

# Überlegung

2005-2006

On having projected a symmetrical sterile scheme confronted to the entropic structure of the existing environment, remains a circuit that produces desertic emptinesses in negative getting wider and wider. An space identical to itself.

This object consists of a structural transformation of the car on a scale of 1:1.

A sick vector, a palindrome figure stillborn, rooted in the pathetic traction of the paradigm to which it illustrates.

Berlin-Bilbao 2005/2007



**AUTOR** IRIJALBA, Carlos  
**TITULO** Überlegung  
**TECNICA** Carrocería de Volkswagen Golf manipulada.

**MEDIDAS** 160 x 160 x 90  
**AÑO** 2005  
**REF. / ED.** 1/1





**AUTOR** IRIJALBA, Carlos  
**TITULO** Switch off all devices II  
**TECNICA** Mixta fotográfica. C Print sobre aluminio

**MEDIDAS** 90 x 176  
**AÑO** 2006  
**REF. / ED.** Ed. 3 +1 P.A.





**AUTOR** IRIJALBA, Carlos  
**TITULO** Switch off all devices V  
**TECNICA** Mixta fotográfica. C Print sobre aluminio

**MEDIDAS** 100 x 200  
**AÑO** 2006  
**REF. / ED.** Ed. 3 +1 P.A.



making off Überlegung - Switch off all devices 2006



Devices

2007

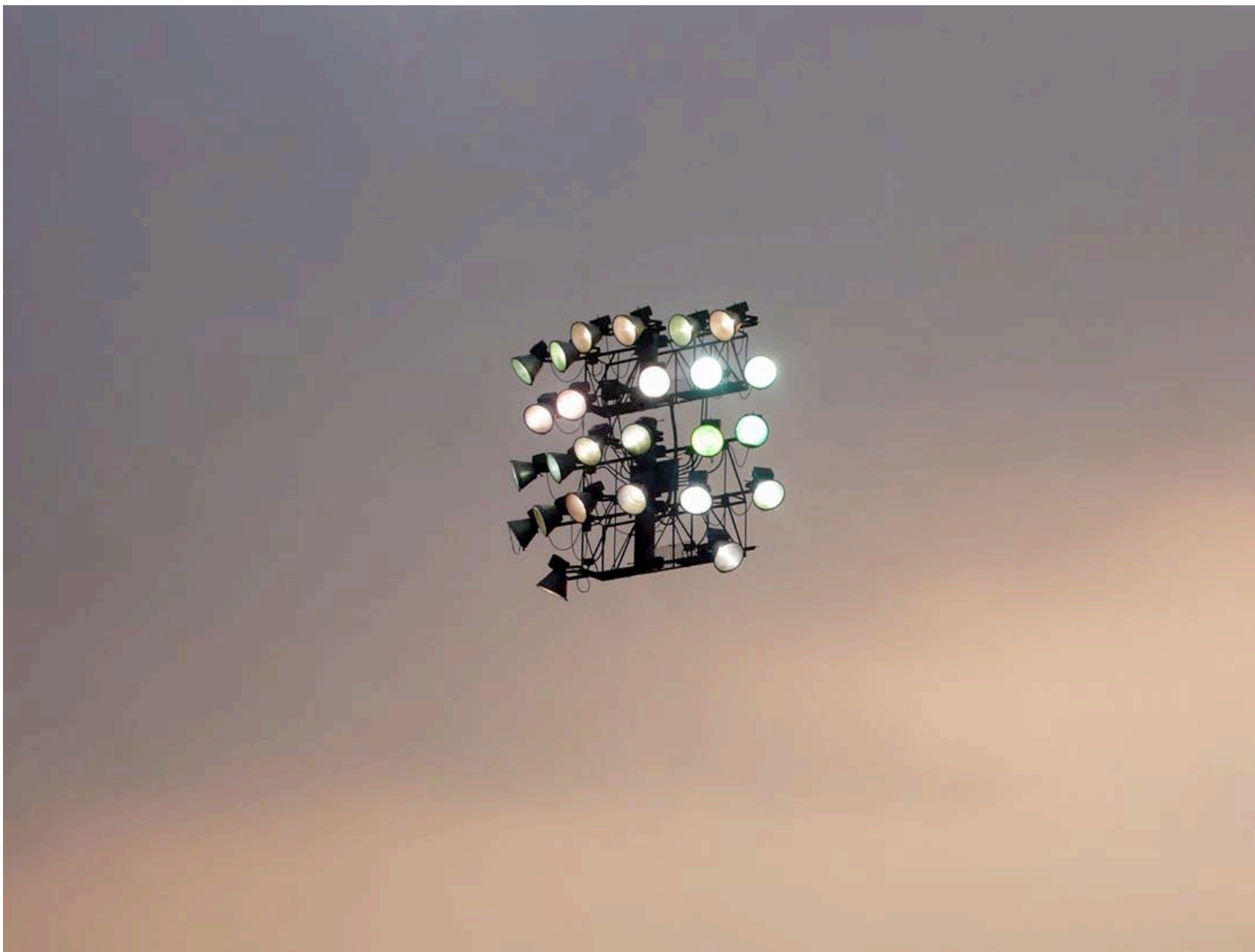
In the *Devices* project, the Light device, the spotlight, as an element generating Western culture spectacular reality.

