

THE SCULPTURES AND THEIR CREATORS

Teulada Moraira City of Culture and Sculpture 2025

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TEULADA MORAIRA City of Culture and Sculpture

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Teulada Moraira is a municipality in the Marina Alta region, comprising two population centres: one inland (Teulada) and the other on the coast (Moraira), just a few kilometres apart. Although it is already one of the most picturesque and visited destinations on the Alicante coastline – renowned for its beautiful coves, historic streets and rich traditions – the local council has taken the decision to further promote and showcase the importance of its extraordinary heritage, both architectural and historical, as well as artistic. The tourism traditionally associated with Teulada Moraira is characterised by a social, cultural and economic profile significantly higher than that of areas whose appeal relies solely on climate or geography. This is a more discerning, highly international tourism, with cultural interests and greater purchasing power, attracted not only by the natural beauty of the area but also by its cultural, historical and artistic legacy. For this reason, the municipality has made a strong commitment to strengthening and enhancing its identity and potential,

supporting one of the most striking forms of artistic expression: monumental public sculpture.

On a biennial basis, Teulada Moraira will see some of its most iconic squares and spaces enhanced by spectacular contemporary sculptures created by some of the most relevant and charismatic artists on today's artistic scene, both national and international. Art, brought directly into the public realm and enriched by its three-dimensionality, offers an immersive experience that enhances wellbeing, enriches society, and strengthens community identity while appealing to a demanding and culturally engaged visitor.

In addition to being one of the most compelling forms of artistic expression, monumental sculpture also serves commemorative, narrative, didactic and symbolic functions. It not only illustrates – clearly and in a universal language – the artistic ideals and paradigms of a given era, but also conveys valuable insights into a culture, civilisation or society. It enhances and

transforms landscapes, providing identity and instilling pride. In the face of the fleeting pace of contemporary life, sculpture stands resilient, asserting itself as one of the most enduring and visually impactful art forms. It is among the most moving and beautiful tangible representations of human creativity and spirit. Each work carries within it a story, a declaration of intent, a complete discourse capable of moving and captivating audiences of all ages and backgrounds.

This is a project as ambitious as it is promising. Its aim is to create history, to leave a legacy, to contribute towards a foundation upon which future generations may grow, and from which they may gain a better understanding of the world in which they live.

The sculptures will be strategically placed throughout the municipality, inviting visitors to follow an urban route that will allow them to access detailed information about each piece, its meaning, its creator, and its context. For this inaugural edition, the event will feature some of the most important

sculptors of the present day, artists of international renown such as Antonio López, Coderch & Malavia, Víctor Ochoa and Lorenzo Quinn, among many others.

Along this route, where art blends harmoniously with the beauty of streets and squares, visitors will be able to access further content through QR codes displayed beside each sculpture, delving deeper into the artist's work and the story behind each creation. Each piece holds a meaningful connection to its setting. One of the principal aims of this remarkable cultural project is to embed art within everyday life, making it a distinguished expression of human creativity.

This complex initiative has sought to involve experts and invite outstanding sculptors, with the intention of turning the municipality into an open-air gallery, where residents and visitors alike may enjoy not only the natural beauty of the town but also that added dimension of artistic sensibility.



LUISA NORIEGA MONTIEL

Curator of TEULADA MORAIRA City of Culture and Sculpture

It is both heartening and inspiring to continue developing and bringing to life large-scale artistic projects such as this. Personally, it has also provided the opportunity to rediscover and reconnect with the sculptural work of numerous artists who have shared with me their short- and long-term projects, their creations and their unique ways of interpreting reality and imagination.

Every effort devoted to exhibiting, preserving and promoting culture is deeply rewarding. It is essential to integrate art into public policy so that both residents and visitors may enjoy not only the geographical and climatic benefits of a city, but also its artistic heritage. This is how society is truly enriched – because culture is the only thing that enables us to grow, both as individuals and as a collective. Art sharpens sensitivity, softens perspectives, creates synergies and complicities through a universal language. It tells stories visually, captures the gaze of people of all ages, and reveals the infinite possibilities of communication.

Through the aesthetic experience of new languages – intangible yet emotional – individuals refine their sensibilities, respond to new stimuli and reflect upon fresh forms and perspectives. This, too, is evolution. Monumental sculpture, when allowed to infiltrate urban ecosystems, creates its own

space and context, weaving a delicate web of communication between art, society and nature. This web is as robust as it is accessible, encouraging uplifting experiences, fostering shared visions and inviting introspection.

It is in these moments that the artistic experience transcends, reaching another dimension – one might say, even a mystical one. Through art – one of the most powerful ways of distancing ourselves from discomfort, triviality or incoherent dogma – life is imbued with colour. Perhaps this is why so many young creators are turning to art as a means of expressing their concerns, their vitality and their determination. Initiatives such as that of Teulada Moraira, driven by enthusiasm and conviction, offer hope that society can grow towards new forms of understanding, where intelligence is accompanied by sensitivity and love.

It is also my wish that this initiative will encourage artists – especially younger ones – never to give up, to continue generating art, shaping beauty, and spreading culture in all its forms. For although the world does not belong to us, we are part of it, and only by making use of the powerful tools of intelligence and love can we truly aspire to progress as societies – in harmony and with respect.



THE PROJECT

Where Sea Meets History

Teulada Moraira is a charming coastal municipality on the Costa Blanca, in the province of Alicante, made up of two picturesque town centres: Teulada, with its beautiful historic core enclosed by walls of toska stone, and the seafaring, lively Moraira – the very essence of the Mediterranean.

The combination of its rich cultural heritage and its proximity to the Mediterranean makes it a truly unique place, where terraced mountain slopes meet the sea, creating a singular landscape in which land and water are exquisitely intertwined.

Renowned for its stunning coves, enchanting streets and valuable cultural and historical heritage, walled Teulada –with its distinctive Gothic-style architecture– invites visitors on a journey through time, offering a unique experience that can be enjoyed all year round, thanks to its privileged climate.

Equally captivating are its eight kilometres of coastline, bathed by crystal-clear waters and home to rich marine biodiversity, making it an ideal destination for lovers of nature and the sea. Together with a wide range of cultural and leisure options, this ensures that Teulada Moraira attracts a high-level social, cultural and economic tourism, even outside the high season.

An ever-increasing number of visitors are drawn by its cultural, historical and artistic wealth. For this reason, the municipality has committed to highlighting its cultural potential through a unique and fascinating artistic expression: monumental public sculpture. Every two years, Teulada Moraira will adorn its most emblematic squares and public spaces with impressive contemporary sculptures created by some of the most renowned

artists on the national and international art scene. The aim is to offer society the opportunity to access and experience art in a way that enhances identity – both individual and collective – through culture.

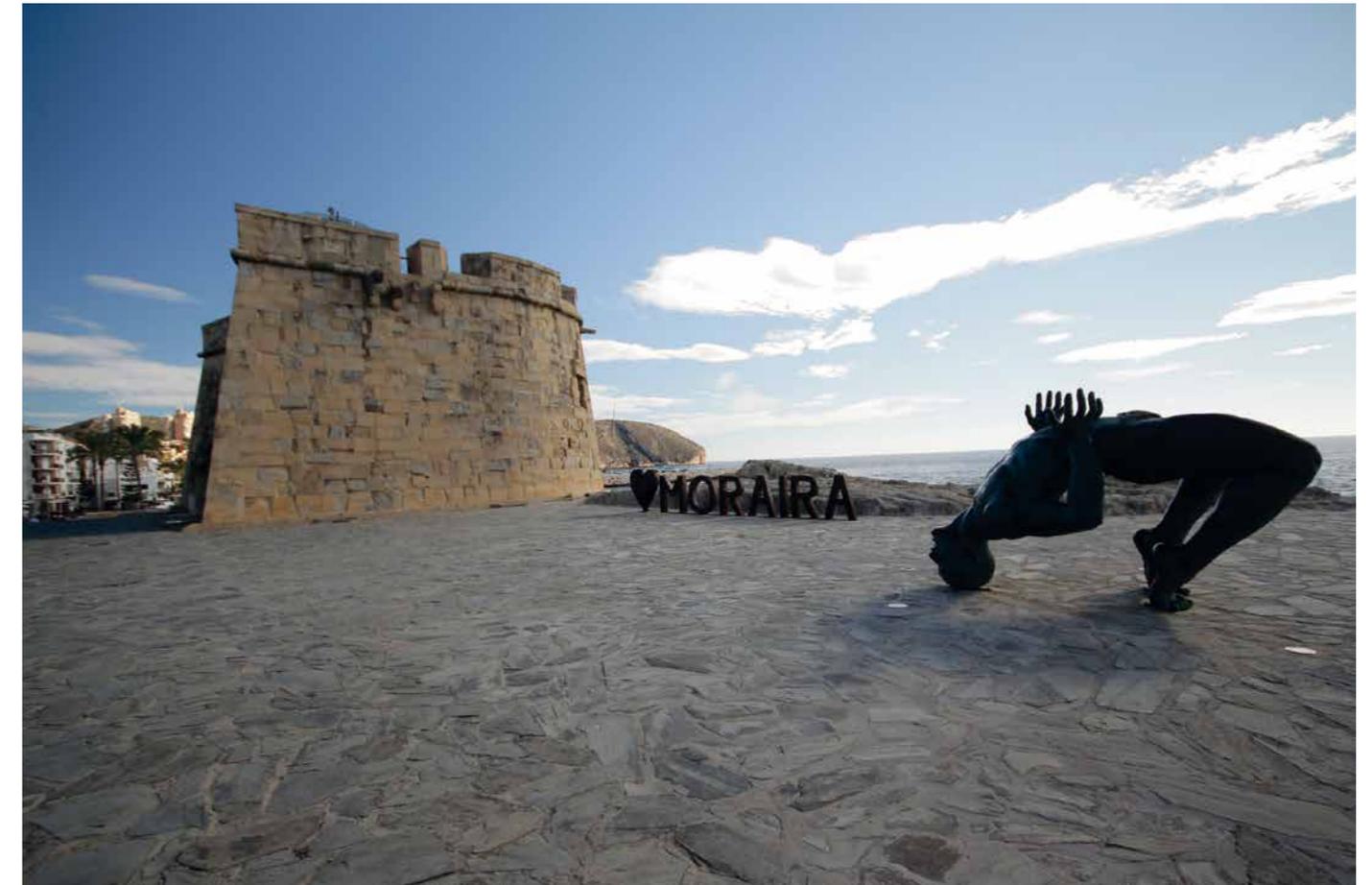
Monumental sculpture is one of the most powerful artistic expressions. It fulfils commemorative, narrative, didactic and symbolic functions. Not only can it reflect the artistic ideals of an era in a universal language, but it also provides valuable insights into cultures, civilisations and societies. It enhances its surroundings, generates community pride and strengthens the sense of belonging. Its lasting impact makes it one of the most beautiful and moving forms of human creativity, capable of captivating audiences of all ages and backgrounds.

In parallel with the exhibition of monumental sculptures in public spaces – and on an annual basis – a second major sculptural exhibition will be inaugurated at the splendid Teulada Auditorium, an impressive tower-like building surrounded by vineyards and overlooking Moraira.

It is in this very building that, biennially, the International Congress of Monumental Sculpture will also be held, with its third edition taking place in October 2026.

"Sculpture is an art of the open air. Daylight, sunlight, is necessary for it"

Henry Moore (Castleford, United Kingdom, 1898-1986)



Gigante de sal, by Coderch & Malavia, on the esplanade of Moraira Castle, next to La Ampolla Beach (Moraira).



THE SCULPTURE WALK

The Sculptures and their Creators

In this first edition, and for an approximate period of six months, the natural beauty of Teulada Moraira will be enriched by the presence of a carefully curated selection of monumental sculptures, created by renowned artists. In this way, streets, squares and gardens will be transformed into spaces of encounter and dialogue between art, landscape and people.

These are works by leading sculptors who, through diverse artistic languages, embody some of the most significant currents of contemporary art. Each piece has been meticulously chosen and strategically placed so as to enhance not only its own beauty, but also the depth of its message. By their very scale and public vocation, these sculptures invite contemplation, deserving of the utmost reflection and reverence. They transcend mere form, permeating the surrounding space and leaving behind a lasting trace of their presence, their resonance and their legacy.

Through its three-dimensionality, monumental sculpture endures and challenges. It seeks the gaze and imposes its silence. In a world increasingly shaped by the fleeting and the ephemeral, sculpture stands as perennial, captivating the passer-by and confronting impermanence with the force of its mission. It engages not only the senses, but also the psyche.

Beyond the conventional circuits of museums, outdoor sculpture asserts itself with even greater sovereignty and permanence. It enters into the most spiritual and emotional dimension of the viewer, who thus makes it their own. For art is never univocal: through it, we may escape the everyday and immerse ourselves in a space of visual poetry, where everything takes on new meaning.

Giant of Salt

2020

Bronze

227 x 342 x 214 cm.

The experience of beauty is unique, individual and untransferable – the delicate product of references, whether learned or imagined, combined with a cultivated or instinctive sensitivity. It is not so much a concept to be understood as a disposition – something one either inhabits or does not – an inherent talent of our nature that exists, and endures, solely within the human mind.

Urban sculpture lends identity to a city and yields to the whims of nature – to its light and shadow, its summer heat and winter chill, to the singular sophistication of its seasons. This endows it with an undeniable presence, a value, and a series of connotations that set it apart from art sheltered within the confines of galleries and museums. It is encountered, even when not sought – and therein lies its boldness, its honesty. It is both legacy and manifesto, evocation and remembrance, call and suggestion, delight and introspection.

Through a pleasurable route that guides visitors to some of the most picturesque corners both from the town centre of Teulada and that of Moraira, this sculptural itinerary not only highlights the artistic excellence of its creators, but also invites us to slow down – something ever rarer in today's world. To pause the mental noise, if only for an instant, and enter fully into the simple act of contemplation – into the present moment, into purifying silence – is to step beyond our supposed sensory limits. And that, truly, is magnificent.

Let us begin.

