

Juan Garaizabal. Memorias Urbanas



Juan Garaizabal (born in 1971 in Madrid) is a conceptual artist specialized in the creation and transformation of interactive spaces as a means of artistic communication. He has experimented throughout his creative career with different areas. An inventor and a trained draughtsman with a degree in management, in the 1990's he began to turn garages, warehouses, bunkers, and such into lofts, when no such concept existed in Spain. To furnish them, he enlarged the format of his drawings and installations. This process of gradual enlargement –still in progress– led him to unveil his first monumental public work in 2005 : he conceived as a curator a humanizing settlement of the landscape by means of an outdoor installation, using grand format fixtures. This gave way to a conceptual installation which would intervene in important public spaces.

In 2006 he finished his first solo conceptual art piece “Bosque de Flores”, a garden of giant flowers that was installed in the city of Valencia for the America’s Cup. The installation continues to illuminate the City of the Porcelain every night.

In 2008 he was hired by the Municipality of Bucharest to create the full project of their “White Night”/ “Noaptea Alba”. It was then when he developed the idea of *Memoria Urbana* (urban memory), the central theme of his present work. The *Memoria Urbana* projects focus on recovering and giving worth to architecture elements or historical buildings that have been lost in the course of time. Among these are an outline of the Old City of Bucharest, the Royal Palace of Valencia, the Bohemian Church of Bethlehem in Berlin, the Palais des Tuileries in Paris, Old London Bridge or Paço da Ribeira in Lisbon. Each of these and other monumental sculptural installation projects require him to explore the most varied artistic techniques in all type of preparatory work.

Juan Garaizabal works in Madrid and in Berlin, where since 2008 he has had his main studio. Barbara Rose, the famous American Art historian and critic, is currently writing a book about his work. Juan Garaizabal has planned an intervention for the 55th Venice Biennale, starting in may 2013.

He can comfortably do business in Spanish, English, French and German.

Latest exhibitions:

- Arco 2013. Madrid. Solo Objects. February 2013.
- Arco 2013. Madrid. Álvaro Alcázar Gallery. February 2013.
- IVAM, collective exhibition “Arte y Religiosidad”. Valencia.Spain. February-April 2013.
- JUST MAD MIA 2012, Miami.Contemporary Art Fair. Álvaro Alcázar Gallery. December 2012.
- Pinta NY 2012, New York. Alvaro Alcázar Gallery. November 2012.
- ExpoChicago. Navy Pier Chicago. Álvaro Alcázar Gallery. Sept.2012.
- Museum für Kommunikation. Berlin. Jun-Ago. 2012.
- Photoespaña 2012. Álvaro Alcázar Gallery. June-Sept. 2012.
- Arco 2012. Madrid. Álvaro Alcazar Gallery. February 2012.
- Arte Lisboa. Álvaro Alcazar Gallery. November 2011.
- Frieze London. Parallax AF. October 2011.
- DOX Centre for Contemporary Art. Prague. Solo exhibition. January-April 2011.
- Böhmische Bethlehemskirche project. Gallery Weekend. The artist's Studio. Berlin. October 2011.

www.juangaraizabal.com
www.memoriasurbanas.com
www.galeriaalvaroalcazar.com

Press:

<https://docs.google.com/open?id=0B99GUEgITHCYQjVFUXBISFJtZ00>
<http://www.juangaraizabal.com/press-and-texts>



“There are living pasts and dead pasts. Some pasts are the liveliest instigators of the present and the best springboards into the future...” Le Corbusier, When the Cathedrals Were White.

Memorias Urbanas.

My Urban Memories are large format artistic installations that aim at recreating the spirit of vanished constructions; buildings which had great value in their time.

Beauty is an absolute value, but when there comes a time to reconstruct a familiar absence, to pay homage to the fallen edifice, I look at its history and organize other positive values, searching for a heroic component. This esthetic and ethic work contributes decisively to satisfy these portraits of the soul, in which integrity occupies a preferential place. Integrity, the capacity to “stand behind an ideal”¹, is applicable to buildings as well as to people. The hero is known for his deeds, for his creation and contribution, for the positive net balance of his consumption. This essence can be located in individual components. If there is no ego there is no consciousness; there is nothing.

What originally triggers this process is the identification, as an author, of my conviction and individual vision of the soul to be rescued from a project that “must be done”. This same romantic mechanism leads others to join and push projects by spontaneous natural affinity with their ideals and their conceptual and esthetic greatness. A collective vision can add up, but a chain of compatible individual visions multiplies. “Think separately, get together to act.” To raise Urban Memories, unusual structures that defy convention, a large series of obstacles must be overcome. That energy of similar individual thoughts is unstoppable. In fact, it is this same energy that finishes monumentalizing each project in which, now at the public disposal, many individuals invest their personal ideas of grandeur, their energy. Their images and mental projections are the true power of humanity, which, among other things, in its time enabled the original construction. People’s dreams are the actual working material, the single true transformation agent available to mankind.

Both the methods and the technology are revolutionary. The structures are the result of the search for the outline, the essence of each of the elements. The soul resides in the master lines, metal nerves that transmit and support all the efforts of the original construction, every line offsetting others and all comprising a whole. At the same time this approach presents the best and most complete opening to the surroundings, stripped of walls, able to be dismantled, transported, and put back together again. The engineering process and the challenges it presents stretches thought, which produces a minimal presence, sustainable mechanisms, impressive absences.

Juan Garaizabal

1 Ayn Rand. The Fountainhead. Part 2. Kent Lansing speaking to Howard Roark: “...And what, incidentally, do you think integrity is? The ability not to pick a watch out of your neighbor’s pocket? No, it’s not as easy as that. If that were all, I’d say ninety-five percent of humanity were honest, upright men. Only, as you can see, they aren’t. Integrity is the ability to stand by an idea. That supposes the ability to think. Thinking is something one doesn’t borrow or pawn. And yet, if I were to choose a symbol for humanity as we know it, I wouldn’t choose a cross, nor an eagle nor a lion and unicorn. I’d choose three gilded balls.”

MEMORIA URBANA BERLIN. BETHLEHEMSKIRCHE. From June 2012 - PERMANENT

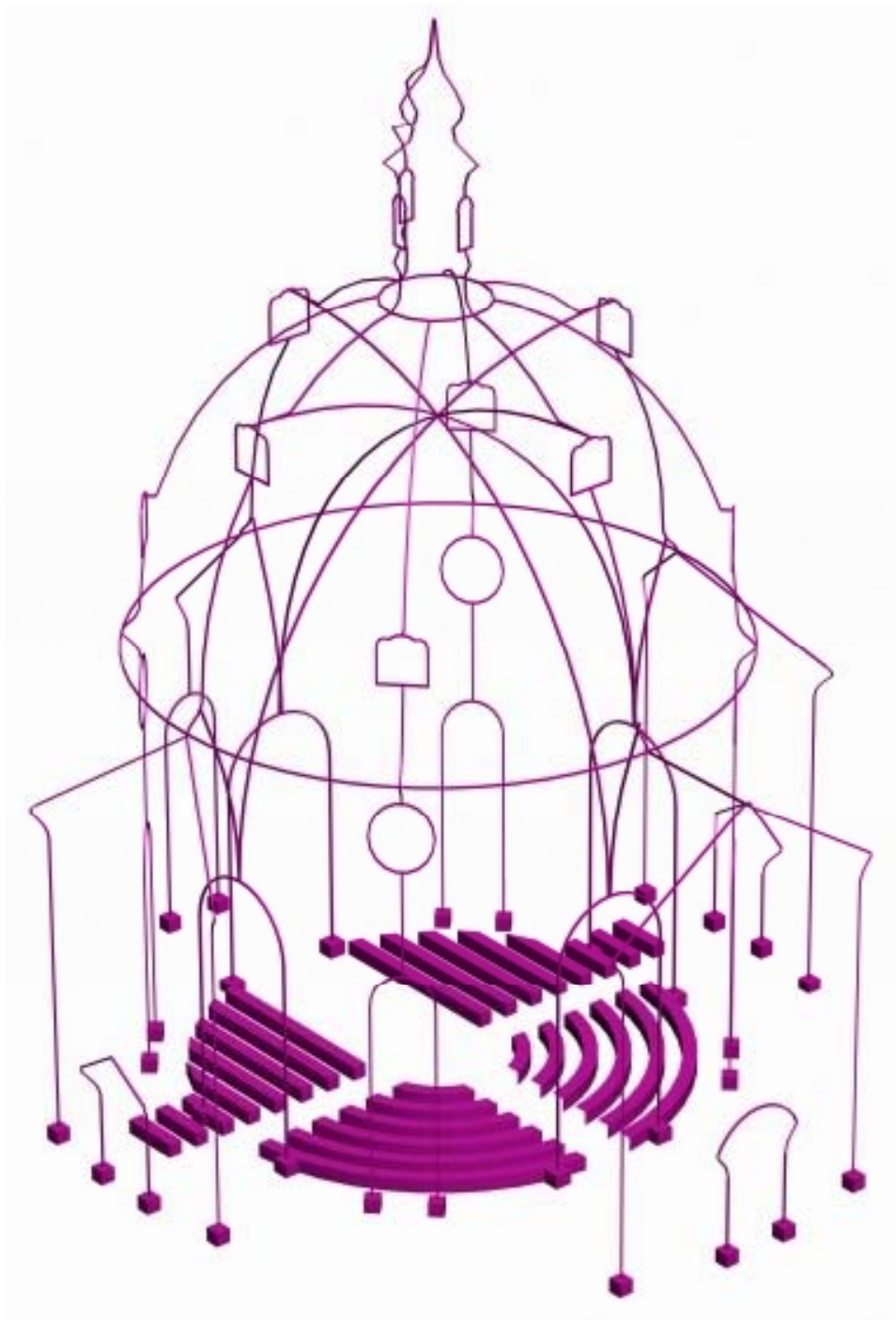
In January 2008, starting with the mosaic showing the ground plan of the former church which can be found on the pavement of the Bethlehemskirchplatz in Berlin, Garaizabal began to look for signs of the lost Bohemian Church and collect numerous documents found in Berlin and the Czech Republic, with the aim to recover this absence with a sculpture.



The lost Bohemian Bethlehem Church (Böhmische-Bethlehemskirche) was a unique building in the middle of Berlin, representing one of the most beautiful chapters of the relations between Germany and Bohemia. Thanks to the generosity of King Frederick William I, Czech refugees leaving their homeland for religious reasons were admitted to the Friedrichstadt district of Berlin. The whole story of the church, since its construction in 1733-1735 until today, even though it is absent, is full of values and greatness. It is a monument to the enlightened tolerance who presided over the foundation of the Prussian State.



