

# CRISTINA IGLESIAS

## PASSAGES

**La Pedrera**

**9 October 2025**

**25 January 2026**

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**Press dossier**

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**Fundació**

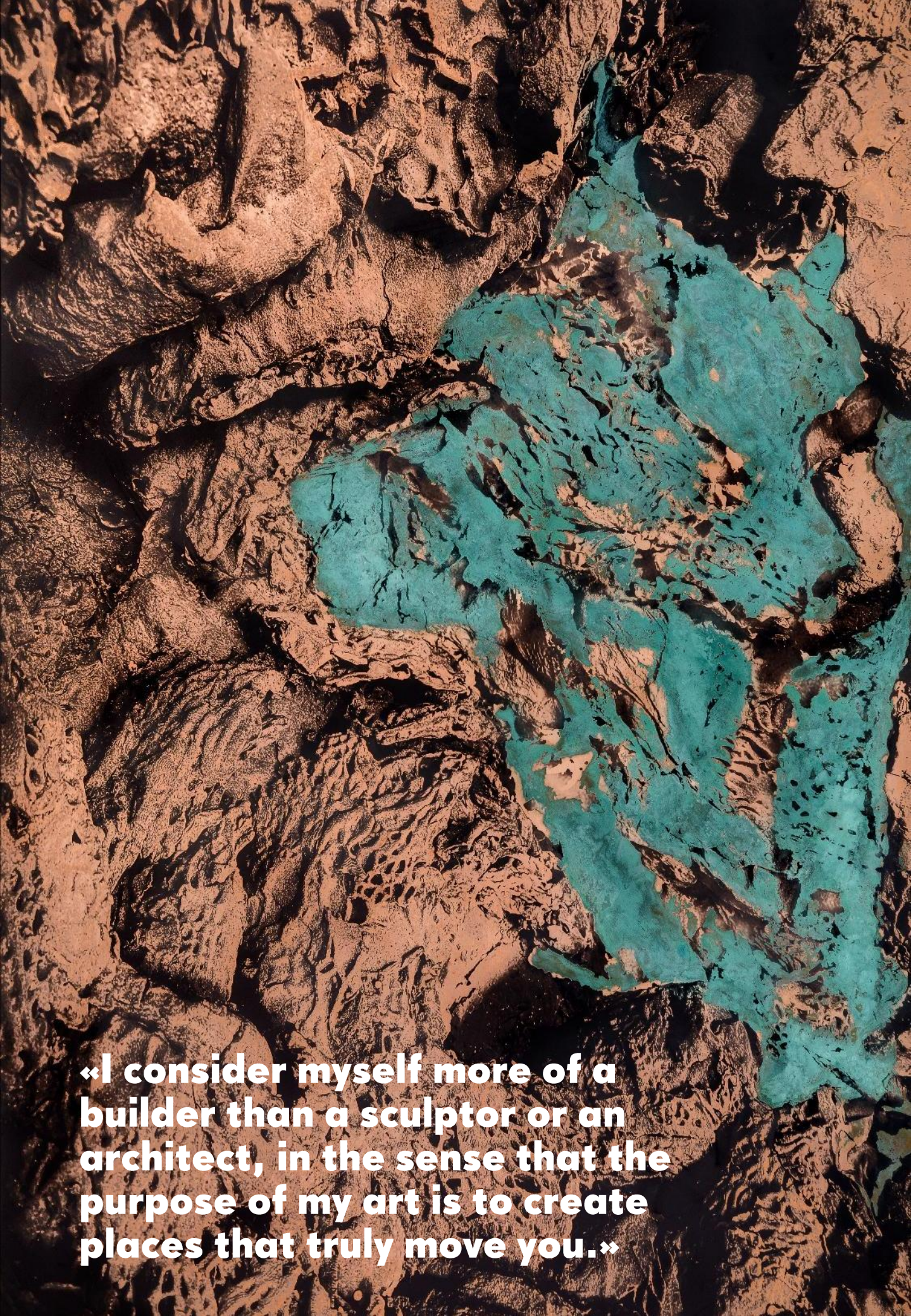
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**Catalunya**

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**La Pedrera**

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**«I consider myself more of a builder than a sculptor or an architect, in the sense that the purpose of my art is to create places that truly move you.»**

# **Fundació Catalunya La Pedrera presents Cristina Iglesias. Passages.**

**It is the first solo exhibition  
in Barcelona by one of the  
most prominent figures on  
the contemporary art scene**

La Pedrera is transformed into a poetic labyrinth with Cristina Iglesias' first major exhibition in the city, running from 9 October 2025 to 25 January 2026.

