

Elena Alonso

SELECTED WORK | 2015-2024

Elena Alonso (Madrid, 1981) , develops her work principally through the drawing, an exercise that as method of construction and thinking tool, it can be contemplated on her projects more sculptural, of installation or *site specific*. She maintains a close relationship with other disciplines like architecture, crafts and design, taking their codes, methodologies and finishes. Her artworks are characterised for keeping special attention to the problematics linked to the affection with the environment, and the relationships of proximity in the production of her work.

She has had individual exhibitions like Abierto x Obras (Matadero, Madrid), in the Art Center La Panera (Lleida, Catalonia), in the drawing Museum ABC (Madrid), in the Art Gallery Espacio Valverde (Madrid); in Sala de Arte Joven of Madrid, in the Gallery Fabian Lang (Zurich, Switzerland), and a permanent intervention for the CA2M Museum of Madrid. Her artworks could has been seen in other institutions like La Casa Encendida, CaixaForum Barcelona, Cultural Center Conde Duque or Casall Solleric, and international artfairs.

Among the supports and awards that she has been recibed, include the Cultural Award of Comunidad de Madrid, in the modality of Plastic Arts, in 2018, the ARCO Award of Comunidad de Madrid, the 2013 Generations Contest 2013, awarded by La Casa Encendida, el XXIII Award Circuit of Plastic Arts (2012), and the Aids to Contemporary a la Creation of Matadero Matadero Madrid (2011).

She currently lives and works in Madrid.

Antojo | Whim

SITE SPECIFIC | *Querer parecer noche.* CA2M. 2018



Whim is an intervention *site specific*, produced by the Museum of Comunidad de Madrid CA2M, for the exhibition *Querer parecer noche*, in which it could see a selection of artworks of relevant artists of the scene of Madrid in the last ten years.

For this occasion, the artist made a piece for which she made a revision of her work of the last ten years. The result was this artwork with form of a half-point arch made in plaster and sand using molds, located as an area of passage between two exhibition rooms. The revision and evolution of her benchmarks, means and styles lead to a mix of forms and genders as delirious as the strange mix between the Spanish Romanesque and the Viennese Secesionists, or the work of the volume like a huge sensual and technologic body.





Diseño para un cuerpo voluptuoso | Design for a voluptuous body

SERIE | Fabian Lang Gallery. Zurich. 2020



This artwork was developed for the individual exhibition at the gallery Fabian Lang, in Zurich.

The central part of the exhibition consisted of a series of drawings of large format, titled *Design for a voluptuous body*, in which the artist introduces on her drawings some of the last memories obtained on her sculptural and installation artworks, increasing its corporeality and strength, or the quantity of painting, making protagonist to a figure with a strange and sensuality form and maternity.





Truco | Trick

SOLO SHOW | Espacio Valverde. 2018













Sin Título (Frontón) | Untitled (Fronton)

SERIE | Espacio Valverde. 2017-2019



Sin título (Frontón). Serie de 9 dibujos
Técnica mixta sobre papel
190 x 137 cm.





Visita Guiada | Guided tour

SITE SPECIFIC | Abierto x Obras. Matadero Madrid. 2017

This intervention “site specific” was made by Elena Alonso for the program Abierto x Obras, which had place in the ancient cold room of the ancient Slaughterhouse, in the district of Legazpi. The proposal of the artist begins with the idea of find us an isolated chamber, where it doesn't exists communication between the inside and the outside, and the idea of conservation, linked to this space through its history.

After some visits to the warehouse, the artist started to look at all the visual information reflected on the walls and the ceiling. What most caught her attention were some holes distributed by the covers of the side naves, closed in the last reform.

The intervention proposes a tour through the space, using handrails as a guide. A line drawn in the plane as a drawing, now, takes sculptural form. Its elaboration with different materials, like wood, cement, cork, painted plaster and copper, clearly shows the interest of the artist for the crafts and the design, and offer the visitor the delight to the eye and the touch the work of the materials.

In the darkness of the warehouse we find this peculiar guide that take us to discover a new perspective of the space. The holes has been opened again, and through them penetrates the light and it looms an upper, previously hidden to the visitor.