It was the centre of the Czech community life in Berlin until 1943, when it was badly damaged by bombing. Later, in 1963, it was demolished and the site incorporated into the facilities of Checkpoint Charlie. With the fall of the Wall, the American promoter who developed the plot was sensitive to the demands of the Czech community and negotiated with the city to vacate the original location of the church. In this context, this symbolic recovery builds bridges between urban memory and its absence, between German and Czech neighbors, between blocks and tanks who fought here, at the initiative of a tangent but not distant Spain.



Juan Garaizabal endeavors to restore present volume to that historical loss by raising an ethereal structure 30 meters high with a base of 24 x 21 meters. The metal tubing synthesizes just the broad lines of the element which, over 200 years ago, reigned in that space. In these interventions, the artist combines a personal language line and the caption of the profile through a constructive technique developed during his most recent projects.

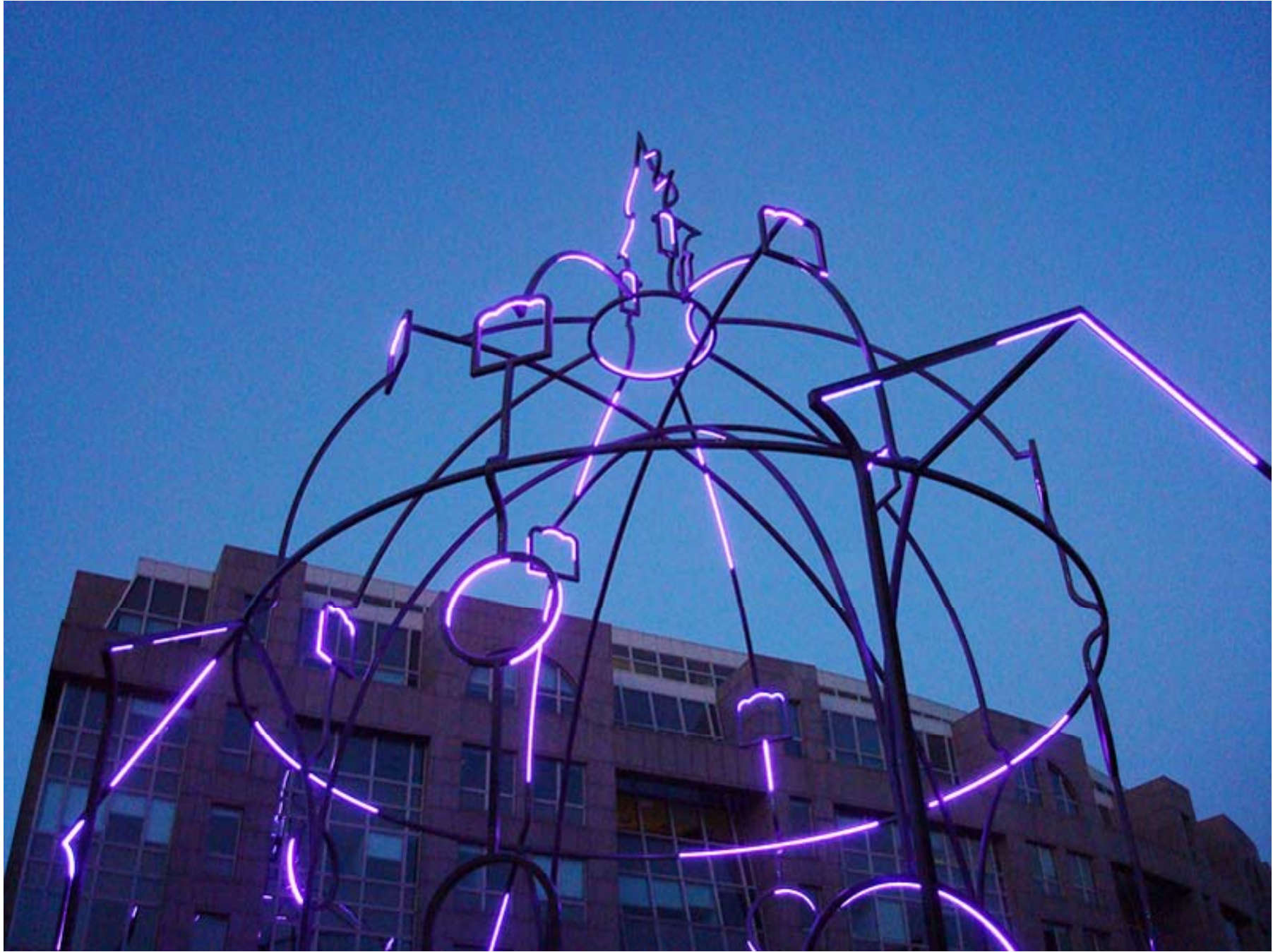


With this intervention in a urban void the artist, who has a permanent studio-atelier in Berlin, seeks to reflect the ability this emblematic capital and its inhabitants have to re-sprout. To do this he takes the most positive essence of the past - which never ceases to be, but is not seen – not only as a differentiating element but also as a lever for a revised and improved future. Thus, the Bethlehemsikirche regains its presence to the senses, framing with precision some air that keeps the memory of the element intact, and enabling its use as a place of meeting, reflection and reconciliation.

At night, the installation "Memoria urbana" of Berlin acquires a different splendor. From his experience at the European "White Nights", Juan Garaizabal has developed the idea of lighting with LED technology.



It is a system attached to the structure which respects its shape. Safe and environmentally friendly, it works on only 12V.



MEMORIA DEL GIARDINO - MEMORIES OF THE GARDEN



MAY 30-JUNE 4, 2013

VENICE



Memories of the Garden is an outdoor sculpture intervention in the oldest botanical garden in Europe. Curated by internationally known art historian and critic Barbara Rose, the installation by Spanish public artist Juan Garaizabal, is based on the glorious fascinating history of the garden and its present-day owner, Austrian artist Liselotte Höhs. The installation refers to former inhabitants and visitors by symbolically returning the garden to its former function as a graveyard annex to San Trovaso's church. Tombstones are evoked by Garaizabal, who draws in the air with steel inspired by ancient examples that survive in San Nicolò del Lido's cemetery. In these pieces, Garaizabal awakens the memory of three geniuses who are deeply attached to the history of the place: Amedeo

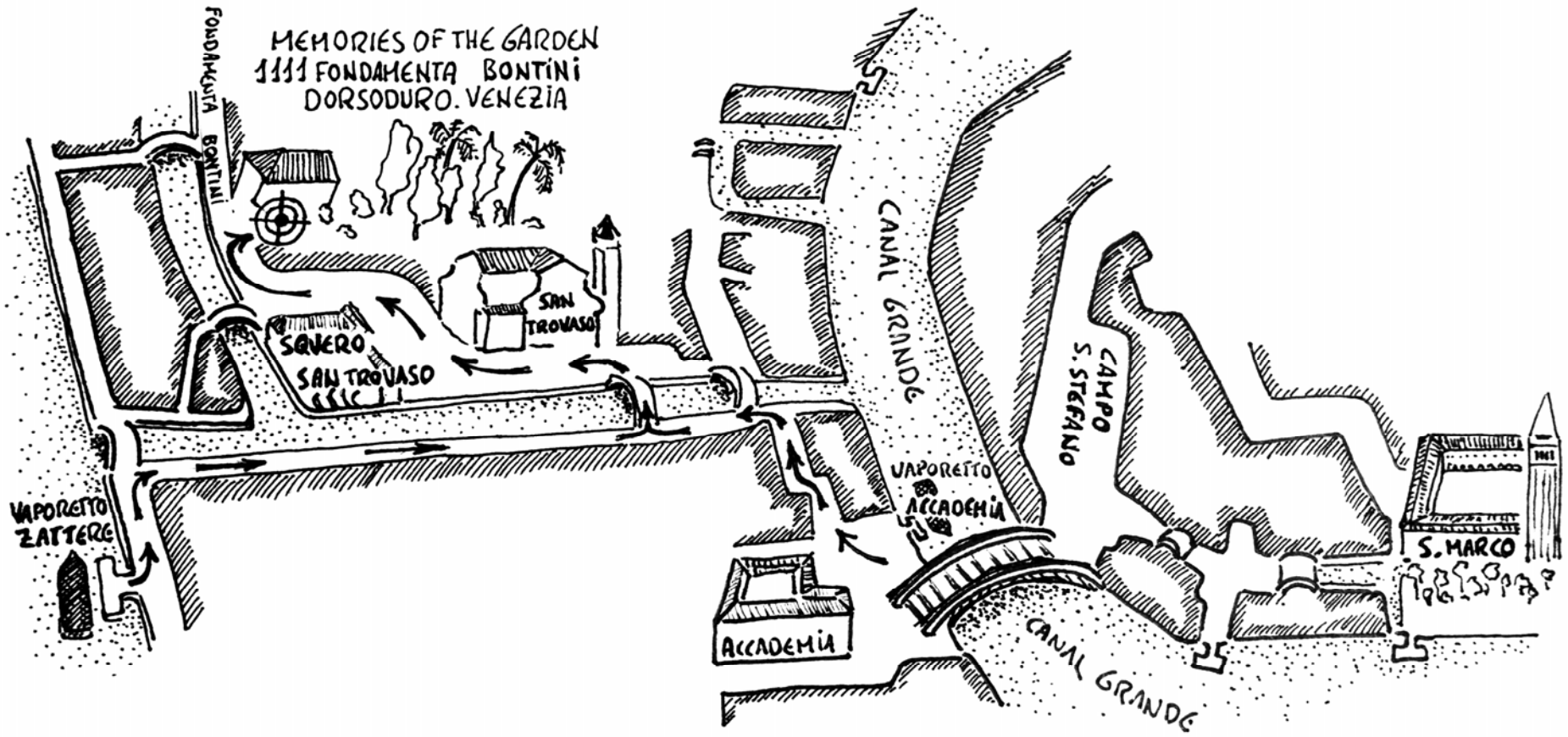
Modigliani (Livorno 1884-Paris 1920), who worked during a brief period in the garden and in the adjacent studio, now Liselotte's studio; Mariano Fortuny (Granada 1871-Venecia 1949), whose legacy as an iconic textile and costume designer was saved by Liselotte Höhs, an emblematic figure in modern Venice's cultural and artistic life; and legendary poet Ezra Pound (Idaho 1885-Venice 1972) who, fascinated by the energy of the place and Liselotte's personality, spent countless evenings in this garden. (Rare photographs of Pound in the garden document his life in Venice.)