Curated by James Lingwood and produced in close collaboration with the artist, the exhibition brings together over thirty works created in the past three decades, establishing a unique dialogue with Antoni Gaudí's organic, flowing architecture.

This is Iglesias' first major solo show in Barcelona and features works from private collections as well as from museums and institutions such as MACBA, Barcelona Museum of Contemporary Art and the Contemporary Art Collection of Fundació "la Caixa".

Designed specifically for the distinctive spaces of La Pedrera, the exhibition does not follow a chronological order but instead unfolds as a fluid, circular journey, echoing the movement and curves of the building itself. Like a symphony composed of multiple movements, the exhibition invites visitors to move through a sequence of spaces, each one offering a different sensory and conceptual experience.

Visitors are immersed in large-scale sculptures that are not only to be viewed but physically experienced – walking through them, feeling their weight, volume and textures.

# Cristina Iglesias



Cristina Iglesias (Donostia–San Sebastián, 1956) is one of the most prominent figures on the contemporary art scene. Through a distinctive sculptural language, Iglesias creates immersive environments that bring together disciplines such as architecture, engineering and literature with natural elements and site-specific cultural influences.

Drawing on a repertoire that blends fictional and organic forms, her work includes suspended pavilions, lattice screens, corridors, labyrinths and walls inscribed with text, as well as graphic pieces and drawings created using a range of materials. With these, the artist poetically redefines space, blurring the boundaries between inside and outside and between the organic and the artificial. Her installations often evoke the memory of landscapes, allude to geology and the subterranean and generate unexpected sensory experiences for viewers.

Many of Iglesias' works invite the public to enter and move through their labyrinthine structures in order to perceive their sculptural mass and take in their shifting surfaces and perspectives.

With a career spanning over four decades, Cristina Iglesias has exhibited at major international institutions including the Solomon R. Guggenheim Museum (New York), the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Whitechapel Gallery (London) and the Musée de Grenoble. Her works, often conceived for specific locations, have transformed both urban and natural spaces around the world.

Her practice has earned her prestigious international awards and features in numerous public and private collections.

# Biography

Cristina Iglesias was born in San Sebastián in 1956. She studied chemistry at the University of the Basque Country (1976–1978) and sculpture and ceramics at the Chelsea School of Art in London (UK) (1980–1982). In 1988 she received a Fulbright grant to study at the Pratt Institute in New York.

Since the late 1980s, Iglesias' work has been the subject of numerous solo exhibitions around the world, including "Sculptures 1984–1987", CAPC Musée d'Art Contemporain, Bordeaux, 1987; Kunsthalle Bern, Bern, 1991; Mala Galerija, Ljubljana, 1993; Guggenheim Museum, New York, 1997; Carré d'Art – Musée d'Art Contemporain, Nîmes, 2000; Whitechapel Gallery, London, 2003; Museu Serralves, Porto, 2002; Irish Museum of Modern Art, Dublin, 2003; Three Suspended Corridors, Museum Ludwig, Cologne, 2006; Fondazione Arnaldo Pomodoro, Milan, 2009; "Metonimia", Museo Nacional Centro de Arte Reina Sofía, Madrid, 2013; Casa França-Brasil, Rio de Janeiro, 2013; Musée de Grenoble, 2016; "Entrespacios / Interspaces", Fundación Botín, Santander, 2018; Skulpturenhalle der Thomas Schütte Stiftung, Neuss, 2021; "Under and In Between", Frederik Meijer Gardens & Sculpture Park, Grand Rapids, Michigan, 2023.

