

**AR
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Madrid
STAND**9A24**

J U A N S I L I Ó
G A L E R Í A

Irene Grau

A hierro



A hierro*

- It smells like iron - said my friend Sergi when we were coming down from the Mauberme, a steep peak at the northern end of the Aran Valley, in the Central Pyrenees. To our right the rusty Unhola river rushed down, dyeing everything in its path an orangey red. Further up, from where we came, the mines of Liats and Urets - an old mining operation that once extracted lead and zinc - had opened deep holes in the mountain from which now, helped by rainwater, the iron ores were descending and rusting. It was a much easier descent than the transport of the extracted metals, helped by complex systems of pulleys, tracks and iron wagons, abandoned up there and now also rusted. We climbed that Mauberme "a hierro".

Back in Galicia I go down to a hollow mountain, an open sky from which copper was extracted until the eighties; the controversial mine of Touro and O Pino. It is a huge hole in the mountain that now, more than thirty years later and helped by the use of technosols to accelerate the appearance of vegetation, has become a Reactive Wetland: a landscape made of iron with its staggered hills and patched with high tech vegetation with a strong smell of sulfur and metal. From the mine cuttings, the constant rain washes away the acids until it reaches rivers like the Portapego, now



completely red and turned in some sections into a real clayey quagmire stained with rust, like quicksand blocking everything in its path. I know because I tried to get close and my legs were blocked up to the knee, so I picked up oxides in that same point of the river and got out of there *a hierro*.

From these two experiences germinates a series of iron paintings that arise from agitated processes engraved in nature itself and that use only iron oxide and river water as materials. Taking the cycle of the water and the river as a visible process of a brutal transformation of the landscape happened above, at the top of a mountain, operated by the human activity of the metallic mining. A *hierro* uses force to drag the wet paintings across the landscape itself, in a process in which the grass itself becomes a chaotic army of brushes. He fricts with nature and uses it, and yet all that force that is engraved on the surface of the canvas is able to coexist with a certain delicacy thanks to the movement of water, looking for that natural balance. The vegetation is not represented, it is simply there and it is made of iron. Just like the river. Just like the wind and the stratified landscape. Everything is liquid and undulates in a more or less dense movement. The landscape paints itself; *a hierro*.

* colloquialism to express doing something fully.



Irene Grau
A hierro. 220x170#1

2024 Óxido de hierro sobre lienzo
220 x 170 cm



Irene Grau
A hierro. 220x170#2

2024 *Óxido de hierro sobre lienzo*
220 x 170 cm



Irene Grau
A hierro. 220x170#3

2024 Óxido de hierro sobre lienzo
220 x 170 cm





Irene Grau
A hierro. 170x220#1

*2024 Óxido de hierro sobre lienzo
170 x 220 cm*

Irene Grau
A hierro. 170x130#2

*2024 Óxido de hierro sobre lienzo
170 x 130 cm*



Irene Grau
A hierro. 170x130#1

2024 Óxido de hierro sobre lienzo
170 x 130 cm



Irene Grau
A hierro. 50x30#1

2024 *Óxido de hierro sobre lienzo*
50 x 30 cm



Irene Grau
A hierro. 40x30#1

2024 *Óxido de hierro sobre lienzo*
40 x 30 cm



Irene Grau
A hierro. 40x30#2

2024 *Óxido de hierro sobre lienzo*
40 x 30 cm





Irene Grau
A hierro. 30x50#1

*2024 Óxido e hierro sobre lienzo
30 x 50 cm*

IRENE GRAU

Her work refers to painting and landscape, to process and displacement. She does it through a rigorous research on the possibilities of monochrome painting and how it relates to the landscape, as a genre and as a framework, but above all as experimentation, as a way of seeing from the action of walking. Together with the traditions of radical monochrome painting, mural painting, but also the performative processes and conceptual art. Often her work develops in series resulting from long site-specific research in nature, followed by an extensive work period in her studio where she experiments with different materials and techniques.. The title of her doctoral thesis, 'The Painter on the Road', perfectly sums up her interest and attitude toward the medium of painting, and Irene Grau's process could perfectly be described as a conceptual pleinairist, who states that her work is "what remains" of a wider experience, going far beyond the physically traveled landscape or an explored architectural structure. Solely transmitting an experience may well lack of concrete information, yet

Irene Grau (Valencia, 1986) lives and works in Santiago de Compostela.