ABOUT THIS WORK:

Giant of Salt Giant of Salt is a sculpture inspired by a form of Japanese dance known as butō or butoh, whose origins date back to post-war Japan. The original reference of the word means “to descend into darkness”, with the intention of allowing the body to express what words can never convey. Difficult to comprehend from a Western perspective, the aesthetics of this singular artistic manifestation rely on abrupt and often improvised postures, since one of its aims is the training and discipline of the body.

The work is a call to awareness of the self and its profound connotations, particularly under the pressure of adverse circumstances. The awkward stance of the giant symbolises the dynamics of life itself: falling, being reborn, and learning from pain and failure. It reflects the resilience and strength of the human spirit to rise again after tragedy – a message of deep relevance in light of the turbulent years the world is currently experiencing. This is a piece that challenges consciousness and distils the very essence of human existence: a constant play of emotional balance, self-control, harmony and beauty. The title refers to Japanese mythology, in which giants are dormant titans that occasionally awaken, provoking natural phenomena. The *Giant of Salt* thus becomes an allegory of the sea – both as a source of life and of death.



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

An Allegory of Enigmatic Beauty

Joan Coderch and Javier Malavia, both graduates in Fine Arts, have worked together since 2015.

Their artistic discourse revolves around a highly personal idealisation of the human being: the body and its emotional essence. Their creations reconstruct a universe of meaningful forms, essentially focused on the idealised human figure. Joan Coderch (Faculty of Fine Arts, Barcelona) and Javier Malavia (Faculty of Fine Arts, San Carlos, Valencia) decided to embark on a joint project after discovering their shared artistic affinities and common values and social commitments through art. From this emerged their collaborative process: creating each work together, four hands shaping both inspiration and material form.

Their sculpture – of exquisite craftsmanship – emphasises intimacy, the force of gesture, the beauty of discipline, and technical mastery: proportions, expressive-

ABOUT THIS WORK:

An iconic work that poetically represents a human bust in a meditative – even ecstatic – attitude. A beautiful evocation of introspection and beauty that not only achieves perfect harmony in each of its parts, but also lays bare the nobility of the spirit dwelling within. It is that kind of simple, austere beauty that speaks through silence and invites us to disconnect from the “noise” of the outside world in order to immerse ourselves in the depths of the pure soul.



The Swimmer

2019

Aluminium

114 x 130 x 75 cm

ABOUT THIS WORK:

Icarus is the symbol of youthful spirit. He embodies rebellion against the society we live in.

But he also represents the innate curiosity of youth, the allure of risk, the thrill of adventure, the thirst for learning, the feverish desire to reach ever higher. Icarus is a contemporary myth.

This is Icarus attempting to escape the labyrinth in which he is trapped: scanning the ground, using all his ingenuity to take flight. His is the effort to attain scientific knowledge on one hand, and philosophical reflection on the other.

It is a meditation on the pressure exerted by today's competitive and fast-paced world – a pressure felt by us all, but especially by the young, fuelling unbridled ambition. The work is a call to educate new generations in values that can redirect society towards goals more closely aligned with human wellbeing, environmental care, and sustainability.



ness, balance and harmony. The result is a body of work with undeniable scenic presence – aesthetically stylised, intricately balanced, and imbued with a cadence that evokes movement, engaging both body and mind. What appears at first to be a frozen image reveals itself as enveloped in a subtle aura of spirituality and symbolism.

In this joint endeavour, the two artists achieve excellence in a remarkable mimesis of human emotions – a representation that moves, unsettles, and resonates profoundly with the viewer, who in turn feels captivated, empathises, and – consciously or unconsciously – becomes part of the work itself.

Thus, what was once inspired by the muses for the artists, becomes in turn a muse for the imagination of the contemplative spectator, absorbed in elusive beauty.

Since their beginnings, Coderch & Malavia have established themselves as leading figurative artists. In 2017 they were awarded the Reina Sofía Prize for Painting and Sculpture for their work *Hamlet*, and in 2019 they won first prize at the 14th edition of the Art Renewal Center Competition in the United States – a benchmark in classical realism – with their sculpture *The Swan Dance*. Among other distinctions, they have also received the Mariano Benlliure Sculpture Medal, the TIAC Art Prize and the Arcadia Contemporary Award.

Learning to fly

2018

Bronze

290 x 285 x 90 cm



Forest Guardian

2018

Bronze

359 x 285 x 223 cm

Coderch & Malavia currently work in Valencia, in a former industrial warehouse that also houses a permanent display of many of their pieces.

Initially modelled in clay or wax, their sculptures are ambitious in scope and aspire to permanence – hence their preferred medium, bronze. They approach the human body with devotion and craftsmanship, granting supreme attention to every fragment and detail, transcending the limits of the aesthetic.

Their allegorical repertoire reveals a deep-rooted connection with mythology, often focusing on pivotal moments within a narrative, dwelling on its enigmatic aspects, on mystery and subtle evocation, on the forgotten details of almost every story. In their work, reality and dream converge in an inhospitable space, accessible only through great art. It is an idealised pursuit that elegantly fuses mythology with contemporary culture, then reinterprets it to captivate the viewer and provoke reflection on the extraordinary human capacity to transcend the merely physical.

The aesthetics of their work embody a rare refinement in today's artistic landscape, transcending the tangible.

Their creations confront opposites: fragility and strength, materiality and illusion, reality and fantasy, certainty and doubt – a complex display of allegories that strengthens the connection with the spectator.

ABOUT THIS WORK:

This stag – the guardian of the forest – wears antlers not merely as a sign of nobility, but fashioned from fallen branches, evoking both the fragility and the strength of nature. His presence stands as a silent reminder of the care and protection we all owe to forests and their inhabitants. His image invites us to reflect upon our relationship with nature and the role each of us plays in its preservation.



Their work stirs memory, hints at hidden codes, invites one to read between the lines, to revisit, to look slowly. Such is the power of this artistic partnership that the experience goes far beyond mere aesthetic delight. Whether fully or partially grasped, their work elicits intellectual pleasure and spiritual ecstasy.

In essence, theirs is a body of work imbued with profound significance – one that affirms and celebrates life in all its forms. In short, a distilled poetry.

Walking in Beauty

2018

Bronze

216 x 175 x 136 cm.

ABOUT THIS WORK:

“Walking in Beauty” translates the Navajo term describing the spiritual path of celebrating the sacredness of life. To walk in beauty is to walk in harmony with all things – people, objects, animals... with life itself. It includes how we walk – physically and emotionally – as well as the exploration of our own inner desert.

To think and act in beauty transforms our perception of life, enabling us to explore our inner desert in connection with others and with existence itself. It means leaving behind victimhood or prejudice, making way for curiosity and the desire to discern truth. That is walking in beauty: to live authentically, guided by the dictates of one’s spirit.

The figure bears a tattoo of the Phoenix across the back – a symbol of hope, poise, memory and regeneration. This miraculous bird senses its own death, prepares for it with serenity, and rises once more from the ashes, unscathed and vigorous. A symbol of resilience.

On the shoulder lies a mandala – a Sanskrit word meaning “circle”, representing unity, harmony and the infinity of the universe through the balance of its elements. The circle symbolises the divine in both Buddhist and Hindu traditions. It expresses the very essence of life in all its forms.



LORENZO QUINN

Rome (Italy), 1966

Exploring Emotions

Easily recognisable for his figurative work devoted to human emotions and universal values, he has lived both in Italy and the United States. He studied at the American Academy of Fine Arts in New York, where he soon discovered sculpture as the perfect medium to channel his creative energy and express his originality.

His work often focuses on the representation of emotions such as love, faith and hope, approached on both a monumental and intimate scale. It celebrates the values that unite – or should unite – us as humanity: friendship, faith, mutual support, love, hope and wisdom.

He draws inspiration from great masters such as Michelangelo, Bernini and Rodin, whose legacies are reflected in the emotional power of his creations. Over the course of his career, he has exhibited in numerous countries, ensuring that both his most monumental pieces and his most delicate works convey his passion for timeless values and authentic emotions.

Quinn describes himself as deeply connected to the Mediterranean, not only through his origins but also thanks to much of his upbringing. Committed to environmental preservation, his body of work is a celebration of life, love and emotion. His sculptures materialise these through figures that are interconnected and fluid, imbued with lightness and a sense of movement that awakens a wealth of sensations in the viewer.

He admits to being fascinated by hands and everything they symbolise and enable: how they reveal and transmit creativity to the spectator. It is no coincidence that the hand, with all its symbolic potential, has become one of his most iconic artistic motifs.

ABOUT THIS WORK:

In 2020, the world was struck by a pandemic that brought time to a halt and forced us into isolation. It was during this period that Together was born, emerging from an awareness of humanity's longing for human contact. The work embodies the hope of reunion, of mutual support, and of continuing to live in unity.

“Through transparency and lightness, the united hands of Together rise towards the sky as a testament to humanist solidarity, free from any religious, political, or philosophical connotation (...) In the global era in which we live, we are all connected in one way or another. Now, more than ever, it is evident that a single thread may be fragile, but when several threads intertwine, they become unbreakable.”

Lorenzo Quinn



Together

2020

Stainless Steel

720 x 1340 x 575 cm.

VÍCTOR OCHOA SIERRA

Madrid (Spain), 1954

The Minotaur's Dream

A graduate in Architecture from the Technical School of Architecture in Madrid (1979), he also studied art, photography, zoology and anatomy. In 1982 he pursued Fine Arts at the University of Fine Arts of San Jorge in Barcelona. He is a multi-award-winning sculptor and the creator of an outstanding body of monumental work.

Devoted to sculpture in motion, his creations are not always gentle or complacent. One might even say they seek to provoke, to press where it hurts most in order to seize the passer-by's attention.

His work gravitates around the human body, the "shell" within which we exist, in the sculptor's own words. He sculpts, moulds, interprets and reinterprets the language of the body with mastery, vigour and passion. He claims to listen to and read bodies, their most ancestral bonds, their passions and tensions, for they are, as he says, the mirror of the soul. Sometimes headless, sometimes afflicted, sometimes invoking.

Perhaps it is for this reason that his work is born monumental, created to occupy space and to break silence. For there is something mystical – even delirious – in his creations. Something that simultaneously attracts and distances, as though belonging to a dreamlike fantasy. Something hypnotic.



ABOUT THIS WORK:

“The genesis of a sculpture, in my case, is always marked by the desire to materialise a dream or a nightmare and thereby free myself from that semi-conscious world.”

In the artist’s own words:

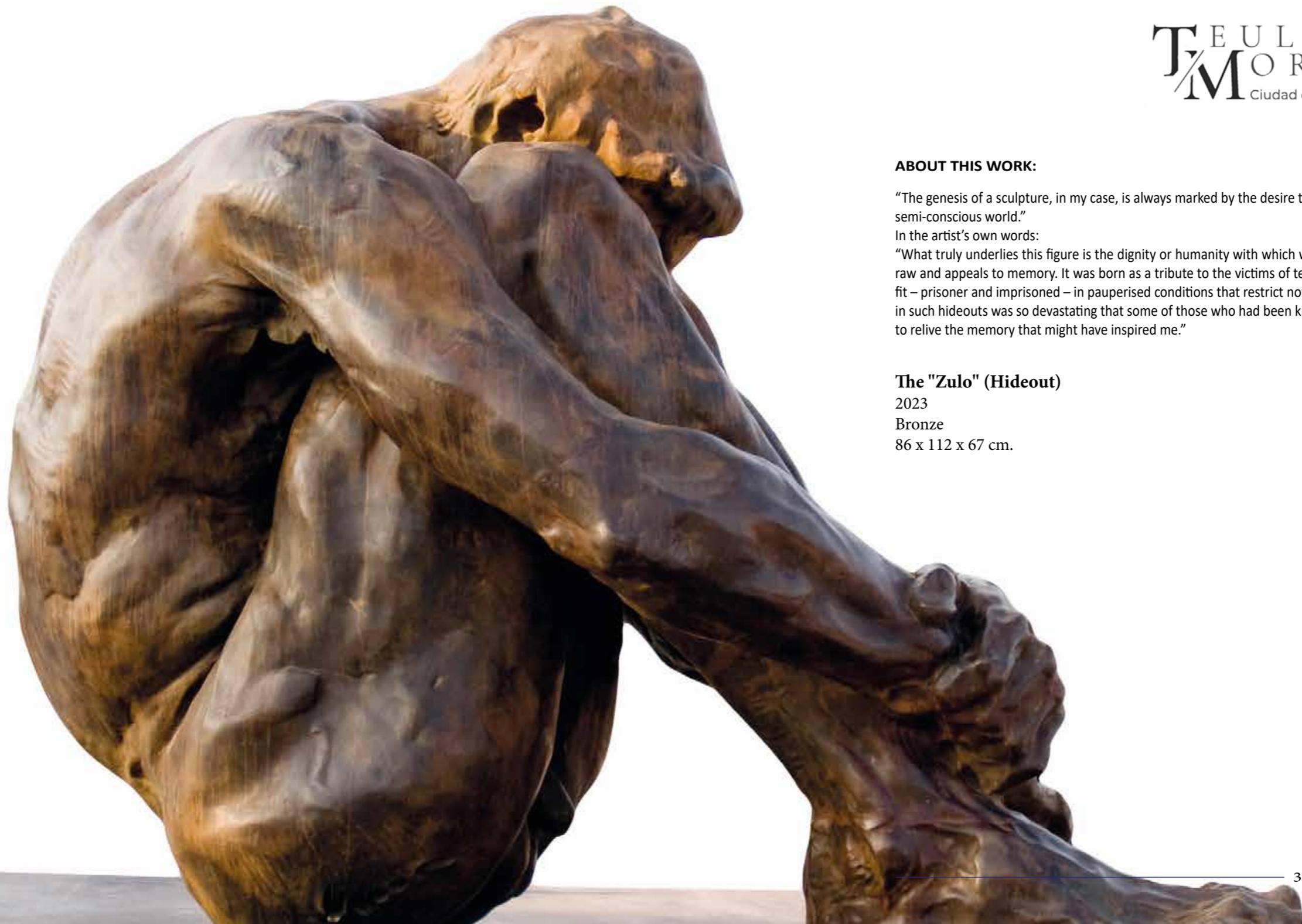
“What truly underlies this figure is the dignity or humanity with which we all confront the dramatic delusions of our existence. The sculpture is raw and appeals to memory. It was born as a tribute to the victims of terrorism (...) A *zulo* is a minimal space in which only one’s own body can fit – prisoner and imprisoned – in pauperised conditions that restrict not only the body but, above all, the mind. The experience of confinement in such hideouts was so devastating that some of those who had been kidnapped refused to speak of it with me once they were freed, declining to relive the memory that might have inspired me.”