She has represented Spain at the Venice Biennale (Italy) twice: in 1986 and 1993; at the Sydney Biennale (Australia) twice: in 1990 and 2012; at the Taipei Biennale (Taiwan) in 2003; at the Carnegie International, Carnegie Museum of Art, Pittsburgh (Pennsylvania, United States), also in 2003; at the SITE Santa Fe Biennial (New Mexico, United States) in 2006; and at the Folkestone Triennial (UK) in 2011.

Over the past twenty years, Iglesias has also created large-scale permanent works for specific locations, including Portón – Passage to the Prado Museum, Madrid, 2006–2007; Deep Fountain, Leopold de Wael Square, Antwerp (Belgium), 1997–2006; Estancias sumergidas, Sea of Cortez, Baja California (Mexico), 2010; Habitación vegetal, Instituto Inhotim (Brazil), 2010–2012;

Tres aguas, Toledo, 2014; Forgotten Streams, Bloomberg Headquarters, London, 2017; Inner Landscape (The Lithosphere, the Roots, the Water), Museum of Fine Arts, Houston, 2020; and Hondalea, lighthouse on Santa Clara Island, San Sebastián, 2021. Iglesias has also created a number of video works, titled Guided Tour, which share the experience of visiting some of these pieces in situ. She has developed various temporary public projects as well – the most recent include Landscape and Memory at Madison Square Park, New York (2022), and Wet Labyrinth (with Spontaneous Landscape) at the Royal Academy of Arts, London (2020–2022).

Between 1995 and 2000, Iglesias taught sculpture at the Akademie der Bildenden Künste in Munich (Germany). She has received numerous honours, including the Spanish National Visual Arts Prize (1999), the Großer Kunstpreis in Berlin (2012), the Spanish National Graphic Arts Prize (2019), the Royal Academy Architecture Prize in London (2020) and the Sorolla Medal awarded by the Hispanic Society of America, based in New York (2024).

# James Lingwood, the curator



James Lingwood is an independent curator, producer and writer based in London.

From 1992 to 2024, he was co-director of Artangel, alongside Michael Morris. This pioneering organisation led numerous ambitious projects with artists, filmmakers, composers and writers. Among its most notable projects are *House* (1993–1994) by Rachel Whiteread; *Cremaster 4* (1995) by Matthew Barney; *The Palace of Projects* (1999) by Ilya and Emilia Kabakov; *The Battle of Orgreave* (2001) by Jeremy Deller; *Caribs' Leap / Western Deep* (2002) by Steve McQueen; *Seven Walks* (2005) by Francis Alÿs; *Vatnasafn / Library of Water* (2007–) by Roni Horn in Iceland; *Stifters Dinge* (2008) by Heiner Goebbels; *Mobile Homestead* (2013–) by Mike Kelley in Detroit; *INSIDE: Artists and Writers in Reading Prison* (2016); *An Occupation of Loss* (2018) by Taryn Simon; *Metronome* (2023) by Sarah Sze; *World Weather Network* (2022–2024); and *The Mothership* (2024–) by Yto Barrada in Tangier, Morocco.

Lingwood has worked closely with Cristina Iglesias on two major site-specific sculptural projects. The first was a commission carried out in collaboration with Artangel: *Tres aguas*, which encompasses three locations in the city of Toledo (2014–). The second was the development and realisation of *Hondalea*, a work installed in the lighthouse on Santa Clara Island – in the artist's hometown of San Sebastián – inaugurated in 2021.

