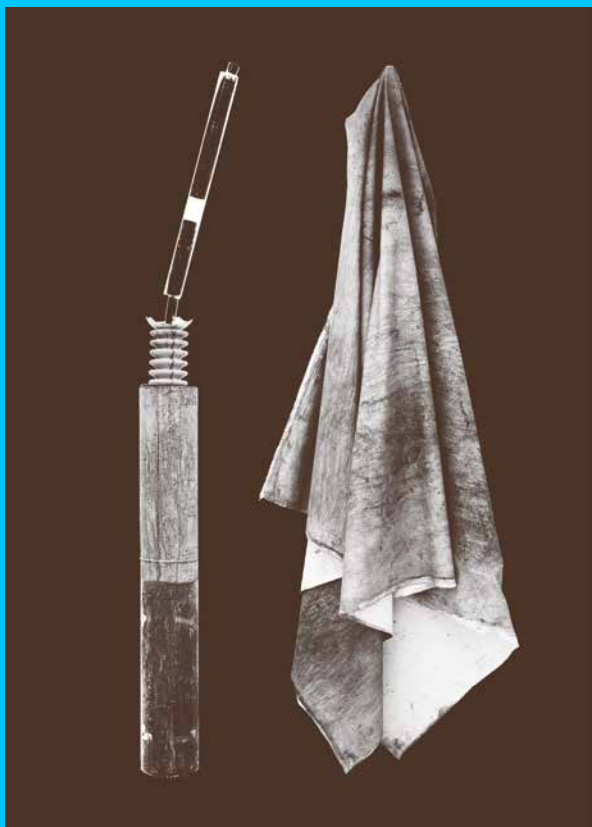


16.07.—25.10.²⁰²⁶



Composition by Antonio Ballesteros based on works
by Irene Grau and Marco Giordano

Territories in Transit / Solo Duo:
Irene Grau & Marco Giordano

IVAM

Curated by
Alicia Ventura and Bernardo Follini

Coordinated by
Yolanda Franco

Te llamo cuerpo [I Call You Body] is part of the exhibition series *Territories in Transit / Solo Duo*, a platform for exchange and visibility that connects artists from different institutional and geographical contexts. Each edition sets two artists in dialogue – one invited by a partner institution, one based in the Comunitat Valenciana – their exchange unfolding across two venues and two exhibition periods. After its exhibition at the IVAM, the exhibition will travel to the Fondazione Sandretto Re Rebaudengo, Turin. This format encourages the cross-pollination of perspectives, languages and territories, building collaborative networks that extend the reach of contemporary artistic practice.



Marco Giordano, *El río es el deseo*, 2026
Photography by Patrick Jameson

With the support of

Sponsor

The exhibition brings together 52 pieces by Marco Giordano and Irene Grau to establish a dialogue between their respective artistic languages. At its heart lies the relationship and tension between the body and the more-than-human world – a broad horizon that takes in plant and mineral species alongside the infrastructures woven into our urban ecosystems. The exhibition title speaks to the act of recognising more-than-human elements, whether natural or artificial, as bodies – subjects with an essence of their own, with which we might enter into contact. Each artist approaches this relational dynamic through distinct positions, methods and techniques.



Irene Grau, *A hierro 170x130#1*, 2024
Photography by Carmen Verdú [Detail]