In this artistic intervention, we find a game of contrasts, impediments and possibilities. Somehow, it reminds the visitable where the tour



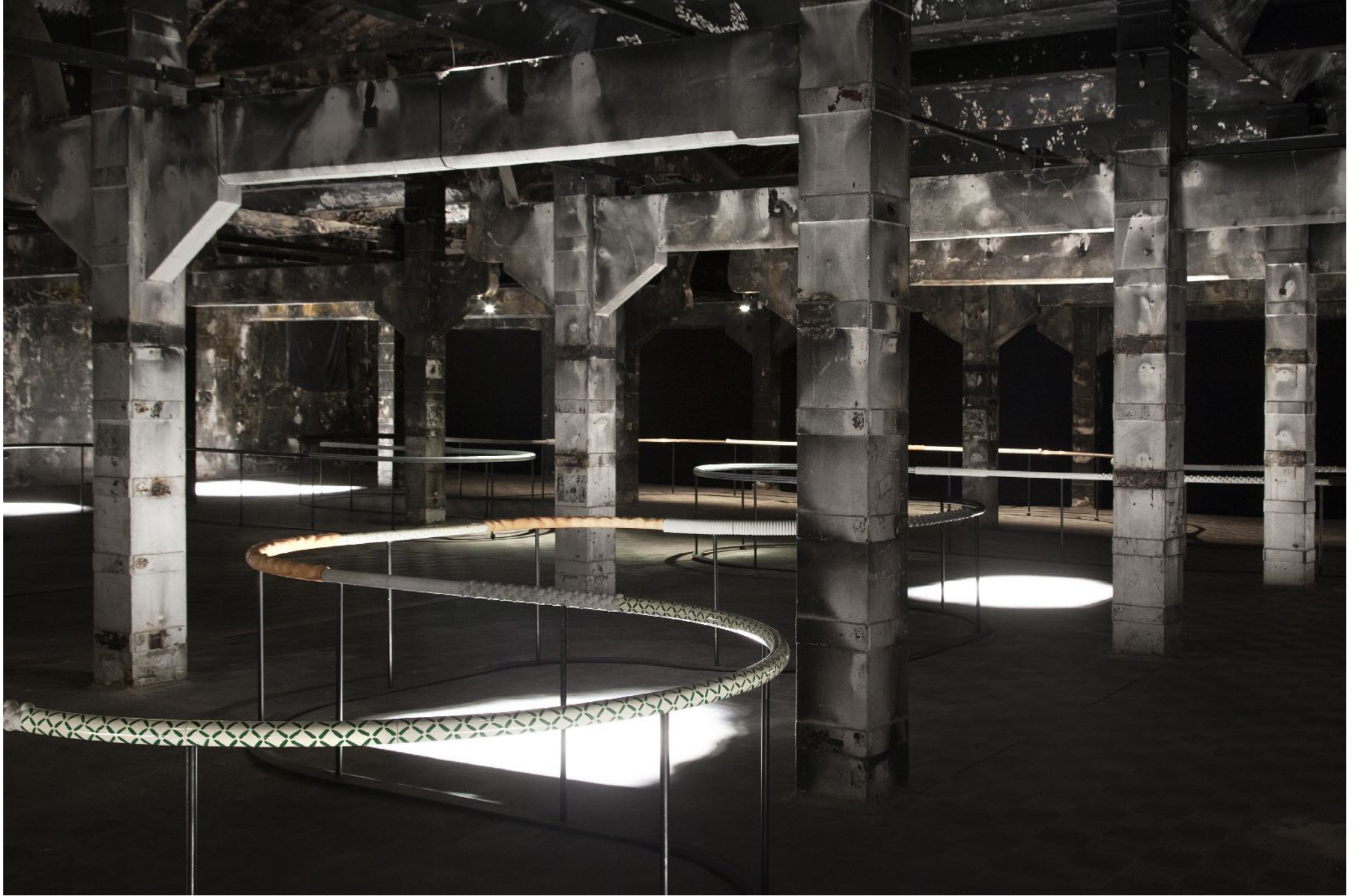
shows us the particular morphology that preserves on its environment, previously static. In this case, the careful elaboration of the handrails contrasts with the brutality of the space.

The handrails is a guide and a barrier at the same time. A line that dodges and decorates the architecture of the warehouse. A piece that we can touch and see, and it let us discover an unexpected place over our heads, but that we just can see in the distance.