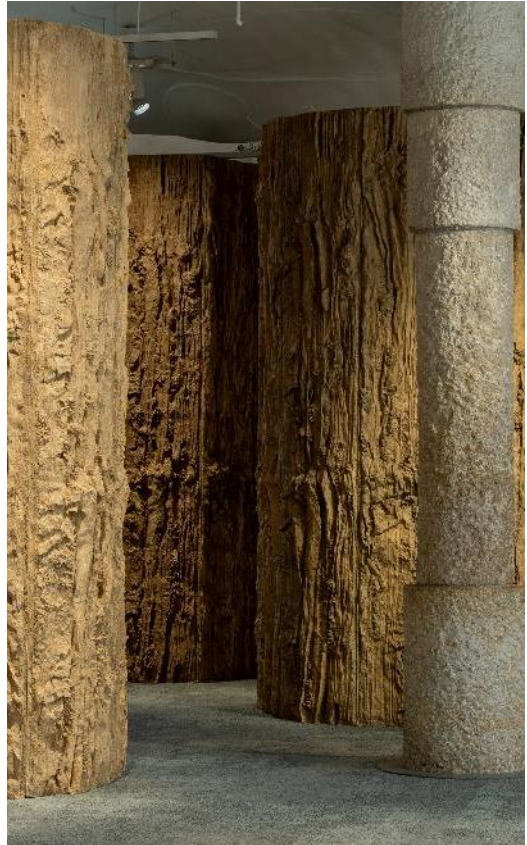
As an independent curator, Lingwood has recently overseen a number of landmark exhibitions, including a sixty-year retrospective of Vija Celmins at the Fondation Beyeler in Basel (2025); “Tatiana Trouvé. The Strange Life of Things” at Palazzo Grassi in Venice (2025); and “Luigi Ghirri. Viaggi; Photographs 1970–1991” at MASI Lugano (2024).

Over the past two decades, he has curated exhibitions of work by Richard Hamilton, Susan Hiller, Ilya and Emilia Kabakov, Juan Muñoz, Gerhard Richter, Julião Sarmento, Thomas Schütte, Robert Smithson and Thomas Struth for museums across Europe, North America and Southeast Asia.

# Cristina Iglesias at La Pedrera

The exhibition presented by the Fundació Catalunya La Pedrera at La Pedrera – the first solo show of Cristina Iglesias' work in Barcelona – features a selection of more than thirty works, dating from 2002 to the present. It traces a dynamic path that unfolds like a sequence of movements through the fluid spaces of Gaudí's architecture and the open and enclosed forms of Iglesias' work.

Cristina Iglesias' works do not simply occupy space – they redefine it. Through a sculptural language that is uniquely her own, the artist fuses architecture, engineering, literature and nature to create immersive installations that invite visitors to walk, to get lost and to rediscover. Suspended pavilions, lattice screens, corridors and walls inscribed with text become passages that, like doorways to other worlds, connect the artist's imagination with the viewer's sensitivity.



**«Sculpture transforms spaces and offers new ways for people to interact and reflect as they move through them. I want to create works that engage with their surroundings and enrich the viewer's experience.»**

**«Each person's experience – with all its psychological weight – defines the work. A place does not exist without someone to inhabit it, perceive it or pass through it.»**

At La Pedrera, the exhibition route is conceived as a vast poetic and sensory passage, intertwining with Gaudí's architecture to create a unique dialogue between organic modernism and contemporary forms, between the natural and the artificial. It invites visitors to experience changing textures, volumes and perspectives, evoking the memory of landscape, geology and the subterranean.

The exhibition offers a panoramic view of Cristina Iglesias' career from 2002 to the present. Although it includes four drawings and thirteen prints, it is predominantly sculptural (fifteen works), reflecting how the artist defines her own practice.



# A walk through the exhibition



## Corredor suspendido II

2006

Braided mild steel and steel cables

233 × 440 × 950 cm

The first large-format piece encountered at the beginning of the exhibition is inspired by the latticework of Islamic architecture and its transitions between indoor and outdoor space. This suspended architectural form, hanging from the ceiling, evokes the feeling of a dream within a city. The lattice-like patterns form texts. In this case, the text fragments come from J.G. Ballard's science fiction novel *The Crystal World* (1966), referencing crystallised landscapes and fictional gardens, and inviting the viewer to decipher what they are seeing.



## Habitación vegetal III

2005

Bronze powder and resin

280 × 750 × 700 cm

A pathway that evokes a jungle or imagined forest, marked by plant exuberance that resonates with the organic nature in Gaudí's work, creating a visual and conceptual echo. In Iglesias' work, we often find a world of vegetation that surrounds the viewer – but made up of invented plant forms not found in nature. These elements repeat to produce an illusion of depth.



## Bosque mineral

2025

Jesmonite with marble powder

Five elements occupying a space measuring 305 × 1120 × 510 cm

Midway through the exhibition, visitors pass through a group of Gaudí's columns, from which Iglesias' mineral sculptures emerge. It feels like stepping into a petrified forest – a subterranean cave where the weight of geology is almost tangible. Fossilised forms protrude from the trunks. Seen up close, the origin of these forms becomes clear: they derive from botanical elements.

