

[iter spirituale]

two collections

Vicente Aguilera Cerni Contemporary Art Museum of Vilafamés and
Espai Nivi Gallery (Mariano Poyatos and Filomena de Lorenzo Collection)

Alberto Corazón · Alberto García-Alix · Ángeles Marco · Antonio Saura · Ana Roussel
Andy Warhol · Antoni Clavé · Antoni Tàpies · Art al Quadrat · Aurèlia Muñoz · Carmen Calvo
Carmen Puchol · Carlos Alcolea · Celso Lagar · Darío Villalba · Dora Maar · Eduardo Chillida
Elena Asins · Enric Mestre · Equipo Crónica · Esteban Vicente · Eva Lootz · Fernando Zóbel
Franz Marc · Giorgio Morandi · Grete Stern · Inma Femenía · Inma Liñana · Isabel Tristán
Ismael Teira · Javier Mariscal · Joan Hernández Pijuan · Joan Miró · Jorge Oteiza · Jorge Usán
José Guerrero · Juan Antonio Aguirre · Juan Ortí · Laura Silleras · Luis Feito · Man Ray
Manolo Millares · Manuel Hernández Mompó · Marc Chagall · Mariano Poyatos · Marie-Pierre
Guiennot · Martín Chirino · Menchu Gal · Miguel Ángel Campano · Miquel Barceló
Nadezhda Udaltsova · Nan Goldin · Natha Piña · Natividad Navalón · Ouka Leele · Paloma Navares
Pablo Picasso · Pepe Beas · Pello Irazu · Ramón De Soto · Ramón Roig · Robert Capa
Silvestre Moros · Takashi Murakami · Teresa Cháfer · Teresa Gancedo · Tono Carbajo
Vicente Barón · Víctor Mira · Wolf Vostell

Curated by:
Alejandro Mañas García and Laura Silvestre García



[liter spirituale]

CURATED BY

Alejandro Mañas García
Laura Silvestre García

TEXTS

Alejandro Mañas García
Laura Silvestre García

IMAGES

Shoot by Sergio Moreno
Laura Parpal
Alejandro Mañas García
Laura Silvestre García

ORGANIZE

Museo del Mar de Santa Pola
Museo de Arte Contemporáneo Vicente
Aguilera Cerni de Vilafamés
Galería Espai Nivi

COLLABORATE

Universitat Politècnica de València

MUSEO DEL MAR TEAM

COORDINATION

María José Cerdá

TRANSLATIONS

Verbalia

GRAPHIC DESIGN

Laura Parpal

AUDIOVISUALS

Sergio Moreno
Laura Parpal

CEATE Volunteer Program

Laura Lapedes
Luca Barbieri
Penélope Barbieri
Nora Domínguez
Ángel Custodio
Josep Dasí

INSTALLATION

Guillermo Pérez

TECHNICAL SECRETARIAT

Gabriel Irles

VISITOR SERVICES

Joaquín Alberola
Toni Cortés
Nati Bo

CLEANING

Dolores Fernández
Virginia Ramírez
Ana María Sevilla

two collections



ISBN 979-13-990406-3-0
Edited by: Museum of the Sea,
Santa Pola Town Hall

A **spiritual journey** runs through this exhibition like a hidden thread connecting artworks, bodies, and gazes. It is not only about contemplating art, but about entering an exhibition experience: four thresholds—body, ritual, landscapes of the soul, and transcendence—invite visitors to move through an inner house made of images.

The project brings together national and international artists and outlines a vision of contemporary spirituality: hybrid and non-confessional, inhabiting both intimacy and public space. From the most raw imagery to the most refined abstraction, the works show that the spiritual is no longer confined to temples: it appears in everyday gestures, in shared experiences, in remembered landscapes, and in subtle signs that resist being fully decoded.

The dialogue between **Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés** and **Galería Espai Nivi** turns the periphery into a different kind of center: a place of risk, listening, and memory where each piece acts as a threshold. The exhibition invites viewers to be affected, to recognize a personal question within another's image, and to understand art as a cartography of an inward journey that remains essential today.

~~SECRET~~



In recent years, the need to build bridges between art collections located in rural areas and small municipalities – far from the traditional circuits that have historically defined the cultural map – has become increasingly evident. For a long time, the narrative of contemporary art has been shaped by a centralised logic that privileges certain capitals and so called ‘first rank’ institutions, establishing hierarchies that do not necessarily reflect the quality or relevance of projects, but rather existing geographies and power structures.

Digitalisation has helped to blur some of these boundaries, making it easier to access and give visibility to a wider range of artistic proposals. However, the symbolic and structural distance between centre and periphery persists in the collective imagination. For this reason, encounters between institutions from different territories acquire strategic importance: they enable the sharing of discourses and perspectives and the strengthening of collaborative networks that contribute to decentralising the cultural map.

It is within this context that the exhibition *[iter spirituale] two collections* is situated, articulating a dialogue between the collections of the Vicente Aguilera Cerni Museum of Contemporary Art (MACVAC) in Vilafamés and the Espai Nivi gallery in Culla. The exhibition foregrounds the encounter between two highly significant spaces that have been created and consolidated outside the urban centres of the art system. It is not simply a matter of bringing together works by renowned artists – or at least not only that – but of highlighting the capacity of both institutions to safeguard high-quality collections and to participate actively in contemporary discourse, thereby generating a symbiosis between repertoires that stem from a committed and long-term vision.

The exhibition is presented at the Museum of the Sea in Santa Pola, a venue closely linked to the maritime identity and historical memory of its territory. The arrival of *[iter spirituale]* in this setting reinforces the idea of creating mutual value, broadening horizons and questioning dominant narratives.

In this regard, MACVAC is a paradigmatic case in the Spanish museum landscape due to the uniqueness of its model. Founded in the late 1960s by the art critic Vicente Aguilera Cerni, the museum was conceived as a space for aesthetic reflection and critical thought, structured around a constantly evolving collection. Since 1972, it has occupied the Palau del Batlle in Vilafamés, a medieval building whose historical materiality generates a productive dialogue between architectural heritage and contemporary artistic practices. Here, the building functions both as a physical support and as a discursive element, shaping the interpretation of the works and the visitor’s experience.

MACVAC, the first contemporary art museum in the Valencian region and one of the oldest still active in Spain, has built its collection through loans and donations. This system has fostered a dynamic repertoire, far removed from closed or static approaches, and has enabled the consolidation of a plural collection without sacrificing conceptual coherence. Over decades marked by cultural globalisation, the museum has forged a distinct identity, grounded in the interplay between its local dimension and its international outlook. Its trajectory shows that, beyond the mere display of works, it has established itself as a space for cultural mediation, knowledge production and the critical engagement of audiences.

In the current context, marked by cultural interconnection and the continual revision of hegemonic narratives, artistic institutions operating outside canonical spaces must share a similarly broad vision. MACVAC, together with Espai Nivi and the Museum of the Sea in Santa Pola, understands that culture acquires its fullest meaning when it is built on collaboration and sustained commitment: a responsibility capable of forging new territorial bonds.

Sofía Barrón and Joan Feliu
Artistic Director and Managing Director of MACVAC

As a gallerist, I feel deeply excited to be able to share our Mariano Poyatos and Filomena de Lorenzo Collection with the public in this space. This is not just another exhibition. For me, above all, it is a way of saying thank you: to the artists who have trusted Galería Espai Nivi for so many years, and also to those who come to the Museo del Mar willing to let themselves be moved by this spiritual journey. Each piece on display today is filled with time—of conversations, studio visits, doubts, enthusiasm and, above all, love. Nothing the public sees has arisen by chance; it responds to a patient commitment to safeguarding images that, over the years, have drawn a very intimate geography of shared affections, risks, and loyalties.