The spirit of these great three figures and their adventures are evoked by Garaizabal's sculpture that will temporarily illuminate the garden. The evocation of their adventures in art is the result of the collective imagination of three contemporary adventurers, Barbara Rose, Liselotte Höhs and Juan Garaizabal.



Memories of the Garden, constructed during the 55th Biennale de Venezia, continues Garaizabal investigation and reconstruction of lost historic monuments, the largest of which, the Bohemian Church in Berlin is now a permanent fixture commissioned by the city.

MEMORIES OF THE GARDEN
1111 FONDAMENTA BONTINI
DORSODURO. VENEZIA



MEMORIA URBANA ISTANBUL.

Garaizabal's work, searching the absences in the cities, is always a reflection on the urban transformation, it is the exploration in the DNA of the city, in the latent identity of its inhabitants. Among the many buildings built and destroyed in this eternal city, there is one that symbolizes better than any other the interaction between individuals and their city, publicness, and rights, in their older version, when the first law code supposed a very thin line with the barbarians in all senses.

Throughout the Byzantine period, the Hippodrome was the centre of the city's social life. It was had a strategic location, near the Great Palace and the most important buildings of the city. Today, the area is officially called Sultan Ahmet Square. It is maintained by the Turkish federal government. The course of the old racetrack has been indicated with paving, although the actual track is some 2 m (6.6 ft) below the present surface. The surviving monuments of the *Spina* (the middle barrier of the racecourse), the two obelisks and the Serpentine Column, now sit in holes in a landscaped garden.



Area that was occupied by the disappeared Hippodrome of Constantinople.

Built by Septimius Severus in AD 203. In AD 324, the Emperor Constantine the Great decided to move the seat of the government from Rome to Byzantium. He enlarged the city, Constantinople, and one of his major undertakings was the renovation of the Hippodrome. The Hippodrome dominated the city, the Capital of the Imperium.

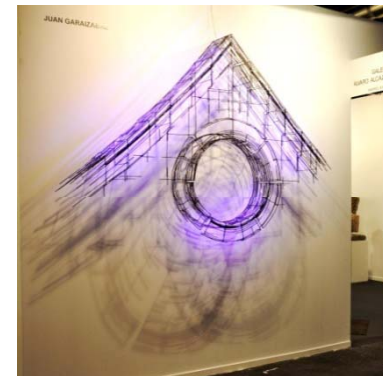
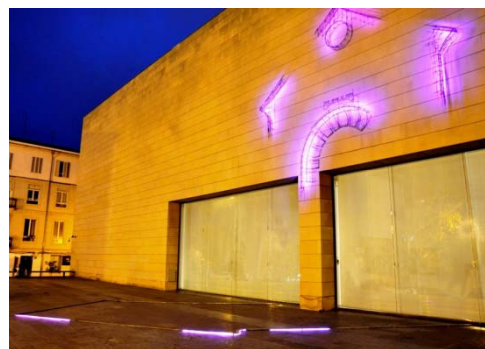
It is estimated that the Hippodrome of Constantine was about 450 m (1,476 ft) long and 130 m (427 ft) wide. Its stands were capable of holding 33,000 spectators. Was the place where took place many important events of the social life: chariot racing, coronations, celebrations, parades, political discussions.

It is difficult to find in our days, a building that combines: architectural grandeur, spectacle, social entertainment, political discussion. It became a non official place for the public to voice their opinions. The fans contained everyone from senators to peasants. The populace could express itself to the emperor and expect a response. The political opinions were voiced through the teams racing: the blues, the greens, the whites and the reds. During Justinian Empire, The Blues and Greens came to predominate. The rivalry between the Blues and the Greens often was intertwined with political and/or religious squabbles that sometimes resulted in riots and even civil wars.

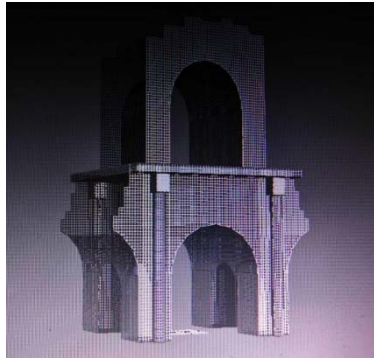
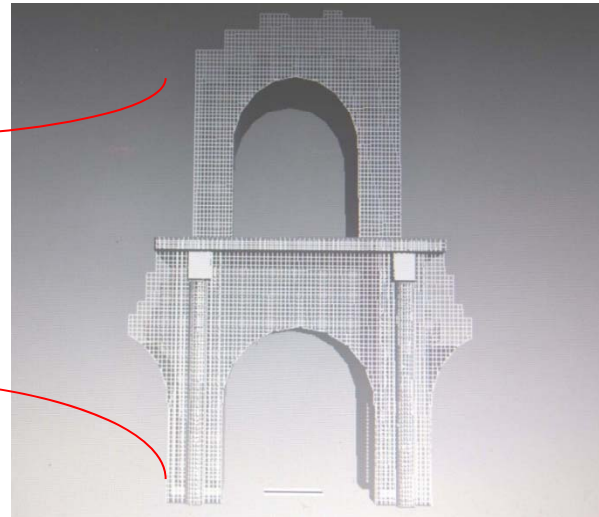
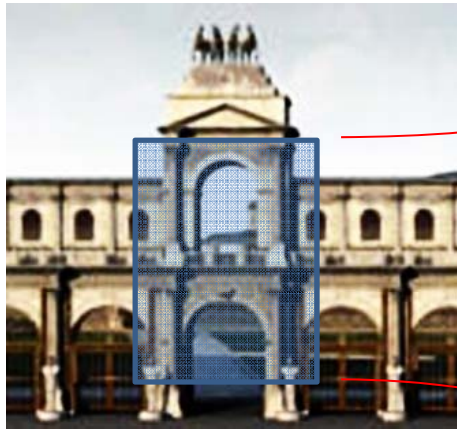


The architectural element that Garaizabal aims to recover real scale and in its original location is the central arch of the boxes. The Hippodrome Boxes, which had four statues of horses in gilded copper on top (Now in Venice), stood at the northern end.

Based in the experience of the permanent piece Memoria Urbana Berlin and developing the author's language of the drawing sketch in the air of which two pieces have just been presented in ARCO fair and an exhibit is being currently at the IVAM museum in Valencia.....



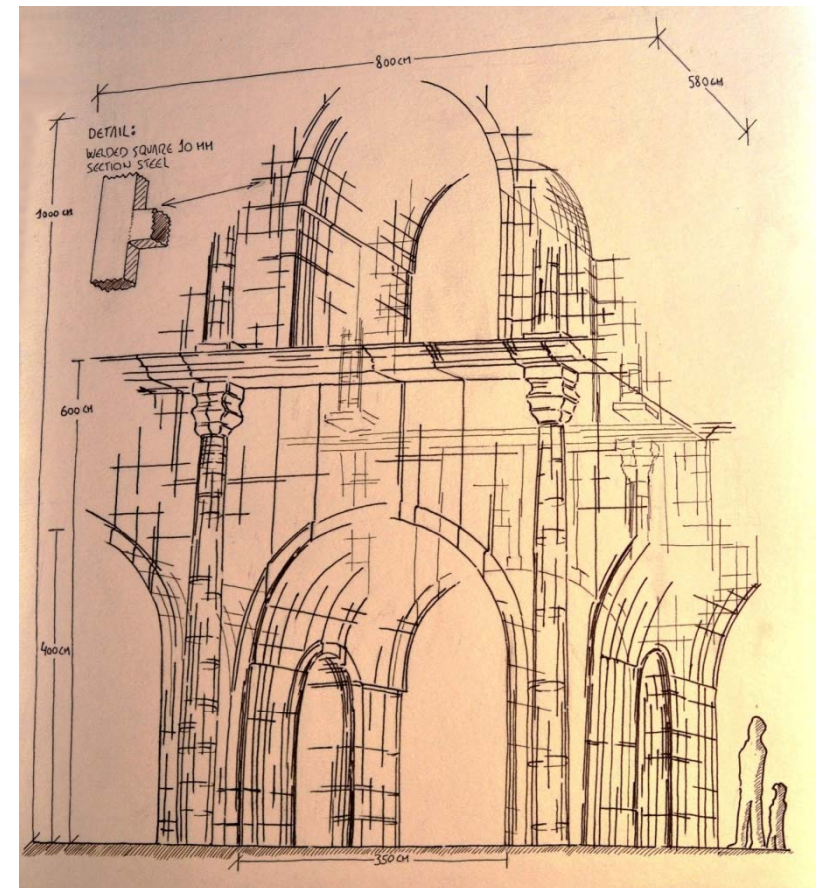
...he creates a steel structure that can be temporary or permanent in that place (original location) or in another location. The structure follows the volumes of the central arches of the Hippodrome Boxes, starting at the level +2m, because we know that the actual track is some 2 m (6.6 ft) below the present surface. The technique is welding 10 mm square section steel, with the author's language of drawing a sketch enveloping the air where this magnificent element used to be.



For night lighting, an electrical outlet at this point in the park of 6 KW would be required.

