

## ARCOMadrid 2025 — Booth 9A11

# Lara Almarcegui

The works that **Lara Almarcegui** (1972, Zaragoza) has been developing over the course of nearly twenty years are situated at the border between urban renewal and urban decay, and make visible what tends to escape general notice. On the one hand, Almarcegui focuses her attention on abandoned spaces and structures in the process of transformation; on the other, she investigates the different connections that can be established between topography, architecture, and urbanism. The work of Lara Almarcegui poses questions about the current state of the construction, development, use, and decay of spaces that are apparently peripheral to the city. In her large-scale projects she provokes a dialogue between the different elements that make up the physical reality of the urban landscape, in its constant transformation through demolitions, excavations, construction materials, and contemporary ruins. In recent years, Almarcegui has focused his practice on construction sites, particularly on the composite materials used in the construction of new buildings and on the cyclical relationship between land and architecture.

For ARCOMadrid 2025, we are pleased to present the following selection of works:

In the video work **Gravel** (2018), we observe the documentation of Almarcegui's intervention at the Messeplatz, location of Art Basel, in 2018. Every day, 250 tons of gravel were extracted from a nearby quarry. Growing daily in increments, mirroring the average volume of gravel extracted from the quarry, the installation consisted in unloading huge amounts of gravel from the city in front of the art fair. The work serves as an invitation to reflect on the consequences of our extractive relationship to the land. This was one of the first projects where Almarcegui focused on concrete and its component: cement, limestone, gravel, and sands. The work was commissioned by Art Basel for Messelplatz 2018 and produced by Creative Time, New York.

**Rocks of Spitsbergen (Svalbard)** (2014) consists of the identification of the different rocks on the island of Spitsbergen, Norway. The list refers to its geological past, when the territory was generated after the formation of the mountains, but also refers to the changes due to the mining activity that is part of the history of the place. As a reaction to the existing plans to start a new mining operation, the project reflects on the future of the island, trying to give a vision of the possible destruction of the territory. The calculation was carried out with the assistance of geologists and the collaboration of the mapping department of the Polar Institute in Tromsø. As the geological maps of the whole island had not yet been completed and there were still unidentified geological formations, some of the rocks had to be marked as unknown.

**See sand, NDSM Dock Amsterdam, unrealised proposal** (2020) is part of a series of sketches for unrealised projects that insist in proposing installations made of heaps of rubbish, excavation soil, and in the last years sand dredged from rivers or lakes for construction purposes. The drawings are the only remnant of the unrealised projects, mostly as a result of weight issues, and they allude to the complex political relations between the physical reality of materials, built space, and land. Specifically, this series consists of three framed drawings with unrealised proposals for an intervention at the NDSM Dock in

Amsterdam. The drawings follow Almarcegui's work on sand, and the project was galvanised by the realisation that vast quantities of sand from the bottom of the North Sea are routinely extracted by dredgers, not only in the Netherlands but also in Denmark. Almarcegui's proposition consisted of the continuous unloading of sand at the dock by a dredger ship, creating growing heaps that would become part of the urban landscape.

Lara Almarcegui's work has been the object of numerous solo exhibitions in institutions such as Museo Patio Herreriano, Valladolid, Spain (2024-2025); Prefix Institute of Contemporary Art, Toronto, Canada (2023); MING Studios, Idaho, USA (2022); Centre d'Art la Panera, Lleida, Spain (2021); Graphische Sammlung, Zurich (2019); IVAM, Valencia, Spain (2019); Kunstverein Neuenkirchen, Germany (2017); Casino Luxembourg (2016); Kunsthaus Baselland, Switzerland (2015); Gemeente Museum Den Haag, Netherlands (2015); CREDAC, Ivry sur Seine, France (2013); MUSAC, León, Spain (2013); the Stedelijk Museum, Amsterdam (2012); Künstlerhaus Bremen, Germany (2012); TENT, Rotterdam, the Netherlands (2011); Secession, Vienna (2010); Ludlow 38, New York, (2010); FRAC Bourgogne, Dijon, France (2004); Le Grand Café, Saint Nazaire, France (2003); and INDEX, Stockholm (2003).

Almarcegui has participated in many collective exhibitions such as TENT, Rotterdam (2023); PAC Milan (2022); Kröller-Müller Museum, Otterlo, the Netherlands (2021); Fundació Joan Miró, Barcelona (2021); CA2M, Madrid (2021); Kunsthalle Karlsruhe (2020); CAAC, Sevilla (2020); Museum M+, Hong Kong (2019); and international events such as the 4th Industrial Biennale, Istria, Croatia (2023); the 16th Habana Biennale (2022); Into Nature, the Netherlands (2021); the Rabat Biennial (2019); 14th Biennale de Lyon, France (2017); the 1st Triennale of Aichi, Nagoya, Japan (2013); Manifesta 9, Genk, Limbourg, Belgium (2012); the Taipei Biennial (2010); the 2nd Athens Biennial; the 7th Gwanju Biennial (2011); the 8th Sharjah Biennial (2007) and the 3rd Liverpool Biennial in 2004. In 2013 she represented Spain at the 55th Venice Biennale.

Lara Almarcegui's works are in important public and private collections, most notably in those of the Stedelijk Museum, Amsterdam; MACBA, Barcelona; Museo Centro de Arte Reina Sofía, Madrid; MUSAC, Leon; CAAC, Sevilla; FRAC Pays de la Loire; FRAC Normandie Rouen; FRAC PACA; Rabo Bank Collection, Utrecht; Sharjah Art Foundation, Sharjah; FRAC Alsace, Sélestat; Les Abattoirs, Toulouse; FRAC Bourgogne, Dijon; and the PhotoMuseum, Winterthur.