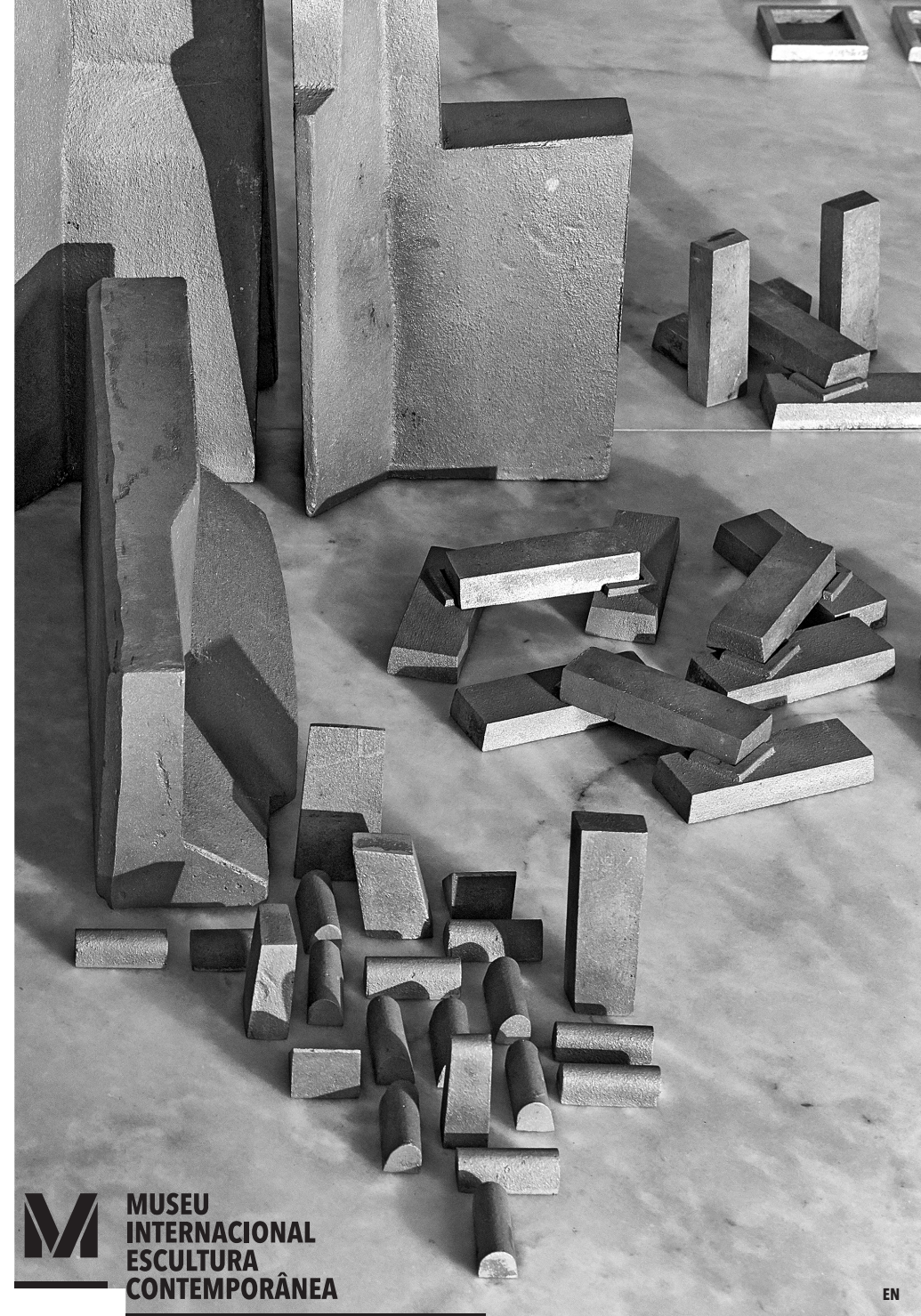
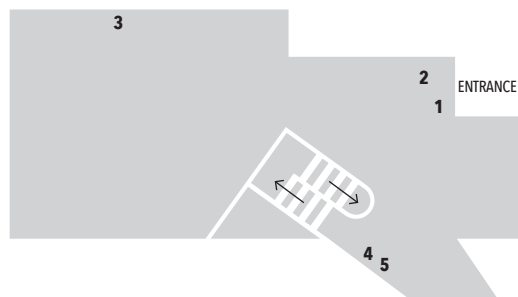


Miquel Navarro was born in Mislata, Valencia, Spain, where he currently lives and works. Having attended Valencia's San Carlos School of Fine Arts, from 1964 to 1968 he devoted himself mostly to painting. He turned his attention to sculpture in the early 1970s, and in 1973 created his first series of cityscapes – *La ciutat 1973-1974*. After his first one-man exhibition held in 1972, he has participated in a number of group and solo exhibits in Spain and abroad, such as the 2005 solo show staged at IVAM - Instituto Valenciano de Arte Moderna (to which he donated more than 500 pieces of his production), and one of the most recent exhibits, "Monumentos y Multitud", held at Galería Fernández-Braso, Madrid, in 2014. Navarro's public art may be found in several Spanish and European cities, namely *L'Almassil*, designed for Mislata's main square in 2010, and, more recently, *Casa de Paso*, built for the 10th Santo Tirso International Symposium of Contemporary Sculpture in 2015. In 1986, Miquel Navarro was distinguished with the Plastic Arts National Award by the Spanish Ministry of Culture, and also represented Spain (together with Ferran García Sevilla, José María Secilia and Cristina Iglesias) in the 42nd Venice Biennale.