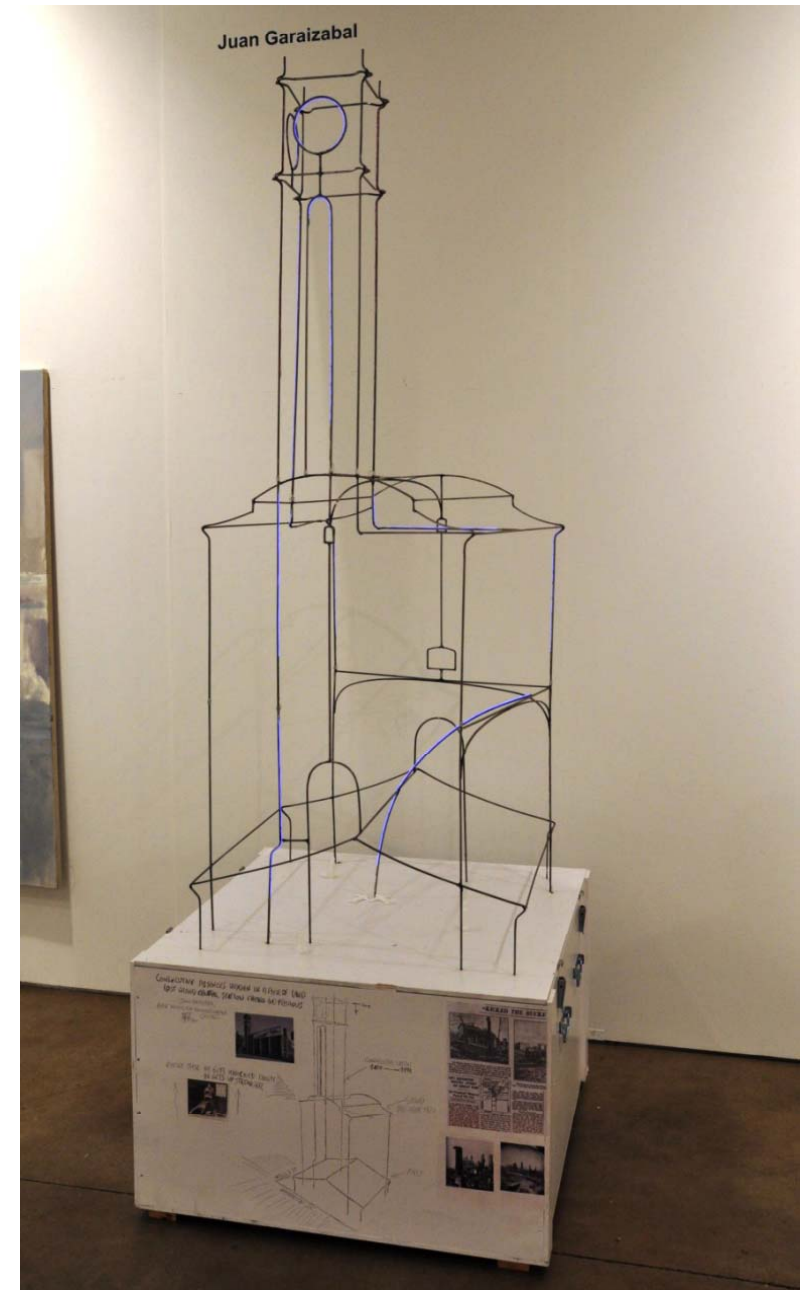
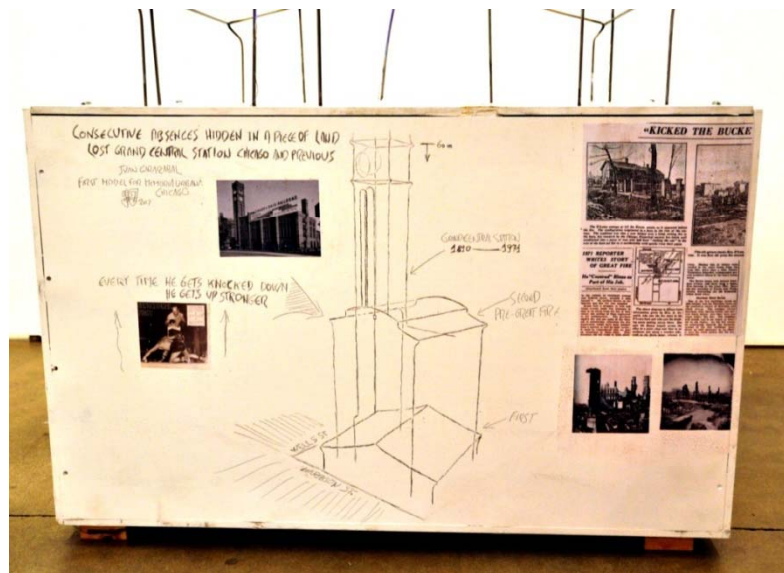
The Memoria Urbana Estambul is an element of reflection on the evolution and the immense hidden legacy of the city, as well as on the history of the Constantinople Hippodrome as a place of expression of the will of the people and the huge importance of the establishment of the right in the world.

The sculpture will be fully prepared to lay on the ground, being completely innocuous for the paving of the square and not leaving any mark at the withdrawal after the biennial.



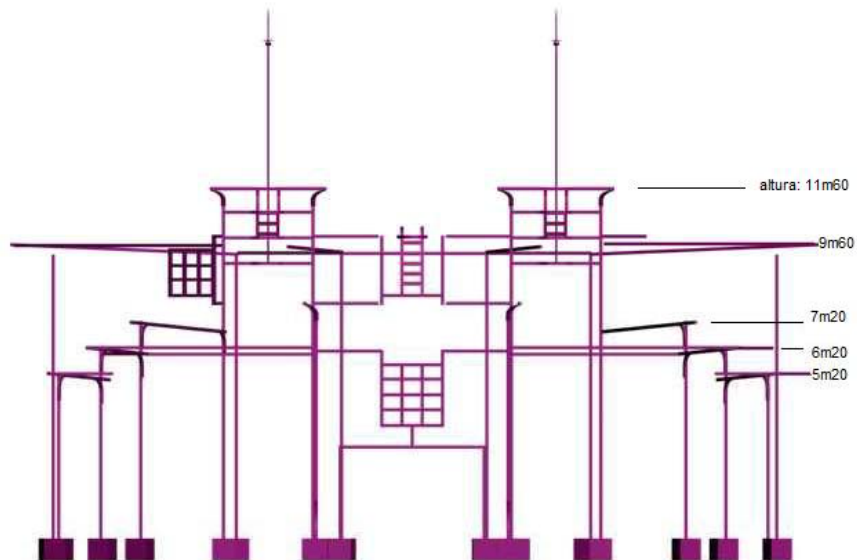
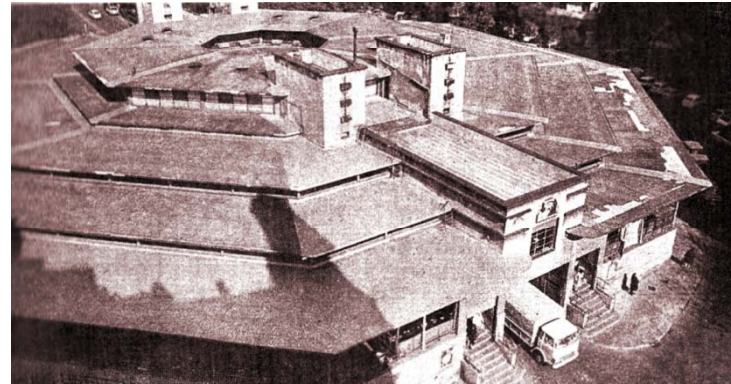
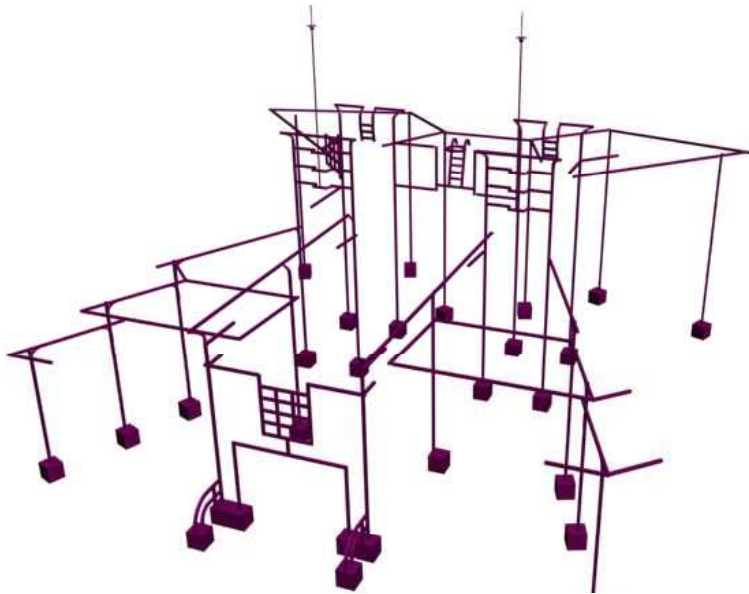
PRE-PROPOSAL FOR MEMORIA URBANA CHICAGO

To provoke a debate on the recovery of a significant “urban emptiness” in Chicago, Juan Garaizabal presented this proposal in ExpoChicago 2012. The piece recovers the essence of three consecutive absences hidden in a piece of land that is nowadays undeveloped.



MEMORIA URBANA MADRID. MERCADO DE OLAVIDE: 1934-1974

It is a sculpture, a metal and light sketch designed to be temporarily placed in its original location and size.....



....hanging from the metal sketches, here are the signs which are already being produced by the author to scale.

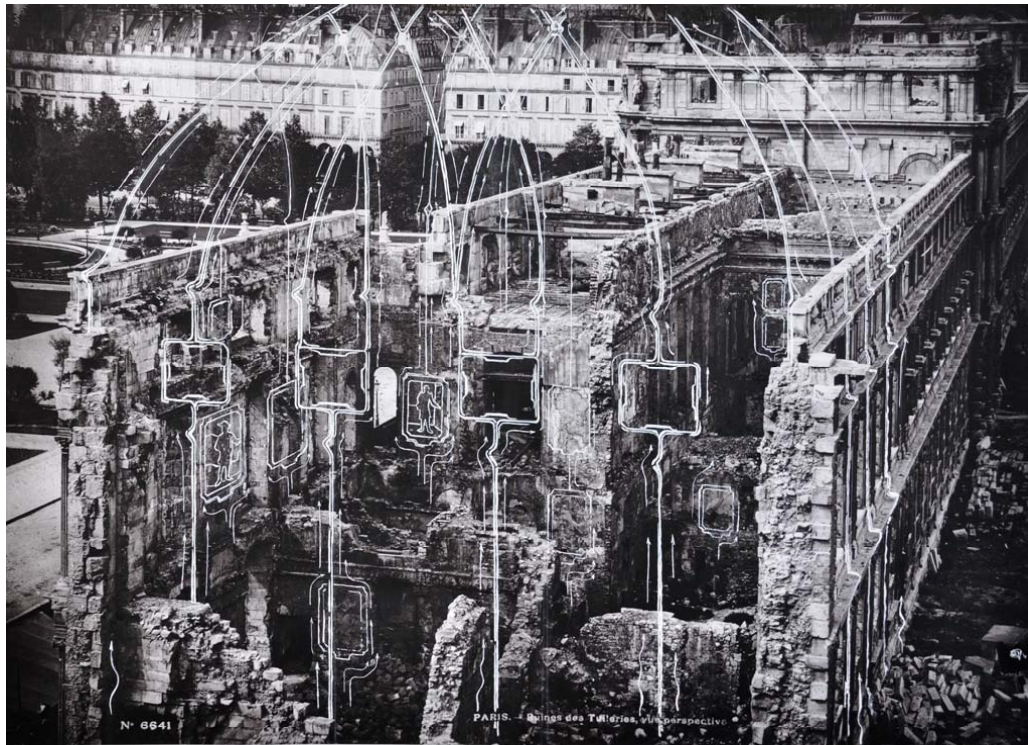


.... at the same time, the author is expanding the preparatory work that will shape the material for the exhibition side.