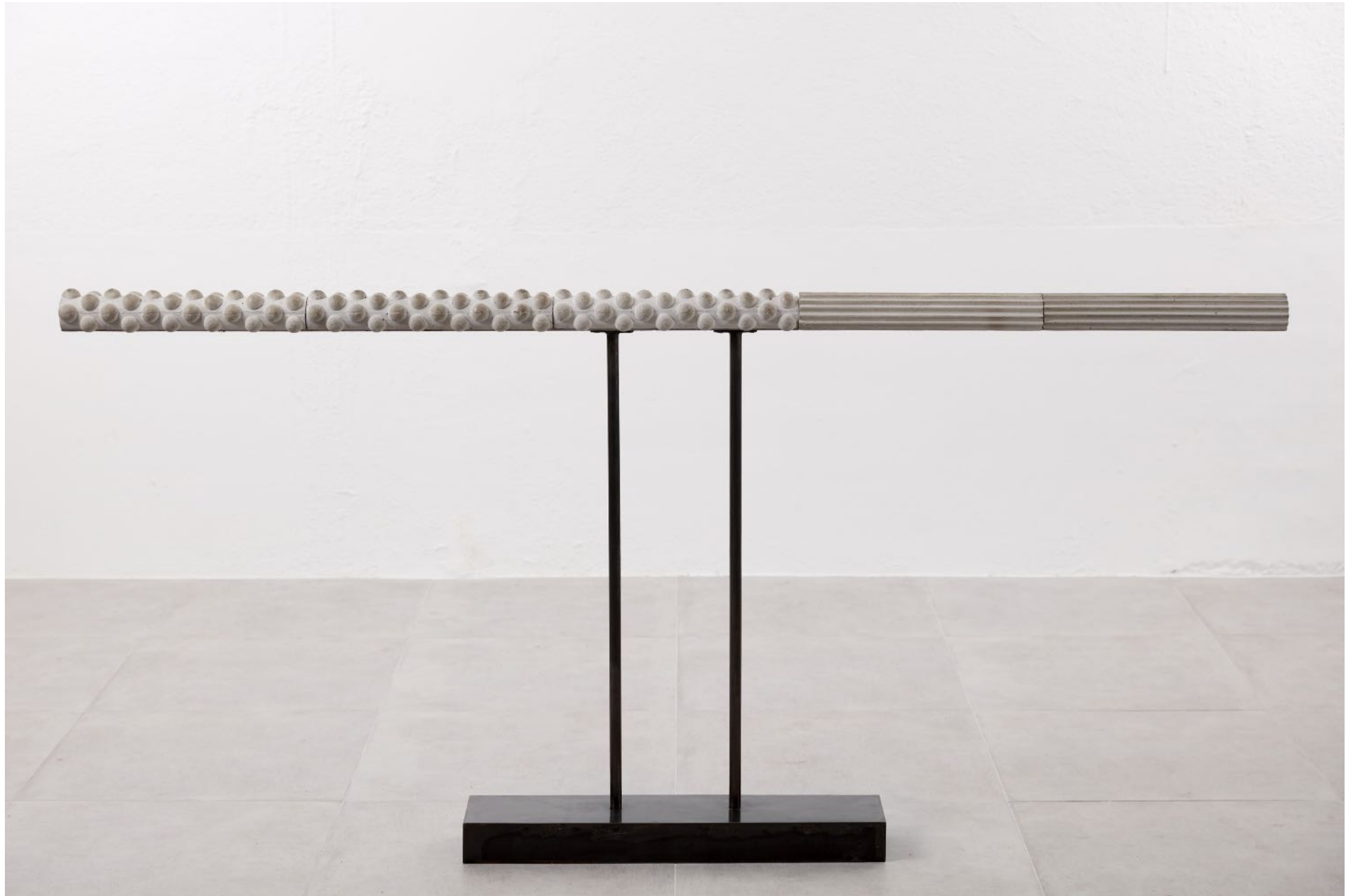






“This site-specific project, titled *Visita Guiada (Guided Visit)*, 2017, is a newly commissioned work installed in the cold storage of a former slaughterhouse in Madrid. That she has so successfully translated her personal language, her profound sense of intimacy, into such an overwhelming and complex scenario is stunning. Drawing evolves into space in the form of a hand railing that runs around the columns, which she has covered with a rhythmic succession of materials ranging from copper wire to softly carved wood or plaster, and the architecture of the installation, rather than its surface appearance, comes to the fore. A number of holes in the ceiling provide the only illumination in the show. These were once covered but now allow light to flow down from the floor above. This lighting is eminently unspectacular, as if not seeking to brighten the installation but to emphasize the singularity of the space.”