An element that assembles in itself the potencial of the spectacular tool, could be considered as even its symbol.

In the series there is hardly any photographic transformation and it is not necessary since the device speaks for irself. The mechanism of this spectacular construction, stripped down to its maximum, exposes about itself, about the show in its most heterogenic sense and its way of acting, so its structure an intentions are more transparent.

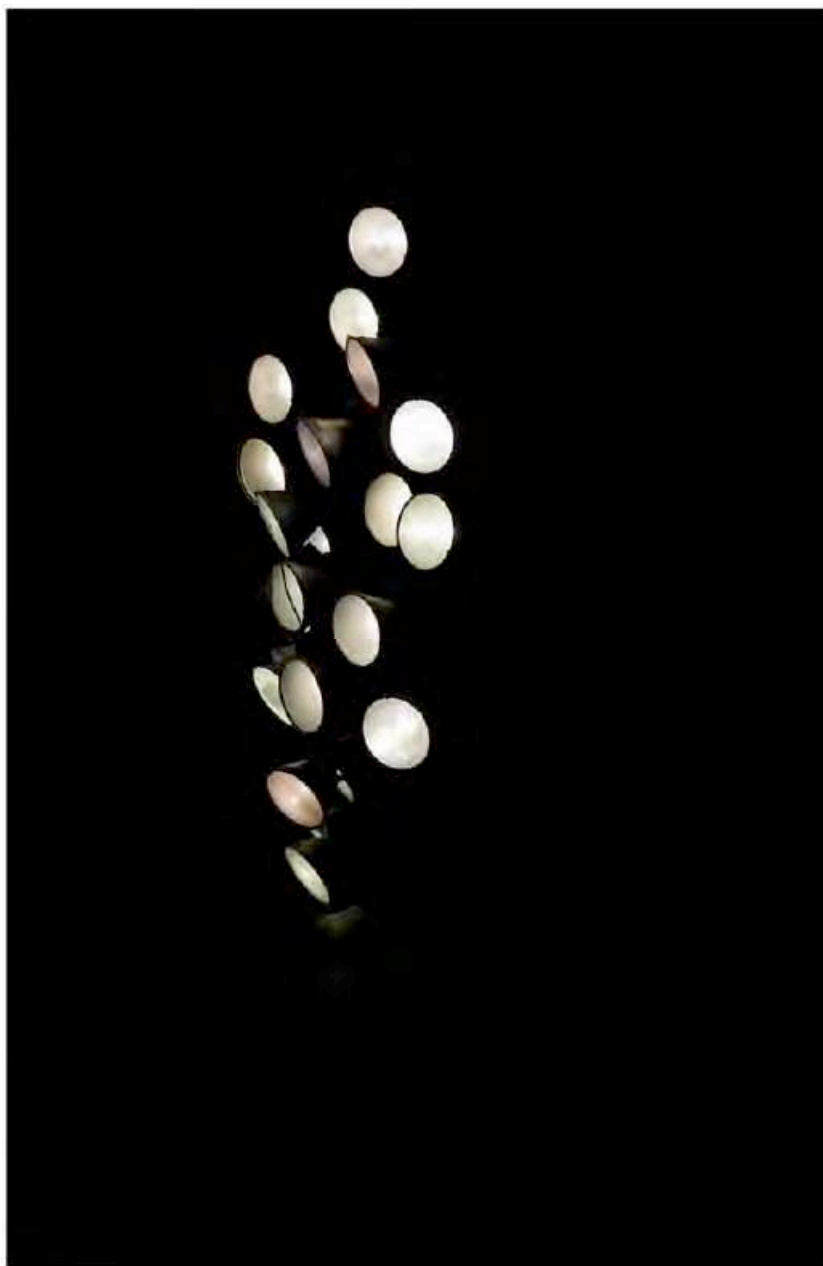
New York 2007





**AUTOR** IRIJALBA, Carlos  
**TITULO** Devices 6  
**TECNICA** Mixta fotográfica. C Print sobre aluminio

**MEDIDAS** 60 x 80  
**AÑO** 2007  
**REF. / ED.** Ed. 3 +1 P.A.



**AUTOR** IRIJALBA, Carlos  
**TITULO** Devices I y II  
**TECNICA** Mixta fotográfica impresión de tintas minerales

**MEDIDAS** 200 x 130  
**AÑO** 2007  
**REF. / ED.** Ed. 3 +1 P.A.



**AUTOR** IRIJALBA, Carlos  
**TITULO** Switch off all devices VII  
**TECNICA** C Print sobre divond

**MEDIDAS** 180 x 230  
**AÑO** 2007  
**REF. / ED.** Ed. 3 +1 P.A.



## Outside Comes First

2007

*Outside Comes First* continues the line of previous works like *Überlegung*, focused on the true essence between presentation and representation of the object bringing the maximum refinement of the elements involved. Its intention is to investigate the way in which Western culture creates a circuit of the existing thing as a visible one through certain spectacular devices and mechanisms.

In this project the glass is used as a material with numerous analogies towards the spectacular structure. A heavy fragile element that embodies a fight between the real and the abstract. It is a spectral cut whose presence depends on facing one another.

The pieces composing *Outside Comes First* take part of this cut. Produced in several locations between Spain and New York, the respective contexts interrelate with the series. The introduction of large glass pieces that surpass the human scale answers the need of reality against the power of the spectacular image. Some real inertia pushes that fragile object to move to a location carrying a true transformation with it.

The device of this spectacular construction, stripped down totally, speaks about itself and of its way of acting. In a certain way taking over its language makes possible to erase the distance that separates us from it and then its structure and its intentions become more transparent.

Pamplona - New York 2007



**AUTOR** IRIJALBA, Carlos  
**TITULO** Out side comes first I  
**TECNICA** Mixta fotográfica. C Print sobre aluminio

**MEDIDAS** 125 x 155  
**AÑO** 2007  
**REF. / ED.** Ed. 3 +1 P.A.





**AUTOR** IRIJALBA, Carlos  
**TÍTULO** Out side comes first VII  
**TECNICA** Mixta fotográfica impresión cromogénica

**MEDIDAS** 125 x 155  
**AÑO** 2007  
**REF. / ED.** Ed. 3 +1 P.A.



**AUTOR** IRIJALBA, Carlos  
**TITULO** Out side comes first III  
**TECNICA** Mixta fotográfica. C Print sobre aluminio

**MEDIDAS** 125 x 155  
**AÑO** 2007  
**REF. / ED.** Ed. 3 +1 P.A.





Meking off "Outside comes first", 2007



Twilight

2008-2009

## **A SHOT IN THE DARK**

This Project Studies the way in which western culture constructs reality through artificial Light.

The photographs and video in this Project document the displacement of the total ammount of Light from a Studium floodlight tower, a space that is hyperdefined by and built for spectacle, whose descriptive lighting presents the subject of its attention as the Orly one that exists. That ammount of Light was transferred to one of Europe's last rain forest, creating as a replica, a redefinition of the real as visible, employing the language proper to spectacle.

The last place is the place itself.

Santander – Selva de Irati, 2008-2009



**AUTOR** IRIJALBA, Carlos  
**TITULO** Twilight 02  
**TECNICA** Mixta fotográfica. C Print sobre aluminio.

**MEDIDAS** 100 x 150  
**AÑO** 2008  
**REF. / ED.** Ed. 5 +1 P.A.





**AUTOR** IRIJALBA, Carlos  
**TITULO** Twilight 11  
**TECNICA** Mixta fotográfica. C Print sobre aluminio.

**MEDIDAS** 170 X 260  
**AÑO** 2008  
**REF. / ED.** Ed. 3 +1 P.A.



**AUTOR** IRIJALBA, Carlos  
**TITULO** Twilight 21  
**TECNICA** Mixta fotográfica. C Print sobre aluminio.

**MEDIDAS** 75 x 75  
**AÑO** 2008  
**REF. / ED.** Ed. 5 +1 P.A.

## Unwilling spectator

2009 – 2010



*Instantaneity of remote action corresponds mainly to  
the defeat of the world as a field, as distance, as matter.*

*Speed and  
politics. Paul Virilio*

The tendency towards negation of space in favor of certain hegemony of the temporary has developed into a strategic reality of economic and political connotations of global character. Nowadays, the gaining of time is an exclusive question of vectors, and territory gives up its significance for the benefit of the projectile.

The approaches developed in recent projects like *Switch off all devices* (2006) or *Twilight* (2008) observe a patent capitalization of space and movement. Space is being equated and even gets dispensable, while gesture or orientation are gaining and acquire visual nature. The path is a spot and the vector imposes itself on the object. Thus the present tends to disappear in an incessant movement bringing about its *non-presence*.

This project proposes a real intervention on the spot of this conflict. Fast traffic lanes and their speedways materialize the place of topographic decommitment and the implementation of coercion or commitment to movement, in and endlessly traveled loop.

Contradiction, the existence of isolated deserts within this circulation circuit takes shape in the true miniaturized forests inside, which have been reduced to a symbolic function, whose experience as a place is not accessible any longer. Issues like scale or tangibility are here being disarranged. A gap opens, where radically different times succeed each other.

Beijing 2009