Espai Nivi was born and has grown in a small rural place, far from the major art centres. Perhaps for that reason, for us, collecting has never simply meant adding works to a list. It has meant accompanying life processes, supporting artistic trajectories before they were fully recognised, and committing to explorations that often went against the current.

In each acquisition, both the intensity of the work and the human relationship behind it have mattered: that conversation in a studio in the middle of winter, a late-night installation, the friendship that gradually emerged among boxes, catalogues, and sketches. In this way, the Mariano Poyatos and Filomena de Lorenzo Collection has almost unknowingly been woven as a parallel narrative to our own lives: an archive of shared moments where spirituality—understood as inner life and attentiveness to others—has quietly filtered through decisions that, from the outside, might seem purely material.

Being able to see this collection today in dialogue with the holdings of the MACVAC at the Museum of the Sea in Santa Pola is a privilege that is difficult to put into words. Those of us who have seen these works grow in the intimacy of the gallery, within walls that know the silence of installation, the uncertainty of each opening, and also the laughter after exhaustion, now feel a deep emotion as we witness them unfolding in a museum that receives and cares for them with the same seriousness with which they were selected.

There is a very physical joy in seeing how these pieces, which we have looked at closely for years, now encounter other bodies, other gazes, other landscapes. They open themselves to an audience that may not have known them before, but that can recognise itself in them and read within their forms something of its own inner search.

Iter spirituale speaks of body, ritual, landscapes of the soul, and transcendence. For us, it also speaks of a very specific way of understanding collecting: as care, as responsibility, as a way of being in the world. Each work has been acquired with the conviction that art can become a privileged path to question what cannot be fully captured by words—what persists as gesture, colour, light, or matter.

To look at the collection gathered in these rooms today is, inevitably, to remember all the people who have made this shared inner heritage possible: artists, curators, friends who have accompanied every step, visitors who at some point have found in these images an echo of their own lives.

What we feel in this presentation, therefore, is immense pleasure and a quiet sense of gratitude. Seeing how the collection leaves home without losing its roots, how it becomes part of a shared narrative and helps build, together with the MACVAC and the Museum of the Sea, a territory where contemporary spirituality can be thought about, but above all lived and experienced.

If even one person leaves these rooms with the feeling of having taken a small inward journey—of having recognised themselves in a vulnerable body, in a minimal ritual, or in a silent landscape—we will feel that the work of all these years of collecting with care and love has found its deepest meaning here.

Finally, from our space we would like to express a very special thanks to the curators of this exhibition, Alejandro Mañas García and Laura Silvestre García, for being that necessary bridge between the MACVAC, the Museum of the Sea of Santa Pola, and Galería Espai Nivi. And above all, thank you for the sensitivity and care with which they have worked, together with the excellent team of the Museum of the Sea—whom we cannot be more grateful to—in bringing to the province of Alicante the silent and consistent work carried out by these two collections from Castellón.

Mariano Poyatos Mora
Galería Espai Nivi

[iter spirituale]

two collections

Alejandro Mañas García and Laura Silvestre García

Undertaking a spiritual journey through two collections is not merely an exhibition narrative; it is an invitation to inhabit an inner heritage that concerns us all, a kind of invisible geography composed of bodies, gestures, memories, and signs that art raises up and preserves over time. Nowadays, spirituality appears to be less of a private refuge than a critical opening onto the social context, a way of testing new forms of sensitivity within a cultural landscape marked by precariousness, hyper-connectivity and constant self-exposure. Suffice it to consider how certain recent musical projects — such as Rosalía's latest album, which interweaves prayer, intimate confession and social commentary — construct spiritual experience as a hybrid territory where popular tradition, formal experimentation and biographical narrative coexist. They point out that the search for meaning is no longer confined to temples but has spread into the public sphere and mass culture. Beyond the confines of the material, art collections have become one of the most sophisticated forms of safeguarding the spiritual: a living archive of intensities, a system of resonances in which the works return to us, transformed, the question of who we are and where we are heading. As Kandinsky observed, 'the true work of art is born mysteriously from the artist in a mystical way' (2010: 101) and inscribed in that act of birth is also the gaze of the collector, who selects the signs of their time and turns them into keys to a shared memory.

To speak of spirituality in contemporary art is to move beyond any strict confessional framework and to situate oneself in that zone which Evelyn Underhill defined as the 'inner life', without which human beings 'never come into possession of all their powers' (2015: 17). Spirituality, understood in this way, comes close to what Raimon Panikkar called a 'new symbolic innocence': the capacity to perceive that the visible and the invisible touch in certain privileged signs (1999: 73), and to experience this as a depth that may inhabit both a liturgical image and a radical abstraction. Mircea Eliade reminded us that the sacred does not disappear but changes its masks (1998: 21), and much recent theory has shown how these masks shift towards the museum, the gallery, the body itself or the contemporary city (Duque, 2010: 19).

In the interior of the province of Castellón, far from the major hegemonic centres, the Museu d'Art Contemporani Vicente Aguilera Cerni de Vilafamés (MACVAC) and the Mariano Poyatos and Filomena De Lorenzo Collection

– Espai Nivi have, over decades, constructed two complementary narratives of contemporaneity. MACVAC has built a collection that engages with the major names of the international canon and the critical trajectories of Spanish art, consolidating an imaginary in which formal experimentalism is linked to historical memory and ethical reflection. The collection of the Espai Nivi gallery, for its part, has transformed a rural space into a laboratory of risk-taking and attentive listening, in the understanding, to use Rosa Olivares's words, that 'a collection is a fragment of a period, a demonstration of the feelings and thinking of a generation' (2003: 61), and not an indiscriminate accumulation of works.

Bringing these two collections together in a single itinerary does not seek to resolve their differences, but rather to highlight them as a hermeneutic privilege. The museum offers the perspective of an institution that has defined itself as a 'museum in the non-centre', a place of resistance and imagination for the periphery. From the gallery, we encounter the intensity of a gaze that has grown in step with friendships with artists, cultural affinities and the risks assumed in a rural context. Yet both collections share a conviction: that aesthetic experience can become a way of accessing the intangible, and that spirituality, as Underhill reminded us, is not a special pursuit for the few, but 'part of the life of every human being' (2015: 17), something that runs, in its own way, through both phenomenological readings of the sacred (Velasco, 2007: 29) and recent curatorial approaches to art and transcendence (Cano, 2022; De la Torre, 2022).

This spiritual journey is structured in four exhibition thresholds which do not lay out a doctrinal path, but rather a process of searching: the body, ritual, the landscapes of the soul, and transcendence. Each section of this exhibition points to a way of inhabiting the world and, at the same time, a way of questioning it. Each work is presented as a singular testimony and, at once, as a fragment of a larger symbolic fabric which visitors to the exhibition may traverse as one might pass through an inner house with many rooms, as Saint Teresa of Ávila did in her *Moradas*.





[body]
where it all begins

The journey opens in the territory of the body, the first place where the spiritual takes on flesh and where the invisible — desire, fear, memory — finds a language. The body is, as David Le Breton reminds us, ‘the stage on which life takes place and the matrix of identity’ (2007: 24), but it is also a tabernacle: a space that holds the experience of the absolute, even when it does not speak in explicitly religious codes, a home-tabernacle where what is intimate becomes visible form.