Javier Hontoria **ART FORUM**



Canto blando | Soft chant

SOLO SHOW | Galería Espacio Valverde. 2016



Canto blando was the third individual exhibition of Elena Alonso at Espacio Valverde, maybe one of the most subtle and delicate, where it could see smaller artworks, on pieces of carved wood or inlaid plaster and drawings, plus a mural installation, between the sculpture and the drawing, inspired by the Piranesi's designs for fireplaces. On this occasion, after have been realised the monumental installation of 800 m2 in Abierto x Obras, the artist realised an immersion on the intimacy of the production of these artworks, and in a result that invited to approach and stop in the smallest detail.







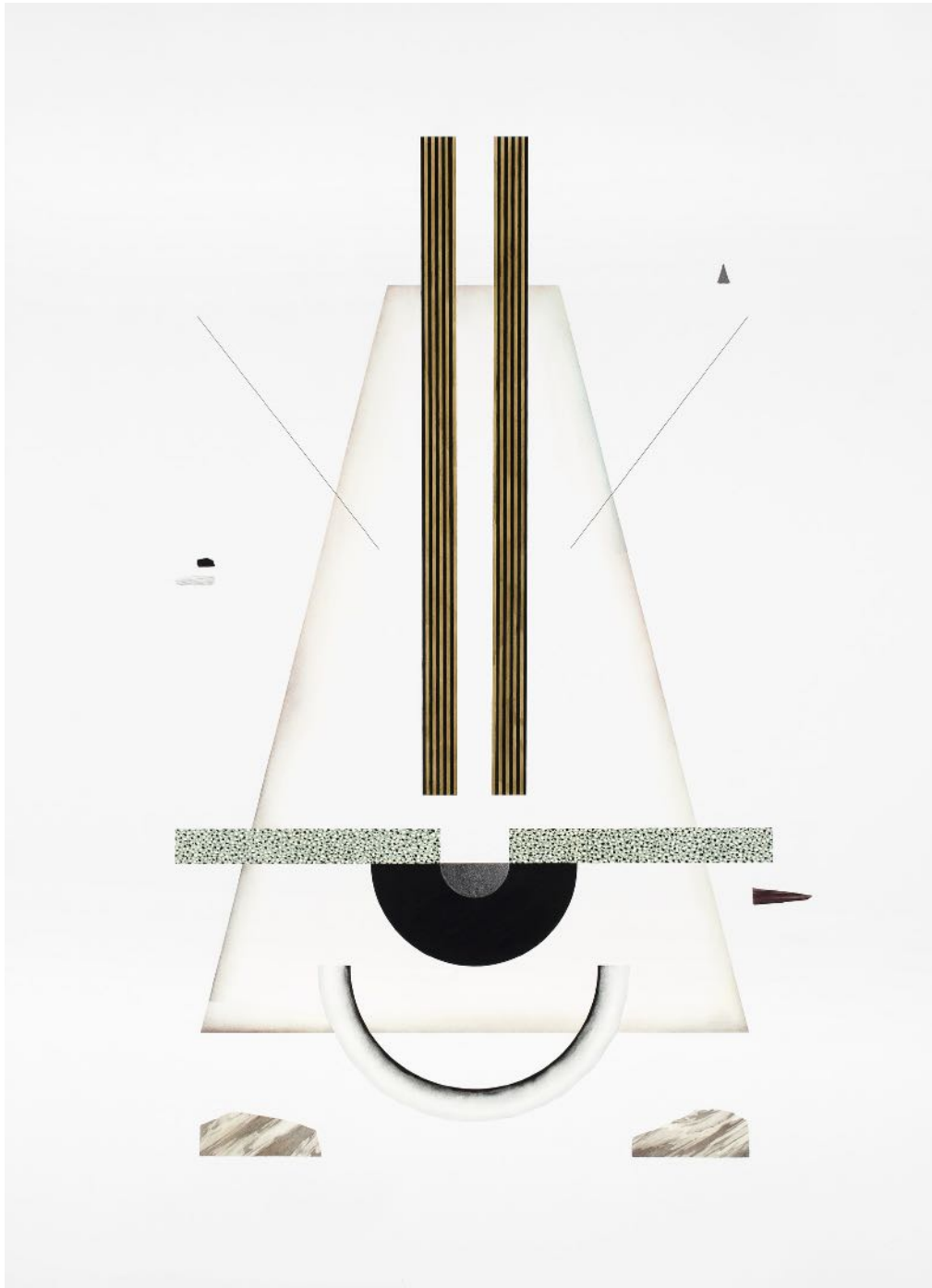






El espacio alrededor | The space in between

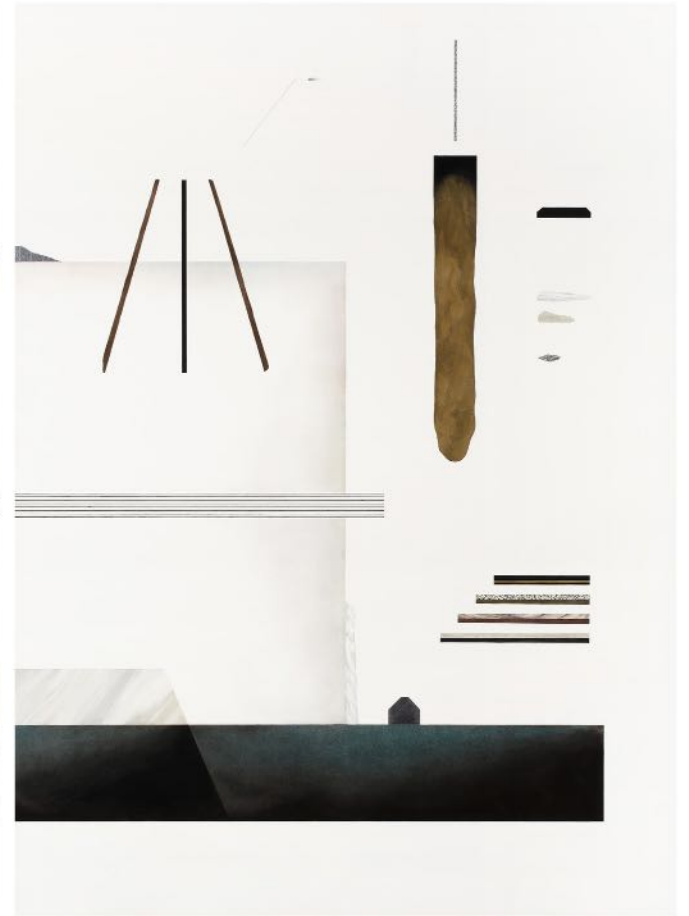
SOLO SHOW | Museo ABC. 2015



The space in between was an individual exhibition in the drawing Museum ABC, in