The "Zulo" (Hideout)

2023

Bronze

86 x 112 x 67 cm.





ANTONIO LÓPEZ GARCÍA

Tomelloso - Ciudad Real (Spain), 1936

The Mystery of Temporality

Trained in Madrid at the School of Arts and Crafts and later at the Higher School of Fine Arts of San Fernando, he is the recipient of the Prince of Asturias Award for the Arts (1985) and a member of the Royal Academy of Fine Arts of San Fernando, Madrid. He was awarded the Velázquez Prize in 2006; the Gold Medal of the City of Madrid in 2010; the Gold Medal of the Community of Madrid in 1990; appointed Academic of Yuste in 1998; received the Special Critical Eye Award from Radio Nacional de España in 2002; and the Tomás Francisco Prieto Prize from the Royal Mint Foundation in 1992. Since January 2001, he has also served as a board member of the Prado Museum.

To convey and communicate complex ideas using simple, direct arguments is achievable through a love of detail, of people, of everyday objects, and of lived realities, always in flux. Antonio López is a versatile artist with few, yet decisive, requirements. Protective of his privacy, without subterfuge, he gives generously to those who approach him with respect and sincerity. In his various workspaces, fragments and pieces of creative processes lie stacked, unfinished, awaiting their moment and their bath of light.

In his sculptural work – inevitably more literal than his painting – Antonio López has also maintained his independence from various realist trends, focusing instead on temporality and the transformation of matter over time.



Carmen Sleeping. Night

2007

Bronze

86 x 115,5 x 68 cm.

Carmen Awake. Day

2007

Bronze

86 x 115,5 x 68 cm.

ABOUT THIS WORK:

The emotion the artist experienced upon seeing the face of his newborn granddaughter Carmen inspired the creation of these two sculptures. He began by working on the sleeping infant's head, still showing the characteristic cranial deformation following birth. As the baby began to awaken, the project expanded to include a new figure with open eyes. The artist worked on both simultaneously.

The dialogue between the two pieces can be read as an evocation of the passage of time, a metaphor for sleep and wakefulness, night and day – two moments of fully expressive retraction. Both sculptures are part of the Fundación Sorigué Collection (Lérida, Spain), which has lent them for this exhibition.

Day and Night, also known as *Carmen Awake* and *Carmen Sleeping*, constitutes Antonio López's first monumental sculptural ensemble exhibited in a public space. It was originally commissioned by the Ministry of Public Works in 2002 and installed in 2008 during the renovation works at Atocha Station in Madrid. Photo courtesy of PLANTA Fundación Sorigué.



Platgetes



THE SWIMMER
Coderch & Malavia

Bosque urbano



FOREST GUARDIAN
Coderch & Malavia

Avda. de la Paz



DÍA Y NOCHE
Antonio López



Explanada del Castillo



GIGANTE DE SAL
Coderch & Malavia

Plaza del Portitxolet



WALKING IN BEAUTY
Coderch & Malavia

Plaza de los Porches



LEARNING TO FLY
Coderch & Malavia

Auditori Teulada Moraira



TOGETHER
Lorenzo Quinn

Plaza de la Constitución



EL ZULO
Víctor Ochoa



“All art should possess a certain mystery and pose some demands to the viewer. Giving a sculpture or drawing an overly explicit title removes part of that mystery. The viewer then moves on to the next object without making the slightest effort to reflect on the meaning of what they have just seen.”

Henry Spencer Moore

THE AUDITORIUM

A Harmony of Elements

Teulada Moraira is a truly unique municipality, comprising two distinct and geographically separated population centres that complement each other perfectly, forming one of the most visited destinations on the Alicante coast. It lies in a beautiful valley stretching from the mountains to the sea.

Strategically positioned at the highest point in Teulada, from where the urban nucleus of Moraira and the stunning terraced vineyards cascading down to the Mediterranean can be seen, the Teulada Moraira Auditorium rises like a beacon. Its presence is visible from both population centres, forming a spectacular theatrical stage. The design incorporates some of the most distinctive elements of the Mediterranean landscape: climate, light and the sea.

The auditorium – a symbol of landscape, territorial, and cultural harmony – is therefore set at the highest elevation of the area and was carefully designed to adapt to the natural topography. From the building, visitors can enjoy panoramic views of the sea and the whitewashed buildings of picturesque Moraira.

In parallel with the inauguration of the monumental sculpture trail that will fill Teulada Moraira with art and beauty, the auditorium hosts a major sculptural exhibition. In this, its first edition, the show presents a wonderful selection of works by some of the most relevant contemporary artists with international recognition.

A broad and eclectic display of contemporary sculptural art offering the public a renewed and surprising vision of the quality and creativity of today's sculpture.



“Architecture is the arrangement of light;
sculpture is the play of light.”

Antoni Gaudí

CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970



Don Tancredo

2015

Patinated Bronze

178 x 48 x 48 cm.

ABOUT THIS WORK:

125 years ago, what would later become known as “the king of courage” was first presented in Madrid: Tancredo López, a Valencian of humble origins, who, in order to make a living, would mount a pedestal and face the bull without flinching, displaying absolute control and a unique way of confronting risk.

The work by Coderch & Malavia, sculpted using the bullfighter Luis Francisco Espla as a model, pays homage to a nude Don Tancredo, emphasising the symbolism of the figure and focusing on the ambiguity of his stance: daring and bravery on one hand; indifference and apathy on the other.

Today, the term “dontancredismo” refers to those who either appear unaware of, or deliberately choose to ignore, the surrounding danger.

CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970



The Tissue of Time

2017

Patinated Bronze

115 x 28 x 50 cm.

ABOUT THIS WORK:

A delicate reinterpretation of the myth of Penelope from Homer's epic poem *The Odyssey*. Queen of Ithaca and wife of Odysseus, she stands as a symbol of fidelity, devotion, and sensitivity.

She weaves and unravels a shroud, an allegory of hope on one hand, and of the conclusion of life on the other.

The fabric represents that intimate feminine space; its arrangement, an instinct for protection.

This act of weaving and unravelling subtly mirrors the trajectory of the sculptors themselves, both artistically and existentially. To unravel, to undo what has been done, is to take exactly the opposite direction – an attempt to recall and return to an original state of things, a negation of time and its passage.



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

ABOUT THIS WORK:

A sculptural interpretation of Shakespeare's Hamlet, depicting a young Hamlet holding a skull and capturing the very essence of the character and his existential anguish. In Shakespeare's play, Hamlet wrestles with the question of whether to avenge his father's murder at the hands of his uncle Claudius, who has also married his mother, Gertrude.

The sculptors' depiction of Hamlet's hesitation concentrates the entire expressive power on his indecision and deep reflection before taking action. It is not merely a scene from the play, but a work that seeks to condense the full drama and complexity of the character and his inner conflict.

Hamlet "The Doubt"

2018

Patinated Bronze

93 x 20 x 33 cm.



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

ABOUT THIS WORK:

The Tragedy of Hamlet, Prince of Denmark, is arguably the dramatic work that has most inspired artists of all kinds, owing to the magnitude and complexity of the tragedy it recounts and the intensity of its characterisations – particularly that of Prince Hamlet, in whom melancholy and madness coexist with the vision of a brilliant and noble hero.

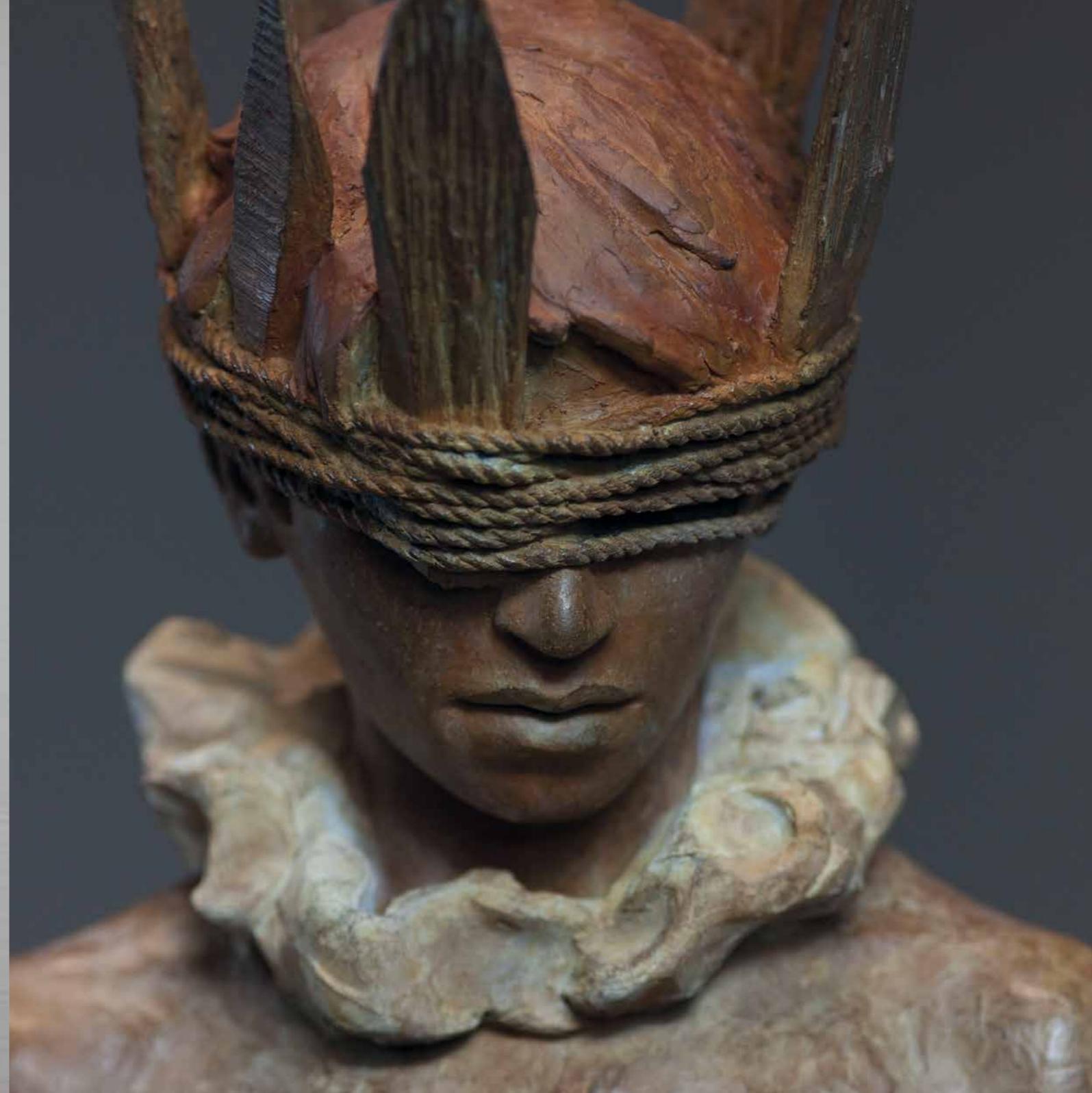
The play captures the character's inner conflict and profound introspection. A very young Hamlet, barely clothed, sits upon a simple wooden throne, wearing a modest crown tied to his head with cords that scarcely allow him to see. He is dominated by indecision and the weight of a responsibility for which he seems unprepared. One might even say he is the victim of an intentional paradox devised by Shakespeare, designed to heighten the ambiguity and mystery surrounding the character.

Hamlet

2017

Patinated Bronze

173 x 42 x 37 cm.





ABOUT THIS WORK:

Hanami is the Japanese tradition of observing the beauty of flowers and is associated with the *sakura*, the season when cherry trees bloom, long regarded as sacred and as the dwelling of mountain gods. It is an act of veneration for the ephemeral nature of life, from the moment the blossoms appear to when their petals drift down like a fine rain. Far from being a frivolous practice, it is a tradition that seeks connection with nature, the enjoyment of the present moment, and the celebration of life. This work conveys pure emotion as the result of contemplation alone. It is precisely here that Hanami transcends sculpture to become poetry: a delicate combination of beauty, harmony, serenity, transience, and melancholy, crowned with a cherry branch still in bloom (the flower itself is a piece of goldsmithing adorned with ten diamonds).

Hanami

2024
Patinated Bronze
131 x 48 x 64 cm.



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

ABOUT THIS WORK:

In Roman mythology, a faun was a deity deeply connected to rural life, associated with forests and fields, and with the creatures that inhabited them. Considered a minor god due to his earthly domain, he was nevertheless attributed with oracular and prophetic powers. Free-spirited, joyful, and sensuous, the faun has been represented dancing, much like the famous bronze statue discovered among the ruins of Pompeii, dating from the 1st or 2nd century BCE – an attitude perfectly aligned with the Greco-Roman celebration of the joy of life.

The Faun

20124
Patinated Bronze
98 x 33 x 29 cm.



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

ABOUT THIS WORK:

A symbol of ambition and the desire for achievement, beneath his gleaming tin armour lies a yearning to experience genuine emotions. It is this aspiration that propels him to join Dorothy's journey (in *The Wizard of Oz*), guided by a magic that seeks to fill the supposed void in his existence. Along the way, the companions encounter adventures that reveal that true wealth lies in lived and shared emotions, in friendship, and in the capacity to love and be loved.

The Tin Man reminds us that fulfilment and happiness are not found solely in the goals we achieve but often in the journey itself. He invites us to value the balance between professional life and inner experiences, prioritising human connections and nurturing our emotions as fundamental pillars of a meaningful and enriched life.

The Little Tin Man

2021

Patinated Bronze

85 x 27 x 23 cm.





Scarecrow
2022
Patinated Bronze
187 x 60 x 55 cm.

CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

ABOUT THIS WORK:

An artistic tribute to *The Wizard of Oz*, the figure of the Scarecrow represents the archetype of a developing mind, imagination, talent, and creativity. He becomes Dorothy Gale's loyal companion, alongside her little dog Toto, on their quest to find the mysterious Wizard of Oz in the Emerald City.

This beautiful sculptural piece reflects on the character's transformation throughout the journey: how he becomes aware of reality, questions it to avoid deception, the importance of having a goal and adopting the right attitude to achieve it, and overcoming fears and insecurities.

CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970



Liber 2020

Patinated Bronze
78 x 74 x 47 cm.

ABOUT THIS WORK:

Also known as *Liber Pater* in Roman mythology, he was a god of fertility, viticulture, wine, and freedom. He was a patron deity of Rome's plebeians and formed part of the Aventine Triad alongside Ceres and Libera. Liber embodies liberty and defends the rights it entails, in opposition to dependent servitude. His patronage was one of the most significant in Rome, and some aspects of his cult seemed to encourage civil disobedience. This work challenges official authority and questions the morality of contemporary society.



Moonlight Shadow

2019
Patinated Bronze
78 x 80 x 45 cm.

ABOUT THIS WORK:

In a commanding, theatrical pose, this work – enhanced by the dual patina that the artists often apply to reinforce its message – depicts a dancer wholly absorbed in an exercise of perfect balance, achieved through core strength and discipline. It is a harmony between body and mind, art and technical precision, the result of a profound bodily awareness that seems to defy gravity. A curious comparison with the moon, which casts shadow only on its own expanse while perpetually revolving around the Earth.

CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970



The Great Swan 2018

Patinated Bronze
133 x 53 x 37 cm.

ABOUT THIS WORK:

A series of four pieces inspired by traditional Russian and German fairy tales, particularly the famous ballet *Swan Lake*, commissioned by the Bolshoi Theatre in 1875 for composer Pyotr Ilyich Tchaikovsky, marking his first ballet. This work depicts Prince Siegfried, the story's hero, a handsome prince who falls in love with Odette. In one alternate ending, Siegfried and Odette are transformed into swans, attaining freedom, represented here as flight.



The Swan Dance 2019

Patinated Bronze
192 x 80 x 50 cm.

ABOUT THIS WORK:

At the palace, an opulent ball is held for Prince Siegfried to choose a bride among eligible maidens. During the dance, he is deceived and pledges eternal love to a witch who bears the face of his beloved. Upon realising the spell, he desperately seeks Odette at the lake, but the curse cannot be undone, and the lovers seal their bond by leaping into the water, choosing death over separation. The prince's proud, anguished, and passionate posture amid the turbulent dance creates a striking optical illusion of movement.

CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavía

Oñati - Guipúzcoa (Spain), 1970



Odette 2018

Patinated Bronze
68 x 21 x 28 cm.

ABOUT THIS WORK:

Princess Odette, transformed into the Queen of Swans by the evil sorcerer Rothbart, becomes a white swan by day, regaining her human form only at night. This exquisite scene, recreated by the sculptors, captures Odette's transformation in a moonlit forest glade, where Siegfried accidentally witnesses the enchantment. Upon learning that the only way to break the spell is by pledging eternal love, the young prince falls hopelessly in love with her.

The Flight of the Swan 2018

Patinated Bronze
79 x 47,5 x 47,5 cm.

ABOUT THIS WORK:

In one version of the ballet, performed in San Francisco in 2009, Siegfried and Odette leap into the lake, as in the 1895 production, and the malevolent Rothbart is destroyed. The lovers, now transformed into swans, take flight and vanish under the moonlight. The sculpture captures a face filled with determination and enchantment, embodying a man in love, ready to overcome any obstacle to reach Odette. This is the fourth and final act of the famous romantic work.



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970



Clio's Dream 2022

Patinated Bronze
126 x 64 x 58 cm.

ABOUT THIS WORK:

Part of the Nereidas collection – the nymphs of the Mediterranean Sea – this sculpture is a poetic embodiment of beauty, goodness, and protection. Sculpted with the breath of the wind and the embrace of the waves, they reflect the ethereal harmony of the deep blue. Omniscient sea goddesses, they emerged to aid sailors. In this delicate piece, as in ancient monuments, they appear as young maidens with hair interwoven with pearls and coral.

Galene

2021
Patinated Bronze
76 x 46 x 32 cm.

ABOUT THIS WORK:

In Greek mythology, the Nereids were the fifty daughters of the nymph Doris and the sea god Nereus. They were worshipped at altars by the sea and on cliffs, receiving all manner of offerings. Symbols of the sea's gentle aspect, daughters of the waves and guardians imbued with a sacred aura, their gaze is an allegory of the lighthouse guiding sailors lost amid darkness and storm. Galene ("Calm") appears to soothe the fury of the waves with the serenity of her face and the grace of her hands.





CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

ABOUT THIS WORK:

This sculpture presents a sublimated figure of an angel, freed from all earthly anchors, such as legs, whose serene yet awe-inspiring and ecstatic expression speaks of freedom, the desire to soar on one's own wings, to leave behind the shadows of the past, and to rise above one's limitations.

A timeless representation, imbued with mysticism and spirituality, open to multiple interpretations, evoking dreams, choices, convictions, aspirations, ambitions, courage, and determination.

Alis volat Propriis

2024

Bronze

195 x 115 x 75 cm



CODERCH & MALAVIA

Joan Coderch

Castellar del Vallés - Barcelona (Spain), 1959

Javier Malavia

Oñati - Guipúzcoa (Spain), 1970

Heroes of our Heritage

This series of three sculptures, entitled *Heroes of Our Heritage*, pays tribute to the actions – both individual and collective – undertaken to defend Ukrainian cultural heritage in the face of wartime destruction.





(Left)

Anfitrite's Arm

2023

Patinated Bronze

76 x 27 x 26 cm.

(Center)

Re-Coverry

2023

Patinated Bronze

67 x 34 x 32 cm.

(Right)

Re-Silient

2023

Patinated Bronze

51 x 29 x 19 cm.

ABOUT THIS WORK:

The series honours civil society for its commitment and determination in preserving the country's artistic and cultural patrimony, recognising the efforts and courage of individuals and groups investing time and resources to protect cultural heritage.

Statues of saints and mythological gods were covered with tarpaulins fastened with straps and ropes, concealing their forms while still revealing hints of their beauty and truth. Volumes were redefined, and silhouettes suggested beneath protective coverings. Once again, art asserts itself as a mediator for peace, harnessing the eloquence and beauty of its many forms of expression.



ABOUT THIS WORK:

A minotaur is a monster from Greek mythology, possessing the body of a man and the head of a bull. This sculpture originated as a study for a monument to a bullfighter. From a pose, a typical bullfighting movement, the artist modelled a small terracotta figure, stripping it of clothing, head, and extremities to create a mythical being.

This very work, standing 13 metres tall, is the largest urban bronze sculpture in Spain. It is located in Jerez de la Frontera (see page 31), oriented towards Crete, and represents the human aspect of the minotaur, defeated after its struggle against Theseus. The sculpture was inaugurated in 2003.

Minotauro
2002
Bronze
182 x 107 x 71,5 cm

VÍCTOR OCHOA SIERRA

Madrid (Spain), 1954

ABOUT THIS WORK:

Frightening and striking, this sculpture depicts a bird-like head with an open beak, a stance conveying threat or defence. Its arms are severed, the torso arched over muscular lower limbs tipped with claws. An aberrant being, in the words of the sculptor. This is a powerful and brutal reinterpretation of an incubus: a male demonic entity and symbol of seduction, a mythological creature or imagined hybrid, whose aim was to corrupt humans and seduce sleeping women. It represents female fears and repressed desires, historically controlled through supernatural narratives in the Middle Ages.

Incubus
2002
Bronze
200 x 100 x 70 cm





Chapapote
2017
Enamelled synthetic material
104,5 x 115,5 x 72,5 cm

VÍCTOR OCHOA SIERRA

Madrid (Spain), 1954

ABOUT THIS WORK:

The sculpture of Tláloc, the Mexican rain god, is coated in "chapapote", a natural asphalt or bitumen used in pre-Columbian times to decorate or even waterproof sculptures. Trapped within itself and bound by a ship's rope, it creates oil slicks and consumes birds, fish, shells, stones, and algae until it collapses on the beach.

"I had only felt something similar when visiting the burning oil wells in the desert, immediately after the Gulf War. It was impossible to approach due to the intense heat radiating several dozen metres, but there was no longer sand – only a hard, black crust several centimetres thick that gripped everything and prevented any form of life, both inside and outside the desert."

Victor Ochoa



VÍCTOR OCHOA SIERRA

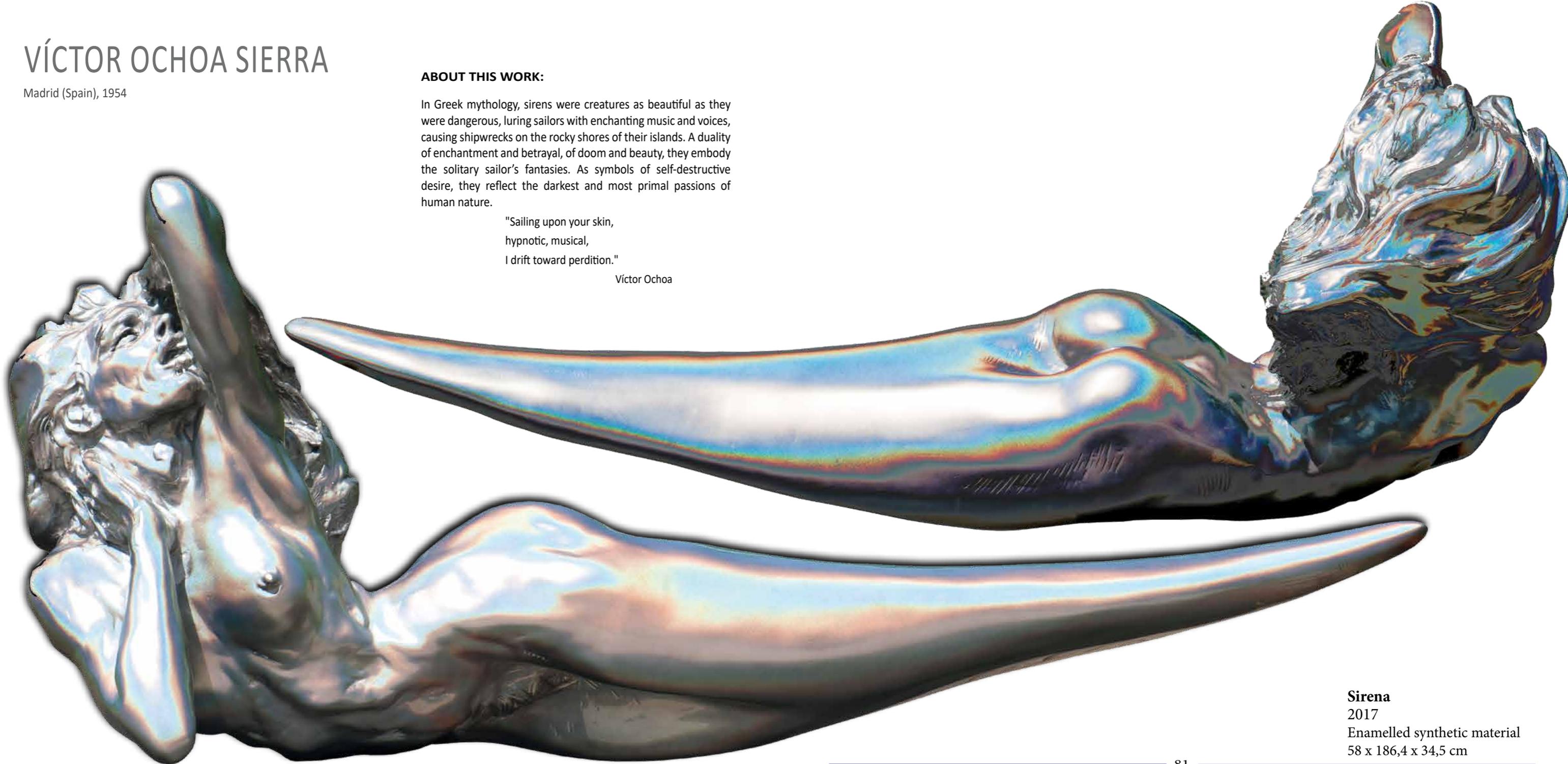
Madrid (Spain), 1954

ABOUT THIS WORK:

In Greek mythology, sirens were creatures as beautiful as they were dangerous, luring sailors with enchanting music and voices, causing shipwrecks on the rocky shores of their islands. A duality of enchantment and betrayal, of doom and beauty, they embody the solitary sailor's fantasies. As symbols of self-destructive desire, they reflect the darkest and most primal passions of human nature.

"Sailing upon your skin,
hypnotic, musical,
I drift toward perdition."

Victor Ochoa



Sirena
2017
Enamelled synthetic material
58 x 186,4 x 34,5 cm



LORENZO QUINN

Roma (Italy), 1966

ABOUT THIS WORK:

In the Bible, Adam and Eve embody the first man and the first woman. The word "rib" derives from Sumerian and also means "side", suggesting a profound equivalence: the man receives the woman with joy and embraces her, and together they become one flesh.

"Then the man said, 'This is now bone of my bones, and flesh of my flesh; she shall be called Woman, because she was taken out of Man.'" (Genesis 2:23)

"I believe that woman is the essence of a man's soul. This is what I have tried to convey in my continuation of Adam. I believe man is incomplete without woman. Remove her, and he becomes empty."

Lorenzo Quinn

Adam and Eve II

2000

Blue rubber
80 x 53 x 28 cm



LORENZO QUINN

Roma (Italy), 1966

ABOUT THIS WORK:

Two hands entwined, a tender expression of romantic bond, a desire for touch that transcends the superficial and reaches the realm of the emotional. A gesture of affection, union, and complicity, rooted deeply in the Greek myth of Eros and Psyche: he, the God of Love, and she, the Goddess of the Soul, seek and desire one another with a profound and passionate intensity.