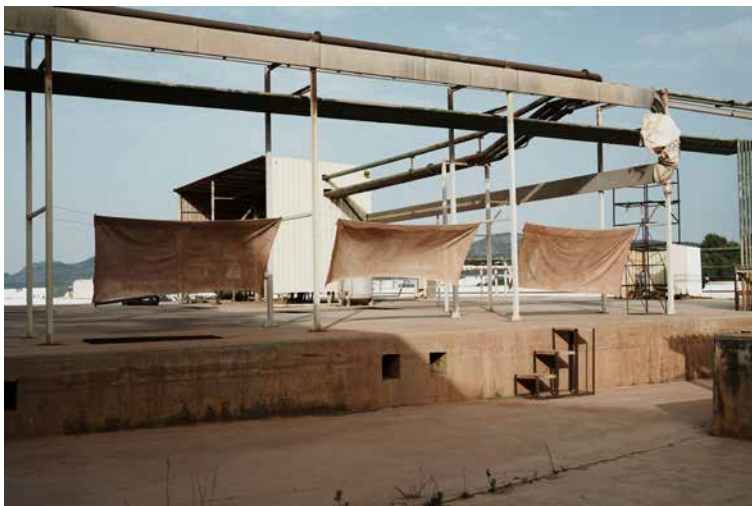
Irene Grau, *A hierro 220x170#3*, 2024
Photography by Carmen Verdú [Detail]



Irene Grau, *Brillo abrigo*, 2024
Courtesy of the artist

For Irene Grau, her own body is the medium through which she enters into dialogue with the natural landscape – traversing it, inhabiting it, drawing on it as raw material for a coherent artistic practice. Her works are often the outcome of performative actions: not simply traces or records of these processes, but systems in which natural matter becomes a vocabulary in conversation with the history of painting and landscape. In Marco Giordano's practice, the body is never displayed but always implied. His work begins with word, sound and material, reassembling them into an intrinsically performative sculptural language, and frequently involves the recomposition and transformation of matter as an act that interrogates contemporary social phenomena – and the political frictions they reveal. *Te llamo cuerpo* brings together existing works by both artists alongside new productions made specifically for the museum's spaces, spanning painting, photography, sculpture and installation.

Irene Grau presents a selection of works from the projects: *brillo abrigo* (2024) and *A hierro* (2023–2024). In the latter, Grau works outward from her own body towards nature, etching and staining canvases with rust and water. She uses physical force to drag the fabrics across the ground, turning grass into countless brushes that mark the surface – capturing the labour of miners at work. All that force is held in the surface of the work, alongside the delicacy of water. The landscape paints itself. *Abrigo* was made in the surroundings of Altamira and is rooted in two essential questions: the presence of water through movement, and the possibility of understanding oneself as a place of shelter. These series will be accompanied by a new production made from the dust generated in the manufacture of ceramic tiles in the Castellón area.



Irene Grau, *la séptima parte de un milímetro* [work in progress], 2026
Photography by Alex Grau



Marco Giordano, *Touching the brink*, 2021
Photography by Mariano Dellago



Marco Giordano, *Gabag*, 2023
Photography by Danilo Donzelli

Marco Giordano constructs a new ecosystem by bringing different bodies of work into dialogue, with the large-scale sculptural installation *Gridlocks* (2026) as its centrepiece. These sculptures are composed of assemblages of aluminium, copper, fibreglass and plastic – the materials of energy infrastructure, bodies that are often invisible within our cities. Made from cabling salvaged during dismantling works in Glasgow, this series marks the first stage of a long-term inquiry into energy transition and the systems of production and extraction that underpin it.

Artists Biography

Irene Grau (1986, Valencia) holds her PhD in Fine Arts from the Universitat Politècnica of Valencia. In 2010 she received an Academic Excellence Scholarship, and from 2011 to 2015 a scholarship from the Spanish Ministry of Education, Culture and Sports to carry out her PhD studies. Recognized by national and international Awards such as VII Premio Cervezas Alhambra de Arte Emergente 2023, Apertura Madrid 2022, Generaciones 2018, the 2018 Foreign Scholarship awarded by A Coruña Museum of Contemporary Art, the Isaac Díaz Pardo and the Mardel Visual Arts Awards, as well as the 2015 PHotoESPAÑA Off Festival Award. Her work can be found in collections as Madison Museum of Contemporary Art (MMoCA), Madison WI, United States; CA2M Museum, Madrid, Spain; Cerezales Foundation Antonino y Cinia (FCAYC), León, Spain; MASAVEU PETERSON Foundation, Madrid, Spain; DKV Foundation, Valencia, Spain; the OTAZU Foundation, Navarra, Spain; and in numerous private collections in Europe, Asia, and the U.S.