which the artist was invited to produce a project of an unpublished artwork that included two artworks of the collection of the Museum and the Santander Bank Foundation.

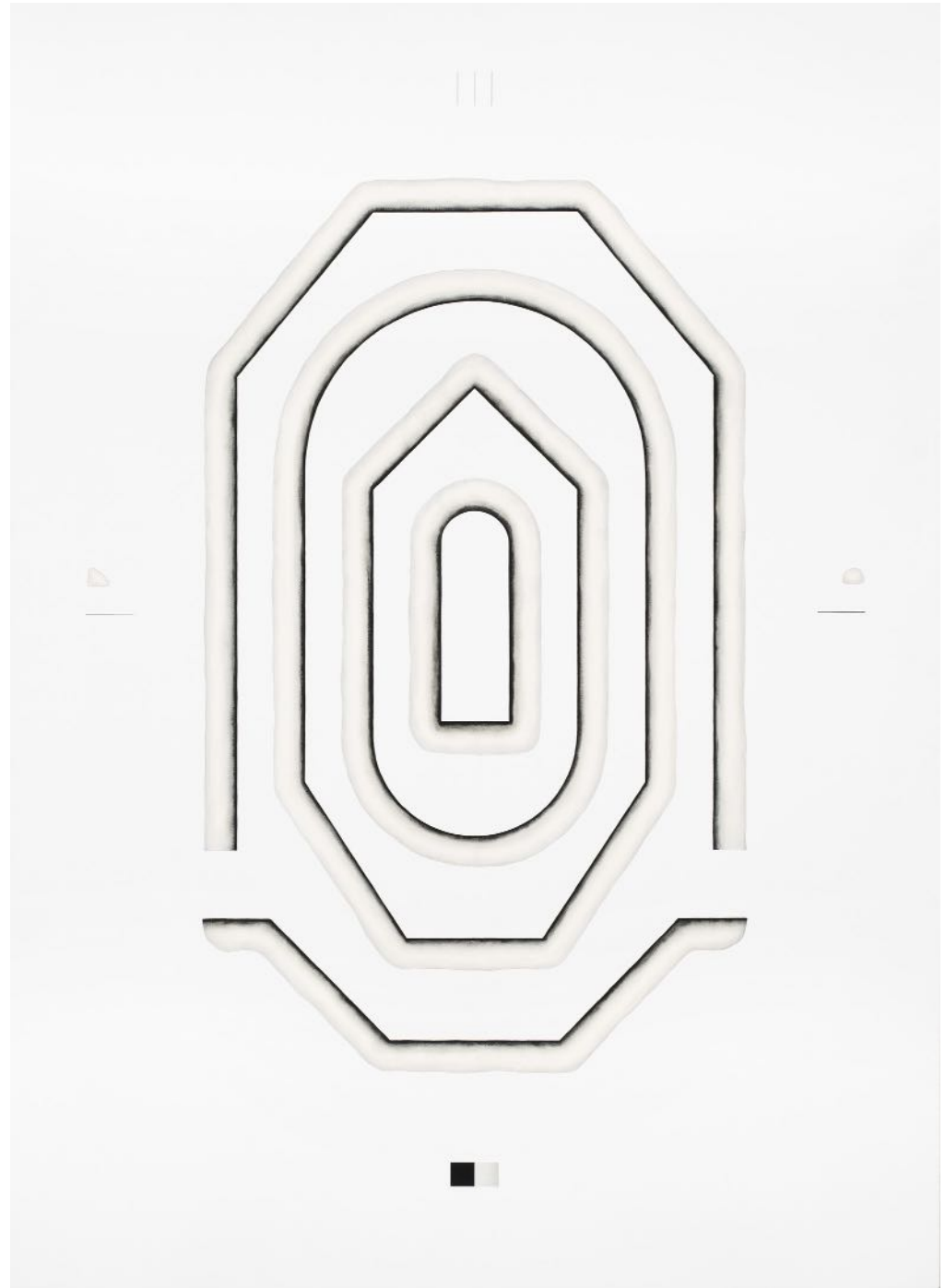
From the engraving of Giovanni Battista Piranesi *Parere sull'Architettura* (1765) and a 1933 illustration de 1933 for the ABC Journal of José Luis López Sánchez, the artist realised a big project with large format drawings, sculpture, design and installation.

