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JUAN S I L I Ó
G A L E R Í A

Carlos Irijalba



LOVE THAT BIRD

Bajo el título "Love that Bird", Carlos Irijalba presenta un conjunto de trabajos de nueva producción que tienen como hilo conductor la libertad de movimiento inherente a la materia, un asunto que atañe tanto a seres animados como a inanimados. Irijalba toma como punto de partida el primer impulso que dio origen al universo y que mueve hoy en día a las aguas, las nubes, los pájaros y también a los seres humanos por magnetismo, de forma pulsar y rítmica.

En la serie "nothing/nobody", un conjunto de moldes de arena usados en el ámbito industrial para producir bloques de motor en la década de los 80 y 90 del siglo XX. Hoy, ya fosilizados, se perciben como piezas de arqueología corporativa, extraídas del ciclo productivo para regresar al entorno natural, y que, acumuladas, dan lugar a nuevas orografías en forma de colinas y pinares en su Navarra natal. Irijalba rescata estos residuos que en su momento fueron un secreto industrial y ahora, ya desgastados por la lluvia y el viento, nos trasladan a un contexto cultural donde aparecen reminiscencias de la Oaxaca precolombina, la escultura moderna de fin de siglo o el atrezzo de una película de Indiana Jones, pero es nuestra retina, colapsada por tanta imagen, la que recompone estas referencias.

De forma casi antagónica, la serie "Ghost's shadow", compuesta una serie de aluminios fluidos, llamados, en el argot industrial, blandos o dulces. En los últimos años, Irijalba ha intentado que el metal se exprese libremente generando un ciclo de fundido y vertido en busca de consenso entre la expresión material y el deseo del artista. A la observación atenta de este fluir no escapa la seducción del residuo, siempre presente en la obra del artista, que utiliza en algunas piezas de esta serie únicamente las impresiones del metal fundido sobre el material ignífugo y espuma metálica.

El proyecto completo, que puede visitarse hasta el 14 de marzo en la Galería Juan Silió en Madrid, se completa con la película "Love that Bird" que resume resume todas las inquietudes recientes del artista.



'Love that Bird' is artist Carlos Irijalba's (Pamplona, 1979) first exhibition at the Juan Silió gallery in Madrid; a group of newly produced pieces whose common thread is the freedom of movement inherent in matter, an issue that concerns both animate beings and inert matter. Irijalba's starting point is the first impulse that gave rise to the universe and which today moves water, clouds, birds and also human beings by magnetism, in a pulsating and rhythmic manner.

Entering the room, we come across the 'nothing/nobody' series, a set of sand moulds used in 1980s and 90s industrial manufacturing to produce engines. Now fossilised, they are perceived as pieces of corporate archaeology, extracted from the production cycle to return to the natural environment, and which when accumulated, give rise to new orographies in the form of hills and pine tree groves in their native province of Navarre. Irijalba rescues this waste that was once an industrial secret and now, worn down by rain and wind, brings us into a new cultural context reminiscent of pre-Columbian Oaxaca, turn-of-the-century modern sculpture or the props of an Indiana Jones film. All make their appearance, but it is our retina, saturated by image overload, that recomposes those references.

With an alchemy of antagonism and violent beauty, the series 'Ghost Shadow' composes fluid aluminium - called 'soft' or 'sweet' in industry jargon - into dynamic, sprawling wall pieces. Irijalba attempts for the metal to freely express itself by generating a continuous cycle of melting, pouring, recycling and repouring in search of a consensus between the material's tendencies and the artist's desires. The residual imprints of the process are also present in the work, which uses the ghost drawings left by the molten metal's contact with a fireproof surface as mounting surfaces for the sculptures. The result seduces viewers with the balletic movements of metal and repels with burned markings left in its wake.

This full project is on view at Galería Juan Silió in Madrid until March, 14 and it is completed with a film entitled "Love that Bird" which summarises all the artist's recent concerns.





Carlos Irijalba
Ghost's Shadow

2026 *Aluminio sobre plancha ignífuga*
235 x 150 cm
35.000,00 € (precio sin IVA)





Imágenes de la exposición *LOVE THAT BIRD*. Galería Juan Silió, Madrid 2026. Fotografías: Roberto Ruiz.