- FLOOR 0**
- 1 *Cabeza trípode*, 2005
 - 2 *Cabeza con collar B*, 2004
 - 3 *Tríptico negro*, 2011
 - 4 *Zona cero*, 2007
 - 5 *Estambul II*, 2008

- FLOOR -1**
- 6 *Ciudad roja*, 1995/1994
 - 7 *Tríptico plomo*, 2011
 - 8 *Una urbe en tus manos II*, 1998
 - 9 *Tumba com mirador*, 2007
 - 10 *Libélula*, 2011
 - 11 *Grillos*, 1998
 - 12 *Construir la ciudad*, 1998
 - 13 *Entre muros*, 2000



M MUSEU
INTERNACIONAL
ESCUPTURA
CONTEMPORÂNEA

SANTO TIRSO

EN

MIQUEL NAVARRO

ESCULTURA ÍNTIMA

14 OCT 15 JAN

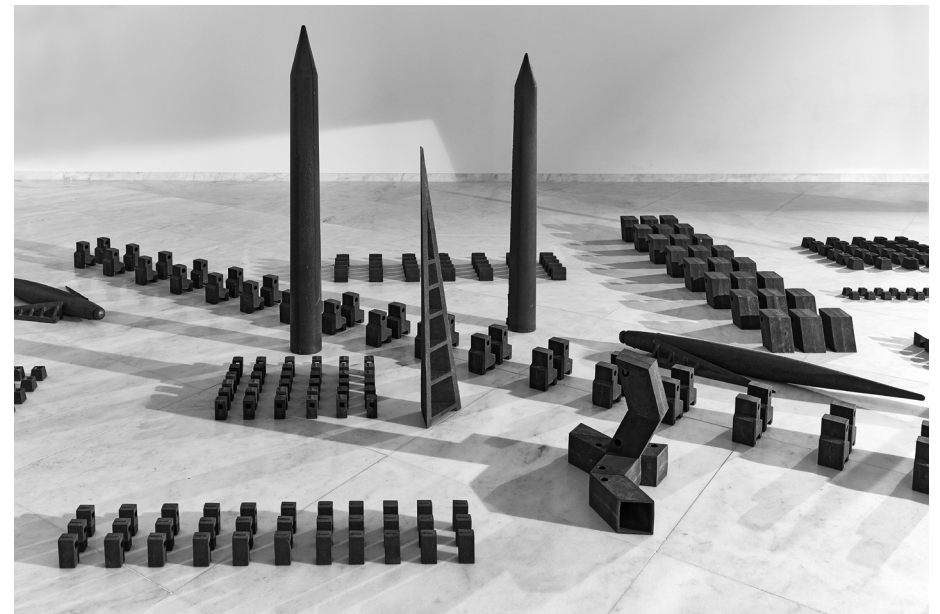
*(...) I have always loved nature in all its manifestations, but especially when it reveals the human footprint and its most ecologic and respectful side. Architecture is a great art form. Its utilitarian and practical aspects are not in conflict, or should never be, with the quality and beauty of a work of art. It is actually the opposite, though I am primarily interested in its symbolic and metaphorical qualities, which may be found in the most personal and subjective works. My own work is not utilitarian in the functional sense usually given to architecture. Instead, I prefer to, as an artist, build poems that have sculptural shapes. (...)*¹

Cities are, by definition, the most eloquent material representations of the human cultural dimension, which bears witness to the confluence of creative powers allowing for the regeneration of societies.

Despite the stringency of their composition, Miquel Navarro's "cities", whether in painting or sculpture, display complex idealised landscapes, like an imaginary archaeology conveying multiple dimensions which reflect both the memory of bygone eras and a surrealist, fanciful and metaphysical territory. The artist's particular perception of the world and the oneiric expression of his *sculpturally-shaped* poems thus come together in that setting.

ÁLVARO M.

International Museum of Contemporary Sculpture / Abade Pedrosa Municipal Museum



¹ JUEGOS DE LA INFANCIA DONDE SE FRAGUA EL ARTE – Discurso del Académico Electo – Excmo. Sr. D. Miquel Navarro Navarro. Leído en el acto de su Recepción Pública, el día 29 de noviembre de 2009, Real Academia de Bellas Artes de San Fernando, Madrid, MMIX.