This work was created specifically for the main floor of La Pedrera.



## The Pavilion of Dreams (Elliptical Galaxy)

2016

Braided wire, steel cables and shadow

245 × 980 × 510 cm

A suspended labyrinth that explores language, memory and light, creating a space between the real and the intangible. Signs and shadows form an enveloping, inhabitable structure that transforms the viewer's perception with every step.

This piece includes a fragment from *Solaris* (1961) by Stanisław Lem, a science fiction novel that imagines a sentient, protoplasmic ocean capable of reading the subconscious and materialising memories.

## Water as material



### **Vers la terre (Variación II)**

2011

On the main floor, three pozos (wells) – Pozo I (Variation II) 2011, Pozo III (Variation III) 2011 and Pozo IV (Variation I) 2011 – play with what the eye cannot see but the mind can imagine. The temporal sequence in which these pieces fill and empty is an essential part of the work, shaping the viewer's perception and making the passage of time more tangible.

In Littoral (Lunar Meteorite I) (2022), water also moves through the sculpture's cavities.

Water – a notoriously difficult element to shape – features prominently in much of Cristina Iglesias' work. The artist approaches water as a sculptural material, incorporating it into various pieces such as wells and works that evoke aquifers or the coastline.

For this exhibition, Iglesias has adapted Vers la terre (Variation II) (2011) for the Passeig de Gràcia courtyard. This piece introduces the movement of water as it flows across the sculpture's surface, adding a sense of depth.



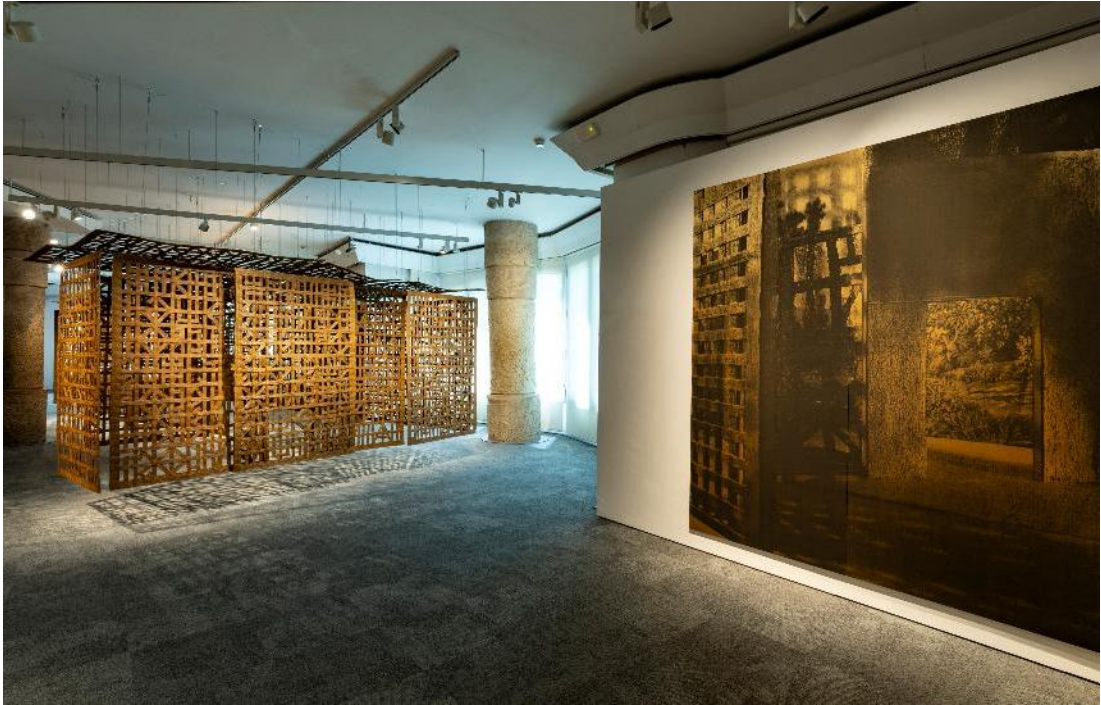
### **Turbulence**

2023

The sculptural journey continues with Camino vegetal (2007), Growth I (2018), Entwined XI, Entwined XII and Entwined XIII (2022), and culminates in the commanding Turbulence (2023), with its large central vortex that evokes both motion and stillness, suggesting the slow agitation of underlying forces.

