

"CRISTINA IGLESIAS: ENTRƎSPACIOS", AS OF 6 OCTOBER AT CENTRO BOTÍN

- The exhibition shows twenty-three works by Cristina Iglesias, the internationally renowned artist from San Sebastián, widely recognised for the complexity and quality of her work.
- The retrospective, curated by Vicente Todolí, offers a poetic view of the world, rendering a new dimension of the landscape using industrial materials.
- Specifically for Centro Botín, the artist created the permanent sculpture "Desde lo subterráneo" [From the Underground]. Moreover, in September she will be giving the next Fundación Botín Visual Arts Workshop.
- Iglesias' last big exhibition in Spain was at Museo Nacional Centro de Arte Reina Sofía in 2013; therefore this show provides a marvellous opportunity to look back at her career as well as discover her more recent works.

Santander, 27 August 2018. - Centro Botín presents, from 6 October 2018 to 3 March 2019, the retrospective exhibition "CRISTINA IGLESIAS: ENTRƎSPACIOS". The show, curated by Vicente Todolí, chairman of the Artistic Committee, will comprise **twenty-three of the artist's works created between 1992 and 2018 of which some are** typically monumental in size.

Moreover, **Cristina Iglesias (San Sebastián, November 1956) will be giving Fundación Botín Visual Arts workshop (from 17 to 28 September), an initiative organised every year in Santander since 1994.** Cristina Iglesias has close ties with Fundación Botín and its new art centre in Santander, having specifically conceived her sculptural project *From the Underground*, a work in stone, steel and water comprising four wells and a pond, for Centro Botín and the Pereda Gardens.

A renowned visual artist, recipient of the National Visual Arts Award in 1999, her work has been influenced by the time spent in London in the 1980s, where she came across much more all-encompassing sculpture production processes. Furthermore, it was in the United Kingdom that she began to connect not only with the "new British sculpture", but also with the Düsseldorf school. During this discovery period she became acquainted with the work of Eva Hesse and Robert Smithson, among other artists, who she considers played a significant role during this learning phase although her work does not pertain to any particular currents or trends.

CENTRO BOTÍN CENTRE

Throughout her career, Iglesias has defined a unique sculptural vocabulary, by creating immersive and experiential environments which blend architecture, literature and cultural influences specific to the location. Using a language of natural forms built of a variety of materials, she poetically redefines space by merging the interior with the exterior, the organic and the artificial, combining industrial materials with natural elements to produce new and unexpected sensorial spaces.

Giuliana Bruno, in her text "The density of surface: projections on a wall-screen" (MNCARS, catalogue 2013), writes: "the world of Cristina Iglesias is one of thresholds, suspended along the border of imaginary places. In this universe, sculptures and textures form an imaginary dialogue with architecture and the environment, thus exposing its temporality. Made with a variety of materials suggestive of a metamorphosis of vital states, these works call for fluid forms of living. Even when they appear to be trying to prevent the visitors to the museum or the gallery from physically penetrating them, they offer a form of virtual and visual access. These are doors or, better still, portals that beckon one to cross borders, including that which separates the interior from the exterior... One sets off on an introspective journey when one views this type of sculpture that does not conceive space as a mere context or architecture as a corollary. The space is the work, and one must be aware of its different planes of existence".

"CRISTINA IGLESIAS: ENTRĒSPACIOS" will be showing a large selection of works, occupying all of the second floor of the West Wing of Centro Botín, in perfect harmony with her work in the Pereda Gardens *Desde lo subterráneo*.

Iglesias' last big exhibition in Spain was at Museo Nacional Centro de Arte Reina Sofía in 2013, so [this show at Centro Botín now provides a unique opportunity to look back at her career as well as discover her more recent works.](#)

In this exhibition, the artist interconnects Centro Botín with its surroundings, with a continuous tension between the visible and the invisible in Iglesias' work, and the seemingly frontier-like quality of her pieces, attempt to join spaces and open the door to invisible places.

Her pieces always endeavour to create an access to an imaginary "another place", to a deep landscape which, can essentially be grasped by interpreting some of her more significant works in this exhibition, such as *Sin título. Venecia II* [Untitled, Venice II] (1993). This work, which belongs to the artist's own collection, is a masterful synthesis of part of the codes that may be used to interpret some of the other pieces shown at Centro Botín.

The work of this artist from San Sebastián compellingly recreates the four elements of nature and shows the power of what is alive and present in the inert materials around us; in short, it connects worlds that are close in physical terms but distant in everyday life, without which human existence would not be possible.