Here, photography and the constructed image become mirrors that are at once unsettling and moving. Nan Goldin (1953) turns shared life into a kind of profane liturgy in *Self Portrait in the mirror at the Lodge*, 1988, where each wounded body appears as a small altar of love and loss, a sequence of ‘stations’ that recalls how intimacy, too, can be a *via crucis*. Grete Stern (1904-1999) places girls and young women in dream-like settings where psychic awakening is also a spiritual awakening: floating beds, impossible architectures, thresholds that announce entry into a world of symbols. In the work *Retrato de niña*, 1958-1964, that awakening is condensed in the seriousness of a gesture that offers the body as an initial offering, the threshold of every spiritual path. Alberto García-Alix (1956), in his photograph *El brazo de Ana*, 1992, condenses an entire biography of

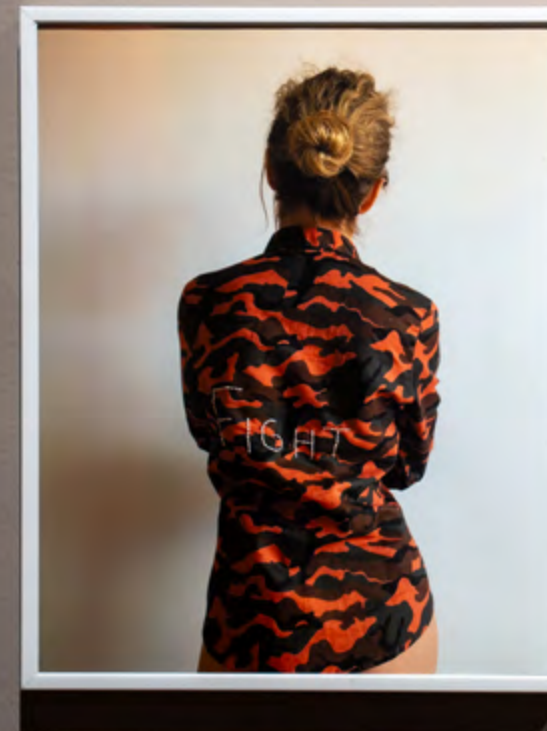
excess, tenderness and collapse into a single tattooed limb, making visible that ‘biography of the body’ of which Jean-Luc Nancy speaks. And Man Ray (1890–1976), in portraits such as *Portrait de Nana*, 1926, turns the face into an unstable icon, reminding us that identity is not a solid block but a state of intermittent illumination.

Alongside these, the image by Laura Silleras (1979), *Mujer traga sable*, 2012, takes the female body to the limit of its possibilities, between fragility and defiance, as if each gesture were a test of faith in one’s own capacity to sustain risk. Ouka Leele (1957–2022), with *El Hortelano fumando*, 1978, wraps the body in an almost visionary colour, a mixture of domestic ritual and pop apparition, turning friendship and intimacy into a sacred scene of everyday life. Inma Liñana’s (1972) work *Domestic Matters*, 2017–2025, extends this gesture by exploring the body as a space where affections, scars and personal stories are inscribed, definitively shifting the figure of the model towards a subjectivity that looks at itself and narrates itself. Carlos Alcolea (1949–1992), in *La vendedora de peces* (1983), takes his lyrical figuration into the territory of the body as a narrative scene. The female figure appears enveloped in a soft, almost watery atmosphere of colour — pastel and watercolour on paper — which blurs the contours and turns the everyday act of selling into a suspended instant, between



Inma Liñana
Domestic Matters, 2017-2025
Fotografía
31 x 22 cm
Colección Mariano Poyatos y
Filomena de Lorenzo. Espai Nivi

Laura Silleras
Mujer traga sable, 2012
Fotografía
67 x 89 cm
Colección Mariano Poyatos y
Filomena de Lorenzo. Espai Nivi





Pablo Picasso
La Grande Maternité, 1963
Litografía de colores
88,9 x 62,9 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Alberto García-Alix,
El brazo de Ana, 1992
 Gelatina de plata
 27,5 x 21,4 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Art Al Quadrat
P2-Fi/02 (Ed: 2/4), 2014
 Impresión fotográfica, brazaletes
 de plástico y metacrilato
 51 x 28 cm
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Niví



Nan Goldin
Self Portrait in the mirror at the Lodge, 1988
 Impresión de Cibachrome,
 66 x 98cm
 Colección Museo de Arte
 Contemporáneo Vicente
 Aguilera Cerni de Vilafamés

reverie and memory. More than a psychological portrait, the work presents a body traversed by the flow of gazes, goods, and desires, a threshold body in which daily life is charged with a strange poetic intensity.

In parallel, the torn figuration of Darío Villalba (1939-2018), with his encapsulated, almost reliquary bodies, points to a mysticism of the dispossessed, in which Plexiglas functions as both an urn and a shroud. In *Basic document chapel*, 1976, the work becomes the artist's diary, a record of a body passing through history and its wounds.

Picasso (1881-1973), Wolf Vostell (1932-1998) and Takashi Murakami (1962) introduce the register of mass visual culture and popular iconography, showing how the body becomes a projection of collective fantasies,



Wolf Vostell,
Torso con plato, 1994
 Bronce
 23 x 23 x 23 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés

stereotypes and media-driven violence. From *La Grande Maternité*, 1963, through *Torso con plato*, 1994, to *Superflat Museum*, 2000, the body is a screen on which the forces of history are imprinted. Along this same axis, the works of Art al Quadrat (Mónica and Gema Del Rey Jordà, 1982) with *P2-FI/02*, 2014, Víctor Mira with *Cabeza con pedazo de Cielo* (1984), and Juan Antonio Aguirre with *Dama con mantilla*, 1990, open the body to political memory and visionary imagery, as if each figure were at once portrait, archive and apparition. Finally, *Retrato* (1978), by Antonio Saura (1930–1998), belongs to the long series of figures (women, crucifixions, self-portraits) in which Saura approaches portraiture as a battlefield between intimate experience and historical violence. The terse title, without a proper name, reinforces this archetypal dimension: it is not only a specific individual, but a human type under pressure, a “face” that embodies malaise, traumatic memory and a desire for resistance.

This first section does not simply display the body; it turns it into a field of friction between identity and representation, between autobiography and social construction. The body thus becomes a home-tabernacle, a place where the absolute is kept, and many of these works function precisely as open rooms of that home or dwelling: spaces where individual experience becomes legible to the public, who may recognise, in another's skin, the spiritual cartography of their own longing to be.



Takashi Murakami
Superflat Museum, 2000
PVC
13,3 x 20,9 x 19 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Grete Stern
Retrato de niña, 1958-1964
Gelatina de plata
25,5 x 17,7 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Carlos Alcolea,
La vendedora de peces, 1983
Pastel acquarelado sobre papel
98 x 72 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Man Ray
Portrait de Nana Winding, c. 1926
 Fotografía b/n sobre papel a la
 gelatina de plata
 23 x 16 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Antonio Saura
Retrato, 1978
 Óleo sobre cartulina y tabla
 55 x 30 cm
 Colección Museo de Arte
 Contemporáneo Vicente
 Aguilera Cerni de Vilafamés



Víctor Mira
Cabeza con pedazo de cielo, 1984
 Mixta sobre papel
 54 x 22 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Ouka Leele
El Hortelano fumando (ed. 2017), 1978
 Fotografía analógica y acuarela
 encapsulada en metacrilato
 28 x 21 x 3 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera Cerni
 de Vilafamés



Darío Villalba,
Basic document chapel, 1976
 Mixta sobre papel
 33,5 x 88 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Juan Antonio Aguirre
Dama con mantilla, 1990
 Óleo sobre lienzo
 196 x 162 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



A close-up photograph of a person's hand, specifically the palm and fingers. Numerous thin, dark needles are stuck into the skin, arranged in a grid-like pattern across the palm and along the fingers. The needles are of varying lengths, with some protruding more than others. The skin appears slightly reddened and irritated from the needles. The background is blurred, showing more of the hand and arm.