At the end of the exhibition, the short film Guided Tour VII (Hondalea) (2021) is screened – produced by the artist herself to document her projects – and centred on one of her most emblematic works: Hondalea (2021), a major piece located inside the

former lighthouse on Santa Clara Island in San Sebastián. In the same space, six copperplate prints are also on display, referencing this project.



The exhibition “Cristina Iglesias. Passages” is not merely a succession of individual works, but a unified experience – a complete artwork that offers the public an opportunity to engage with the distinctive artistic imagination of this leading figure.

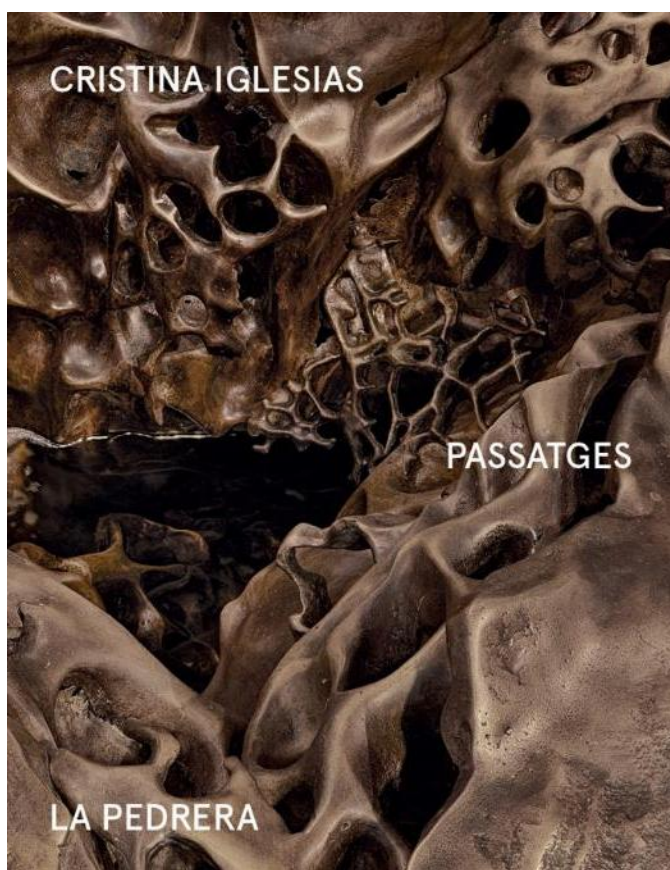
This is the first time a solo exhibition by Cristina Iglesias has been presented in Barcelona. With a design conceived specifically for La Pedrera, the result is a rich, architectural dialogue between the artist’s creative world and Gaudí’s organic space – inviting visitors not just to look, but to explore, imagine and feel.

# Catalogue

The exhibition is accompanied by a catalogue featuring an essay by curator James Lingwood. It also includes two texts by Juan José Lahuerta, architect and professor of art history at the Barcelona School of Architecture, and Cherry Smyth, poet and art critic, along with a biography and selected bibliography on the Basque sculptor.

The publication reproduces all the works featured in the exhibition.

The catalogue has been published in two editions – Catalan and Spanish – both of which include English translations of the texts.



# Expanded Exhibition

Through a carefully planned strategy of partnerships with other cultural institutions, the exhibitions organised by the Fundació Catalunya La Pedrera extend their reach across the city. A series of activities, developed collaboratively with these institutions, expand the exhibition beyond La Pedrera, offering fresh perspectives and fostering dialogues with other artistic disciplines.

The Fundació creates a series of self-produced audiovisual projects related to its exhibitions. These documentaries provide an enriching perspective in which art, creation, reflection and dialogue with the architecture of La Pedrera come together to expand the experience of the exhibition.