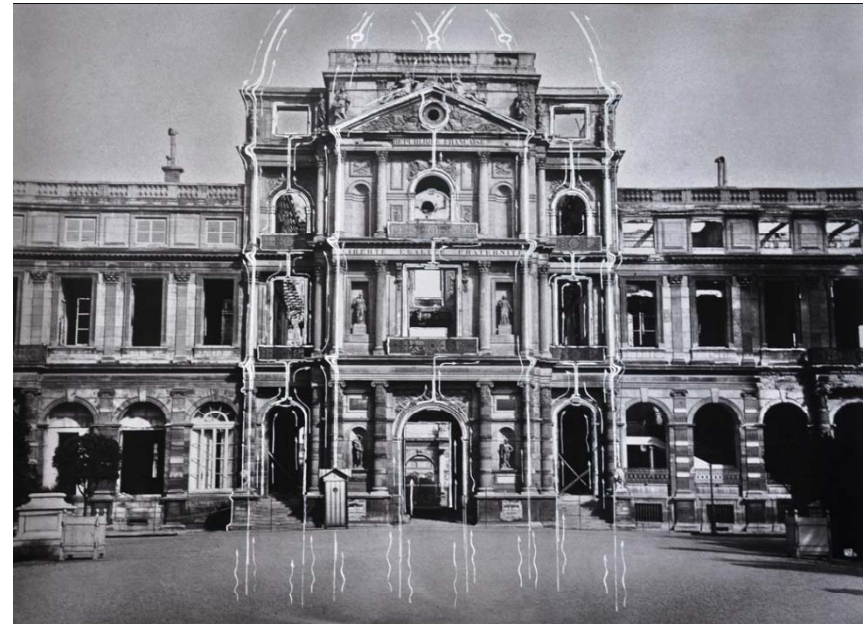


MEMORIA URBANA PARIS: PALAIS DES TUILERIES

Garaizabal is also working on the recovery of the lost Palais des Tuileries, that is at the heart of the french history, and used to close the square of the Louvre.



Understanding The Presence, I. Paris. 2010. Mixed Media on Paper. 100 x 70cm.



Understanding The Presence, II. Paris. 2010. Mixed Media on Paper. 100 x 70cm.

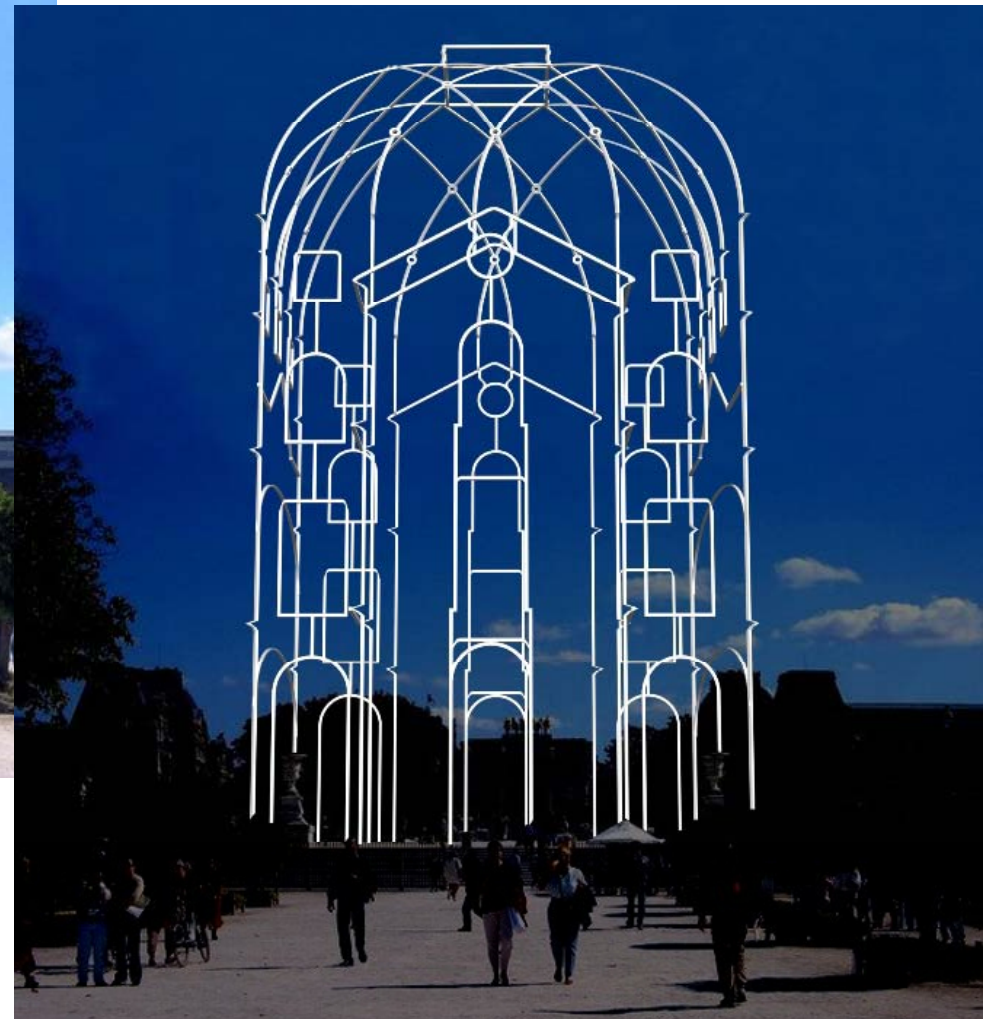
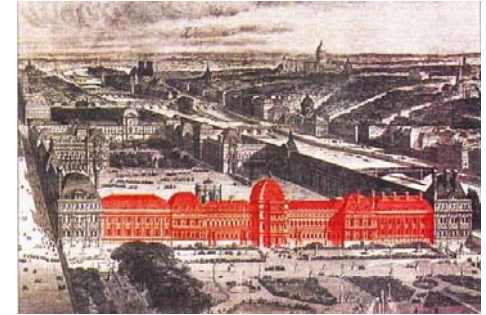
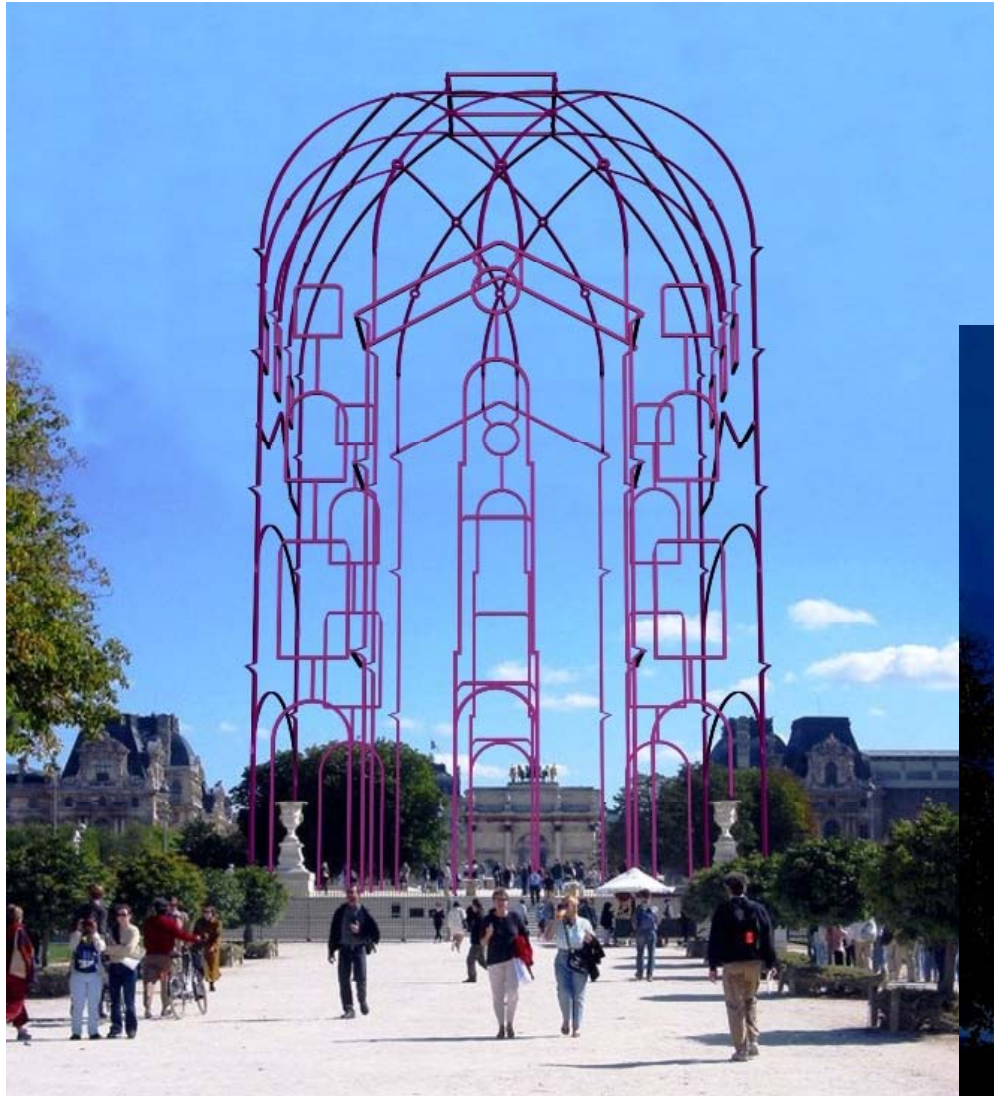


. Palais des Tuileries. Marèchal Bernadotte taking a bow,2012.
Iron. 133 X 42 X 91 cm



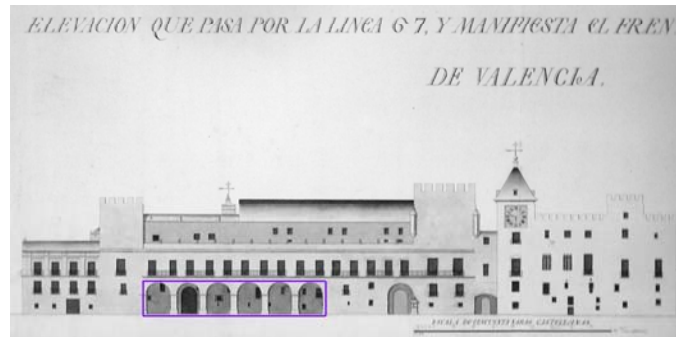
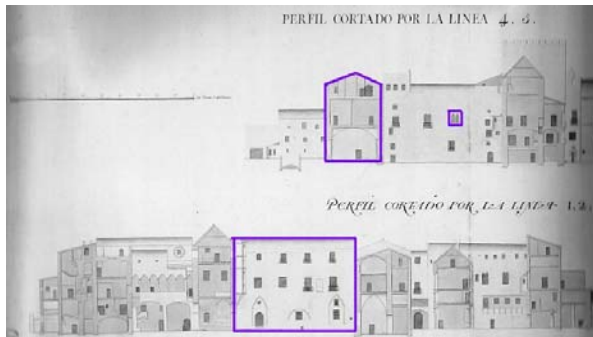
Palais des Tuileries. Marèchal Sérurier taking a bow, 2012.
Iron. 133 X 42 X 91 cm.