[rituals]

shared gestures

After the territory of the body, the exhibition shifts its gaze towards the rites and ceremonies that structure life in common: farewells, mourning, promises, acts of repair. If in the first section the emphasis falls on individual experience, here it is the shared gesture that emerges as the place where the spiritual becomes action, memory, repeated form — a choreography that reminds us that the community, too, has its own body.

Robert Capa's (1913-1954) photography condenses this dimension in scenes of farewell ceremonies, collective choreographies in which grief finds form, measure, and narrative. In *Ceremonia de despedida*, 1938, Capa captures an instant of mourning that is also a gesture of resistance and mutual care. Beating within his images is what Mircea Eliade described as the 'structure of the rite of passage': a time set apart from ordinary time, in which the community looks at itself and acknowledges its losses.

In the same room, these documentary images intersect with contemporary rituals that no longer fit within a traditional religious framework, but rather unfold in the intimacy of relationships, in the politics of care or in social critique. Natividad Navalón (1961), in *No lo llamaba hogar. Estudio I*, 2024, stitches, pierces and sutures, with threads and needles, homes marked by absence and symbolic violence. *La jeringuilla*, (1977), by Teresa Gancedo (1937), the threads of Ana Roussel (1979) in her Untitled. *Serie Hilos* (2025) and Carmen Puchol's work *Cosiendo miedos* (Sewing Fears), 2017, become small profane altars: minimal actions, humble rituals capable of opening a space of transcendence within the domestic sphere. Meanwhile, Marie-Pierre Guennot (1970), with *Vagabundeo somático* (Somatic Wandering), 2014, turns the body's movement through the landscape into a kind of secular procession, where each step is also a gesture of inner listening.

In this context, Andy Warhol's (1928-1987) screenprint *Italian carbine*, 1968, with its gun and the halo of its serial repetition, appears as an icon of a media liturgy of violence: a new ritual, cold and spectacular, which contemporary society has raised in place of the ancient sacrifices. Tono Carbajo's (1960) images in the series *Europa Cultura* (2013) question the political and cultural rituals of recent Europe, showing how flags, symbols and maps become a stage set for belonging and exclusion. Pepe Beas's (1955) video *Persona* (2022) introduces the performative dimension of ritual: identity and the mask are tested in front of the camera, as if in an intimate ceremony, where each gesture is at once a confession, a doubt, and a desire for reconciliation.

While the English mystic author of *La nube del no saber* invited us to remain in 'darkness' as a way of approaching the divine (1981: 65), these works show how contemporary rituals seek to make that shared darkness visible, transforming it into gesture, matter and image. Ritual is no longer only an inherited protocol, but also a laboratory of the common, an ongoing rehearsal of how to be together in a time marked by fragility.



Andy Warhol,
Italian carbine, 1968
Serigrafía a color
53,3 x 53,3 cm

Colección Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés

Marie-Pierre Guiennot
Vagabundeo somático, 2014
Técnica mixta
Dimensiones variables
Colección Mariano Poyatos y
Filomena de Lorenzo. Espai Nivi



Ana Roussel,
S/T Serie Hilos, 2025
Fotograbado sobre papel Sunji 28 gms contracolado
54 x 50 cm / huella 20 x 20 cm
Colección Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés



Natividad Navalón
Blesa
No lo llamaba hogar.
Estudio I, 2024
Impresión en papel de
algodón y agujas
67 x 85 cm
Colección Mariano
Poyatos y Filomena de
Lorenzo. Espai Nivi



Tono Carbajo
Serie Europa: Cultura
Impresión Giclée y papel Hahnemüle Bamboo 290
40 x 55 cm
Colección Mariano Poyatos y Filomena de Lorenzo. Espai Nivi



Robert Capa
Ceremonia de despedida, 1938
 Fotografía sobre papel a la gelatina de plata
 41 x 54,5 cm
 Colección Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés



Carmen Puchol
Cosiendo miedos, 2017
 Hilo y acrílico sobre lienzo
 30 x 30 cm
 Colección Mariano Poyatos y Filomena de Lorenzo. Espai Nivi



Pepe Beas
Persona, 2022
 Vídeo monocal
 Duración: 17 minutos
 Colección Mariano Poyatos y Filomena de Lorenzo. Espai Nivi



Teresa Gancedo
Jeringuilla, 1977
 Técnica mixta/collage
 62 x 70 cm

Colección Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés



[Landscapes of the soul]

looking within

At the heart of the itinerary, the exhibition proposes a shift from gesture to environment: landscape ceases to be a simple representational motif and becomes a projection of the inner world. This is not a topographical landscape, nor an exaltation of the coastline, but rather settings that condense states of mind, emotional tensions and configurations of memory – true landscapes of the soul, where every horizon is crossed by a subjective experience.

The works of Celso Lagar (1891-1966), *La playa* (The Beach) (1917–1918); Menchu Gal (1919-2008), *Estación de Kostorbe*, Irún (Kostorbe Station, Irún), 1950–1952; and Javier Mariscal (1950), 3625-1, 2005, place the viewer before stations, beaches, urban and rural spaces that seem to be captured at the precise moment when something is about to happen or has just come to an end: a train arriving or departing, a light going out, an afternoon slipping into night. In these scenes, landscape is charged with biography; they are not neutral views, but places where the passing of the body and the wound of time can be felt, small thresholds where the outside world reflects losses, expectations and accumulated desires. A work such as *Levante/ Poniente*, 1970, by José Guerrero (1914–1991), condenses this cycle in abstract form: two red shapes in tension, linked by chains, construct an inner landscape in which the wind becomes an inward gaze. In Dora Maar's (1907–1997) photograph *Dans la Boucherie*, 1935, the almost endless accumulation of hams and lights on the counter transforms a market stall into a saturated mental landscape, where material abundance hints at a disturbing sense of inner unease. Alberto Corazón (1945–2021) shifts this experience towards a kind of symbolic cartography: signs, urban fragments and distorted visions that seem to record not so much a physical place as the emotional trace of the person who inhabits it, in his *Untitled*, 2011.

In dialogue with these more recognisable images, the strict geometry of Elena Asins (1940-2015) in *Untitled*, c. 1960 – a student work that allows us to sense her beginnings – and the taut surfaces of Antoni Tàpies (1923-2012) in *Diagonal de puntos* (Diagonal of Dots), 1981, as well as the modulated structures of Juan Orfí (1974), *Untitled*, 2006–2008, shift landscape towards abstraction. Their works reduce the horizon to lines, generating colour vibrations that function as fields of energy and demand a slow, almost meditative reading. Ismael Teira (1987), with his cartographic journeys along the paths of desire, such as *Barbecho* (2011), and Pello Irazu (1963), with *Untitled* (1988), working from the tension between plane and volume, insist that every space is also a mental construction, an “outside” that is in fact drawn from within. Here, spirituality takes shape as attentiveness: as that exercise of ‘seeing beyond and beneath the apparent cruelty’ of the world which Evelyn Underhill attributed to the inner life (2015: 17), and which, in these minimal landscapes, is translated into silence, repetition and a close listening to detail.

