

THE SCULPTURES



28 sculptures - between figurative and geometric that will be used for the bidimensional representation. of 25 cm to 130 cm approx



Detail of a sculpture in the watercolor sketch of the project

Because the Sculpture has been my creative reason since I have memory.

Because the painting has allowed me to express ideas in incredible formats and dream places.

Because both are the fruit of an expressive idea, of a desire to communicate. For that reason the Sculpture cannot lack in a picture like this, in a message like this... in an installation like this.

Painted sculptures and painting on sculptures in the space.

The figuration is lost with the geometrización of its same one figure, and the expresividad it divides by the ways of understanding.

Anyone will be able to analyze forms and volumes, all spectators will appreciate many ways to shape the same



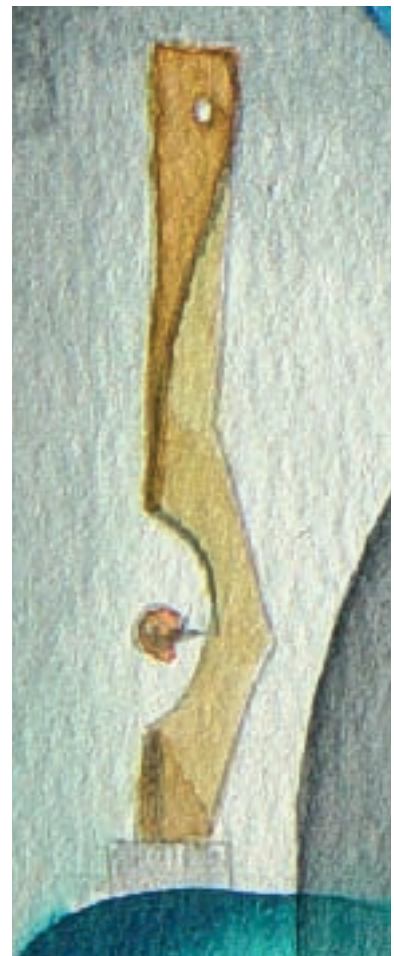


idea, the same form, the same figure.

But overall and the more important it is that all sculptures exist in bulk round, in the space. Those, that painted, comprise of great picture of the Great Wall, will be also - in different sizes in the central patio exposed to be able to compare between the two and the three dimensions.

Bronze sculptures or painted sculptures of alive colors... after all the concept and the idea are same whatever the technique, the support or the way to send it to the public.

As always I have taken a walk between both dimensions, in this occasion, I have to multiply this aspect by the dimension of the work... dozens of sculptures they will live painted... dozens on sculptures will fill the space in the painted walls.



Detail of another sculpture in the watercolor sketch of the project





Sculpture "Woman" bronze 25 cm



Sketch of the sculpture "Woman" 38 xs 55 cm, watercolor 2005





Sketch of the sculpture "Man" 38 xs 55 cm, watercolor 2005



Sculpture "Homme Troue" bronze 25 cm



Four views of the sculpture "Couple" bronze 35 cm, 2003

In the following page we can appreciate a photo composition of how they will be left these sculptures in monumental size of 3 meters of high.





Photo composition of a one possible presentation of the monumental sculptures (3 ms of high) in the entrance of the Great Wall

THE EDGES



The end of the work is principle of the Great Wall.

The completions of the work they will be the contact with landscaping reality of the Great Wall and the huge nature that surrounds it.

The importance of the visual perception and its real dimension receive its maximum weight here; in effect, is the edges who's going to cocrete the perceptual rupture between the picture and the landscape. Because

the human eye it needs a distance "undestandable" to observe a picture and another one normally (different) to perceive landscape, the shock of both distances and effects of set will be enriching and surprising for the spectator.

The visual directions that each form offers at the end of picture is those that they will connect with the Wall, these visual directions guide the glance of the observer and it reorients the content with bottom. After a detailed study of the components, the heights and the perspective that offer each point of view, completions will be made based on their nexus with consecutive images that them they will follow: in this case, a piece of the Great Wall, a facade of the main construction or the mountains with the Wall meandering.



Vista of a dormitory with a Head mural of 5.5 x 3 m, Valencia 2002

Far from thinking that they are parts of stuffed of a picture so great, the shining and pure sets of forms and colors they will give rise to top murals plastic level.



Vista of an advertising office in Valencia, 4.5 xs 3, 5m, Valencia 2002

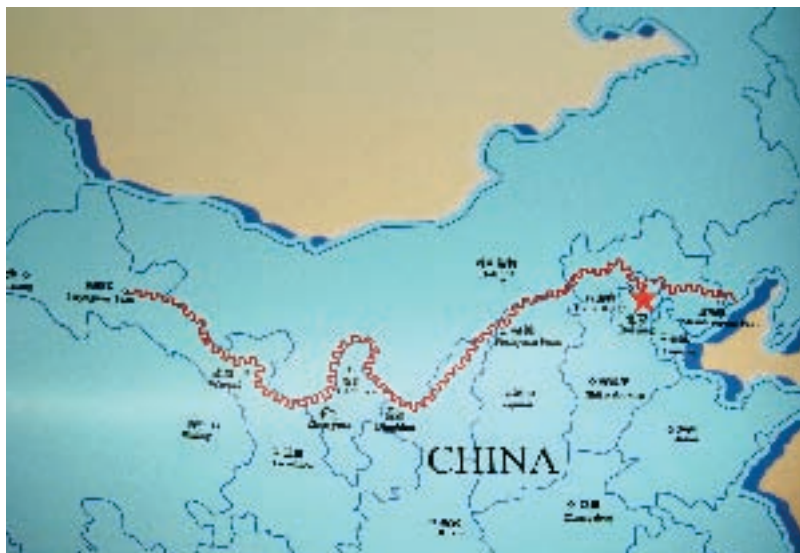




Three views (and superior and above inferior of both pages) of the Great Wall with the edge of the picture, photo composition of watercolor of the sketch and the original photo taken in 2005.