Project:



MEMORIA URBANA VALENCIA. GENERAL ARCHIVE OF THE KINGDOM.

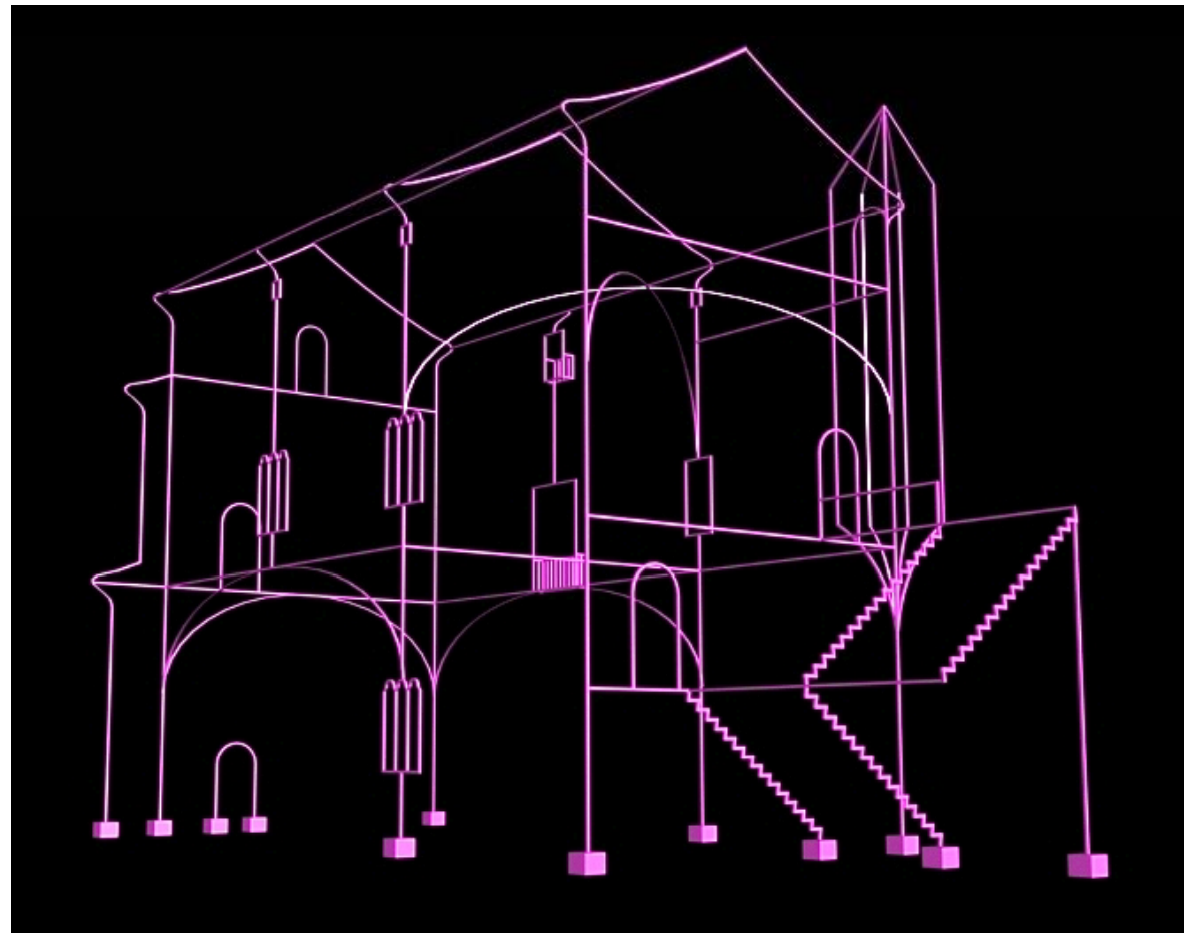
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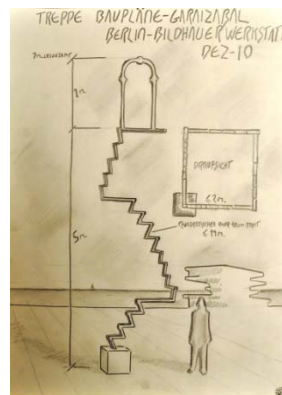
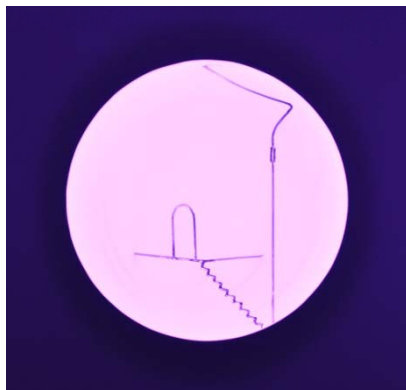
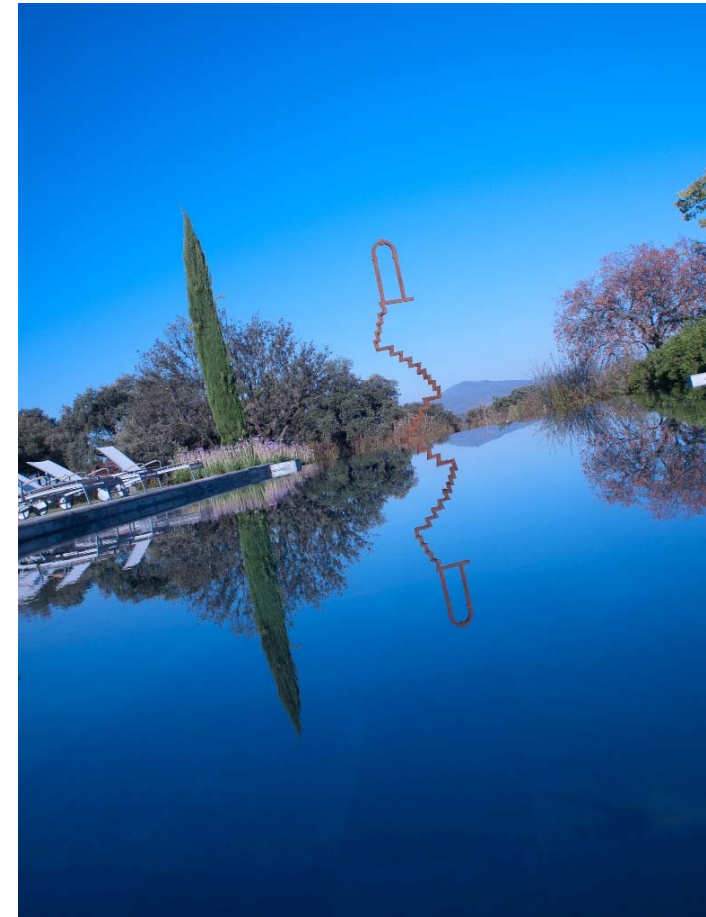
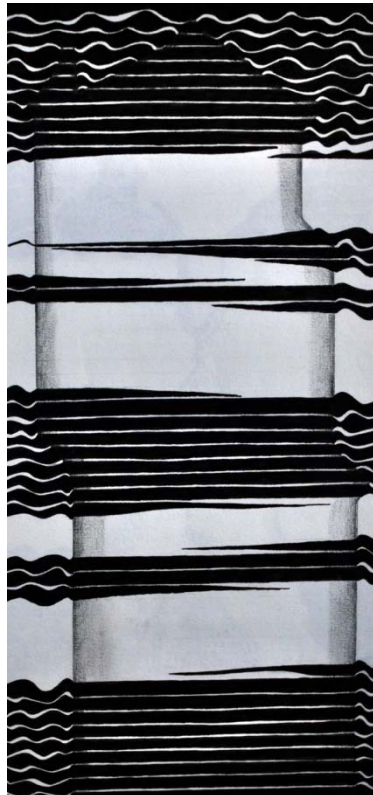
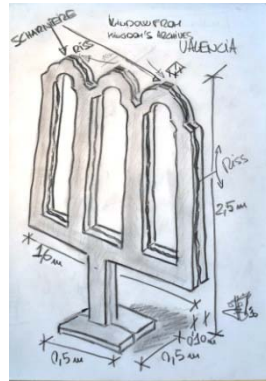
PALACIO DEL REAL.
XIII / XV centuries - 1810

Source: El Palacio Real de Valencia.
The plans by Manuel Cavallero (1802)
Edited: Ajuntament de Valencia.
Delegació de Cultura

.....Juan Garaizabal proposes the restoration of a present volume to this historical absence, as seen on the sketch on the right. It consists in raising an ethereal structure made up of metal tubes, which synthesizes the broad lines of the element that owned that space more than 400 years ago.



The installation is also accompanied by a set of documents, sketches of large format, audiovisual and models....