"Two hearts beating, spiralling through a multiverse of emotion, traversing the dimension of love."

Lorenzo Quinn



Eros
2024
Bronze and Corten Steel
159,5 x 64 x 64 cm



LORENZO QUINN

Roma (Italy), 1966

ABOUT THIS WORK:

What is shared becomes intensified. Giving oneself responds to the yearnings of the soul, the deepest desire of the heart. It encompasses presence and essence; courage and nobility; certainty and surrender. There is no clearer communication than that which comes from the heart. To love without reservation, with crystal clarity, is an act of heroism and grandeur.

"Love means respect, support, enrichment, honesty, trust, and wishing only the best for the world. It is a circle of emotions encompassing all, where one gives and receives abundantly."

Lorenzo Quinn

I Give You My Heart III

2020

Polished and Matte Bronze

58 x 50 x 26 cm



LORENZO QUINN

Roma (Italy), 1966

ABOUT THIS WORK:

"Humans see themselves as supreme beings, in complete control of their destiny and surroundings. We live under a false sense of security, only to be awakened by the fury of Mother Nature. After witnessing the devastated Thai coast and the hurricane that struck the southern United States, I resolved to create a sculpture dedicated to Mother Nature. It serves as a reminder of the earliest statues made as offerings to appease the gods' wrath.

In essence, humanity has changed little over the millennia. We remain devoted to symbols, seeking to escape the grasp of our fate."

Lorenzo Quinn

The Force of Nature II

2009

Bronze, Aluminium,
Black Granite and Stainless Steel
36 x 68 x 19 cm



MANUEL MARTÍ MORENO

Valencia (Spain), 1979



The Fleetingness of Existence

A graduate in Fine Arts with doctoral studies completed between the faculties of Valencia and Madrid, and a SENECA scholar at the Faculty of Fine Arts in Seville.

Awarded at the 85th International Exhibition of Valdepeñas in 2024 and finalist in the 50th Reina Sofía Prize for Painting and Sculpture in 2015, his work, according to the sculptor himself, revolves around three guiding principles: Taoism, quantum physics, and Western philosophy, especially atomism.

The understanding that the essential material reality of beings – living or inanimate – is invisible to the senses leads him to create sculptures in which matter is almost minimal, revealing that perceived solidity is illusory, for in truth it is composed of millions of floating particles, in constant motion and transformation.

"There is nothing permanent except change."

Heraclitus of Ephesus

SOBRE ESTA OBRA:

One of his artistic hallmarks is the recreation of unfinished, incomplete volumes, perhaps as a metaphor for the void and the many complex questions that humans face throughout their existence. These existential ponderings feed fears and speak to the fleetingness of life, the title that encompasses his most recent collection, begun in 2010. It is a delicate oscillation between the material and the immaterial, the tangible and the intangible, the visible and the invisible. A work of profound existential resonance that evokes reflection, and paradoxically, serenity.

Panther

2024

Iron and Natural Stone

100 x 96 x 64 cm



MANUEL MARTÍ MORENO

Valencia (Spain), 1979

ABOUT THIS WORK:

We are transient beings in a universe of constant change and mutation, where matter is energy and all is present in everything. For the sculptor, understanding that the essential material reality of beings, both living and inanimate, is invisible to the senses inspires sculptures where matter is almost imperceptible, and the surrounding emptiness is absolute. They express fear or uncertainty about death, the unpredictable, and the relentless search for the essence of who we are and the world around us.



Cosmos
2021
Iron
34 x 123 x 57 cm



Lightness
2023
Iron
300 x 200 x 120 cm

ABOUT THIS WORK:

Focusing on the human figure, he employs the optical illusion of weightlessness through materials such as iron rods, metallic fabrics, or nuts, offering a new vision of what we believe we perceive with our senses. According to the sculptor, these forms are in reality millions of particles in constant movement and transformation, making change the only true constant.

MANUEL MARTÍ MORENO

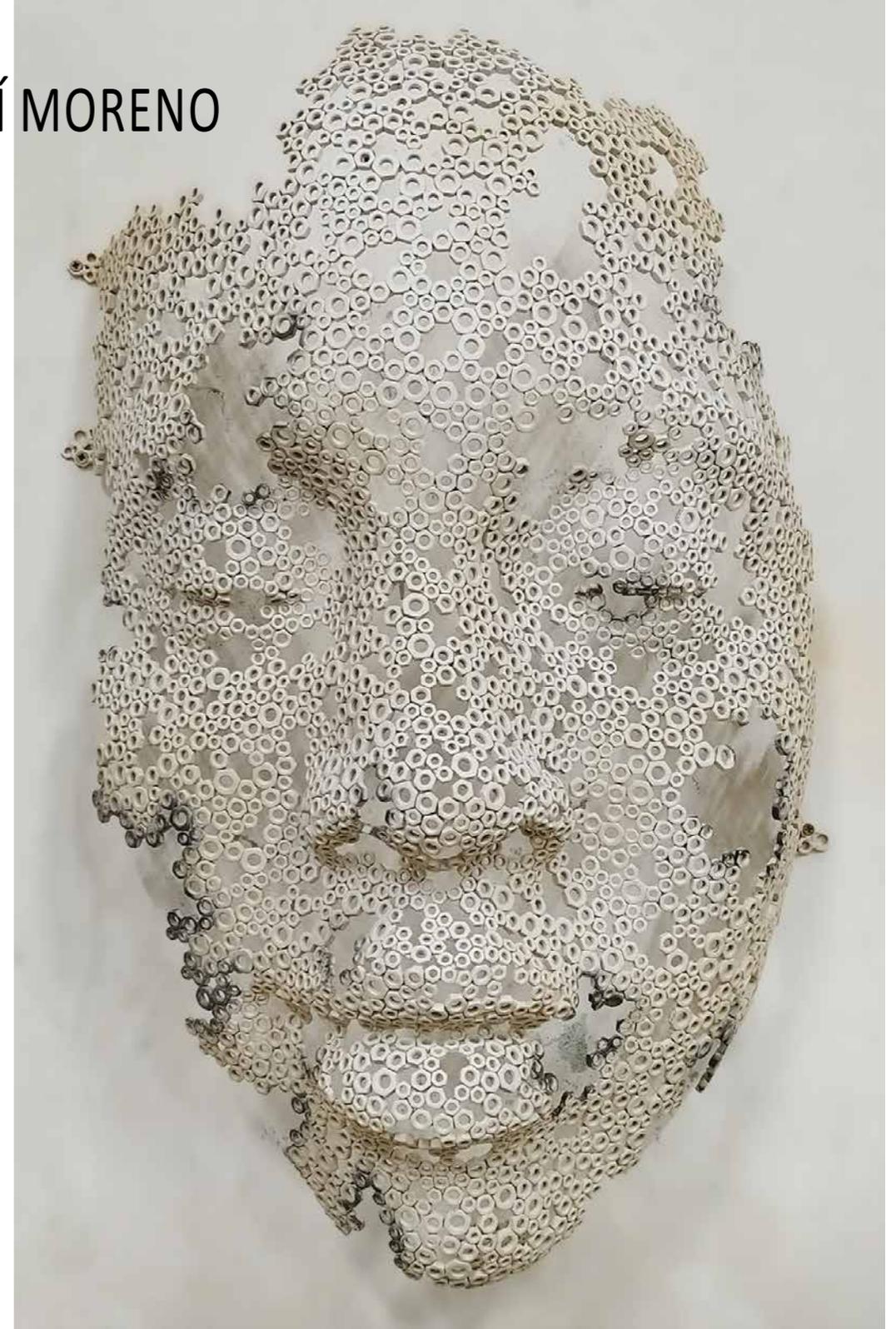
Valencia (Spain), 1979

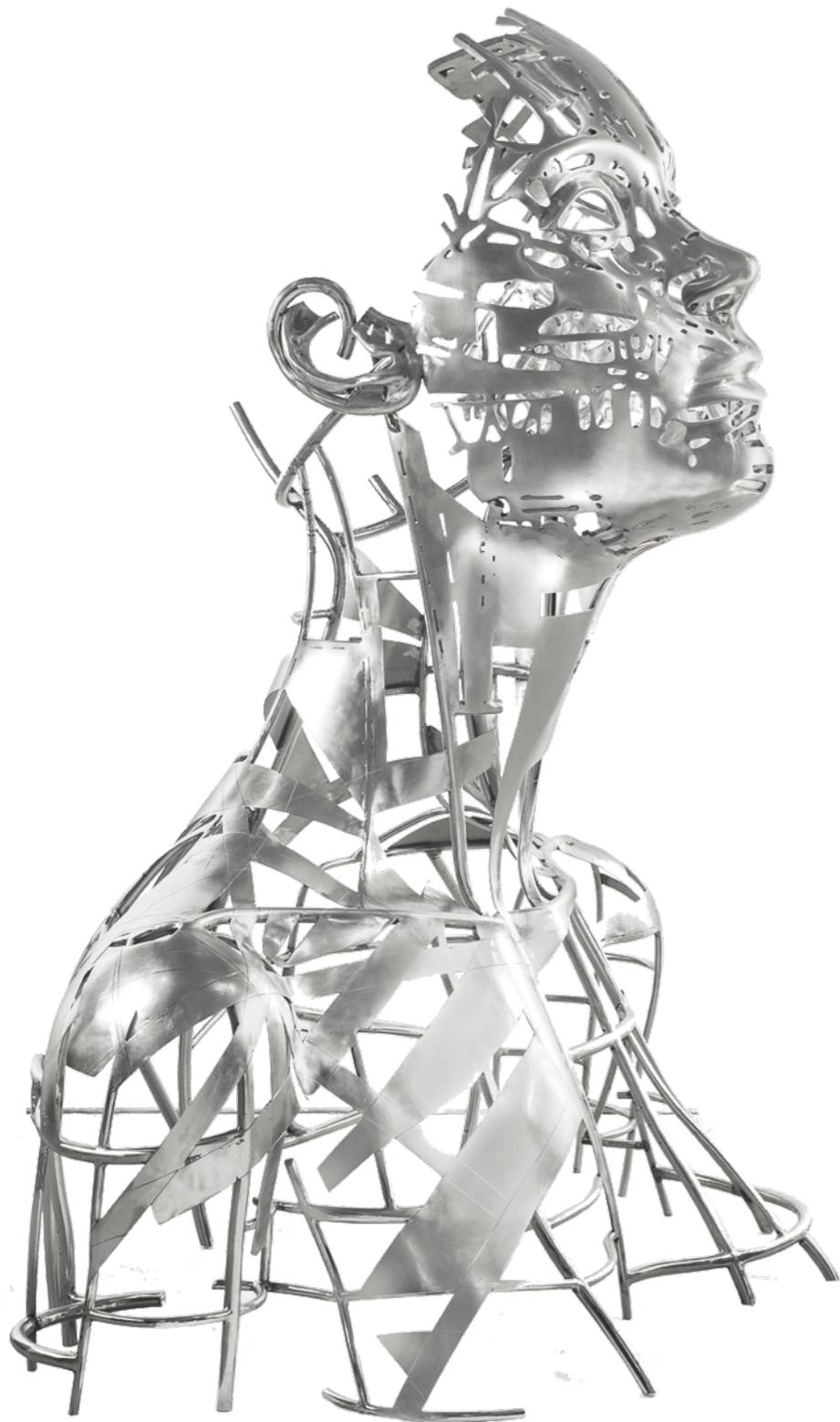
Eternity
2025
Iron
89 x 60 x 35 cm

ABOUT THIS WORK:

"Against the tradition of sculpture developed over hundreds of millennia in stone, marble, bronze, or terracotta – massive, solid, compact, and closed – I propose a sculpture that is almost completely dematerialised. Though resilient and stable, it conveys fluctuation and change, static movement, and above all emptiness: a metal shell, a skin or mesh with almost no matter or solidity, ethereal and evanescent."

M. Martí Moreno





Miralcel
2020
Stainless Steel
221 x 182 x 120 cm

ABOUT THIS WORK:

A work in which, according to the artist himself, several ideas converge: one of these is the notion of "raising the gaze," linked to theological verticality and its spiritual implications. It is about transcending the concrete and seeking a state beyond the outcome, for when the inner state is right, the result is guaranteed.

Yet this piece also addresses the concept of the absence of eyes, a recurring theme in the sculptor's work. A gaze that sees all yet observes nothing.

A sculpture which, in the artist's view, seems to absorb its surroundings, particularly when it turns to the stars and they, in turn, become part of it. Perhaps this is why he considers it a nocturnal sculpture.



JORDI DíEZ FERNÁNDEZ

Valladolid (Spain), 1966

The Metaphorical Void

Based in Centelles (Barcelona), the human figure is the central axis around which his work revolves. A graduate of Fine Arts with honours in sculpture from the Complutense University of Madrid, he now works almost exclusively with stainless steel, having developed an electrowelding technique that gives his creations an unmistakable style. This metal – the artist explains – possesses all the expressive potential he requires for his work, leaving behind the discourse of virtuosic representation and giving way to the inner, to the energy within.

In this formal investigation, he engages fully with the presence of emptiness, of void, and with the deconstruction of surface.



