

GAGOSIAN

Gagosian to Present First Exhibition with Cristina Iglesias in London

Opening May 14, 2022



Cristina Iglesias, *Growth I*, 2018, cast aluminum and solid glass with pigments, 9 feet 7 3/4 inches × 11 feet 1 1/2 inches × 10 feet 2 1/8 inches (294 × 339 × 310 cm) © Cristina Iglesias. Photo: © Luis Asin for Cristina Iglesias Studio

My pieces have stories, with beginnings and ends, that describe imaginary places.

—Cristina Iglesias

LONDON, May 5, 2022—Gagosian is pleased to present an exhibition of new and recent works by the renowned Spanish sculptor Cristina Iglesias. This is her first solo exhibition with the gallery, opening during London Gallery Weekend and scheduled to coincide with her Royal Academy of Arts commission, *Wet Labyrinth (with Spontaneous Landscape)* (2022), a large-scale sculptural environment in the Annenberg Courtyard at Burlington House from early June through the summer.

Over decades, Iglesias has evolved and developed a distinctive sculptural vocabulary that unites architecture, literature, and site-specific cultural influences in immersive built environments, autonomous sculptures, and wall works. She employs a formal language that brings the abstract together with the natural and the artificial, rendered in diverse materials that include metals, stone, ceramic, and concrete. From cunningly mechanized Baroque structures to labyrinths, screens, tidal pools, and deep wells, she poetically redefines space by conflating interior and exterior to produce unexpected new sensory sites for the viewer.

The exhibition in London features works from Iglesias's ongoing *Entwined* and *Growth* series, dense cyborg accumulations of real and imagined vegetal matter. Iglesias composes these by welding sections of cast aluminum, then studding the composite structures with free-form cabochons of colored glass, improvised directly on their surfaces. The *Entwined* works of 2022 are mural reliefs that spread invasively across the gallery walls, while *Growth I* (2018) is a freestanding sculpture in

five adjacent parts that the viewer can enter to glimpse the world from within its textured contours. Its rhizomatic forms twist and torque, forming a dense yet open thicket. Aligned with the organic exuberance and grotesque theatricality of the Baroque imaginary, the effect is that of a primal sanctuary from the realm of science fiction, rendered in opulent detail.

The *Pozo (Well)* series (2011–) comprises vessels inspired by grottoes, whirlpools, and springs. *Littoral* (2022), presented here for the first time, is composed of cast and welded bronze elements whose crags and contours derive equally from the natural and the digital, and seem to follow and contain the ebb and flow of water itself, emulating geological formation. It relates directly to her most recent monumental permanent public commissions, such as *Inner Landscape (the lithosphere, the roots, the water)* (2020) at the Museum of Fine Arts, Houston; *Hondalea* (2021), an astonishing abyssal environment constructed within the walls of the lighthouse on the island of Santa Clara in San Sebastián, Spain, through which water cascades and eddies in intermittent cycles; and *Sea Cave (entrance)* (2021), commissioned by Malta International Contemporary Art Space. With these sculptural environments that converse with the integrated concepts of Baroque civic sculpture, Iglesias has invented new places to reflect on ecological power and precarity via the flows of tidal illusion.

Cristina Iglesias was born in San Sebastián, Spain, in 1956. She lives and works in Madrid. Collections include Tate Modern, London; Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Guggenheim Bilbao, Spain; Hirshhorn Museum and Sculpture Garden, Washington DC; and Museum of Fine Arts, Houston. Exhibitions include Solomon R. Guggenheim Museum, New York (1997, traveled to Renaissance Society, Chicago, 1997–98; Museo Nacional Centro de Arte Reina Sofía, Madrid, 1998; and Guggenheim Museum, Bilbao, 1998–99); Carré d'Art–Musée d'art contemporain de Nîmes, France (2000); Fundação Serralves, Porto, Portugal (2002, traveled to Whitechapel Gallery, London, 2003, and Irish Museum of Modern Art, Dublin, 2003); Ludwig Museum, Cologne, Germany (2006); Museo Nacional Centro de Arte Reina Sofía, Madrid (2013); Musée de Grenoble, France (2016); Centro Botín, Santander, Spain (2018–19); and Skulpturenhalle Neuss, Germany (2021). Major public commissions include *Deep Fountain*, Antwerp, Belgium (2006); *Portón–Pasaje (Gate–Passage)*, the ceremonial bronze entrance doors for Museo Nacional del Prado, Madrid (2007); *Tres Aguas*, Toledo, Spain (2014); *Forgotten Streams*, London (2017); *Inner Landscape (the lithosphere, the roots, the water)*, Museum of Fine Arts, Houston (2020); and *Hondalea* (2021), on the island of Santa Clara, San Sebastián, Spain. Iglesias was awarded the Royal Academy Architecture Prize in 2020.

Landscape and Memory, a site-specific sequence of Iglesias's "phreatic zones," will be on view in New York's Madison Square Park from May 23 through December 4, 2022.

#CristinaIglesias

Extended through August 19, 2022

CRISTINA IGLESIAS

May 14–July 30, 2022

17–19 Davies Street, London

Press

Gagosian

+44 20 7495 1500

Toby Kidd

tkidd@gagosian.com

Ashleigh Barice

abarice@gagosian.com

Bolton & Quinn

+44 20 7221 5000

Erica Bolton

erica@boltonquinn.com

Daisy Taylor

daisy@boltonquinn.com