Marc Chagall (1887-1985), with *Le part de blé* (The Part of Wheat) (1923), and Franz Marc (1880-1916), with *Tiger* (1912), introduce into this realm bestiaries, harbours, tigers and ears of wheat that evoke a nature imagined, dreamed, filtered through the symbolic languages that shaped the twentieth century. In his works on



Javier Mariscal. 3625-1, 2005
Acrílico sobre lino. 80 x 80 cm
Colección Mariano Poyatos y Filomena de Lorenzo. Espai Nivi



Teresa Cháfer
Ser elles, 2025
 Técnica: dibujo de grafito, alambre y aluminio fundido
 29 x 21 cm
 Colección Mariano Poyatos y Filomena de Lorenzo. Espai Niví



Celso Lagar
La playa, 1917-1918
 Óleo sobre tabla
 25 x 32,8 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera Cerni
 de Vilafamés



Marc Chagall, Sädeshamnen.
Le part de blé, 1923
 Aguafuerte
 21,5 x 28 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera Cerni
 de Vilafamés

paper featuring floating figures and animals, we hear an echo of Raimon Panikkar's intuition that 'the symbol is the place where the visible and the invisible touch' (1999:73), and visitors may read these landscapes as maps of the soul: cartographies in which the sensory and the spiritual are never entirely separate, because every form points beyond itself.

Giorgio Morandi (1890–1964), in *Untitled*, 1950, condenses an entire landscape into the minimal arrangement of a few bottles and boxes; Aurèlia Muñoz (1926–2011), with her paper volumes in *Homenaje al cubismo* (Homage to Cubism) (1987), turns fibre into an interior architecture, as though the air surrounding the work were also part of the landscape. In *Los días escondidos* (Hidden Days) (1997), Isabel Tristán (1958) transforms each painting into a fragment of inner time, like a small day kept between folds of colour and silence. The series functions as a discreet visual diary in which the landscape of the soul is suggested rather than shown, and those seemingly insignificant days become the true core of spiritual biography. Jorge Usán (1979), in works such as *Butho* (2022), takes paper into an almost liquid territory, where the surface, worked through engraving and die-cutting, shelters us in interior landscapes. Mariano Poyatos (1954) and Vicente Barón

(1968), with works such as *Serie El Beso del agua* (The Kiss of Water Series), 2006, and *Atalayas de la ruina I* (Watchtowers of Ruin I) (2024), move between ruin and horizon, constructing panoramas in which eroded matter functions as a diary of time – architectures from which to watch over and observe our inner landscapes. Ramón Roig, *Un lunes glacial* (A Freezing Monday) (2010); Ramón De Soto, *Posible escultura* (Possible Sculpture) (1980); and Teresa Cháfer, *Ser ellos* (Being Them) (2025), add, through painting, sculpture and drawing, lines that are more like breaths: notes of a mental landscape that is written as it is traversed.

Conceived as a space of pause, this section invites visitors to an act of contemplation: not so much to move forward as to linger, allowing the works to distil impressions, memories and personal images. The landscapes of the soul unfolded here insist that the spiritual journey does not abandon the world, but rereads it from within, filtering what is seen through what is felt and remembered; the gaze thus becomes an inner practice, a form of secular prayer that makes landscape a mirror of experience.



Giorgio Morandi
S/T, 1950
Acuarela sobre papel
15,5 x 23,5 cm
Colección Museo de Arte
Contemporáneo Vicente
Aguilera Cerni de Vilafamés



Antoni Tàpies
Diagonal de puntos, 1981
Acrílico y tiza sobre cartón
35 x 40 cm
Colección Museo de Arte
Contemporáneo Vicente
Aguilera Cerni de Vilafamés

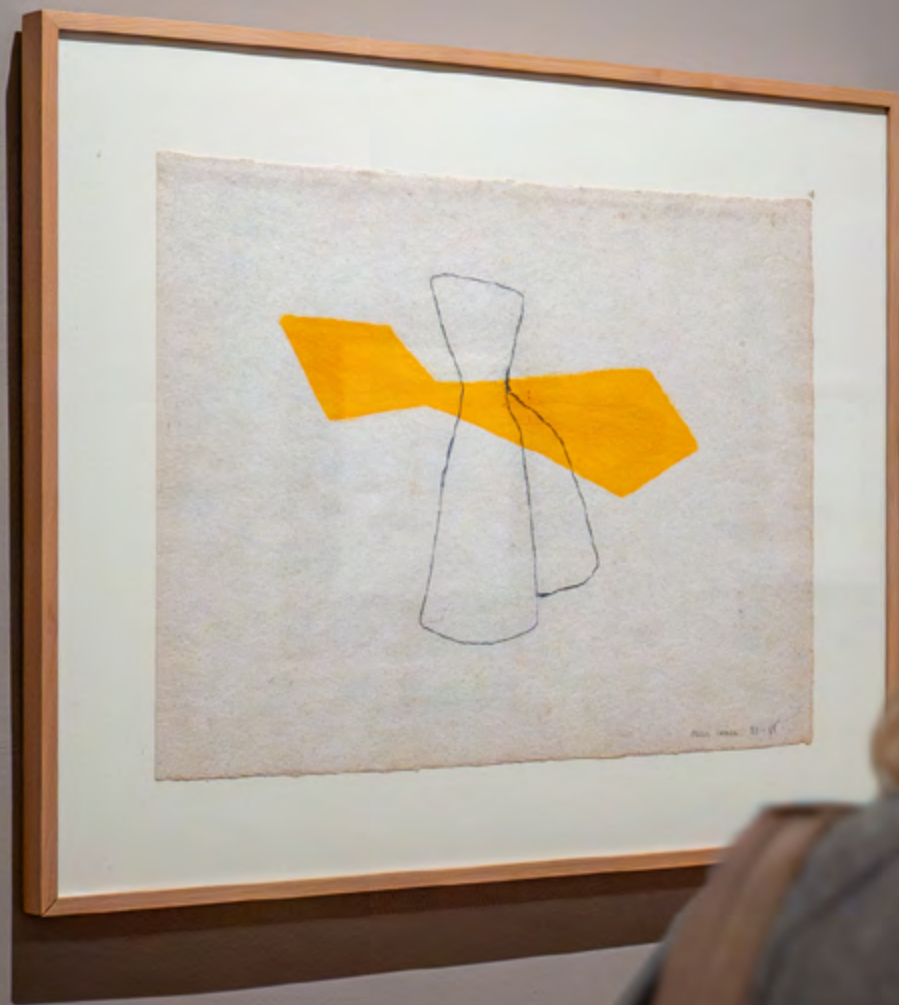


José Guerrero,
Levante/Poniente, 1970
Planchas de acero y cadenas
51 x 38,4 x 24 cm
Colección Museo de Arte
Contemporáneo Vicente
Aguilera Cerni de Vilafamés



Alberto Corazón,
S/T, 2011
Acrílico sobre papel
100 x 133 cm
Colección Museo de Arte
Contemporáneo Vicente
Aguilera Cerni de Vilafamés





Pello Irazu,
S/T, 1988
Guache y carboncillo sobre papel
35 x 47 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Isabel Tristán. *Serie Los días escondidos*, 1997
Acrílico sobre tela. 130 x 130 cm
Colección Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés



Menchu Gal,
Estación de Kostorbe, Irún, 1950-1952
Óleo sobre lienzo
47,3 x 55,5 cm
Colección Museo de Arte Contemporáneo
Vicente Aguilera Cerni de Vilafamés



Elena Asins
S/T., ca. 1960
Mixta sobre cartón
48 x 68 cm
Colección Museo de Arte Contemporáneo
Vicente Aguilera Cerni de Vilafamés