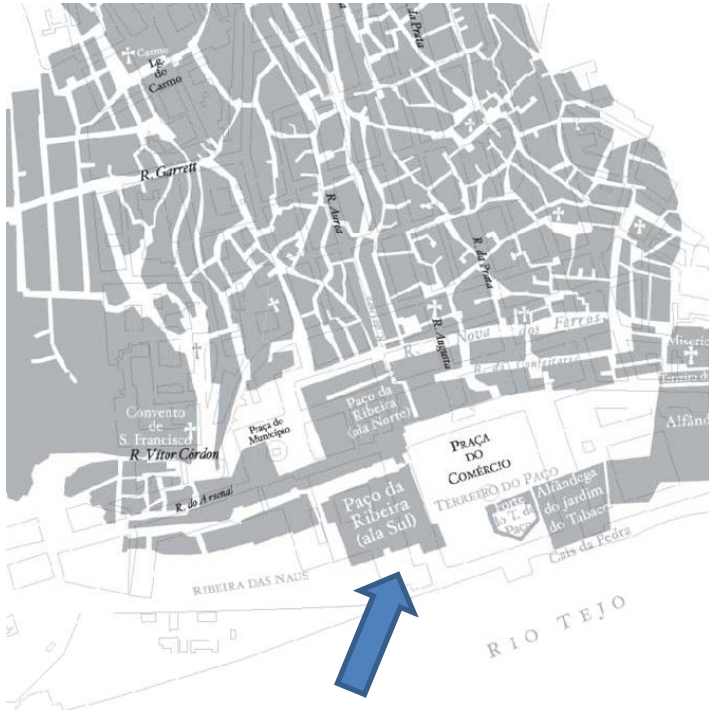


SOME OTHER PROJECTS ARE...

Project:

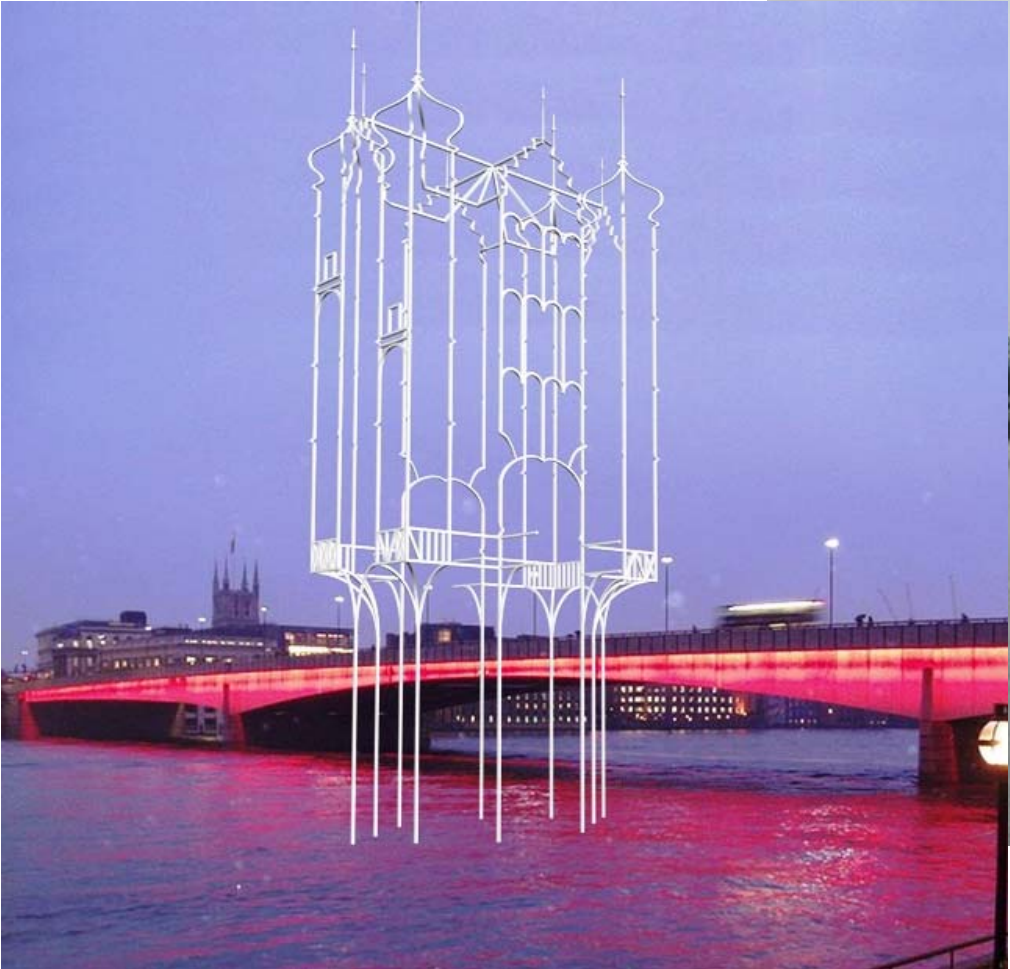
Memoria Urbana Lisboa: Paço da Ribeira

Praça do Comércio Royal Library 1511- 1755



Memoria Urbana London: Nonsuch House at the Old London Bridge

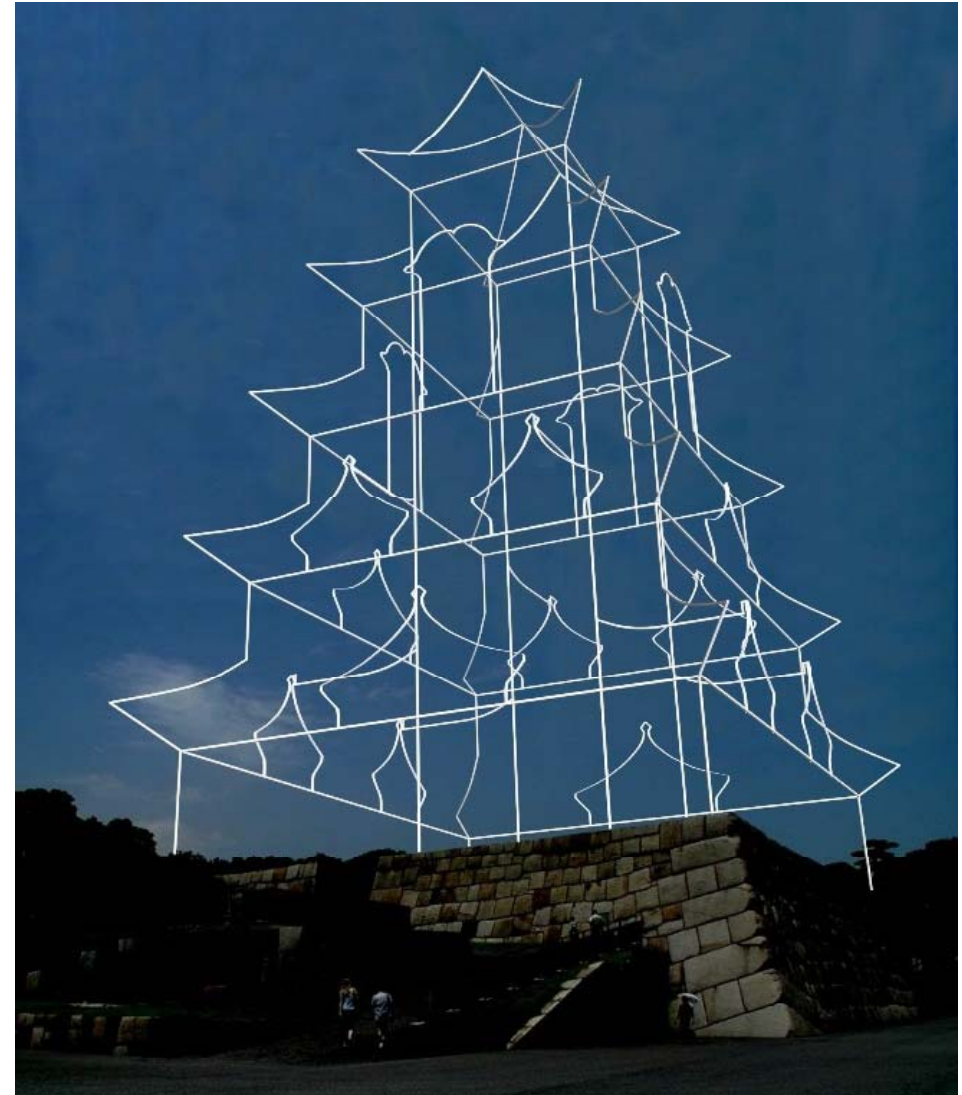
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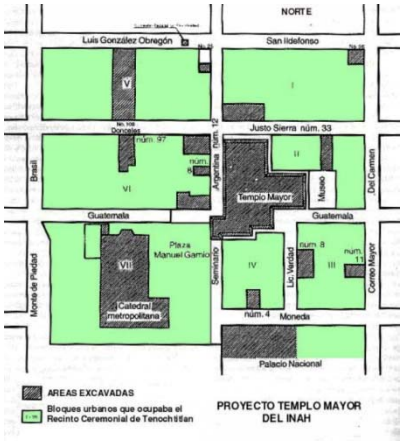
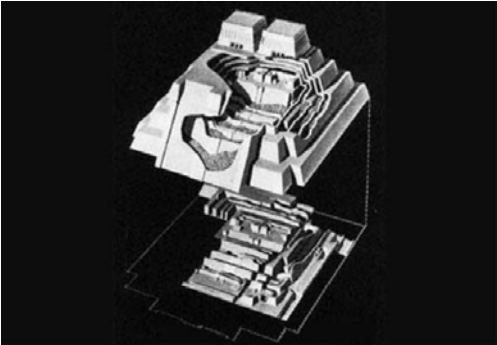
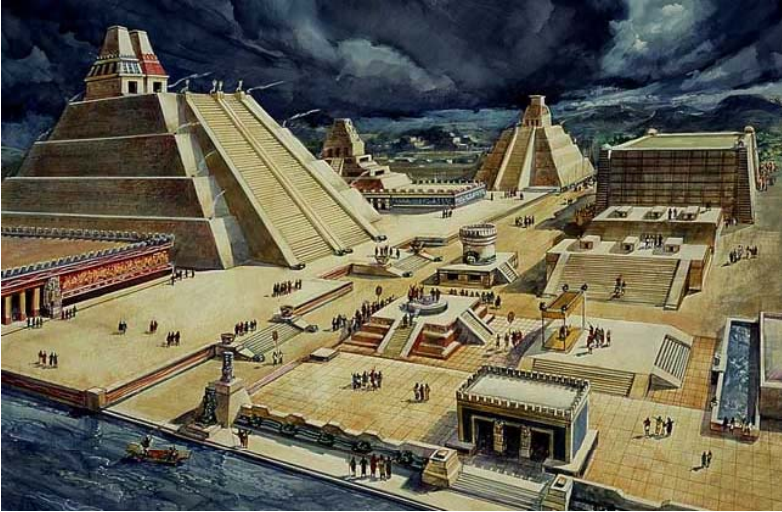


Memoria Urbana Tokio: Edo Castle Donjon



Memoria Urbana México DF: Templos desaparecidos de Tenochtitlán.