Albernino
2019
Resin, Wood and Steel
181 x 35 x 35 cm

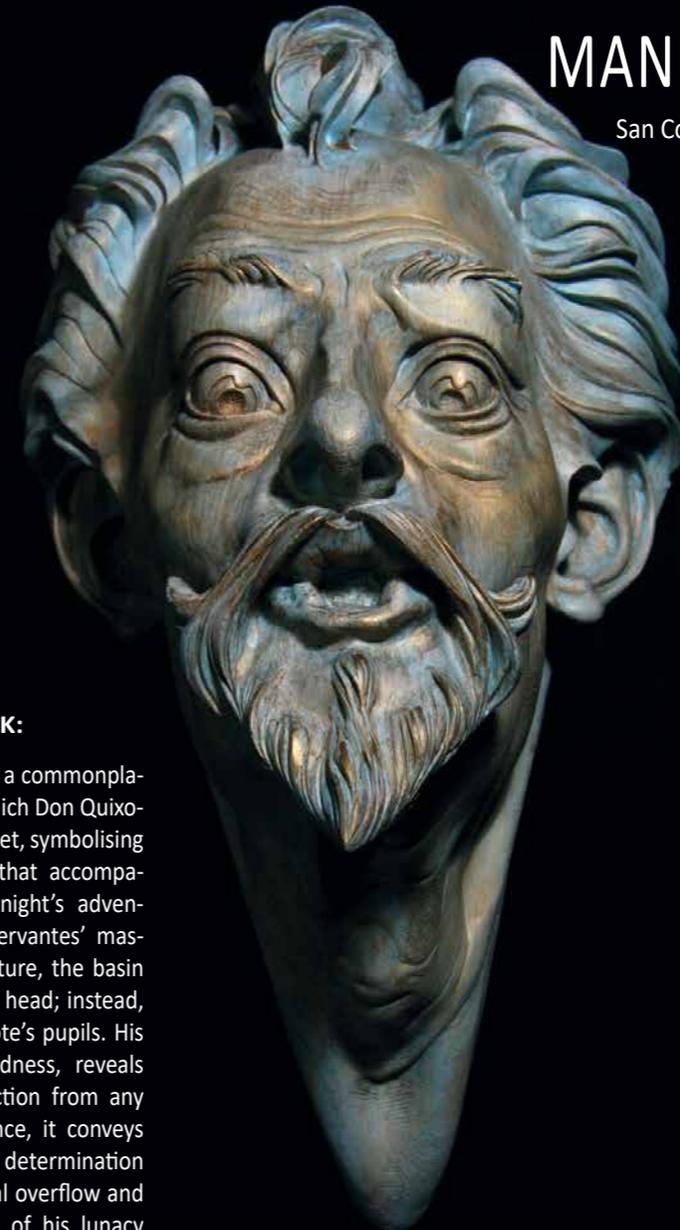
ABOUT THIS WORK:

A work inspired by Gian Lorenzo Bernini's *David*, which depicted the future King David, a figure from the Old Testament who defeated the giant Goliath with a sling. In this interpretation, the sculptor delves deeper, offering a more conceptual vision, transforming David into a jester with a profoundly reflective gaze and a resigned expression. Within his eyes and on his face, the presence of the giant is subtly mirrored – both victor and vanquished.

A symbolic piece, rich in ambiguity, suggesting the complexity of human personality and the multiple, often conflicting facets that can coexist within a single being.

ABOUT THIS WORK:

The shaving basin was a commonplace tool for barbers, which Don Quixote elevates into a helmet, symbolising the distorted reality that accompanies the legendary knight's adventures in Miguel de Cervantes' masterpiece. In this sculpture, the basin does not rest atop his head; instead, it is reflected in Quixote's pupils. His gaze, steeped in madness, reveals a profound disconnection from any tangible reality. At once, it conveys sadness and passion, determination and fragility, emotional overflow and melancholy – a truth of his lunacy deeper than any form of reason could ever reach.



MANUEL DÍAZ CASTEDO

San Cosme de Manán - Corgo - Lugo (Spain), 1959

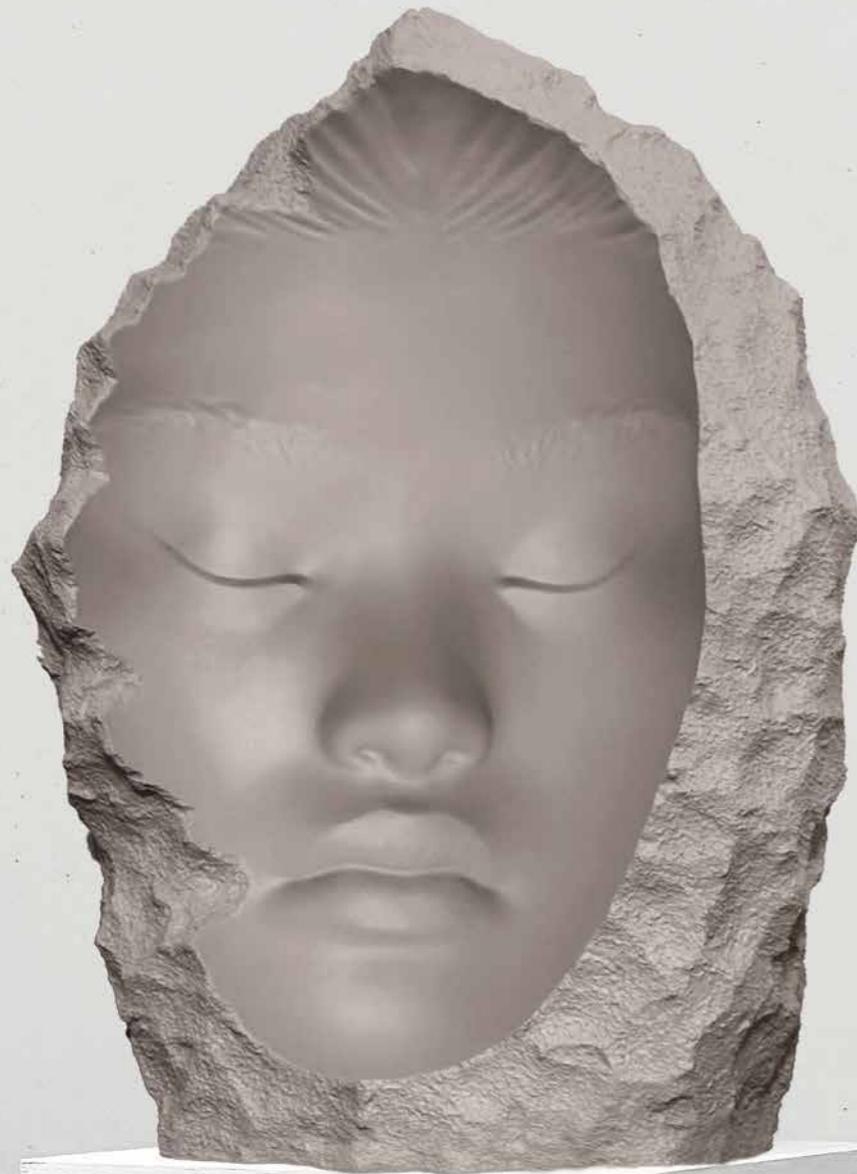
The Clarity of Fantasy

Graduated in Fine Arts in 1997 from the University of Barcelona, specialising in sculpture, he esteems craftsmanship above mere innovation and seeks a harmony between the instinctive and the rational.



Don Quixote's Shaving Basin

2017
Bronze and Corten Steel
178 x 35 x 35 cm



Inverse Shape

2025

Cement, Stone and Fibreglass

40 x 30 x 20 cm

ABOUT THIS WORK:

In this work, Monge explores the significance of the traces we leave upon history. He renders this imprint as a delicate engraving upon living rock – a mark of transcendence, an intangible legacy. The subtle emergence of human skin from the abruptness of stone forms a refined exercise in the aesthetics of contrast, of apparent confrontation. A play of dimensions and perspectives evokes curiosity, perplexity, and a contemplative pause. Lightness and transcendence. The eternal confronting the ephemeral.

ALEJANDRO MONGE

Zaragoza (Spain), 1988

Chronicle of a Generation

A senior technician in Visual Arts and Design, specialising in sculpture, Monge began his artistic career as a hyperrealist painter. He employs a wide array of sometimes challenging materials to innovate, overcome creative obstacles, and achieve results in line with the beauty and impact he relentlessly seeks. His work strives to find the perfect equilibrium between idea, concept, and aesthetics – a balance not easily attained, yet one of the cornerstones upon which Monge constructs his rigorous artistic discourse, deeply committed to society, his generation, and, more broadly, to the world we are shaping for the future.



Little Teddy

2024

Aluminium and Epoxy

150 x 27 x 34 cm

ABOUT THIS WORK:

A distinctly contemporary piece, this sculpture embodies a younger generation with a different attitude – playful, innocent, and lighthearted. The coat adorned with hearts reinforces this sense of whimsy, yet it is made from a very special material: foamed aluminium. Common in Asian architecture but still little known here, it lends a futuristic appearance. I wanted this lighter, youthful aesthetic to merge with such an unusual and resilient material, as if the everyday and the experimental were fused in a single body.

(A. Monge)



ALEJANDRO MONGE

Zaragoza (Spain), 1988

Transhumanism

2025

Cement, Fibreglass, Resin and
Stainless Steel

165 x 80 x 50 cm

ABOUT THIS WORK:

In the artist's own words: "I wanted to explore the beauty of imperfection and the interplay between the human and the artificial." This piece embodies the tension between vulnerability and strength, between destruction and reconstruction. It is a portrait of our generation: children of technology, yet cast-aways of our own history, learning to navigate a world that shifts too swiftly.





Dreaming
2025
Bronze
58 x 80 x 35 cm

ABOUT THIS WORK:

A recurring theme in sculpture is the female figure in relaxed or contemplative poses – a useful device to express both beauty and grace. Within a distinctly figurative and contemporary line, unpretentious and easy to read, devoid of artifice, this work invites multiple interpretations. A dream that could suggest rest or weariness, relaxation or surrender, fragility or strength.



BERT WETS

Ukkel (Belgium), 1969

Affable Art

Sculptures inspired by the artist's love for art and nature, focusing on the fluidity of lines and natural movement. Passionate about both art and the sea, Bert is also a gallerist, guided by powerful yet simple emotions that arise spontaneously and manifest in a gentle, accessible manner. A work that speaks eloquently. Nothing more, nothing less.

ABOUT THIS WORK:

A simple, almost naïve and endearing evocation of the artist's twin daughters in gestation, represented through the image of an apple with its inherent feminine attributes, both morphological and biblical. A work that seems to simulate a fairy tale, opening to reveal the beginning of a beautiful story.



Twins
2025
Bronze
11 x 33 x 16 cm

MIQUEL APARICI BANEGAS

Barcelona (Spain), 1963

The Secret Life of the Forgotten

Trained at the Escola Massana in Barcelona, he began his professional career as a graphic designer, a practice he combined with writing scripts for comics and television. He works with tools and materials from traditional crafts – wood and metal, tractor seats, horseshoes, iron shovels, or clappers, among many others – carefully assembling them into intricate forms. In this way, he has created, among other works, his unique sculptural menagerie, ranging from tiny insects to animals of colossal proportions.

ABOUT THIS WORK:

Skillfully engaging the viewer's imagination, this piece brings to life one of the most awe-inspiring creatures still fortunate enough to roam the wild. A sculpture that subtly gestures towards essential themes: the urgent need to recognise that this planet belongs to all, and the vital importance of learning to coexist with respect for every form of life.

A work that seeks complicity and sensitivity through art, also making use of recycled materials in a distinctive homage to the craftsmanship of trades almost as endangered as some of the magnificent animals it portrays.

Rhinoceros
2016
Recycled Materials
290 x 130 x 90 cm



JESÚS GONZÁLEZ DE LA VEGA

Torrelavega - Cantabria (Spain), 1962

Northern Breezes

He began his studies in Fine Arts at the Royal Academy of Fine Arts of San Fernando in Madrid and refined his sculptural techniques in a foundry workshop in the city. Particularly drawn to oversized volumes, some of his sculptures bear occasionally obsessive influences from comics or the fantasy genre. Many of his "characters" do not adhere to perfect proportions; rather, they resemble small feats of engineering, reminiscent of comic-book heroes. He typically works with metal structures, steel, and concrete, combined with resins that, through their translucence, counterbalance the opacity of metal and add a subtle touch of colour.

With a style somewhere between constructivism and expressionism, he often exaggerates features to convey greater emotional intensity. Constructivist art, with its aesthetic close to design and industrial production, starts from the principle that a sculpture should always interact with the space it occupies. For this reason, he prefers materials that allow space itself to penetrate and animate the sculpture.