Carlos Irijalba vive y trabaja en Nueva York. Fue artista residente en la Rijksakademie de Amsterdam en 2013/14 y se graduó en la Universidad del País Vasco y UDK Berlín en 2004. Ha sido galardonado con el PAIR Program New York City Culture, departamento de Diseño y construcción en 2023, la Beca Guggenheim Bilbao de fotografía 2003 y la beca de Artes Plásticas Marcelino Botín 2007/08 o el premio Purificación García 2009 y Generaciones 2009, entre otros. Recientemente ha expuesto en centros internacionales como el Kunst- museum de Bonn, Tale of Tube, Rotterdam, Galeria Municipal do Porto, Caixa Forum Madrid y Barcelona, Shanghai Biennial, CCCB Barcelona, MUMA Melbourne or LMCC New York.

Carlos Irijalba lives and works in New York. He was an artist-in-residence at the Rijksakademie in Amsterdam (2013–14) and graduated from the University of the Basque Country and UdK Berlin in 2004. He has received numerous awards, including the PAIR Program (New York City Department of Design and Construction, 2023), the Guggenheim Bilbao Photography Grant (2003), the Marcelino Botín Visual Arts Grant (2007–08), the Purificación García Prize (2009), and Generaciones (2009). His recent exhibitions include presentations at Kunstmuseum Bonn; Tale of Tube, Rotterdam; Galeria Municipal do Porto; CaixaForum Madrid and Barcelona; Shanghai Biennale; CCCB Barcelona; MUMA Melbourne; and LMCC New York.

Carlos Irijalba

Carlos Irijalba- 1979- Pamplona (Spain).

Lives and works between Amsterdam and New York.

Estudios Académicos/ Residencias | 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.

Exposiciones (selección) | Exhibitions (selection)

- 2026 LOVE THAT BIRD. Galería Juan Silió. Madrid (SP)
- 2025 Un escenario especial en metamorfosis perpetua III. Espacio Gaviota. Madrid (SP)
- 2024 Unimaginable; calls Rising Seas. Bradwolff Projects. Curated by Muge Yilma. (NL)
Horizonte y Limite Caixa Forum Madrid and Barcelona. Curated by Nimfa Bisbe. (SP)
Expedientes X. Da2 Domus artium. Curated by Nerea Ubieto. (SP)
Tales of water. Goethe Institute Frankfurt. Curated by Philippa Bock (DE)
- 2023 Joined an avalanche. Public sculpture in New York commissioned by NYC Culture.(US)
Horizonte y límite. Visiones del paisaje. Caixa Forum Madrid. Curated by Nimfa Bisbe and y Arola Valls, Madrid (Spain)
Videonale. Kunstmuseum Bonn Curated by Annette Ziegert (DE)
Compulsive desires. Galeria Municipal do Porto. Curator Marina Otero
- 2022 Videonale. Kunstmuseum Bonn Curated by Annette Ziegert (DE)
VFX. SCCA Center for contemporary Arts Ljubljana (Slovenia)
EMAF European Media Film Festival Osnabruck (Germany)
- 2021 Joined an avalanche, never to be alone again. Solo exhibiton at Tale of a Tub curated by Julia Gerlings, Rotterdam (Netherlands).
Ω Omega Group exhibition curated by Gabriel Lester at Electriciteits Fabriek Den Haag (Netherlands).
Shanghai Biennale. Bodies of water. Power Station of Art (Shanghai, China) Curated by You Mi, Andres Jaque and Marina Otero.
And the wall became allergic to humans. 3 solo exhibitons: Altamira Museum, Biblioteca Central de Cantabria and Juan Silió Gallery