In words of the curator, Óscar Alonso Molina: “The exhibition reveals a kind of mechanism of fit between heterogeneous pieces, fragments and almost figurative elements, which in the representation plane come to fit gradually each other, until giving rise to their characteristic images, so attractive, of impeccable cleanliness and enigmatic meaning. The work unfolds through the walls of the room, as architectural decorative elements, involving the viewer very discreetly in a world of rhythms and variations where, once again, the void between the significant elements acquires the final prominence”.













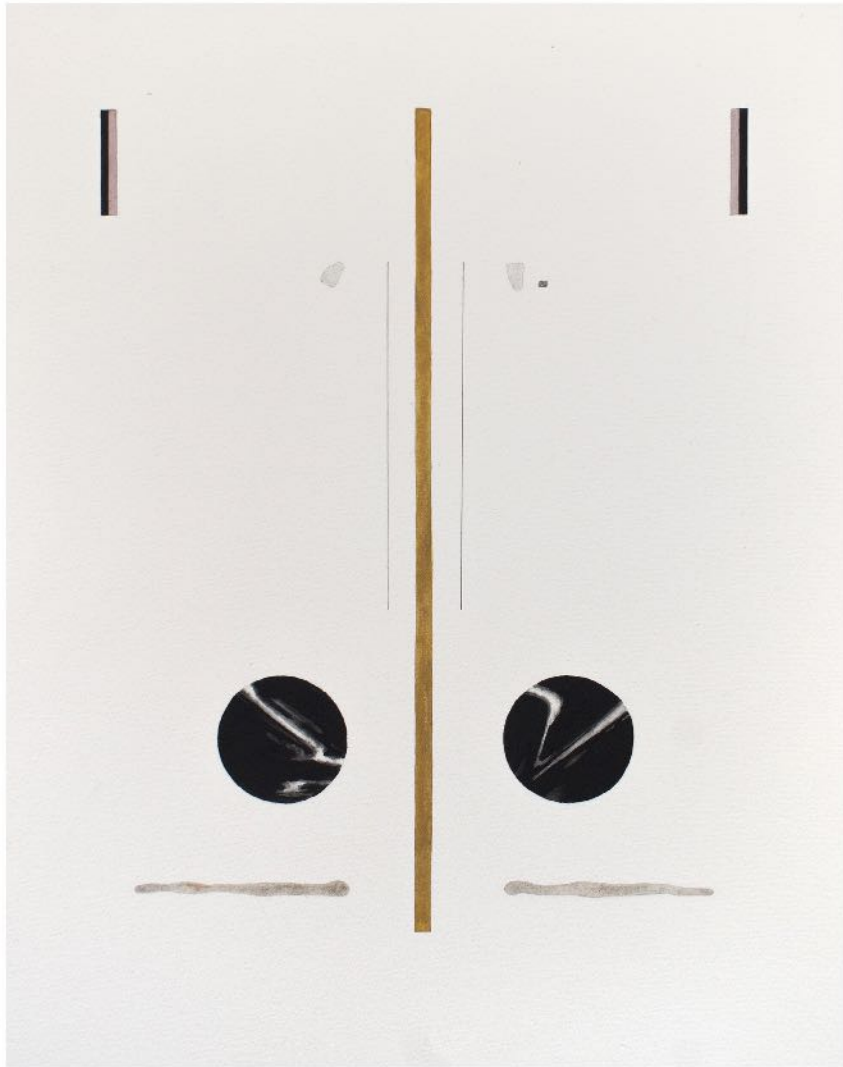


Theatre of the Absurd

GROUP SHOW | Green Art Gallery. Dubai. 2017



ELENA ALONSO, FARAH ATASSI, HEMALI BHUTA, ANA MAZZEI, NIKA NEELOVA



www.elenaalonso.com

CV ELENA ALONSO Madrid, 1981

FORMACIÓN ACADÉMICA / EDUCATION

- 2010 Master en Arte, Creación e Investigación. Facultad de Bellas Artes, Universidad Complutense de Madrid.
- 2009 Taller de la Cátedra Juan Gris impartido por el artista Jorge Pineda. UCM.
- 2007 Estudiante "non-degree". Academia de Bellas Artes de Helsinki, (Kuvataide Acatemia). Finlandia.
- 2006 Licenciada en Bellas Artes por la Universidad Complutense de Madrid.

BECAS Y PREMIOS / GRANTS AND AWARDS

- 2018 Premio de Cultura de la Comunidad de Madrid. Modalidad de Artes Plásticas Premio ARCO 2018 de la Comunidad de Madrid
- 2012 Generaciones 2013. Obra social Caja Madrid. Circuitos de Artes Plásticas 2012. Consejería de Cultura y Deporte. Comunidad de Madrid.
- 2011 Ayudas a la creación contemporánea. Matadero de Madrid. Beca de producción XXI Certamen de Dibujo Gregorio Prieto. Selección Premio ABC de dibujo. JustMad2. Finalista

EXPOSICIONES INDIVIDUALES / SOLO EXHIBITIONS

- 2019 *Truco*. Espacio Valverde. Madrid
- 2018 *Visita guiada*. Segundo movimiento. Adaptación para el Depósito de Agua de Lérida. Centre d'Art La Panera. Lérida
- 2017 *Visita guiada*. Site specific para Abierto x Obras. Matadero Madrid
- 2016 *Canto blando*. Espacio Valverde. Madrid
- 2015 *El espacio alrededor*. Museo ABC. Madrid *
- 2014 Estación para inclinaciones. [Site specific]. Box 27. Casal Solleric. Mallorca. *
- 2013 *Composición de lugar*. Espacio Valverde. Madrid *
- 2012 *La tapadera*. Espacio Valverde. Madrid.
- 2011 *9, un proyecto de dibujo contemporáneo*. *Elena Alonso*. Centro de Arte Joven de la Comunidad de Madrid. Madrid. *