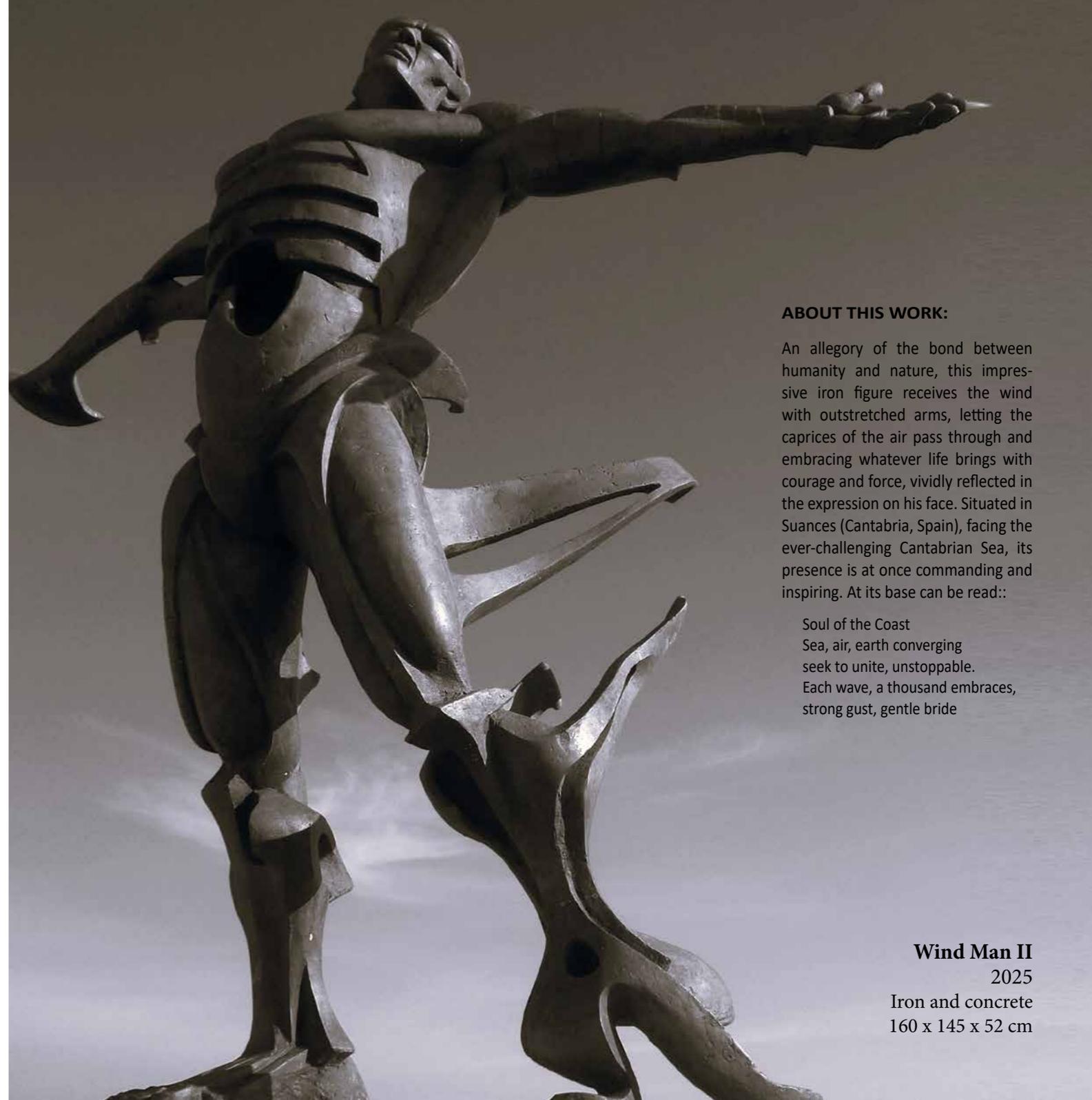
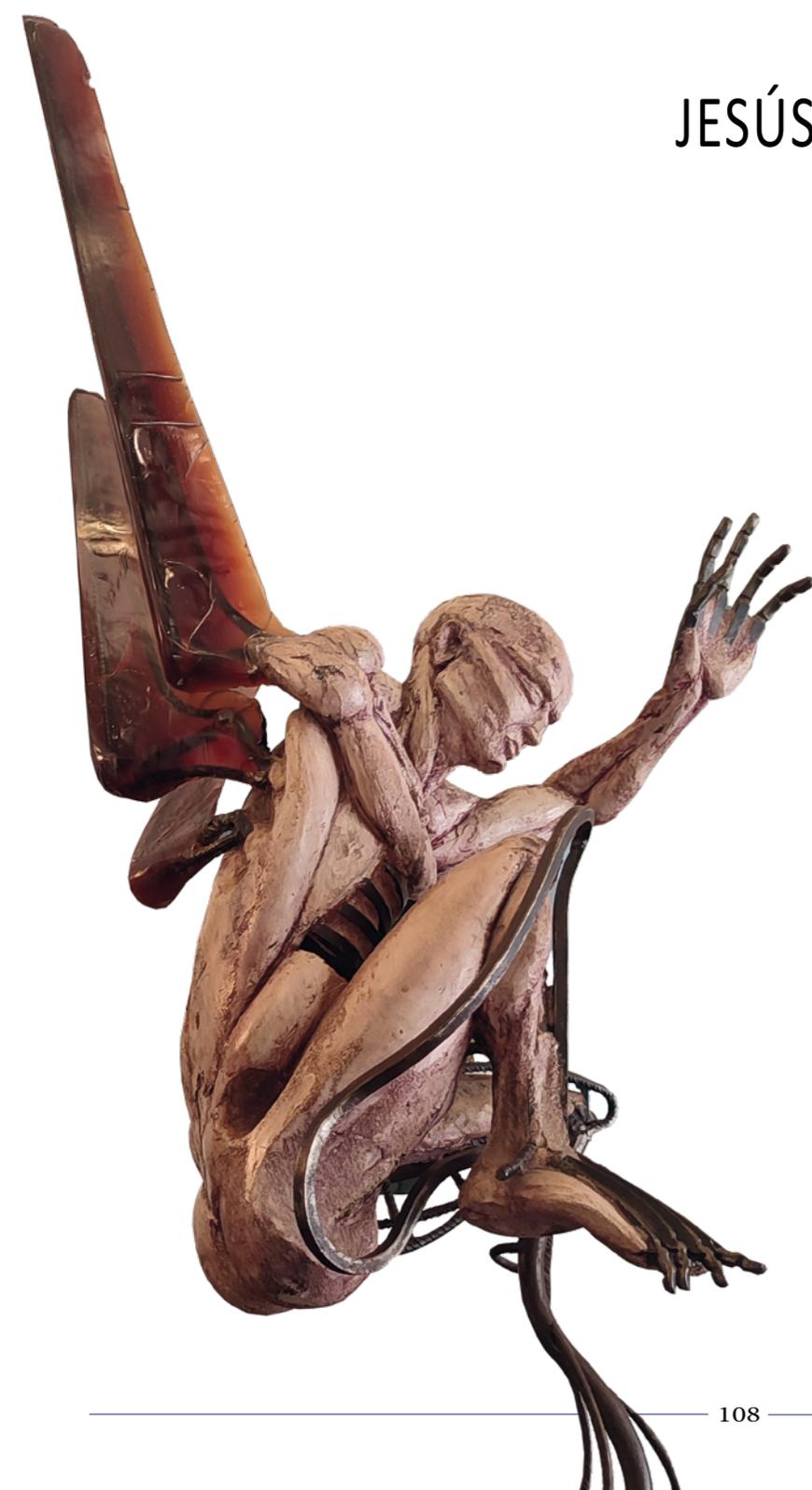
ABOUT THIS WORK:

Faithful to an aesthetic that emphasises the strength of the character and the triumph of good over evil, he employs a visual language of his own, which, thanks to the three-dimensionality of sculpture, commands far more presence than a comic drawing ever could.

Red Man

2017

Iron, Resin and Concrete
160 x 50 x 40 cm



ABOUT THIS WORK:

An allegory of the bond between humanity and nature, this impressive iron figure receives the wind with outstretched arms, letting the caprices of the air pass through and embracing whatever life brings with courage and force, vividly reflected in the expression on his face. Situated in Suances (Cantabria, Spain), facing the ever-challenging Cantabrian Sea, its presence is at once commanding and inspiring. At its base can be read::

Soul of the Coast
Sea, air, earth converging
seek to unite, unstoppable.
Each wave, a thousand embraces,
strong gust, gentle bride

Wind Man II

2025

Iron and concrete
160 x 145 x 52 cm

JESÚS GONZÁLEZ DE LA VEGA

Torrelavega - Cantabria (Spain), 1962



Golden Swallow
2017
Iron, Resin and Concrete
79 x 73 x 49 cm

ABOUT THESE WORKS:

In the same aesthetic vein, these two figures stand out for their expression of strength and determination, placing particular emphasis on the form – sometimes oversized – of the heads, likely representing the seat of the mind. Yet the poses retain a subtle classical poise. Their expressive power evokes emotion, especially through the striking contrast between the opacity of the metal and the amber-like translucence of the resins, a compelling interplay of contrasts.



Peaceful Mind
2019
Iron, resin and concrete
44 x 68 x 22 cm



NADA NADIE

José Ramón Puchades
Valencia (Spain), 1967
Ángel López
Fabero - León (Spain), 1964



Philosophy of the Impenetrable

José Ramón Puchades (graduating in Social and Cultural Anthropology at UNED) and Ángel López (Bachelor of Fine Arts from the Polytechnic University of Valencia) have been collaborating in the field of artistic sculpture since 2025 under the brand Nada Nadie.

Their artistic approach is a marriage of tradition and contemporary practice. Both highly experienced in the handling of artistic ceramics, their work combines precision with the sensibility of true craft. Their artistic discourse reflects a deep concern for nature and environmental protection, aiming to create an impact that prompts reflection and raises awareness about the importance of preserving our ecosystems. Their work exemplifies the role of art as mediator, inspirer, and driving force for all matters affecting humanity and the shared planet we inhabit alongside other living beings.

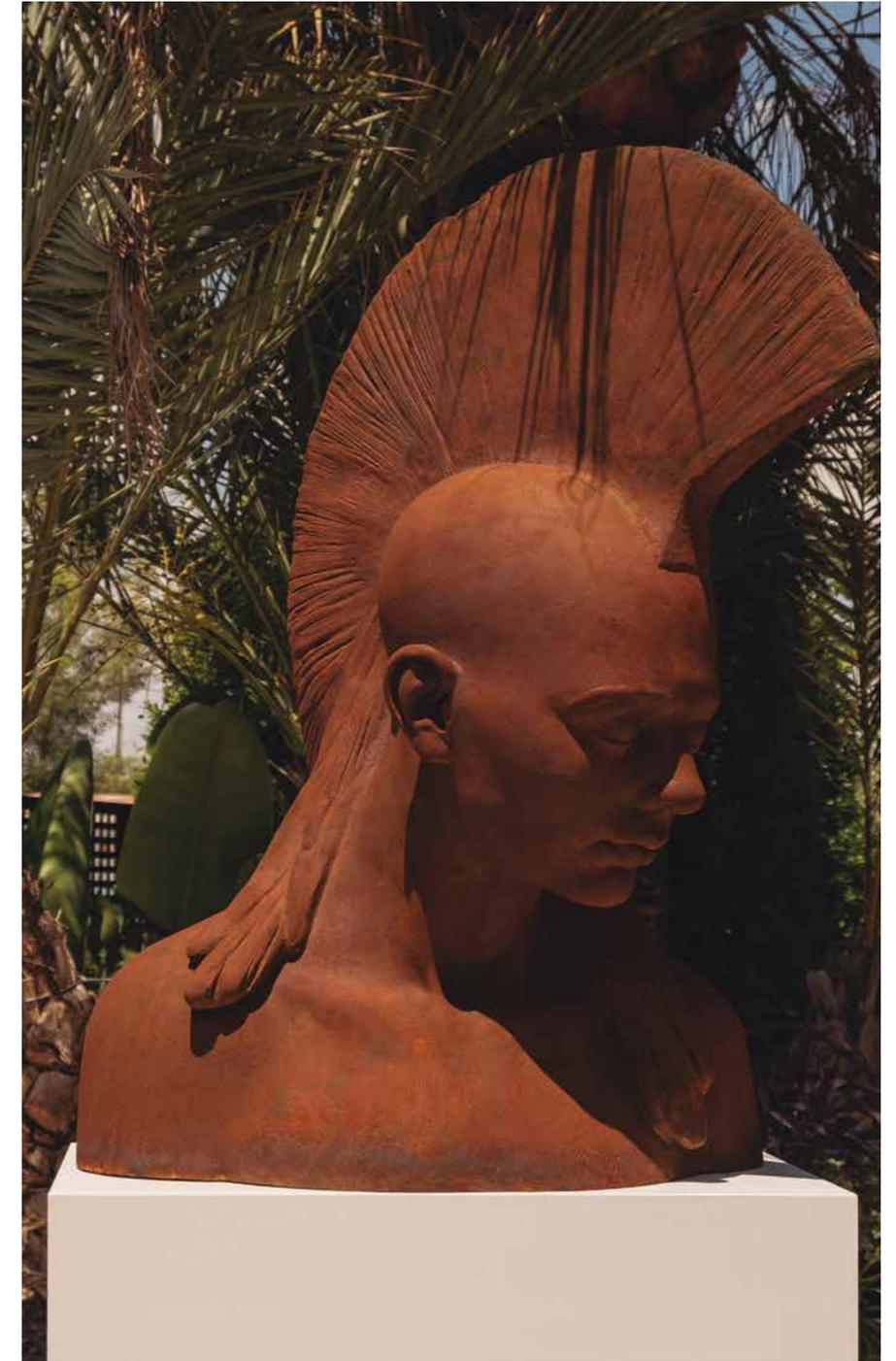
Rebel
2025
Bronze
192 x 40 x 80 cm

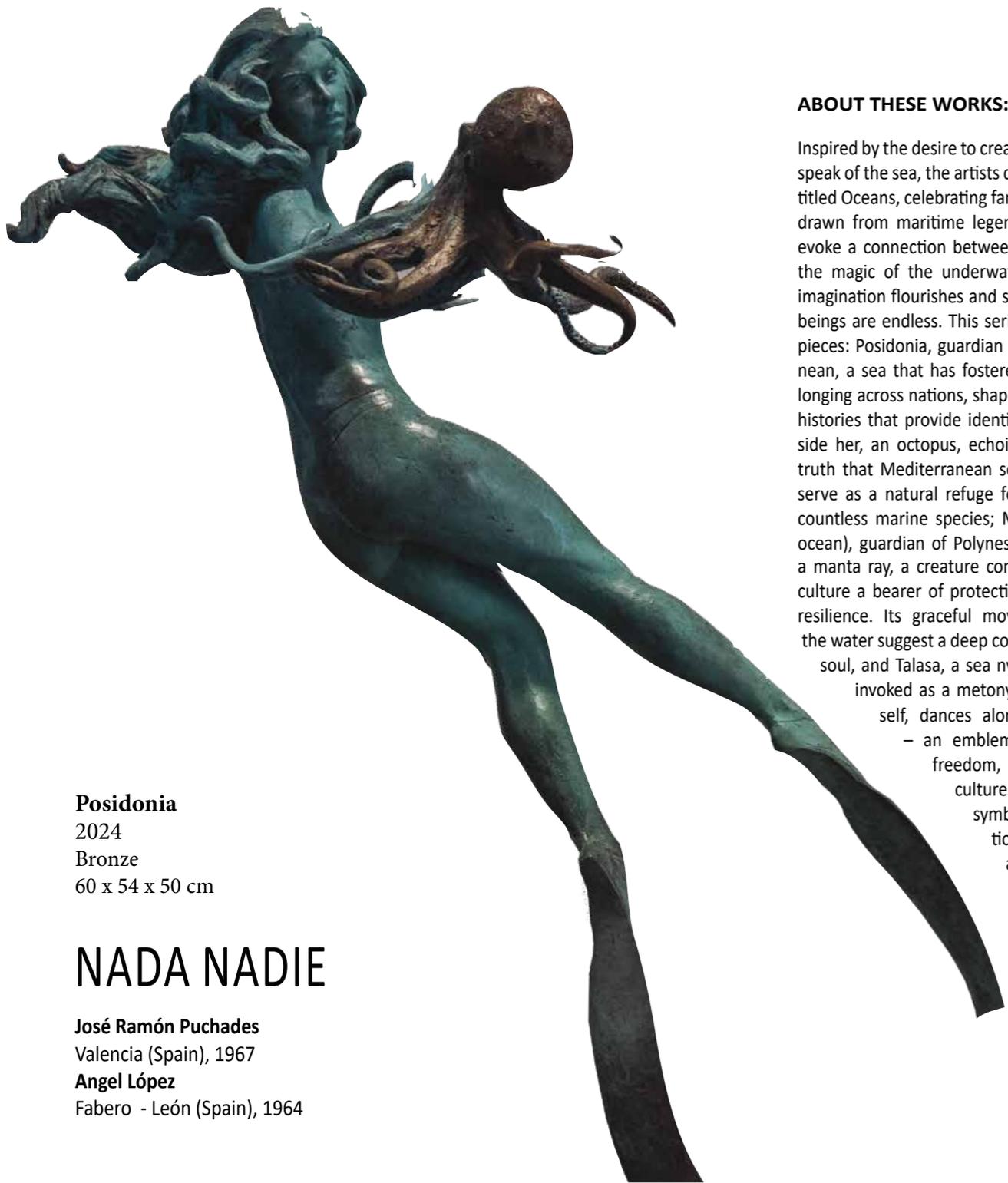
ABOUT THESE WORKS:

These sculptures offer a visual synthesis of Camus' philosophy of the rebel. The nude figure embodies the human condition stripped of all artifice, standing in its most authentic and vulnerable state before the absurdity of existence. The foils held in an attentive stance symbolise the Camusian rebel: not one of destruction, but of resistance and disciplined dignity, poised to confront the absurd. Alphabetic tattoos scattered across the body signify how culture, language, and knowledge are inscribed upon our very flesh, inseparable from our identity. The letters on the head emphasise that critical thought is the hallmark of the rebel.