For “Cristina Iglesias. Passages”, filmmaker David Trueba offers an intimate portrait of one of the most prominent international sculptors working today.

The documentary “Cristina Iglesias. D’arrel i d’ombra” takes us inside Iglesias’ studio, where the artist is seen working on her latest pieces and reflecting on her career. The film also follows the preparation of the exhibition at La Pedrera, including conversations with the artist that reveal the process of staging a show in such an iconic space as the main floor of La Pedrera.



# Expanded exhibition activities



## Concert by GIO Symphonia with Frames Percussion

Thursday, 9 October at 7:30 pm

Concert and visuals at the Palau de la Música Catalana

GIO Symphonia is a versatile orchestral ensemble which, under the artistic direction of Francesc Prat, is dedicated to pushing the boundaries of conventional musical experience through innovative formats and unique encounters. For this occasion, it joins forces with Frames Percussion – ensemble-in-residence at the Palau de la Música Catalana – to present a programme featuring works by Schnittke, Ortiz, Einaudi, Arnallds, Rani, Richter and Lang.

The Fundació is collaborating on the concert and enabling the visual presence of Cristina Iglesias' work. An evening in which minimalist music enters into dialogue with the visual world of one of contemporary sculpture's most important voices.



## Documentary on Cristina Iglesias by David Trueba

Tuesday, 28 October at 7:00 pm

Première of documentary and chat at the La Pedrera Auditorium

Filmmaker David Trueba offers a close-up portrait of one of the leading living sculptors in contemporary art. The documentary takes viewers inside Cristina Iglesias' studio, where the artist is seen working on her latest pieces and reflecting on her creative process. The film also captures the preparation of the exhibition for La Pedrera. Following the screening, Cristina Iglesias and David Trueba will take part in a conversation.

€5 / €16 with exhibition admission.



## **Quartet Cosmos in concert at the Foyer of Gran Teatre del Liceu**

Tuesday, 11 November at 8:00 pm

Quartet Cosmos presents a concert at the Liceu Foyer, inspired by the work of sculptor Cristina Iglesias. The space will be transformed to evoke nature, with projected details of her sculptures forming a visual dialogue with the music. This specially curated programme features a continuous interplay between classical pieces by Mozart and Bach and contemporary works by Philip Glass, Thomas Adès and Alberto Iglesias, drawing audiences into an intimate, organic soundscape.

€25, includes exhibition admission.



## **« Cristina Iglesias » day**

Sunday, 30 November from 10:00 am to 2:00 pm

Tours and talks in the exhibition gallery at La Pedrera

A morning devoted to the work of Cristina Iglesias, explored from a variety of artistic disciplines and perspectives. The programme features the participation of choreographer Toni Mira, writer Lluïa Ramis and designer Maria Güell. It also includes a guided tour, a family activity and short musical interludes performed by students from ESMUC. An invitation to connect with the poetic and sensory power of Cristina Iglesias' work.



## **«La poètica de l'espai»**

Monday, 15 December at 7:00 pm

Talk at the La Pedrera Auditorium

Over the course of her career, Cristina Iglesias has developed a sculptural language shaped by a poetic outlook. Through her installations, she opens up new ways of imagining space. In this talk, Iglesias shares her creative process and reflects on the relationship between her works and the architecture and environments that house them. A rare opportunity to engage with the artist's thinking and creative universe.

€5 / €16 with exhibition admission.

# **Cristina Iglesias. Passages.**

## **Visitor information**

**9 October 2025–25 January 2026**

Monday to Sunday, from 10:00 am to 7:30 pm (last entry: 7:00 pm)

Closed 25 December

1 January: special opening hours from 11:00 am to 7:30 pm (last entry: 7:00 pm)

General admission: €14

#CristinaIglesiasLaPedrera

### **Next exhibition**

«Els nabís, profetes d'un art nou, 1888-1900»

6 March–28 June 2026

**Fundació Catalunya La Pedrera**

Fundació Catalunya La Pedrera is committed to promoting art and culture through a carefully curated programme of exhibitions, reaffirming one of its core missions: to serve as a cultural catalyst for society.

Lluïsa Oller Martín

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