Dora Maar
Dans la Boucherie, 1935
Fotografía sobre papel a la gelatina
de plata
27 x 24 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Franz Marc
Tiger, 1912
Xilografía
24 x 20 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Mariano Poyatos
Serie El beso del agua, 2004-2006
 Cerámica refractaria
 40 x 25 cm
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Nivi



Juan Ortí
S/T, 2006-2008
 40 x 30 cm
 Colección Mariano Poyatos
 y Filomena de Lorenzo.
 Espai Nivi



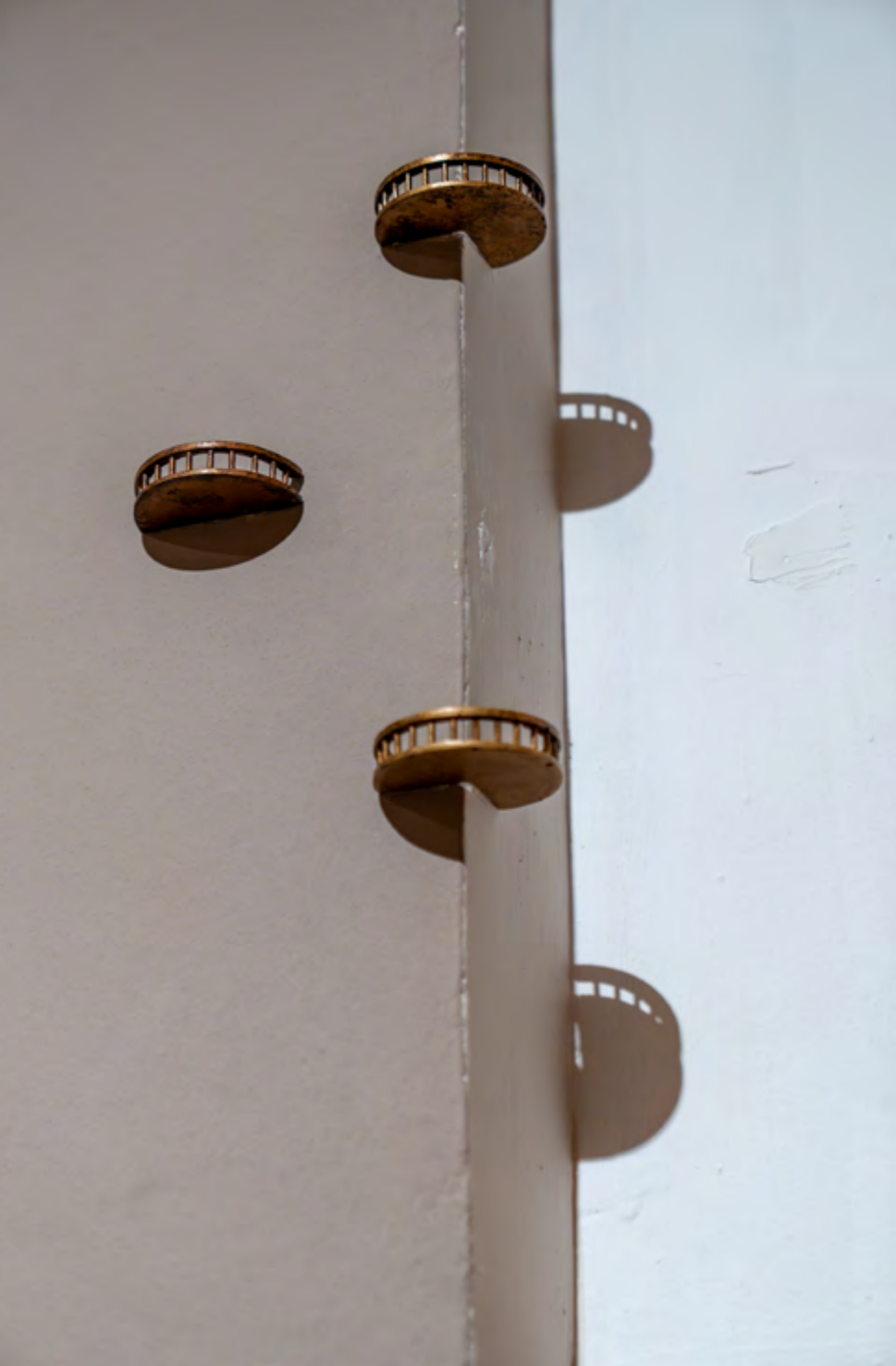
Ramón de Soto
Posible escultura, c. 1980
 Hierro
 110 x 46 x 32 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Ramón Roig
Un lunes Glacial, 2010-2012
 Óleo sobre lienzo
 88,5 x 116 cm
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Nivi



Ismael Teira
Barbecho, 2011
 Fotografía Ultrachrome en papel
 50 x 75 cm
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Nivi



Jorge Usán
Butho, 2022
 Grabado a punta seca sobre doble
 plancha de cobre y técnica mixta
 sobre papel artesanal de 500 grs.
 58 x 42 x 4 cm
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Nivi

Vicente Barón
Atalayas de la ruina II, 2024
 Resina de poliuretano
 Medidas variables
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Nivi



Aurèlia Muñoz
Homenaje al cubismo, 1987
 Collage de papel sobre tabla y caja
 de metracrilato
 87 x 62 x 7 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Joan H. Pijuan
S/T, 2002
 Guache sobre papel
 227 x 82 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés

A close-up photograph of a wooden surface, showing the intricate grain patterns and textures of the wood. The wood is light-colored, with various shades of tan and brown. The grain lines are prominent, showing a mix of straight and curved patterns. The lighting is soft, highlighting the natural texture of the wood. The image is used as a background for the text.

[transcendence]

form and matter



Luis Feito,
Pintura 570, 1967
Mixta sobre lienzo, díptico
65 x 100 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés

Martín Chirino
Raíz, 1957
Hierro forjado y soldado
28 x 177 x 42 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés

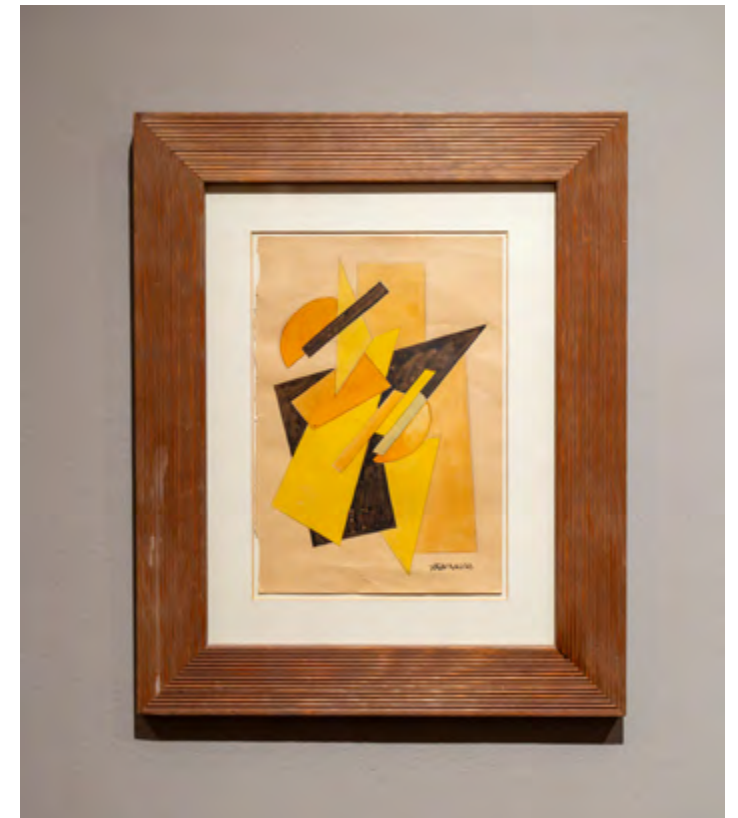
The final section, *Transcendence. Form and Matter*, brings together works that explore materiality and abstraction as pathways to a dimension that is at once quieter and more spiritual. What is proposed here is not transcendence understood as escape, but as an experience of fullness: forms, fragments, marks, geometric structures, popular icons and materials traversed by history, nature, and time become places where the gaze enters an almost contemplative mode.