The upright posture and nudity combine vulnerability with dignity, two core elements in Camus' thought: the rebel acknowledges human fragility yet preserves ethical integrity. Together, the sculptures materialise the Camusian idea that authentic rebellion arises from a love of life and respect for human dignity, shaped by culture but expressed through gestures of serene, conscious resistance.

Rebel Transcending
2025
Metal and Polymer
220 x 86 x 50 cm





Posidonia
2024
Bronze
60 x 54 x 50 cm

NADA NADIE

José Ramón Puchades
Valencia (Spain), 1967
Angel López
Fabero - León (Spain), 1964

ABOUT THESE WORKS:

Inspired by the desire to create sculptures that speak of the sea, the artists developed a series titled Oceans, celebrating fantastical creatures drawn from maritime legend. The aim is to evoke a connection between the viewer and the magic of the underwater world, where imagination flourishes and stories of fabulous beings are endless. This series includes three pieces: Posidonia, guardian of the Mediterranean, a sea that has fostered a sense of belonging across nations, shaped by intertwined histories that provide identity and pride. Beside her, an octopus, echoing the ecological truth that Mediterranean seagrass meadows serve as a natural refuge for octopuses and countless marine species; Moana (Maori for ocean), guardian of Polynesia, perched upon a manta ray, a creature considered in Maori culture a bearer of protection, strength, and resilience. Its graceful movements through the water suggest a deep connection with the soul, and Talasa, a sea nymph, sometimes invoked as a metonym for the sea itself, dances alongside a dolphin – an emblem of intelligence, freedom, and joy. In many cultures, dolphins are symbols of regeneration, spiritual guidance, and communion with the natural world.



Te Moana
2024
Bronze
49 x 20 x 20 cm

Talasa
2024
Bronze
78 x 38 x 36 cm



JOAN DE TANET

Lleida (Spain), 1958

Invoking the Elements

Joan Pujol, known as Joan de Tanet, holds a cum laude degree in Painting from the Accademia di Belle Arti in Rome and in Sculpture from the Accademia di Belle Arti in Carrara.

Tanet is, at heart, a sculptor, though his work transcends the medium, encompassing painting, drawing, and other forms of expression. He was among the first artists awarded a scholarship by the Fundación Sorigué, which allowed him to study in the Italian cities of Rome and Carrara.

He works stone with refined precision, following the classical model that has long inspired him. His creations spring from energy and strength, while drawing upon sources as diverse as Dante's poetry, Beethoven's compositions, 17th-century alchemical treatises, and the landscapes of the Garrigues. Devoted to the timeless, his works carry an inner tension that conjures movement and evokes something distant, almost primordial. Without ornamentation or excess, he works with pure essentials, exploring contrasts alone.

ABOUT THIS WORK:

Fascinated by the beauty of the stone itself, this piece plays with straight lines and curves to reveal the full spectrum of its subtle hues. The material's translucence allows it to be backlit, producing a mesmerising display of visual effects.

Knot

2021

Green Onyx

60 x 46 x 28 cm



The Three Waves of the Pacific

2022

Green Onyx from Iran

32 x 60 x 31 cm.

ABOUT THIS WORK:

Once again, the sea serves as the boundless source of inspiration, its beauty, power, and mystery a perpetual wellspring of dreams and fantasies. In this instance, it was the Pacific Ocean that captivated the sculptor with the infinite range of greens and blues in its waters. He sought to capture these tones in Persian green onyx, a precious natural stone distinguished by its green hues, white and brown veins, and its remarkable ability to transmit light.





JOAN DE TANET

Lleida (España), 1958

ABOUT THIS WORK:

In contrast to the white Carrara marble, renowned as the finest and purest in the world, this piece employs Belgian black marble, prized for its intense, deep black. The artist discovered this material during his time in Italy and created the work as a meditation on the biblical phrase "Lux in tenebris lucet" (The light shines in the darkness). It expresses the idea that light, as a metaphor for truth, hope, or goodness, endures amid darkness, adversity, and ignorance.

Lux in tenebris lucet

2020

Belgium Black Marble and Gold Leaf

65 x 39 x 14 cm



ABOUT THIS WORK:

The Segre River, flowing through the protected wetlands of Ruffa (Lleida), where the sculptor maintains his studio, forms a landscape of extraordinary beauty. Along its left bank, one often glimpses mute swans, a pair that particularly captivated the artist. He immortalised them in a magnificent piece of Macael marble — sometimes called "white gold" for its remarkably even white tone, subtly veined with grey — quarried in Macael, Almería, Spain.



Two Swans

2021

Macael Marble

24 x 97 x 10 cm.



ROBERTO MANZANO

Madrid (Spain), 1972

Intensity and Drama

A sculptor from Madrid, trained at the School of Applied Arts and Artistic Crafts of Madrid, he has lived in Urrácal (Almería) since 1996. Most of his works are crafted from Macael white marble, though he also frequently works with clay modelling and bronze sculpture. His aesthetic recalls the late Renaissance, Mannerism, and the sculptural vision of figures as pivotal in art history as Michelangelo or Bernini. Contrasts dominate his work: the temperamental and the delicate, the smoothness of form and the rough texture, chiaroscuro and simplicity against opulence. Always focused on individual expression and emotion, his approach sometimes justifies a certain distortion of form.

ABOUT THIS WORK:

This piece reflects the intergenerational exchange that emerges as a powerful force within an ever-expanding, complex humanity. Helping others grow, alleviating loneliness, and transmitting experience to nurture understanding and emotional connection between generations is what gives meaning to this unique artistic transfer.

Transfer

2024

Sierra Elvira marble

60 x 34 x 39 cm.



Mermaid

2001

White marble

143 x 140 x 73 cm

ABOUT THIS WORK:

A perfect illustration of Mannerist aesthetics —with their quest for artifice and formal distortion— and Baroque exuberance —dramatic, emotive, and expressive— this marble sculpture offers a classical yet challenging perspective on a somewhat ambiguous theme that confronts the viewer. Manzano remains faithful to his own style, and, in the pure Mannerist tradition, breaks the formal harmony of classicism, creating figures that fold or contort. This work, abrupt and seemingly crowded, defies classical proportions, producing a striking sense of tension and drama.



ROBERTO MANZANO

Madrid (Spain), 1972

ABOUT THIS WORK:

This sculpture focuses on a disquieting reality that has serious consequences for the social and emotional development of those excessively "hooked" on screens of all kinds. The crucial role of parents is jeopardised when their guidance is questioned or even sidelined in decision-making. Immersion in the virtual world creates social distance and isolation, which, particularly during childhood, can affect personality and future capacities.



ABOUT THIS WORK:

A work that focuses on an uncomfortable reality which brings serious consequences to every process of social and emotional growth and development in all those who become excessively "hooked" on the use of different types of screens—something that seriously endangers the crucial role of parents, as they are questioned or even sidelined in all kinds of decision-making. Living submerged in the virtual world creates social distance and isolation, something that, especially in childhood, can affect one's personality and future abilities.

Dad and Mom

2001

Sandstone

40 x 65 x 65 cm.





MA PILAR GUTIÉRREZ

Aldeanueva de Ebro - La Rioja (Spain), 1977

Inanna (sculptural ensemble)
2025
Polychrome Resin
800 x 200 x 100 cm.

On Passions and Myths

Graduated in Fine Arts from the University of Salamanca, she began her artistic studies at the School of Arts in Logroño, later continuing at the Fine Arts faculties in Bilbao and Bordeaux. She completed her training in the workshop of her uncle, the sculptor Miguel Ángel Sainz, and, as a complement to her sculptural practice, she creates stained glass works, a pursuit she began after incorporating blocks of coloured solid glass into her pieces. She works with both leaded and concrete stained glass techniques.

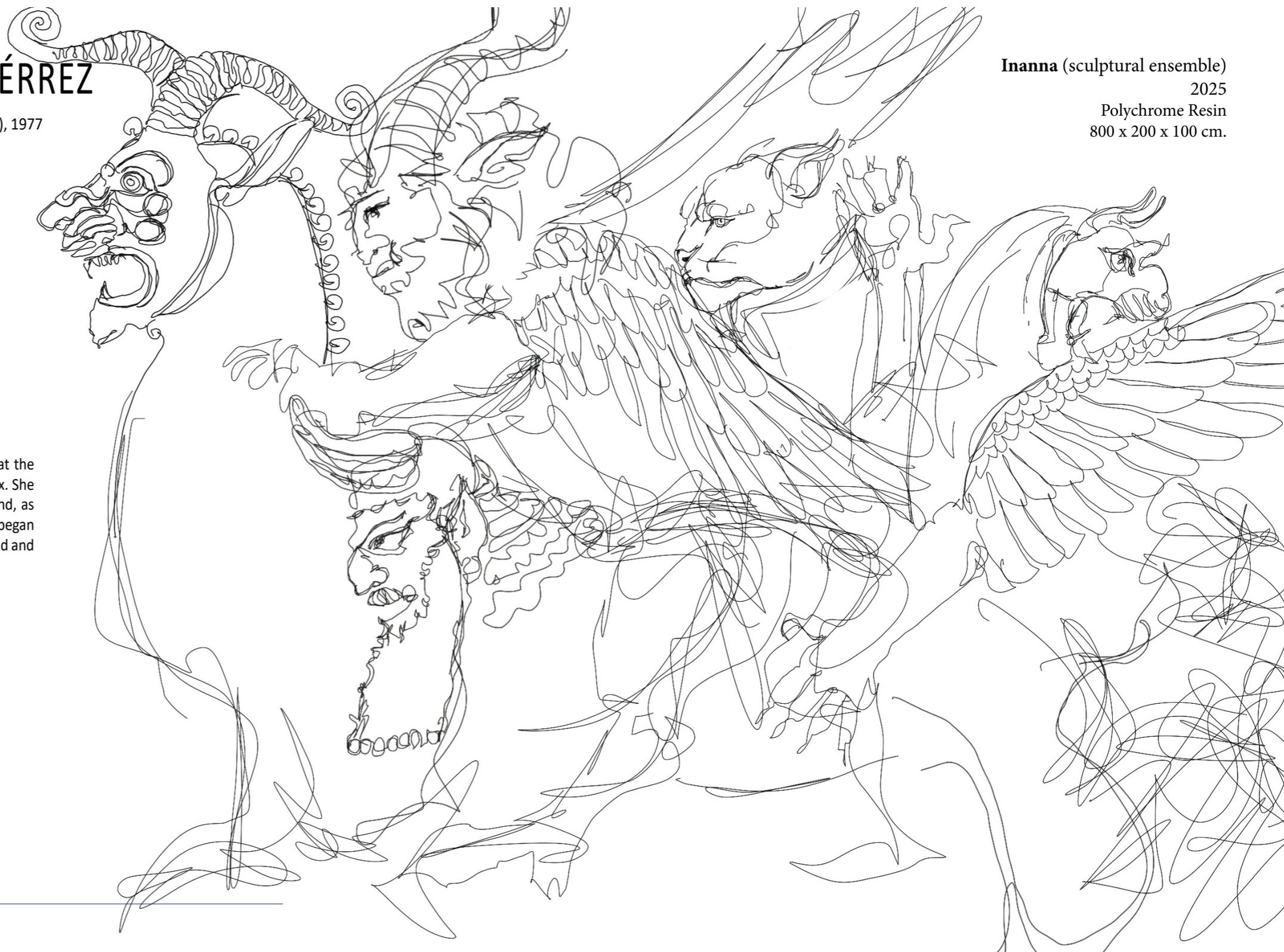
ABOUT THIS WORK:

This sculptural ensemble depicts a scene from one of the oldest stories in the world, originating in Mesopotamian culture: the journey of Inanna —the Sumerian goddess of love and war— to the underworld. The narrative recounts her descent and how, in order to leave the underworld, she must surrender another living human in exchange for her freedom. It is then that she chooses Dumuzi, her husband, pointing him out with her finger. A mythical legend that confronts, for the first time, the enigma of a deity’s death and resurrection.

Note: This sculpture has been created specifically for display in this exhibition; as of the printing of this catalogue, no images were available.

"And it came to pass that there stood, steadfast and incorruptible, the seven guardians of the dark order of death, and as Inanna ascends from the netherworld, these demons ascend with her and march at her side."

(From the Akkadian version of *The Descent of Inanna to the Underworld, or Ishtar’s Descent*)





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