THE LOCATION



Map of the development of the Great Wall of China.



Detail of the location of Juyongguan Pass in Beijing

JUYONGGUAN PASS

The origin of the Great Wall can be established when Chinese still was divided in independent states, these began to raise walls to protect its borders. In 221 bc. Qin it conquers these states and it establishes the first empire feudal in the history of China, to repel the attacks of the Hunos first emperor Qin Shi Huang orders the construction of a Great Wall. Despite some of the archetypes of the Great Wall already can find it in the ancestral cultures of Xiajiadian (in zone of Liaoxi) that has one culture of 4.000 years.

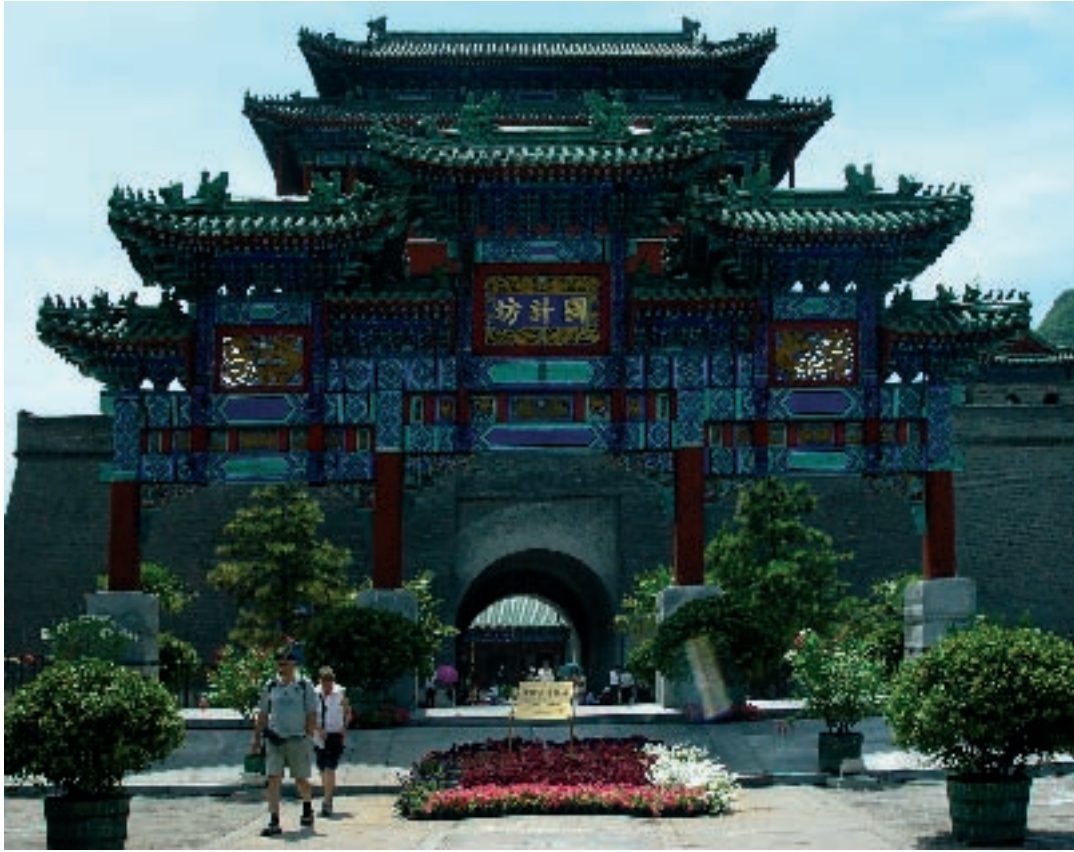
It is evident that a work of these dimensions only can to be made by a unique country and an exceptional capacity of continuity during almost two thousand years.

Beijing (the old Peking) has most famous of the doors or accesses: the Juyongguan step, being the barrier of the northwest of the capital from times old, in recent years, it has become a famous Great Wall resort after many repairs and developments.



Vista de sde la curva del recinto cerrado de Juyongguan Pass

Amongg the famous Eight Taihang passes, Juyongguan is the eighth, i.e. the Jundu Pass controlling the access to Jundu Mountain.



Vista of the entrance of Juyongguan Pass, Beijing, China

In its long history, although an important military base, it has changed for many times its name: in period of the Three Kings was Xiguan call (that means the passage of the West), later in the periods of Qi changed a Nakuanguan, during the Tang Dynasty was called Jimenguan and Junduguan soon, since then and during the Dynasties Jin, Yuan, Ming and Qing, until ours times Juyongguan has been called.

In the third year of Hongwu (1370), to defeat the counterattack of the remnant Mongolian forces, Zhu Yuanzhang ordered Xu Da to build Juyongguan Pass, with an area that was the largest compared with that of the previous dynasties.

The great access of Beijing has been the passage for million people during centuries. To cross with the hands and to caress the deep furrows through where they happened wheels of the heavy cars during so many years, it supposes to feel the watched passage of time... the huge look of history.

The election of this tiny space of the Great Wall of China is not made at random. It is the more famous section of the Great Wall of all China, is the door of his capital... The great access a Beijing.

To place a picture of 1000m² in its surface supposes a success in the Plastic Interaction, a technical challenge in the accomplishment and exhibition of a work of such dimensions, and a unique dream able to cover itself with the millenarian blanket of the more powerful Culture of the Humanity.



Detail of the impressive furrows –lazy during centuries by the cars– in the stone of the Juyongguan door.