.
- 2009 ISCP Program New York.
- 2004 UDK: Universität der Kunst. Prof. Lothar Baumgarten. Berlin.
- 2003 Graduated in Fine Arts at the Basque Country University. Bilbao.

### Exhibitions (selection)

- 2024 Horizonte y Límite. Visiones del paisaje. Curated by Nimfa Bisbe and Arola Valls Caixa Forum, Barcelona (SP)
- 2023 Horizonte y Límite. Visiones del paisaje. Curated by Nimfa Bisbe and Arola Valls Caixa Forum, Madrid (SP)  
Videonale. Curated by Annette Ziegert. Kunstmuseum Bonn (DE)  
Compulsive desires. Curator Marina Otero, Galeria Municipal do Porto (PT)
- 2022 Videonale. Kunstmuseum Bonn Curated by Annette Ziegert (DE)  
VFX. SCCA Center for contemporary Arts Ljubljana (SI)  
EMAF European Media Film Festival Osnabruck (DE)
- 2021 Joined an avalanche, never to be alone again. Curated by Julia Gerlings.  
Solo exhibiton at Tale of a Tub, Rotterdam (NL).  
Ω Omega Group exhibition curated by Gabriel Lester at Electriciteits Fabriek Den Haag (NL).  
Shanghai Biennale. Bodies of water. Curated by You Mi, Andres Jaque and Marina Otero. Power Station of Art, Shanghai (CN)  
And the wall became allergic to humans. 3 solo shows: Museo de Altamira, Biblioteca Central de Cantabria and Juan Silió Gallery, Cantabria, (SP)  
Via Tópica. Fundacion maria Forcada, Tudela (SP).  
Cronografias. Curated by Juan Bautista Peiró. Fundación Mediterraneo, Alicante (SP)
- 2020 Bajo la Superficie. Curated by Javier Martin-Jimenez. Centro Conde Duque Madrid (SP)  
Cronografias. Fundacion Mediterraneo, Valencia (SP)  
The essential Goods Show. Fisher Parrish Gallery, New York, (US)

- Extemporáneo. Solo show. Museo de Navarra, Pamplona. (SP)
- Una dimensión Ulterior. Museo Patio Herreriano, Valladolid (SP)
- Cielos Abiertos. CDAN Centro de Arte y Naturaleza, Huesca (SP)
- Escap ES Centro Cultural Galileo, Madrid (SP)
- 2019 Premio internacional Maria Jose Jove. A Coruña (SP)  
Atracción y resistencia. Curated by Rosario Sarmiento and Alberto Cartón  
Centro de exposiciones Palexco. Galicia (SP)  
25 años de Itinerarios. Botin Art Center, Santander (SP)
- 2018 Endotic. Galeria Moises Perez de Albeniz. Madrid, (SP)  
Region (narratives) Changes in the landscape and the politics of water  
Curated by Alfredo Puente and Bruno Marcos at MUSAC Museo. León (SP)
- 2017 Guangzhou Triennale Curated by Zeng Han and Bao Dong. (CN)  
Guangdong Museum of Contemporary Art. (CN)  
Notes on our equilibrium. Curated by Evelyn Simons and Eleonore de Sadeleer at CAB Art Center Brussels (BE).  
Art on the turn of the century” curated by Benjamin Weil at Centro Botin Santander (SP)  
A Myriad of voices. Curated by La fabrica. DC Cultural Center. Washington D.C. and Miami (US)
- 2016 Race to the bottom. Curated by Joram Kraaijeveld Schloss Ringenberg. Hamminkeln (DE)  
1513 desde las paces de Urtubia. Museo Jorge Oteiza. Alzuza (SP)  
Reproductibilidad. Curated by Nekane Aranburu. Es Baluard Museum (SP)
- 2015 Concrete. Curated by Geraldine Barlow. Tophane-i Amite Culture and Arts Center. Istanbul (TR).  
Invincible forest. Curated by Annie Le Brun Museum of Contemporary Art. Zagreb. (HR)  
Skins. Galeria Moises Perez de Albeniz. Madrid (SP)  
Percussive Hunter. Curated by Niekolaas Johannes Lekkerkerk. Akbank Sanat arts Center. Istanbul (TR)  
Listen to the stones, think like a mountain. Curated by Evelien Bracke. Galerie Tatjana Pieters. Ghent (NE)
- 2014 Open Studios at Rijksakademie. Amsterdam (NE)  
Out there. Curated by Bart van den Boom. Rotterdam (NE)  
Concrete. Curated by Geraldine Barlow. MUMA Museum, Melbourne (AU)  
Lost in Landscape. Curated by Gerardo Mosquera. MART Trento (IT)  
Insights into the Wemhöner Collection. OSRAM Höfe, Berlin (DE)  
Artists’ Film at Carroll/Fletcher, London (UK)  
Amalgam. Solo show curated by Julia Geerlings. Galerie Van Gelder. Amsterdam. (NE)
- 2013 Projections Art Rotterdam. Rotterdam Netherlands (NE)  
Coleccion VIII CA2M. Madrid (SP)  
L’Comme Lumière. Gaitè Lirique. Paris (FR)  
High Tides. Galerie Sherin Najjar. Berlin (DE)