Irene Grau, *Brillo abrigo*, 2024
Courtesy of the artist

Irene Grau's work speaks about painting and landscape, of process and displacement through rigorous research into the possibilities of monochrome painting and its relation to landscape as both genre and framework, but above all as experimentation; as a way of seeing specially through walking. All of which is intermixed following the traditions of radical monochrome painting, mural painting, but also the performative processes and the genre of landscape art. Often her work develops in series which are the result of a long site-specific research in nature, followed by an extensive work period in her studio where she experiments with different materials and techniques, to be finalized in the exhibition space, where the work is again transferred and transformed in order to create an entity with the specificity of the space. The title of her recent 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 her work leaves enough hints to the viewer to allow access through process, intervention, and the document thereof, in order to visually and conceptually understand the artist's *modus operandi* and artistic questioning and concerns.

Marco Giordano (1988, Turin) lives and works in Glasgow. He studied at the Academy of Fine Arts in Venice and is represented by The Modern Institute, Glasgow. His work has been featured in solo exhibitions such as *Un – – – Shaped Breath*, Galleria Umberto Di Marino, Naples (2023); *LOOP POOL*, Pinacoteca Agnelli, Turin (2022); *To Disturb Somnolent Birds*, The Modern Institute, Glasgow (2020); *My Mouth In Your Mind*, Frutta Gallery, Rome (2019); *Conjunctive Tissue*, Civic Room, Glasgow (2017); and *Self-fulfilling-ego*, Jupiter Artland, Edinburgh (2017). She has also participated in group exhibitions at institutions and spaces such as Fondazione Sandretto Re Rebaudengo, Turin, Centrale Fies, Museo della Montagna in Turin, MAXXI in Rome, MAMbo in Bologna, Museo del Novecento in Florence, Fondation groupe EDF in Paris, and Mediterranea 19 in San Marino. In 2021, she received the Wonderful Art Prize from the Museo del Novecento in Florence, and in 2018, the i9 Prize from ArtVerona.

His research revolves around the investigation of the in-between – also called the interstitial space, understood as a psychological, physical, temporal and liminal state – where boundaries are potentially dissolved and conventional binary thought is put into crisis. I work with a polyphony of media - mainly with performance, sculpture, writing of poetry, sound - collaborating with professionals and non-professionals. Together we build immersive installations with an introspective ethos in which human and non-human agencies are intersected, establishing a symbiotic relationship between technology and nature. The atmosphere is a crucial component of my practice as it overcomes the subjects themselves, highlighting a communal space that constantly relates the inside with the outside until the loss of their distinction. I don't define my practice as linear but circular, following a rhizomatic loop movement intertwining recurring issues and approaches.



Marco Giordano, *Gridlocks*, 2026, Installation view
Photography by Patrick Jameson

Activities

Presentation and opening of the exhibition
*Territories in Transit / Solo Duo: Irene Grau
& Marco Giordano*

Date: 16 July 2026

Time: 19h. Exhibition presentation by Irene Grau
& Marco Giordano with curator Alicia Ventura.
Auditorium.

20h. Inauguration

Special closing visit to *Territories in Transit /
Solo Duo: Irene Grau & Marco Giordano* with
Alicia Ventura

Date: 22 October 2026

Time: 18h. The curator, Alicia Ventura, will conduct
a special closing visit to tour gallery 7 of the IVAM
as a group and closely discuss the curatorial proposal.

Contact

IVAM Communications Department
comunicacion@ivam.es

ivam@ivam.es
963 176 600
Guillem de Castro, 118
46003 València

Tuesday to Sunday from 10:00 AM to 7:00 PM
Monday close
Check for holidays and other exceptions

ivam.es