- (Cantabria, Spain)
Via Tópica. Fundacion maria Forcada (Tudela, Spain).
Cronografias. Curated by Juan Bautista Peiró. Fundación Mediterraneo. (Alicante, Spain)
- 2020 Bajo la Superficie. Curated by Javier Martin-Jimenez. Centro Conde Duque. (Madrid)
Cronografias. Fundacion Mediterraneo (Valencia)
The essential Goods Show. Fisher Parrish Gallery (New York, USA)
Extemporáneo. Solo show. Museo de Navarra. (Pamplona)
Una dimensión Ulterior. Museo Patio Herreriano (Valladolid)
Cielos Abiertos. CDAN Centro de Arte y Naturaleza (Huesca)
Escap ES Centro Cultural Galileo. (Madrid)
- 2019 Premio internacional Maria Jose Jove. (A Coruña)
Atracción y resistencia. Curated by Rosario Sarmiento and Alberto Cartón Centro de exposiciones Palexco. (Galicia)
25 años de Itinerarios. Botin Art Center Santander.(Cantabria)
- 2018 Endotic. Galeria Moises Perez de Albeniz. (Madrid)
Region (narratives) Changes in the landscape and the politics of water Curated by Alfredo Puente and Bruno Marcos at MUSAC Museo (León)
- 2017 Guangzhou Triennale Curated by Zeng Han and Bao Dong. Guangdong Museum of Contemporary Art. (China)
Notes on our equilibrium. Curated by Evelyn Simons and Eleonore de Sadeleer at CAB Art Center Brussels (Belgium).
Art on the turn of the century. curated by Benjamin Weil at Centro Botin Santander
A Myriad of voices. Curated by La fabrica. DC Cultural Center. Washington D.C. and Miami (USA)
- 2016 Race to the bottom. Curated by Joram Kraaijeveld Schloss Ringenberg. Hamminkeln (Germany)
1513 desde las paces de Urtubia. Museo Jorge Oteiza. Alzuza (Spain)
Reproductibilidad. Curated by Nekane Aranburu. Es Baluard Museum (Spain)
- 2015 Concrete. Curated by Geraldine Barlow. Tophane-i Amite Culture and Arts Center. Istanbul (Turkey).
Invincible forest. Curated by Annie Le Brun Museum of Contemporary Art. Zagreb.
Skins. Galeria Moises Perez de Albeniz. Madrid.
Percussive Hunter. Curated by Niekolaas Johannes Lekkerkerk. Akbank Sanat arts Center. Istanbul.
Listen to the stones, think like a mountain. Curated by Evelien Bracke. Galerie Tatjana Pieters. Ghent.
- 2014 Open Studios at Rijksakademie. Amsterdam.
Out there. Cyrated by Bart van den Boom. Rotterdam.

- Concrete. Curated by Geraldine Barlow. MUMA Museum, Melbourne.
 Lost in Landscape. Curated by Gerardo Mosquera. MART Trento.
 Insights into the Wemhöner Collection. OSRAM Höfe, Berlin.
 Artists' Film at Carroll/Fletcher, London.
 Amalgam. Solo show curated by Julia Geerlings. Galerie Van Gelder.
 Amsterdam.
- 2013 Projections Art Rotterdam. Rotterdam Netherlands.
 Coleccion VIII CA2M. Madrid.
 L'Comme Lumière. Gaitè Lirique. Paris
 High Tides. Galerie Sherin Najjar. Berlin.
- 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
 Rencontres internationales. Centre Pompidou, Paris.
- 2010 Welcome home. Galeria Moisés Pérez de Albéniz. Pamplona
 Off Mostoles CA2M Mostoles.
 25 years INJUVE Art Prize curated by Maria Corral. Tabacalera Madrid.
 Spain on the edge. Instituto Cervantes Chicago.
 Queens move, White Box Satellite, Long Island City, NY.
- 2009 Atopía. Curated by Ivan de la Nuez. CCCB Barcelona
 Rencontres Internationales Jeu de Paume Paris. Reina Sofia Madrid.
 RISK. Carlos Irijalba and Jasone Miranda. MA Studio. Beijing
 Generaciones 2009. Itinerant. Spain.
 Itinerarios 07-08 Beca Artes plásticas. Marcelino Botín Foundation.
- 2008 Ajenos. Curated by Raffaelella Guidobono. Palazzo Sambuca. Palermo.
 Extraños en el paraíso. Basque Contemporary Photography Instituto
 Cervantes of Beijing and Tokyo.

Premios | Prizes/Grants

- 2023 PAIR Program New York City Culture. Department of design and
 construction.
- 2022 Dialog Prize, EMAF European Media Art Festival (Osnabrück, Germany)
- 2020 Artist book prize Ankaria Foundation. (Spain)
- 2017 Mondriaan Fonds Bewezen Talent (Netherlands)
- 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 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.

Bibliografía (selección) | Bibliography (selection)

- 2021 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
 High Tides, by Lars Bang Larsen. Sense and Sostenibility. Urdaibaiarte.
- 2012 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
 Ustedes/Nosotros by Luisa Fuentes Guaza. Iberoamerican young artists.
 SrTata. 2011.
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>

Obra en colecciones públicas (selección) | Work held on public collections (selection):

- Acciona, Spain
 Sammlung Wemhoener Foundation. Berlin.
 Taviloglu Art Collection. Istanbul.
 Rijksakademie van Beeldende Kunsten. Amsterdam.
 Museo Nacional Centro de Arte Reina Sofia. Madrid
 Comunidad de Madrid. CA2M Centro de Arte 2 de Mayo.
 Colección Unicaja. Spain.
 Fundación Marcelino Botín. Santander.
 Artium Contemporary art Museum Vitoria.
 Museo Patio Herreriano. Valladolid.
 Ministerio de Cultura. Spain.