CENTRO BOTÍN CENTRE

Centro Botín shows twenty-two works in the hall and an additional one in the Pereda Gardens.

All the pieces share a marked spatial character, where the artist renders a poetic view of landscape that interacts with the building designed by Renzo Piano, the perfect container for the artist's magical doors.

BIOGRAPHICAL INFORMATION

Cristina Iglesias (San Sebastián, November 1956) is one of Spain's most renowned artists. She was awarded the Premio Nacional de Artes Plásticas in 1999, the Grosse Kunstpreis Berlin in 2012 and the Premio Real Fundación de Toledo and the Gold Medal of Merit in Fine Arts in 2015.

Last year she completed a series of permanent public projects, including *Forgotten Streams* for the Bloomberg building in London, *Desde lo Subterráneo* for Centro Botín in Santander, *A Place of Silent Storms* for the Norman Foster Foundation in Madrid and *A través* for the garden of the Bombas Gens Centre d'Art, en Valencia, all of them site-specific. Moreover, next year she will be completing a project for the lighthouse on Santa Clara island, in San Sebastián.

Her public works include important pieces related to water such as *Deep Fountain Leopold de Wael Platz* in Antwerp, *Tres Aguas* in Toledo or *El fluir de la tierra*, en Valencia. Other emblematic works include *Portón-Pasaje* in the Museo del Prado extension in Madrid; *Habitación de Laurel*, *Moskenes* in the Lofoten Islands, Norway; *Cúpulas KatonNatie*, in Antwerp; *Passatge de coure*, at the C.C.I.B. (Barcelona); and *Estancias Sumergidas*, in the Sea of Cortez, Baja California, Mexico.

Her work forms part of such significant collections as that of Museo Nacional Centro de Arte Reina Sofía (Madrid); Centre Georges Pompidou (Paris); Tate Modern (London); Museu Serralves (Porto); MOCA (Los Angeles); Hirshhorn Museum and Sculpture Garden (Washington, DC); Museo Guggenheim Bilbao; MACBA (Barcelona), Stedelijk Van Abbemuseum (Eindhoven), Kunsthalle Bern; or Musée de Grenoble (Grenoble).

She has held many solo exhibitions in museums such as in the Solomon R. Guggenheim Museum, New York 1997; the Guggenheim Museum, Bilbao 1998; Museu de Arte Contemporânea de Serralves, Porto 2002; Whitechapel Art Gallery, London 2003; Ludwig Museum, Cologne, Germany 2006, and Museo Centro Nacional Arte Reina Sofía, Madrid 2013, among others. Added to these is the exhibition she is currently preparing for Centro Botín, which can be visited from 6 October 2018 to 24 February 2019.

She also has taken part in dozens of biennials and group exhibitions worldwide and regularly presents her work at Marian Goodman Gallery, New York and Paris; Galerie Konrad Fischer, Düsseldorf; and Galería Elba Benítez, Madrid.

CENTRO BOTÍN CENTRE

CRISTINA IGLESIAS: ENTR3SPACIOS

Date: 6 October 2018 to 3 March 2019.

Curator: Vicente Todolí, Chairman of the Visual Arts Advisory Committee at Fundación Botín.

Opening times: Winter (October to May): Tuesday to Sunday, 10:00 - 20:00.

Summer (June to September): Tuesday to Sunday, 10:00 to 21:00 (except from 16 July to 27 August, when it is open every day of the week).

Centro Botín

Muelle de Albareda, s/n

39004 Santander

Further information at www.centrobotin.org

Images for press use

In the press area of Centro Botín [web](#) you may register to download available graphic material, both of the exhibition and the building, and pertaining credits.

.....

Centro Botín

Centro Botín, designed by architect Renzo Piano, is a project implemented by Fundación Botín and aimed at becoming a flagship private art centre in Spain and one of the leading art centres in the international art circuit. Through the arts, it will help develop creativity in Santander, and thus to unlock its social and economic wealth. It will also be a global pioneer for fostering creativity, tapping the potential of the arts for nurturing people's emotional intelligence and creative capacity. Finally, it will be a meeting place in a privileged location right in the city centre, completing the cultural axis of the Cantabria coast, and becoming a driver of the national and international development of both the city and the region.

For further information:

Fundación Botín

María Cagigas

mcagigas@fundacionbotin.org

Tel.: +34 917 814 132