Research Process:



Templo de la Comunidad TENOCHTITLÁN

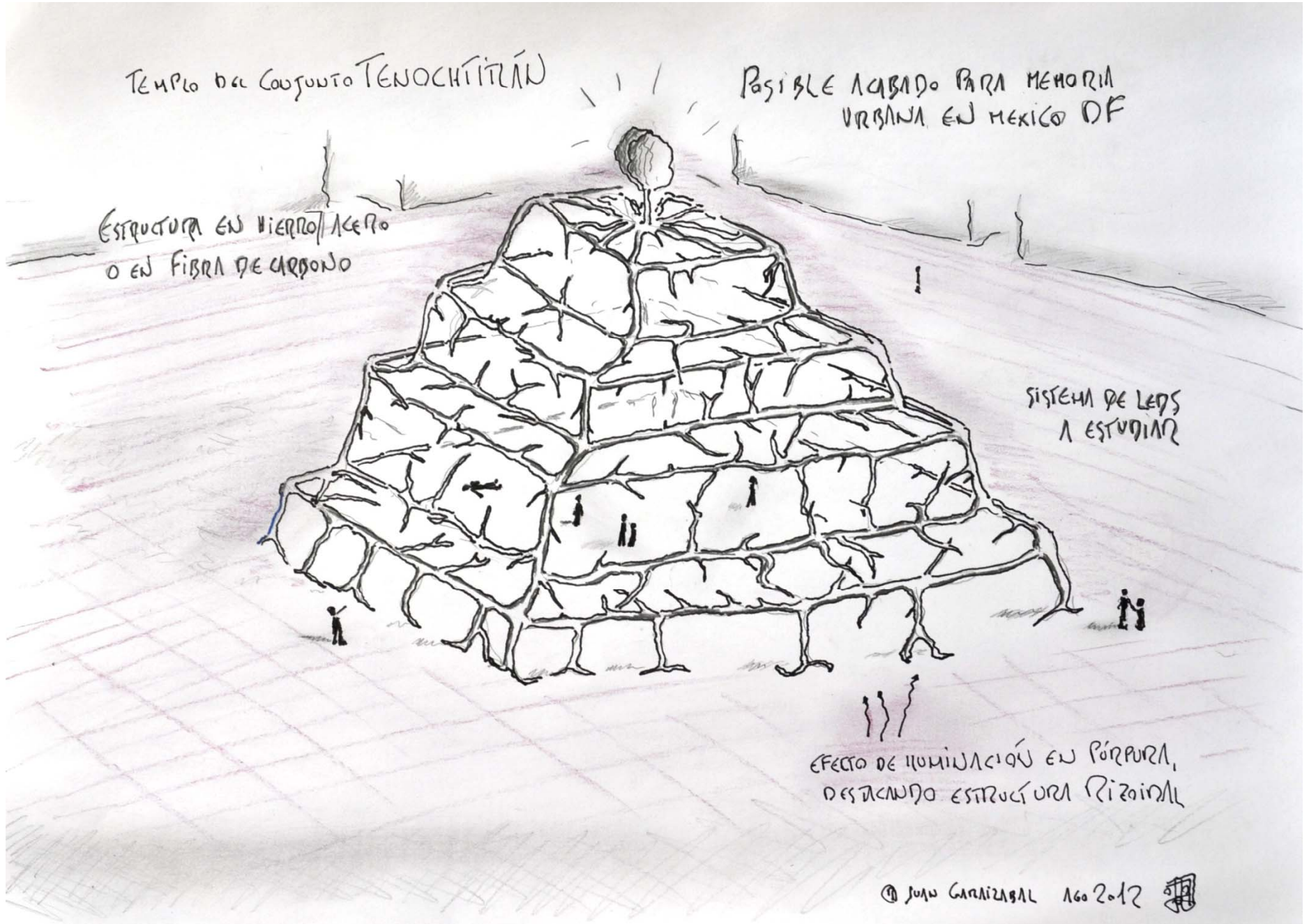
Posible acabado para memoria
urbana en México DF

Estructura en hierro/aceite
o en fibra de carbono

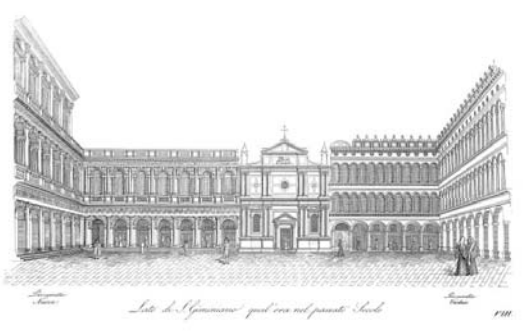
Sistema de LEDs
a estudiar

Efecto de iluminación en púrpura,
destacando estructura piramidal

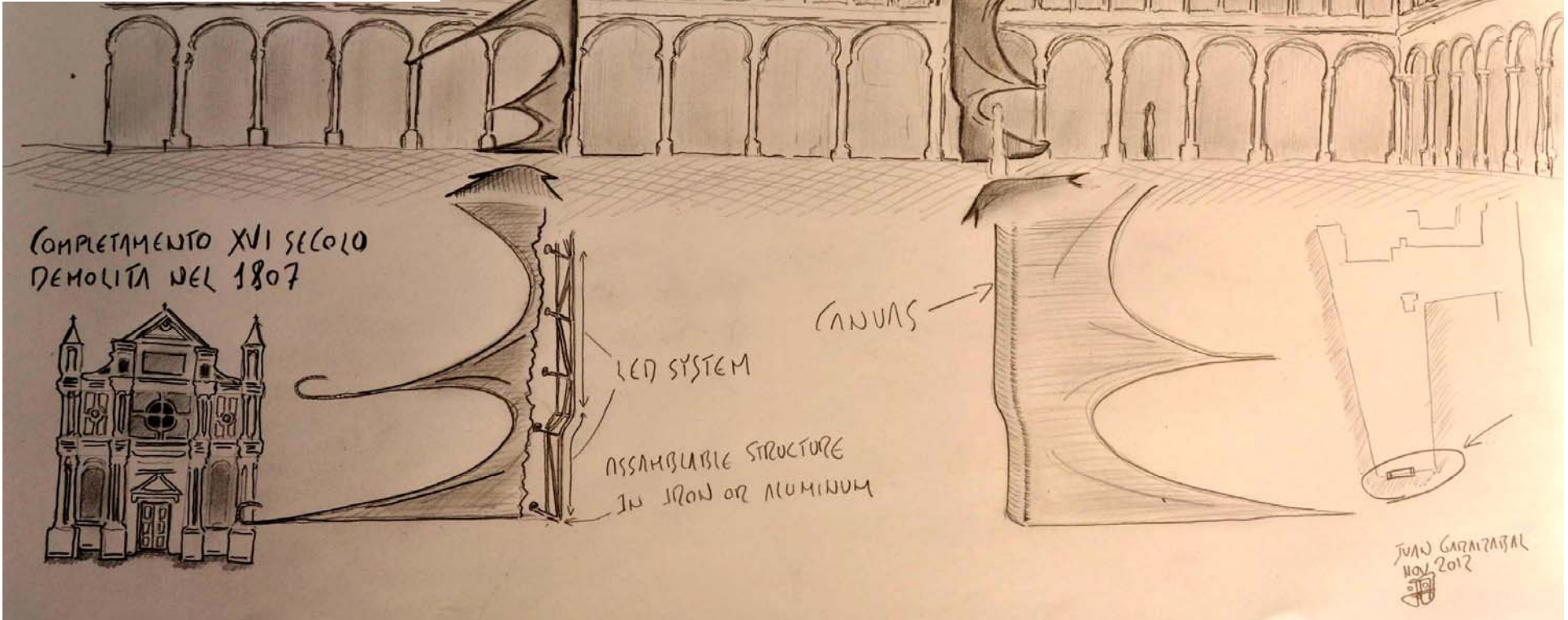
© Juan Garrizabal Ago 2012



CHIESA DI SAN GEMINIANO. PIAZZA SAN MARCO VENEZIA

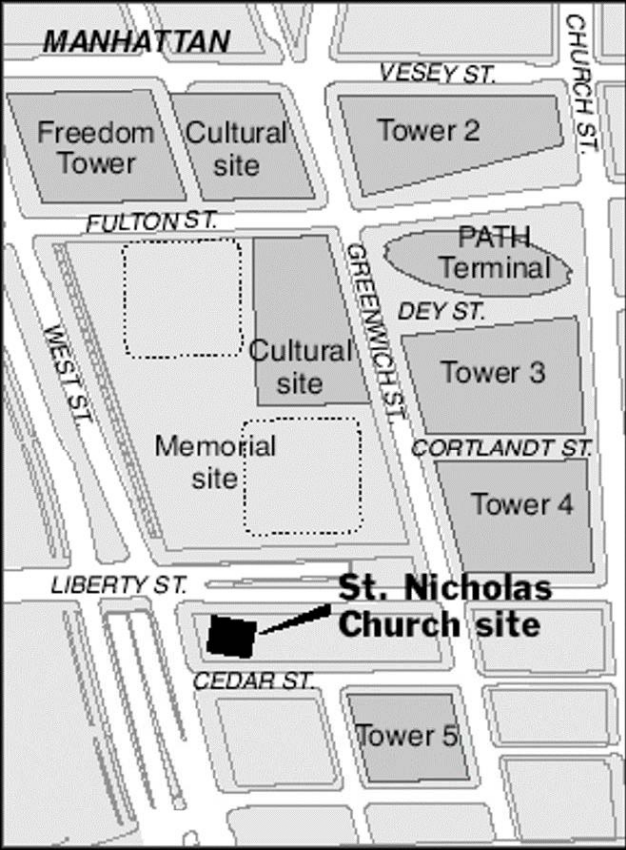


Chiesa di S. Geminiano - qual'era nel passato - Arch.



Memoria Urbana New York: St. Nicholas Church.

Research process:



Memoria Urbana New York: St. Nicholas Church.

Project:

