

**Ana  
Laura  
Aláez**

## Ana Laura Aláez

Born in Bilbao, Spain.

### **GALLERIES**

She has been represented by some of the most prestigious Spanish art galleries, such as Galería Juana de Aizpuru and Galería Soledad Lorenzo, the latter until its closure in early 2013. She is currently represented in Spain by Galería Moisés Pérez de Albéniz in Madrid and by Leila Heller Gallery in N.Y.

### **SHOWS AND ART FAIRS WITH GALERIA JUANA DE AIZPURU:**

She worked with Galería Juana de Aizpuru, Madrid and Sevilla (Spain), from 1991 until 2004. Here is a selection of the most important shows that Aláez did while working with this gallery:

1991

■ **100 AÑOS DE ARTE CONTEMPORÁNEO**, Madrid.

(Idoia Montón, Diego Figari, Luis Salaberría, Ana Laura Aláez). Juana de Aizpuru's idea was to put together a show comprised of four young and upcoming Spanish artists, whose ages added up to 100 years. It was her way of subverting traditional perspectives given by time and historical context.

1993

■ **HOP – FROG**, (with Dora García), Madrid.

■ **PORTADORES**, Sevilla.

1994

■ **PLANETAS**, Madrid.

1995

■ **NORTE-CENTRO-SUR**, Madrid

(Dora García, Salomé del Campo, Ana Laura Aláez).

1999

■ **SADE**, Madrid.

*Prototipo de Estudio Móvil para un Artista del Nuevo Milenio. ARCO 99, Project Room, Madrid, Spain.*

2002

■ **BLANK DIARY**, Sevilla.

2005

■ **THE BLACK ANGEL'S DEATH SONG**, Madrid

## **Other galleries she has worked with are:**

1995

- **SIDERALES** (solo show), Angels de la Mota, Barcelona, Spain.
- **ESCULTURA** (solo show), Galería Zulú-Tango, Bubión, Granada, Spain.

1996

- **ACID SPIRAL** (solo show), Anders Tornberg Gallery, Lund, Sweden.
- Afrodita* (solo show), Galería Trinta, Santiago de Compostela, Spain.

1997

- **SOUS LE MANTEAU** \*catalogue, Thaddeaus Ropac Gallery, París, France.  
Curator: Caroline Smulders.
- **TAKE OFF**, Ursula Krinzinger Gallery, Vienna, Austria.  
Curator: Bengel Fabrik Bregenz.

1998

- **FLY TIME** (solo show), Galería Espacio Mínimo, Murcia, España.

2000

- **BITTEN GEOMETRY** (solo show), Camargo Vilaça Gallery, Sao Paulo, Brasil.  
*A salon for the 21st Century*, John Weber Gallery, New York, USA.  
Curator: Elga Wimmer.

2001

- **DISCO**, Arena Gallery, Chicago, USA.  
curator: Monique Meloche.

2002

- **BINGO**, Thaddeaus Ropac Gallery, París, France.  
Curator: Caroline Smulders.

2006

- **BLACK METAL-PINK T-SHIRT** (solo show), Galería Moisés Pérez de Albéniz, Pamplona, Spain.

2009

- **FORMA Y PERFORMANCE** (solo show), Galería Soledad Lorenzo, Madrid, Spain.

## **Some of the highlights on her curriculum are:**

### BIENNIALS:

#### **5th ISTANBUL BIENNALE, TURKEY, 1997**

Curator: Rosa Martinez:

“ON LIFE, BEAUTY, TRANSLATIONS AND OTHER DIFFICULTIES”.

Installation: *She in the Outer Space*.

#### **48th VENICE BIENNALE, ITALY, 1999**

Curator: Harald Szeemann:

“APERTUTTO”

Installation: *Prototype Studio for an Artist of the New Millennium*.

(Szeemann selected Alaez's work for two different shows: first in 1999 with the installation *Prototype Studio for an Artist of the New Millennium*, the model of which was also shown at John Weber Gallery in 2000; and again, for *The Real Royal Trip by the Arts*, PS1, NYC in 2003).

#### **2nd BUSAN BIENNALE, KOREA, 2000**

Curators: Rosa Martinez, Young Chul Lee and Hou Hanru.

“SECOND PUSAN BIENNALE: LEAVING THE ISLAND”

Ana Laura presented her installation *Brothel*. Metropolitan Art Museum of Busan, Korea.

#### **BUENOS AIRES BIENNALE, ARGENTINA, 2001**

Curator: ICI-Instituto de Cooperación Iberoamericana.

Work: *Rain Room* (one of the installations previously presented in the Spanish Pavilion at the 2001 Venice Biennale). Bienal Internacional del arte, Museo Nacional de Bellas Artes, Buenos Aires.

#### **49th VENICE BIENNALE, ITALY, 2001**

Curator: Estrella de Diego

“A JOURNEY TO VENICE”

Spanish Pavilion

Represented the Spanish Pavilion with Javier Pérez at the 49th Venice Biennale with her three interlinked installations: *Pink Room*, *Rain Room* and *Liquid Sky*.

#### **3rd BUSAN BIENNALE, KOREA, 2004**

Curator: Manu D. Park

Work presented: *Superficiality*, video projection.

Metropolitan Art Museum of Busan (Korea).

## **CURRICULUM:**

1991

### **ESKULTURA (ANGEL BADOS-EN TAILERRA) \*catalogue**

Group show, Arteleku, San Sebastian, Spain.

Curator: Angel Bados

Art residency at Arteleku, with artist Angel Bados. Contemporary art centre and studios Arteleku in San Sebastián, Spain, was the venue for a four month long art residency imparted by Angel Bados, one of the pivotal artists that formed part of a movement that, in the 80's, was called "New Basque Sculpture". Both in his role as lecturer at Universidad del País Vasco, as well as coordinator of this art workshop in Arteleku, he has been a hugely influential mentor to the new generations of Basque artists and indeed, an essential reference in Aláez's career. According to its website, Arteleku is a contemporary art centre and studios, open to the world, but aware of its local scene. As a training ground for new artists, is renowned for its support of experimentation, risk taking, and open debate. A place where challenges and mistakes find a way to encourage creation and critical thinking.

### **MUESTRA DE ARTE JOVEN \*catalogue.**

Museo Español de Arte Contemporáneo, Madrid, Spain.

Work: Sculpture.

Curator: Felix Guisasola.

1992

### **SUPERFICIE (with Alberto Peral)**

Espai 13, Fundación Joan Miró, Barcelona, Spain.

Work: Sculpture.

Curator: Frederic Montornés.

Peral and Aláez chose the title, Superficie (Surface), as manifesto about the nature of sculpture: "All art is, simultaneously, surface and symbol." – Oscar Wilde.

This show presented for the first time, one of Ana Laura's most iconic works: Women on platform shoes, made when she was based in NYC. The piece was purchased by Fundación La Caixa, Spain. It was also exhibited at Galeria Juana de Aizpuru's ARCO 92 stand. *Mujeres Sobre Zapatos de Plataforma* put Ana Laura in the spotlight of the art world. While living in NYC, she rejected previous, more traditional notions about the nature of art and sculpture. And in particular, the approach to sculpture favoured by the, mostly male, sculptors that conformed the previous generation of Basque artists.

"In the 90's, while I was living intermittently between Spain and NYC, the streets had the scent of the woman I aspired to be, something I needed badly as my reference. I could feel the trace, very alive, of the strong female artist that had preceded me or were a present reference: Eva Hesse, Ana Mendieta, Hannah Wilke, Francesca Woodman, Martha Graham, Carolee Scheneemann, Charlotte Moorman, Louise Bourgeois, Yoko Ono, Laurie Anderson, Yayoi Kusama, Kiki Smith, Lynda Benglis, etc."

Ana Laura felt at home in NYC, validated both as an artist, and as a woman. The vitality of everyday life was intimately linked to her artistic expression.

In her own words: "The discourse I sensed in NYC felt immediately familiar to me. One day, I discovered a powerful image on the billboards in the streets of the Lower East Side: an enigmatic, minimalist photo of

white sheets on an unmade bed, the imprint of two people's heads still visible on the pillows. I found out later that it was a work by Felix Gonzalez-Torres.

This constant irruption of the everyday into art, and vice versa, made all the art theory I'd been taught feel obsolete. I remembered what others had said about my work in the past: "your sculptures could be decoration for a shop window display, but they aren't art", and I smiled, even more sure of the radical path I'd chosen".

1994

■ **ANYS 90, DISTANCIA ZERO** \*catalogue  
Centro de Arte Santa Mónica, Barcelona, Spain.  
Curator: Jose Luis Brea.

1996

■ **KRISTALL Y ATTYLA** \*catalogue  
Área II de la Sala Rekalde, Bilbao, Spain.  
Work: Photography.  
Curator: Pilar Mur.

Ana Laura's work "*Auto-Retrato Rosa*", was shown at the Muestra de Arte Joven 1991 (A Spanish art show for emerging artists). It was one of her earliest incursions into the idea of the artist as a plinth for her sculptures. With this early work, she began her exploration of photography as a medium that could expand and subvert traditional concepts about sculpture. The results were immediate: the human subject added a performative dimension to the static sculptural presence. The photo series in this show were all made in NYC, using people around her: friends, work colleagues, people she met at clubs, posing with her small format sculptures. This was the start of many collaborations between Ana Laura and fellow artist Txomin Badiola. The whole project was shot in his studio in NYC, where he was also living at the time. Of this series, her best known pieces are: "*Negritas*", "*Cristina*", "*Super Héroe Romano*", "*Donna*" and "*Burbujas*".

■ **THINKING OF YOU**, Kunsthalle, Göteborg, Sweden.  
Work: *Women on Platform Shoes*, Sculpture.  
Curator: Rosa Martinez.

■ **GURE ARTEA** \*catalogue.  
Jury: Xabier Saenz De Gorbea.

The Gure Artea art prize, given by the Department of Culture of the Basque Government, awards local artists for their contribution to contemporary art in the Basque region. In 1996, the artist awarded were: Alberto Peral, Francisco Ruiz de Infante y Ana Laura Aláez.

It comprised two shows:

1997, Sala Comunidad Autónoma de Madrid, Spain.

1998, Centro de Arte de Santa Mónica. Barcelona. Spain.

The exhibition's catalogue, divided in three monographies dedicated to each one of the artists in the show, includes among others the work *Firma de Autor* and *Bicéfalas*, both dating from 1995 and which encapsulate Ana Laura's concerns during that period. In the photos, she poses with fellow artist Itziar Bilbao Urrutia, her collaborator, accomplice and friend. Itziar is included as female referent for her non-normative qualities and also, as a mirror that Ana Laura turns her gaze to.

Alaéz goes beyond the barrier of personal affection, to reach another level. However, she presents these subtleties as a regular, everyday occurrence that encapsulates in an image, all the experiences and stories shared with the other person. Aláez also acknowledges the importance during that period, of artists such as Cindy Sherman and Nan Golding. Photography allows for a narrative tone that sculpture, in general, forbids. It's like placing the abstract and the figurative on a same plane of representation.

Just as Warhol's long gossip phone conversations were documented as a book (Philosophy from A to B), these two works translate this casual intimacy as photos, as two performative actions between the subjects, by them and for them. It's not a sexual fantasy to titillate the viewer (normally perceived as male), but a way of thinking and living, translated into the photographic medium. Itziar Bilbao Urrutia reappears also on the series *Pony Girl Performance* (2006). She is, we could say, one of Ana Laura's muses. More recently, she has appeared on another photo series: *Chair-Dog-Woman-Pond-Picnic Performance* (2013).

1997

**SHE ASTRONAUTS** \*catalogue.

Sala Montcada de la Fundació "la Caixa", Barcelona.

Work: site specific installation.

Curator: Rosa Martínez.

This was Ana Laura Aláez's first installation. The on site installation was a real fashion boutique built within an art space. She invited other artists (Txomin Badiola, Bene Bergado, Carlos Díez, Alberto Peral, César Rey, Manuel Sáiz), to collaborate by showing their work in the space, along with her own pieces, to question notions of authorship. The shop itself was a shed built from timber and other building materials, and it was cocooned inside the exhibition space. This unadorned backstage view was as important as the actual shop with its glossy merchandise and exhibits. It was a comment on the art market as commodity merchant and also, on the sanctity and value of the unique art work. Ana Laura has always been interested in the strategies that artists use to either attract or repulse their viewer. In this case, the installation and even the art space where it is presented, is camouflaged as a commerce, sitting on a street that houses several art museums, but looking unlike any preconceived ideas about traditional art spaces.

This project was selected for the first issue of the art book CREAM. (English. Published in London by Phaidon 1998).

1998

**EL PUNTO CIEGO - SPANISCHE KUNST DER 90ER** \*catalogue

Kunstrum de Innsbruck, Austria.

Work: Sculpture.

Curator: José Luis Brea.

This exhibition by a group of artists that showcased different perspectives in Spanish art in the 90's. A period that, according to art critic Jose Luis Brea, brought great changes and new perspectives to contemporary art in Spain, a vitality that stood in stark contrast with the previous generation.

1999

**PREMIO Y EXPOSICIÓN DE LA BIENAL LEANDRE CRISTÓFOL**

Sala d'Art Xavier Gosé, Lérida, Spain.

Work: video projections.

Curator: Gloria Picazo.

## ■ PROTOTIPO DE ESTUDIO MÓVIL PARA UN ARTISTA DEL NUEVO MILENIO

ARCO 99. Project Room, Madrid, Spain.

Work: installation.

## ■ SELECTOR DE FRECUENCIAS \*catalogue.

Sala La Gallera, Valencia, Spain.

Work: site specific installation.

Curator: José Miguel G. Cortés.

Ana Laura designed her first neon light chair as well as other artifacts that would become some of her signature pieces: a DJ booth, a portable bar, hanging chandeliers and rugs. The original idea was to broadcast a radio show from an art space. Aláez included three tridimensional models of her first installations: *She Astronauts*, *She in the outer Space* y *Selector de Frecuencias*.

## ■ DOUBLE LIVES \*catalogue.

Museo Textil, Barcelona, Spain.

Work: video projection, sculptures, photography.

Curator: Teresa Blanch.

This work in video format is authored by Ikè Udè and Ana Laura Aláez. Two artist whose exploration of the self-portrait has been a fundamental part of their practices. In this work, they present themselves together in four acts, using their own personal languages of expression. A visual presentation based around their aesthetic styles. When the artist's self-creation, their personal visual identity, is at the core of the creative process, it precludes all conceptualization of the act, therefore negating the existence of an art work in a more traditional sense. The Darlings adopts the dandy's pose as a valid art form. An art practice that dissolves the studio walls, to take over the artist's strategies and interactions with everyday life.

## ■ LA CASA, IL CORPO, IL CUORE \*catalogue.

Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria.

Work: photography.

Curator: Lorand Hegyi.

In the catalogue of the show. Victoria Combalia wrote about Ana Laura's photos *Sade*, 1995 and *Bicéfalas*, 1995.

"In *Bicéfalas* (two headed), a female torso has two faces which are seductive and provocative (one of the faces is Ana Laura Aláez's face).(...). Recreate the famous scene titled "Gabrielle d'Estrées y Duquesa de Villars" (1594) of the school of Fontainebleau, one of the most famous pictures of western, erotic painting. Like in the anonymous French painting, one holds the nipple of the other and thus suggests a homosexual interpretation. The same woman seems to cover and protect it by her position and thus completes the game of the sexual "attack". There are no feminist demands, no masculine aesthetics usually inherent in the art created by lesbians."



## ■ JARDÍN DE EROS \*catalogue.

Centre Cultural Tecla Sala. Hospitalet de Llobregat, Barcelona Spain.

Work: photography.

Curator: Victoria Combalia.

This is one of Ana Laura's favourite art catalogues, because it deals with the erotic in art. It's divided in several chapters: The Sacred and the Profane; The Dadaist and Surrealist Gaze; Crucifixions; The Universe of Prostitution; Oriental Extremes; The Origin of the World; Sex and Politics; Sade; Beauty and the Beast; Autoerotica; The Expressionist Gaze; Exhibition; Artists and their Models; Erotic Games; Kitsch; Pissers And Shitters; Homosexualities; and finally, Cult of the Phallus.

Alaez's photograph "*Firma de Autor*" was included in the chapter entitled "Homosexualities".

2000

## ■ ZEITWENDEN \*catalogue.

Kunstmuseum Bonn, Germany.

Work: *Brothel*, 1999, site specific installation.

Curators: Dieter Ronte, Walter Smerling.

## ■ DANCE & DISCO

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

Work: site specific installation.

Curator: Rafael Doctor Roncero.

Ana Laura Aláez had a real club (discotheque) built inside an art museum. This project was presented at Espacio Uno,

She would explore this idea further on two other separate projects, adapted for other two different spaces and with a new title: *Hell Disco*.

*Dance & Disco* was another installation based on the premise of an actual music club or discotheque, created within an art exhibition space. Alaez herself chose the music DJ's. She was specially interested in the work by Peruvian electronic duo Sylvania and in particular, one of its components, Cocó, who would become a personal friend and regular collaborator by suggesting creating original soundtracks for Ana Laura's video work. They recorded an album where Ana Laura proposed the conceptual context and sang, while Cocó and Mario produced and wrote the music.

This collaboration became an album published by Sylvania's own independent record label, Click New Wave. They called themselves Girls On Film, an homage to 80's New Wave band Duran Duran.

2001

■ **GAUR-EMEN-ORAIN** \*catalogue.

Museo de Bellas Artes de Bilbao, (Bilboko Arte Ederren Museoa ),Spain.

Work: “*Geometrical Life*” - installation.

An abstract installation made from light, glass and sound. It was the predecessor of her later work, *Bridge of Light*.

Curators: Guadalupe Echevarría, Bartomeu Marí.

Prado museum’s current director, Miguel Zugaza, was at the time director of the Museo de Bellas Artes de Bilbao, (Bilboko Arte Ederren Museoa ). By inviting invited a younger generation of artists to exhibit at the Museum, he inaugurated a series of projects that aimed at rejuvenating a local institution that had, until then, favoured a more conservative program of exhibitions. This specific project showed work by a series of Basque artists, whose work had had an impact beyond their own national borders. For the first time in the Museo de Bellas Artes history, the institution bowed to the artists’ desires and requests. In Zugaza’a own words: “we encouraged the artists to engage in a dialogue, even a polemic, with the Museum as institution.” Many and novel ways of art production were discussed and put into practice during this dynamic process.

■ **TRANSSEXUAL EXPRESS – A CLASSIC FOR THE THIRD MILLENNIUM**

\*catalogue.

Centro de Arte de Santa Mónica. Barcelona, Spain.

Work: *Brothel*, Installation.

Curators: Rosa Martinez, Xabier Arakistain.

In the curators’ own words:

“TSEB 2001 focuses on the social art formulated by the new sexual, racial and class radicals who question the role model imposed by mass culture, as much as they do the disturbing breakthroughs in biotechnology, while simultaneously developing a polymorphous capacity for re-inventing the human body.”

■ **ETXE-ARTEAK** \*catalogue.

Koldo Mitxelena, Donostia, San Sebastian, Spain.

Work: *Brothel*, Installation

Curator: Menene Grass Balaguer.

The title of this exhibition is Escenarios domésticos o Instrucciones para construir la soledad (“domestic spaces or instruction manual to build isolation”). When referring to Ana Laura Alaez’s pice, *Brothel*, “the artist stages the actions performed by the subjects of a perverse intimacy, who never communicate among themselves, because they don’t exist. The installation itself, on the other hand, continues exploring themes and concerns in the artist’s ongoing discourse, already present in her overall oeuvre. Far from being an anomaly, this “brothel” is presented as an institution as enthroned as the family”.

2002

■ **BIG SUR – NEW SPANISH ART** \*catalogue.

Hamburger Bahnhof. Berlin, Germany.

Work: video projection of her videos *Make-up Sequences*, *Rain*, *Floating and Mercurio*

Curator: Enrique Juncosa (as part of Reina Sofía Museum Collection).

2003

## BEAUTY CABINET PROTOTYPE

Palais de Tokyo, Paris, France.

Work: installation.

Curators: Akiko Miki, Nicolas Bourriaud, Jerome Sans.

A beauty cabinet shaped as an asymmetrical star. It contained real cosmetics sponsored by Shiseido, a video projection and several small sculptures. Ana Laura showed her video *Superficiality*, her first incursion into a cross between the languages of video art and music video.

Relational art is an artistic trend that was first analyzed in the 1990's. It gives special importance to the interaction between the viewer in the art itself. Relational art avoids the traditional art forms to offer, instead, a form of relating with its subject, found in other cultural objects and manifestations. Works of art associated with this artist current are generally put in an everyday context.

The first reference to "relational art" is attributed to Nicolas Bourriaud, former director Paris' Palais de Tokyo, who used the term to title his book *Esthétique Relationnelle* (les Presses du Réel, 1998).

## THE REAL ROYAL TRIP BY THE ARTS \*catalogue

PS1, Contemporary Art Center, Long Island, MOMA, N.Y.

Curator: Harald Szeemann.

A selection of Spanish contemporary artists. Szeemann had previously worked with Ana Laura Alaez at the 48th Venice Biennale.

Work: *Shiva and Creative Powders* - photo series of 3, *Creative Powders* - photo series of 3; and the video projection *Superficiality*.

2004

## HELL DISCO \*catalogue

Helsinki Art Museum, Helsinki, Finland

Work: site specific installation.

Curator: Berndt Arell.

Berndt Arell about Ana Laura Alaez: "I suddenly and unexpectedly come across Ana Laura Alaez's powerful work. Without a doubt, she is a lone wolf, unique and solitary as an artist in Spain and indeed in the world. Ana Laura Alaez's art is shot through with wonderful optimism, a joy and thirst for life that one rarely encounters elsewhere. It is definitely women's art or human art of a very rare breed. When you consider her circumstances, her art is even more impressive. She is based in Spain, a very Catholic country. As is well known, most of the major religions share the view that, at least in principle, the feminine is an unfavourable state of being. Women are associated with the body and with matter, while men are considered spiritual...Alaez's art makes a very strong political statement. It questions the prevailing social order and can hence be considered awkward, even dangerous..."

## SIGNALE DER KLEIDUNG

Podewill Center of Contemporary Art, Berlin, Germany.

Work: video projection of *Superficiality*.

Curator: Dodi Relfenberg.

## HELL DISCO

Centro Cultural de España en México, México D.F.

Work: site specific installation.

Curator: Angeles Albert.

2005

■ **KISS THE FROG – THE ART OF TRANSFORMATION** \*catalogue.

The National Museum of Art, Architecture and Design, Oslo, Norway.

Work: *Goodbye Horses*, site specific installation.

Curator: Kari J. Brandtzaeg.

From the catalogue:

(..)Norway's centenary celebration of its status as an independent nation, but also to mark the establishment of the New National Museum. Magne M. Wiggen's pavilion, an amorphous, frog-like creature that stretches one arm into the new Kunsthall, whilst stretching the other into the National Gallery.

"Alaez's spiral shape leads one to think of the Russian Constructivist Vladimir Tatlin's unrealized project Monument Over the Third International (1920), which was meant to serve as a giant centre for communications and information for the Soviet State. Admittedly, there are major differences between Alaez's feminine sensuality and Marxist utopias, but the artist's invitation to spontaneous, personal communication is not entirely void of idealism." ( Truls Ramberg, from his text accompanying the catalogue).

The video projection *Butterflies* was an essential part of the installation. This piece points at a more reflexive attitude in Ana Laura's work. When asked about the genesis of her project *Pabellón de Escultura*, 2008, the artist refers to *Butterflies*, an older piece, as a turning point. In it, she departed from a focus on personal emotions, to delve instead in formal concerns. In this video, Ana Laura looks frontally at the camera to the soundtrack of a theme by Black Orchid\*. *Butterflies* is a love song written for her. The song is about the fear of recognising oneself in another person's feelings. To express that ephemeral nature of emotions, acknowledging that sooner or later, love will be taken over by disappointment.

(\*Black Orchid is a musical project by Daniel Gerhard Holc who is known in the electronic music scene since 2003 as Ascii.Disko with hits like "Einfach" and "Strassen". Under the name Black Orchid, Daniel has produced various music tracks using Ana Laura's voice and has written and produced the soundtrack for several of her videos and installations such as *Butterflies*, *White Lines - Black Lines*, *Horizon*, *Empty Spaces*, *Artificial Sky*, *Hell Disco*, *Arquitectura de sonido* and *Bridge of Light*.)

■ **K-STAINS** \*catalogue.

Spanish Embassy, Seoul, Korea.

Work: *K-Stains*, video produced by the Spanish Embassy in Seoul

Curator: César Espada.

■ **COSMO COSMETIC** \*catalogue.

Coreana Museum of Art. Space C\*, Seoul, Korea.

Work: *Superficiality*, video projection.

Curator: Bie Myung-Ji.

2006

■ **ARQUITECTURA DE SONIDO**

Banco de la República. Casa de la Moneda, Bogotá, Colombia.

Work: site specific installation, photography and video.

Curator: José Roca.

A platform that sloped upwards and two skewed pyramid-shaped sound speakers. Casa de la Moneda was a public art space, a former Royal Mint, where the first American gold coins were minted in 1622.

2007

■ **TODO CUANTO AMÉ FORMABA PARTE DE TÍ.** \*catalogue

Instituto Cervantes (Damasco, Dublín y Bruselas)

Work: *The Darlings*, Video projection.

Curator: Nekane Aramburu.

■ **AN INTERPERSONAL JOURNEY**

Santralistanbul, Istanbul, Turkey.

Work: Video projection.

Curator: Agustin Pérez Rubio (as part of the MUSAC Museum Collection).

■ **UNKNOWNNS – MAPPING CONTEMPORARY BASQUE ART**

Guggenheim Museum, Bilbao, Spain.

Work: *Women on platform shoes, 1992*. La Caixa Collection. Spain. Sculpture.

Curator: Juan Luis Moraza.

Created for the Guggenheim Museum Bilbao by artist Juan Luis Moraza between April and June 2007. It is an essay-exhibition describing the mapping of modern and contemporary art in the Basque Country. The project began with an extensive survey conducted in May 2007 among 120 artists spanning four generations (born before 1945; born 1946–1960; born 1961–1975; and born from 1976 and later).

From the Alaez's monograph with the title *Using your guns*. 2008, Phaidon Press.

Txomin Badiola wrote: "A study carried by Juan Luis Moraza in 2007 for the exhibition *Incógnitas. Cartografías del arte contemporáneo en Euskadi*, on the basis of a questionnaire circulated to artists and cultural operators in the Basque Country, revealed Ana Laura Aláez to be one of its most influential figures, an influence that is particularly strong amongst women. Not only had she introduced materials and themes years before that opened up new fields of expression; she had also prompted a new way of being a woman artist. Previously, throughout the 1980s in Spain, women's contribution to the art scene was essentially all about emulating a kind of activity based on the power and forces traditionally associated with the masculine. Sculptors like Susana Solano, Cristina Iglesias, Ángeles Marco or painters like Menchu Lamas developed a powerful corpus of work supported by a mastery of hard and heavy materials like steel or cement, or in the case of painting, large formats with rotund uses of materials and icons. The scene began to shift in the early 1990s."

■ **LAB PROJECT**

Museum of Sharjah, United Arab Emirates.

Work presented: *Empty Spaces*, video projection. Work produced by the Spanish embassy in Abu Dhabi.

Curator: César Espada.

■ **MARIE 'S STORY**

Coreana Museum of Art. Space C\*, Seoul, Korea.

Work: photography.

Curator: Bie Myung-Ji.

■ **PROJECTING LIFE INDOORS**

Work: *K-STAINS*, video projection.

Casa Asia, Barcelona, Spain.

Curator: Menene Gras Balaguer.

2008

■ **PABELLÓN DE ESCULTURA** \*catalogue.

Musac Museum, León, Spain.

Work: large scale installation and sculptures displayed over several rooms of the museum.

Curator: Agustín Pérez Rubio.

*Pabellón de Escultura (Sculpture Pavilion)* is a large scale project, made from 32 aluminium sheets measuring 3 x 2 m and 2 cm thick, divided in two different heights and displayed in a composition that looks at first glance, random and chaotic. There are, on the one hand, aluminium sheets thrown around on the floor, and others, hanging from the high ceilings, giving an impression of collapse. Even though this is an abstract piece, Ana Laura's idea was a metaphor of the museum space as a place where art is rejected, thrown out. She wanted to use her prior experience as a sculptor, while at the same time, questioning it. To reject clean forms and go back to more primal, abject forms. Formally speaking, it was like favouring the casting mould over the finished piece. The unseen face of art. She wasn't interested in a thematic reading of the exhibition, but the contrast between large format and small format sculptures, working together in the same space. Form as a vehicle for ideas. The small format pieces are exhibited outside of this "sculpture pavilion", but they are as fundamental as the large central piece.

■ **BRIDGE OF LIGHT** \*catalogue.

A permanent project in Towada Art Center, Towada City, Japan.

Work: site specific installation.

Curators: Nanjo and Associates, Fumio Nanjo and Tetsuyuki Nagata.

2013

■ **GURE ARTEA**

Prize awarded to Ana Laura Aláez's lifelong artistic trajectory and her contribution to contemporary art and culture throughout her career.

Award panel: Headed by Lourdes Fernández.

Panel: Azucena Vieites, Ismael Manterola, Sergio Prego and Xabier Arakistain.

*(Edited and translated by Itziar Bilbao Urrutia).*