EXPOSICIONES COLECTIVAS / GROUP EXHIBITIONS

- 2020 *La cuestión es ir tirando*. Centro Cultural de España en Méjico. Méjico DF. *
El Abrazo, Artistas en Diálogo. Una Exposición Intergeneracional. Colección Mariano Yera. Espacio Santa Clara. Sevilla
- 2019 *Querer parecer noche*. CA2M. Madrid *
Haptics. Fabian Lang Gallery. Zurich
A play of boundaries. Carlos Carvalho. Lisboa
Crear/Sin/Prisa. Tabacalera. Madrid *
- 2018 10 Biennial D'Art Leandre Cristofol. Centre D'Art La Panera. Lérida.
- 2017 *Theater of the Absurd*. Green Art Gallery. Dubai.
This is Jackalope. Issue Num.0. La Cosa. Madrid.
- 2015 Casa Leibniz. Palacio de Santa Bárbara. Madrid. *
The Passing place. Salón. Madrid
De la mano. Centro Centro. Palacio de Cibeles. Madrid
Paisajes protegidos: De Folquer a Sao Paulo. Coleccion Ars Citerior. Museo de Bellas Artes. Castellón
- 2014 La figura perfecta. DAFO-Centro de Arte La Panera. Lleida.
Retroalimentación. Sala de Arte Joven de la Comunidad de Madrid. *
- 2013 *Arte Ficción*. CaixaForum. Barcelona. *
Presente continuo. Centro cultural Conde Duque. Madrid
El swing. la piña y el cha cha cha. Programa *En Casa*. La casa Encendida. Madrid. *
Generación 2013. La Casa Encendida. Madrid. *
Objects in the mirror are closer than they appear. Galería Isabel Hurley. Málaga.
- 2012 *Circuitos de Artes Plásticas*. Sala de Arte Joven de la Comunidad de Madrid. Madrid. *
Iceberg. Matadero Madrid. Madrid
Incurables. Teresa Moro/ Cristina Llanos/ Elena Alonso. Galería Guillermina Caicoya. Oviedo.
Objects in the mirror are closer than they appear. Asnova Architects Studio. Utrecht
- 2011 *The noise of Bubbles*. Matadero de Madrid. Madrid. *
Longitudes de onda. Espacio de arte OTR. Madrid
Intransit. C arte C. Madrid

FERIAS DE ARTE / ART FAIRS

UNTITLED. Miami (2019) // ARCO. Madrid (2017, 2018, 2019) // SUNDAY. Londres (2018) // ARTBO. Bogotá (2017) // (ART DUBAI (2016- solo show) // VOLTA. Basel.

(2015, 2016) // ART LIMA. Perú (2014, 2015, 2016) // SWAB. Barcelona. (2014) // CHACO. Chile. (2013)

OBRA EN MUSEOS Y COLECCIONES / WORKS IN MUSEUMS AND COLLECTIONS

Colección Hochschild (Lima) // Colección Lama (R Dominicana) // Colección Behnke (L.A) // Al Mazrooei Collection (UAE) // Samuel Keller (Basel) // Colección Pilar Lladó // Colección Quijano-Antequera // Colección Comunidad de Madrid-CA2M // Colección DKV // Colección Xavier Guerrand-Hermes. Paris // Colección ACB // Colección Sauma-Carbajal. Chile // Colección De la Puente. Lima // Colección Caja Madrid // Museo de Obra Gráfica Palacio de San Clemente. Cuenca // Gabinete de dibujos de la Facultad de Bellas Artes de Madrid // Real Academia de Bellas Artes de San Jordi. Barcelona // Museo Fundación Antonio Pérez. Cuenca

BIBLIOGRAFÍA / BIBLIOGRAPHY

Hontoria, Javier. *Visita guiada*. Art Forum. 2017
Calvo Ulloa, Ángel. *El paseo leve*. El cultural. 2017
Alonso Molina, Óscar. *El espacio entre las cosas*. Catálogo de la exposición *El espacio alrededor*. Museo ABC. 2015
Zarate, Victoria. *Con Arte*. Soledad Lorenzo - Elena Alonso. Entrevista. L'Oficial n#01. 2015.
Espejo, Bea. *Dibujo en fuga*. El Cultural. 2014
Anglada, Cristina / Castignani, Hugo. *Dos miradas sobre el trabajo de Elena Alonso*. Nosotros, Revista digital de arte contemporáneo. 21-03-2014
Alonso Molina, Óscar. *Elena Alonso. Disegno senza errori*. Catálogo de la exposición *Composición de lugar*. Espacio Valverde. 2014
Alonso, Elena. *Composición de lugar*. Fluor #7. Site Specific. Julio 2013
Salas, Roberto. *Maquinaria de composición lúdica gimnástica*. Catálogo Generación 2013. Caja Madrid. 2013
de Diego, Estrella. *Una perfecta tapadera*. [texto para la exposición individual *La tapadera*]. 08-03-2012
Montes, Javier. *La guerra de los gimnasios*. ABC cultural. n° 1038. 31-03-2012
Goenaga, Gorka. *Elena Alonso. Ejercicio saludable*. Shangay. n°424 año XVIII. 26-03.2012.
Marcos, Ana. *Abstracción para mantener la línea*. El Pais. n°12.679.. año XXXVIII. 12-03-2012.
Anglada, Cristina. *La tapadera de Elena Alonso*. Nosotros, Revista digital de arte contemporáneo. 20-03-2012.

* Catálogo de exposición