Recently she has been awarded with VII Premio Cervezas Alhambra de Arte Emergente during ARCOmadrid 2023 but also Generaciones 2018, Gas Natural Fenosa 2017 MAC Scholarships for Artistic Creation Abroad and Isaac Díaz Pardo de Artes Plásticas, A Coruña, or Premio Mardel Artes Visuales. In 2016 she was included in the Forbes "30 Artists under 30 - Europe" list. Recently she has shown specific projects at APPLETON Square in Lisbon, Fundación Cerezales Antonino and Cinia - FCAYC in León; Maus Contemporary in Birmingham (US); IVAM in Alcoi, Valencia, or DIDAC Foundation in Santiago de Compostela.



Irene Grau

1986, Valencia

vive y trabaja en Santiago de Compostela.

Educación

- 2016 Doctora en Bellas Artes por la Universidad Politécnica de Valencia.
- 2011-15 Beca FPU. Concedida por el Ministerio de Educación, Cultura y Deporte de España.
- 2010 Máster de Producción Artística. Universidad Politécnica de Valencia.
- 2010 Beca de excelencia académica. Universidad Politécnica de Valencia.
- 2007 Beca Erasmus en la Accademia di Belle Arti di Palermo, Italia.
- 2009 Licenciada en Bellas Artes por la Universidad Politécnica de Valencia.

Exposiciones individuales (selección)

- 2022 '3mm. Galería Juan Sillió, Madrid (ES)
'The Carrier' Galerie Heike Strelow. Frankfurt (DE)
'dia incoherent Appleton Square, Lisboa (PT)
- 2021 'traveling exhibition'. Maus Contemporary, Birmingham, AL (US).
- 2019 'incoherent walk'. Abroms-Engel Institute for the Visual Arts (AEIVA), Birmingham, (US)
'on what is left'. Galerie Heike Strelow. Frankfurt (DE)
'22 días en Bombón'. Bombón Projects, Barcelona, (ES)
'incoherent walk' Fundación DIDAC, Santiago de Compostela, (ES)
- 2018 'construction season'. Madison Museum of Contemporary Art (MMoCA), Madison WI, (US) 'natural structure'. Robert Henry Contemporary, Brooklyn, Nueva York (US)
'Cair e Rolar'. Projeto Fidalga, Sao Paulo (BR)
- 2017 '≠'. Maus Contemporary, Birmingham, AL (US).
- 2016 'Blind Wall'. Site specific en antiguo molino de J. B. Negro, Agolada, Pontevedra. Comisariada por Álvaro Negro. (ES).
'-metría'. Centro de Arte Alcobendas. Madrid, (ES).
- 2015 '▲'. beta pictoris gallery, Birmingham, AL (US).
'Lo que importaba estaba en la línea, no en el extremo'. Ponce+Robles, Madrid. PPhotoEspaña Festival Of PHE'[5] (ES).

Exposiciones colectivas (selección)

- 2022 'galería plenairista' junto con Alberto Odériz, un proyecto en colaboración con la Galería Nordés en el marco del Festival Plataforma 2022.
- 2021 'A punto de ser nada', Fundación Cerezales Antonino y Cinia (FCAYC), Cerezales del Condado, León (ES)
'Sensing Nature', Galerie Heike Strelow. Frankfurt (DE)
'Una historia del arte reciente ([160-2020]', Fundación Juan March, Cuenca (ES)
'Art Contemporani de la Generalitat Valenciana'. CCCC, Valencia (ES)
- 2020 'La cuestión es ir tirando'. Comisariada por Ángel Calvo Ulloa, CCEMX, Mexico DF, (MX)
'Essential Reduction'. Galerie Heike Strelow, Frankfurt (DE)
'Salón Miami'. Espacio Valverde, Madrid (ES)
- 2019 'La societat del rendiment', comisariada por Sandra Moros, IVAM Alcoi (ES)
'Un día me topé con un meteorito', comisariada por Carolina Ciuti, Fabra i Coats - Centre d'Art Contemporani (FiC), Barcelona, (ES)
'Durante la construcción de la muralla china', comisariada por Ángel Calvo Ulloa, Luis Adelantado, Valencia, (ES)
'mapa-suelo-paisaje', Nieves Fernández, Madrid, (ES)
- 2018 'Bajo el brazo, de la palma de la mano a la axila', comisariada por Ángel Calvo Ulloa, CaixaForum Barcelona (ES)
'Generaciones 20[8]', La Casa Encendida, Madrid (ES)
'Mensaje de Arecibo 2074', comisariada por el colectivo curatorial D[[, Etopía: Centro de Arte y Tecnología, Zaragoza (ES)
- 2017 'minimal gestures', Heike Strelow Gallery. Frankfurt (DE)
'Caminar, pensar... derivar', CDAN, Huesca (ES)
'13 Bienal de Lalín', comisariada por Angel Calvo Ulloa, Museo de Lalín, (ES)
'Prelude to a Landscape', comisariada por Martim Dias, Carlos Carvalho. Lisboa (PT)
'On Translation', comisariada por Johanna Caplliure, Centre del Carme. Valencia (ES)
'Colección XIV. Pública'. CA2M, Centro de Arte Dos de Mayo. Madrid (ES)
- 2016 'rugged terrain'. Maus Contemporary. Birmingham, AL (US)
'El curso natural de las cosas', comisariada por Tania Pardo. La Casa Encendida. Madrid (ES)
'MAP / Manifestation d'Art Public #5', programmée par Shandynamiques. Cerbère (FR)'Forjando el espacio. Colección DKV'. MUPAM, Málaga (ES)
'Cuestionamiento I: Territorio'. Com. por Martim Dias. Sala de Arte