- 2012 Delimitations. Curated by Ghila Limon. Herzliya Museum Israel.  
Lost sites. Curated by Teresa Blanch. Centro Huarte. Spain.  
Urban Projections Yokohama Art Center. Japan.
- 2011 No one is an Island. Curated by Omar Lopez Chaoud. Governors Island  
LMCC. NY, (US)  
Rencontres internationales. Centre Pompidou, Paris (FR)
- 2010 Welcome home. Galeria Moisés Pérez de Albéniz. Pamplona (SP)  
Off Mostoles CA2M Mostoles (SP)  
25 years INJUVE Art Prize curated by Maria Corral. Tabacalera Madrid (SP)  
Spain on the edge. Instituto Cervantes Chicago (US)  
Queens move, White Box Satellite, Long Island City, NY (US)
- 2009 Atopía. Curated by Ivan de la Nuez. CCCB Barcelona (SP)  
Rencontres Internationales Jeu de Paume Paris. Reina Sofia Madrid (SP)  
RISK. Carlos Irijalba and Jasone Miranda. MA Studio. Beijing (SP)  
Generaciones 2009. Itinerant. (SP).  
Itinerarios 07-08 Beca Artes plásticas. Marcelino Botín Foundation. (SP)
- 2008 Ajenos. Curated by Raffaella Guidobono. Palazzo Sambuca. Palermo (IT)  
Extraños en el paraíso. Basque Contemporary Photography Instituto  
Cervantes of Beijing and Tokio.

#### Prizes/Grants

- 2023 PAIR Program New York City Culture. Department of design and  
construction. (US)
- 2022 Dialog Prize, EMAF European Media Art Festival. Osnabrück (DE)
- 2020 Artist book prize Ankaria Foundation. (SP)
- 2017 Mondriaan Fonds Bewezen Talent (NE)
- 2015 The Shifting Foundation award San Francisco (USA)
- 2013/14 Rijksakademie van beeldende kunsten. Amsterdam
- 2011 Revelation PhotoEspaña Prize.  
Awarded CAM Arts Grant.  
ISCP Artist in residence NY.
- 2009 First Prize Purificación García.  
Honor Mention Generaciones 2009.  
Matadero Madrid Mobility prize.  
MA Studio Resident Grant. Beijing.
- 2007/08 Marcelino Botín Foundation Visual Arts Grant.
- 2006 Bilbao Arte Foundation Resident Grant.  
Fine Arts Award Colegio de España. Paris.
- 2005 Visual Arts Grant for Creation Government of Navarre.
- 2004 Guggenheim Bilbao Photography Grant.  
First Prize Young Navarre artists.

#### Bibliography (selection)

- Speculative materialism and geoaesthetics in the era of the anthropic.  
By Paul Hobson. Caniche Editorial 2021.  
A rock turns into a frog, Stefanie Hessler Caniche editorial 2021  
The third place, Dawna Schuld. Book Published by MUN (solo show). 2015  
[www.issuu.com/carlosirijalba/docs/irijalbfinal\\_lowres\\_\\_singlepage](http://www.issuu.com/carlosirijalba/docs/irijalbfinal_lowres__singlepage)  
High Tides, by Lars Bang Larsen. Sense and Sostenibility. Urdaibaiarte.  
2012.  
[www.issuu.com/rociomartinmadrid/docs/high.tides2](http://www.issuu.com/rociomartinmadrid/docs/high.tides2)  
The Whistle by Marco Antonini. Occulto. Edit. Alice Cannava. Berlin . 2011.  
[https://mplusprojects.files.wordpress.com/2014/02/whistle\\_layout.pdf](https://mplusprojects.files.wordpress.com/2014/02/whistle_layout.pdf)  
Ustedes/Nosotros by Luisa Fuentes Guaza. Iberoamerican young artists.  
SrTata. 2011.  
[http://www.indexbook.com/print\\_prensa.php?idLibro=1118](http://www.indexbook.com/print_prensa.php?idLibro=1118)  
Dictionary of discomfort in Culture. Josep Ramoneda.  
ATOPIA CCCB Barcelona. 2010.  
<http://www.cccb.org/es/exposiciones/ficha/atopia/33509>

#### Work held on public collections (selection):

- Sammlung Wemhoener Foundation. Berlin.  
Taviloglu Art Collection. Istanbul.  
Rijksakademie van Beeldende Kunsten. Amsterdam.  
Museo Nacional Centro de Arte Reina Sofia. Madrid  
Comunida de Madrid. CA2M Centro de Arte 2 de Mayo Madrid.  
Coleccion Unicaja. Spain.  
Marcelino Botín Foundation. Santander.  
Artium Contemporary art Museum Vitoria.  
Museo Patio Herreriano. Valladolid.  
Ministry of Culture. Spain.