- 2014 Joven Comunidad de Madrid (ES) / CCVF, Guimarães (PT)
 'Los ojos de las vacas'. Comisariada por David Barro. Galería Ponce + Robles, Madrid (ES)
- 2013 'Idolatria Va'. Comisariada por Marcelo Campos. Galeria Laura Marsiaj, Rio de Janeiro (BR)
 'In medias res'. Palau Ducal dels Borja, Gandia (ES)
- 2012 'Mutatis Mutandis'. Comisariada por Marcelo Campos. Galeria Moura Marsiaj, Sao Paulo (BR)
 'The Northwest Passage'. Galería I Leonarte, Valencia (ES)
- 2011 'Cartografías de la Creatividad'. Centro de Desarrollo de las Artes Visuales (CDAV), La Habana (CU)
- 2010 'Cartografías de la Creatividad'. Centro del Carmen, Valencia (ES) / Museo de Arte Contemporáneo de Santo Domingo (DO)
 'I. GRAU / P. FISCHER / K. ZUZACOVA'. Michele Balmelli Gallery. Belinzona (CH)
- 2009 'GRAU / ROBERTSON / WIDMER'. Rätus Casty Gallery. Davos (CH)

Premios, becas / residencias

- 2023 Premio Abadía Retuerta, Feria Estampa 2023
- 2022 Premio Apertura Madrid 2022
 Finalista Premio Arte Emergente Cervezas Alhambra ARCO 2023
- 2021 Isaac Díaz Pardo Artes Plásticas, Diputación de A Coruña.
- 2020 CONVOCATORIA CULTURA ONLINE #CMCVaCasa, Valencia.
 Ayudas a la Creación 2020 de Vegap.
- 2019 BMMN19, BIENAL Mislata Miquel Navarro, segundo premio.
- 2018 Residencia MAC en el extranjero, Alpes (CH) Duración: 3 meses
 Residencia y exposición individual en Atelie Fidalga, Sao Paulo (BR)
 Duración: 1 mes (colaboración de Acción Cultural Española)
- 2017 Madison Museum of Contemporary Art (MMoCA) Residencia (2017, duración: 1mes y medio) y exposición (2018), Madison, WI (US)
 Generaciones 2018, La Casa Encendida, Madrid (ES)
 Premio Mardel de las Artes Visuales 2017, Valencia (ES)
- 2016 Résidence Artistique Shandynamiques, Cerbère (FR)
- 2015 premio Festival Of PhotoEspaña'15 al mejor proyecto expositivo por 'Lo que importaba estaba en la línea, no en el extremo'
- 2014 Résidence Artistique en el CAPL, Lectoure, (FR) Duración: 1 mes

Colecciones (selección)

- Abadía Retuerta, Valladolid (ES)
- Madison Museum of Contemporary Art, MMoCA, Madison, WI (US)
- CA2M, Centro de Arte Dos de Mayo, Madrid (ES)
- FCAYC - Fundación Cerezales Antonino y Cinia, León (ES)
- Fundación M^a. Cristina Masaveu Peterson, Madrid (ES)
- MONTEMADRID, Madrid (ES)
- Fundación DKV, Valencia (ES)
- Centro de Arte Alcobendas, Madrid (ES)
- Colección Iberdrola, Madrid/Bilbao (ES)
- RICE ATLANTIC Collection, Hong Kong (CHN)
- Colección de Arte Contemporáneo de la Generalitat Valenciana, Valencia (ES)
- Colección MARDEL, Valencia (ES)
- Fundación OTAZU, Navarra (ES)
- Diputación de A Coruña (ES)
- UPV, Valencia (ES)