This final journey begins with *El sueño de Jacob* (Jacob's Dream) (1972), by Equipo Crónica (1965–1981), which reformulates biblical iconography through a pop and critical vocabulary that opens us to that inner journey of access to another dimension, while angels ascend and descend a ladder that raises us from the earthly to the celestial: transcendence. Esteban Vicente (1903-2001), with his *Composición* (1974), offers a clear example of how abstraction can become an experience of spiritual density. In this painting, colour does not illustrate anything external: it is the true protagonist, a “climate” that oscillates between the incandescent warmth of red and the veiled stillness of grey, demanding a slow, almost meditative gaze. The expansive gouaches of Joan H. Pijuan (1931–2005), such as *Untitled* (2002); the compositions of Luis Feito (1929–2021), *Pintura 570* (1967), and Miguel Ángel Campano (1948–2018), *Untitled* (1981–1984); and Fernando Zóbel's (1924–1984) work *Playa bordeada... remanso* (Fringed Beach... Backwater) (1971), articulate a language in which colour, line and rhythm cease to accompany a figure and instead become absolute protagonists in their own right. The gaze must learn to linger on a diagonal of dots, on a field of black marks on white, on a reddish line that seems to withdraw from the world in order to listen to something only half-glimpsed.

Silvestre Moros's (1942) *Untitled* (2021) is a wooden relief in which rounded, organic forms take on a compelling prominence. The refined use of beautiful plastic, compositional and formal devices generates a poetic tension between stillness and dynamism, between the solidity of volume and the fleeting nature of line, endowing the sculpture with great expressive power. True to his search for formal synthesis, the artist condenses into the piece an emotion that invites calm contemplation of its essence. The sculptures of Jorge Oteiza (1908-2003), such as *Untitled* (1975), belong to the final stage of his ‘experimental purpose’, when he stripped form back to the maximum, turning it into a small laboratory of void, light and rhythm. The white, stone-like volume appears as an almost architectural fragment: broken planes, sharp edges, and diagonal cuts that seem to fold a solid block to open up virtual hollows within it, shadowy spaces that cannot be fully seen but are sensed in the play of light. In this realm of condensed signs, *Raíz* (Root) (1957) by Martín Chirino (1925–2019), takes its title quite literally into the material plane: a bundle of forged and welded iron extends into space as if to grip the earth and, at the same time, to tear itself away from it. Heir to the constructive investigations of the 1950s, the piece turns iron into a three-dimensional drawing; the root ceases to be merely an organic motif and becomes a symbol of origin, rootedness, and spiritual impulse striving to grow from the deepest place. Meanwhile, the taut drawings of Manolo Millares (1926-1972) and the densely worked surfaces of Carmen Calvo (1950) and Eva Lootz (1940) shift the emphasis towards materiality. Mixed media on paper, wadding, artificial stone, fragments of found images, everyday objects reorganised: found elements that function as relics of a history

Equipo Crónica
El sueño de Jacob, 1972
 Serigrafía sobre papel
 100 x 70 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés

Nadezhda Udaltsova
S/T, 1916-1917
 Acuarela y lápiz sobre papel
 22 x 15 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



that exceeds the individual and which critics have described as sediments of active memory. Here we might speak of a material transcendence: an awareness that materials are repositories of historical and political memory, capable of retaining in their very texture the violence, labour and hope of those who handled them; that the “beyond” can also be formulated as the density of the here and now.

The small watercolour by Nadezhda Udaltsova (1885-1961), dated 1916–1917 and linked to the explorations of Suprematism, reintroduces the genealogy of the Russian avant-gardes, connecting this room with other moments in which art and spirituality came together, such as Constructivism, the rewritten icon, and theosophical investigations. The works of Ángeles Marco (1947–2008), such as *Estructura. Serie Suplemento al vacío* (Structure. Supplement to the Void Series), 1966, define an absent space and turns it into the protagonist. Antoni Clavé (1913–2005) and Manuel Hernández Mompó (1927–1992) add to this abstract chorus surfaces in which the trace of gesture and of the pictorial process can be perceived almost as writing, as if each mark were a sign insisting on saying something that never quite takes full shape.

Eduardo Chillida’s (1924–2002) sketches for the logo of the Aranzadi Science Society, 1968, seek an essential, almost calligraphic sign capable of bearing a community of knowledge; Joan Miró (1893–1983), with *Suite Barcelona*, 1973, unfolds a constellation of symbols that resemble the alphabet of another language, an open script of a spirituality without dogma. Paloma Navares (1947), Inma Femenía (1985) and Natha Piña (1976) incorporate light, digital supports, organic matter or dense pigments to show that the contemporary sign remains a place of passage, an opening onto something that eludes us. Enric Mestre completes this terrain with minimal architecture in which emptiness weighs as much as form, as though silence were the true protagonist.

The itinerary concludes with *Black Kitchen* (1987), by Miquel Barceló (1957), which echoes Saint Teresa of Ávila’s famous phrase: ‘*God walks among the pots and pans*’. The blackened kitchen, laden with painterly matter, turns the domestic sphere into a visionary setting, reminding us that the transcendent can break into the most ordinary tasks. This final section offers an experience close to what tradition has called ecstasy: a going-out-of-oneself which, nevertheless, does not abandon the world, but reconnects it from another scale of perception, where sign, colour and matter become instruments of a shared inner quest.



Fernando Zobel
Playa bordeada... remanso, 1971
 Óleo sobre lienzo y papel
 34,5 x 51,8 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Clavé
Treffe et Flan de Journal, 1968
 Carborundium, aguafuente y aguafuerte
 57 x 76 cm
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai Nivi

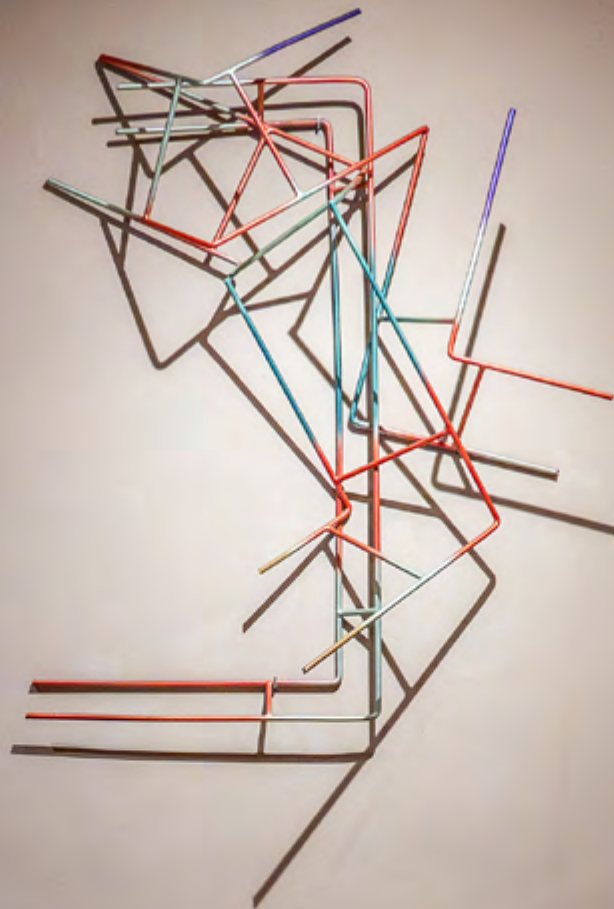


Joan Miró
Suite Barcelona, 1973
 Carborundium, aguafuente y aguafuerte
 105 x 70,5 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés



Manolo Millares
S/T, 1962-1964
 Mixta sobre papel encolado en tabla
 50 x 70 cm
 Colección Museo de Arte
 Contemporáneo Vicente Aguilera
 Cerni de Vilafamés

Ángeles Marco
Estructura. Serie Suplemento al vacío, 1966
 Hierro policromado
 98 x 82 x 23 cm
 Colección Museo de Arte Contemporáneo
 Vicente Aguilera Cerni de Vilafamés



Manuel Hernández Mompó
Calles de una plaza, 1965
 Óleo sobre tabla
 50 x 70 cm
 Colección Museo de Arte Contemporáneo
 Vicente Aguilera Cerni de Vilafamés



Paloma Navares
S/T, 1947
 Mixta sobre chapa
 93 x 73 cm
 Colección Museo de Arte Contemporáneo
 Vicente Aguilera Cerni de Vilafamés



Jorge Oteiza
S/T, 1975
 Piedra artificial
 7 x 8 x 7 cm
 Colección Museo de Arte Contemporáneo
 Vicente Aguilera Cerni de Vilafamés



Silvestre Moros
S/T, 2021
 Madera
 65 x 90 x 10 cm
 Colección Museo de Arte Contemporáneo
 Vicente Aguilera Cerni de Vilafamés



Eduardo Chillida,
Bocetos para el logo de la Sociedad de Ciencias Aranzadi, 1968
Tinta sobre papel y litografía
54 x 49,5 cm
Colección Museo de Arte Contemporáneo
Vicente Aguilera Cerni de Vilafamés



Miguel Ángel Campano
S/T, 1981-1984
Collage
29 x 36 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Esteban Vicente,
Composición, 1974
Acrílico sobre papel
54 x 74 cm
Colección Museo de Arte
Contemporáneo Vicente Aguilera
Cerni de Vilafamés



Eva Lootz
S/T, 1975
 Guata, parafina y cobre
 137 x 147 cm
 Colección Museo de Arte Contemporáneo
 Vicente Aguilera Cerni de Vilafamés



Inma Femenía
Versión 30, 2021
 Tinta UV sobre marco de artista de PVC y metal
 115 x 73,5 cm
 Colección Museo de Arte Contemporáneo Vicente
 Aguilera Cerni de Vilafamés



Natha Piña
Unnamed-8, 2018
 Neopreno y acrílico
 44 x 40 x 10 cm
 Colección Mariano Poyatos y Filomena de Lorenzo.
 Espai Nivi



Miquel Barceló
Black kitchen, 1987
 Mixta sobre lienzo
 190 x 190 cm
 Colección Museo de Arte
 Contemporáneo Vicente
 Aguilera Cerni de Vilafamés



Enric Mestre
S/T, 1982
 31,5 x 40 x 5,8 cm
 Gres esmaltado
 Colección Mariano Poyatos y
 Filomena de Lorenzo. Espai
 Nivi

Two Collections, a Shared Inner Heritage

The dialogue between MACVAC and the Espai Nivi collection stages two ways of understanding the responsibility of safeguarding images in a time marked by acceleration and forgetting. A collection is a fragment of an era, an embodiment of the feelings and thinking of a generation, and the encounter between these fragments, coming from the museum and from the gallery, produces a constellation in which the public can recognise itself as an involved participant:

In a global context in which spirituality is shifting from institutional religious forms towards more personal, hybrid, and cross-cutting quests, contemporary art emerges as one of the privileged spaces for exploring this dimension. The works brought together in this itinerary, from vulnerable bodies to the most refined signs, bear witness — as has been argued — to the fact that artistic creation can be a means of introspection and self-knowledge, a spiritual exercise and, in many cases, a ritualised one. The fact that many of the pieces in the exhibition come directly from the holdings of MACVAC and Espai Nivi further reinforces the sense of entering an inner heritage already lived, composed of choices, affinities, and risks assumed over time.

The spiritual journey proposed by this exhibition does not demand prior beliefs or dogmatic adherence: it appeals to a shared capacity to be moved, to be affected, to recognise in an image the trace of a life that is not our own and with which, nonetheless, we can identify. In this sense, spirituality is understood here as a shared heritage, a ‘new universe, a new order of reality’ which, in Underhill’s words, is accessed from the heart itself (2015: 30).

Between body and sign, between ritual and abstraction, between museum and gallery, the exhibition thus traces a path that each person follows at their own pace. Each work is a doorway; each room, a dwelling place; each collection, a way of saying that the journey inwards is still possible. And art, here, is offered as its most intense cartography.

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[curators]



Alejandro Mañas García

Doctor in Fine Arts. Graduate in Fine Arts. Associate Professor and researcher in the Department of Sculpture at the Faculty of Fine Arts of the Universitat Politècnica de València (UPV). Member of the Research Group Artistic Creation and Thought Laboratory, with which he has participated in research projects whose results have been presented in museums, art centres, and national and international conferences. His research focuses on the relationship between mysticism, spirituality, and artistic creation in contemporary art, paying attention to the symbolic, contemplative, and experiential dimension of artistic practice, as well as the ways in which interiority, silence, and transcendence are articulated in the processes of production and reception of artworks. In parallel, he works on the recovery of historical female spiritual figures. From these lines of research, he develops a reflection on artistic creation and production as a field of knowledge and exploration of the immaterial within contemporary visual culture. He has undertaken research stays at the University of Caldas (Colombia) and at the Accademia di Belle Arti di Roma, among other institutions. He has published book chapters with publishers such as Peter Lang, Tirant lo Blanch, Ed. Universidad de Granada, and Dykinson; articles in specialised journals such as BRAC, EARL, and Archivo de Arte Valenciano; and has presented papers at conferences held in Mexico, Bogotá, Madrid, and at the University of Mysticism. He has curated various exhibition projects in relevant spaces, galleries, and museums. He is currently Director of the University Master's Degree in Artistic Production.



Laura Silvestre García

Doctor in Fine Arts. Graduate in Fine Arts. Associate Professor and researcher in the Department of Sculpture at the Faculty of Fine Arts of the Universitat Politècnica de València (UPV). Member of the R&D&I Research Group Laboratory of Light, with which she has participated in research projects presenting their results in various venues and national and international conferences. Her research focuses on contemporary art exhibition spaces and on the study and recognition of women curators as reference models within curatorial studies. She has undertaken research stays at the Museo Nacional Centro de Arte Reina Sofía in Madrid (2002), Tate Modern in London (2003), and MoMA in New York (2004). She has published book chapters, articles in specialised journals, and conference papers, led research projects, and curated various exhibitions in significant venues within the Valencian cultural context. Since 2022, she has been part of the expert database of the Spanish State Research Agency, and in 2025 she was appointed to the Scientific and Artistic Committee of the Consorci de Museus de la Comunitat Valenciana. She has held various academic management positions at the UPV, including Director of the Official Master's Degree in Artistic Production (2015–2017) and Vice-Dean of Culture of the Faculty of Fine Arts (2017–2025), and since 2026 she has been Dean of the Faculty of Fine Arts.





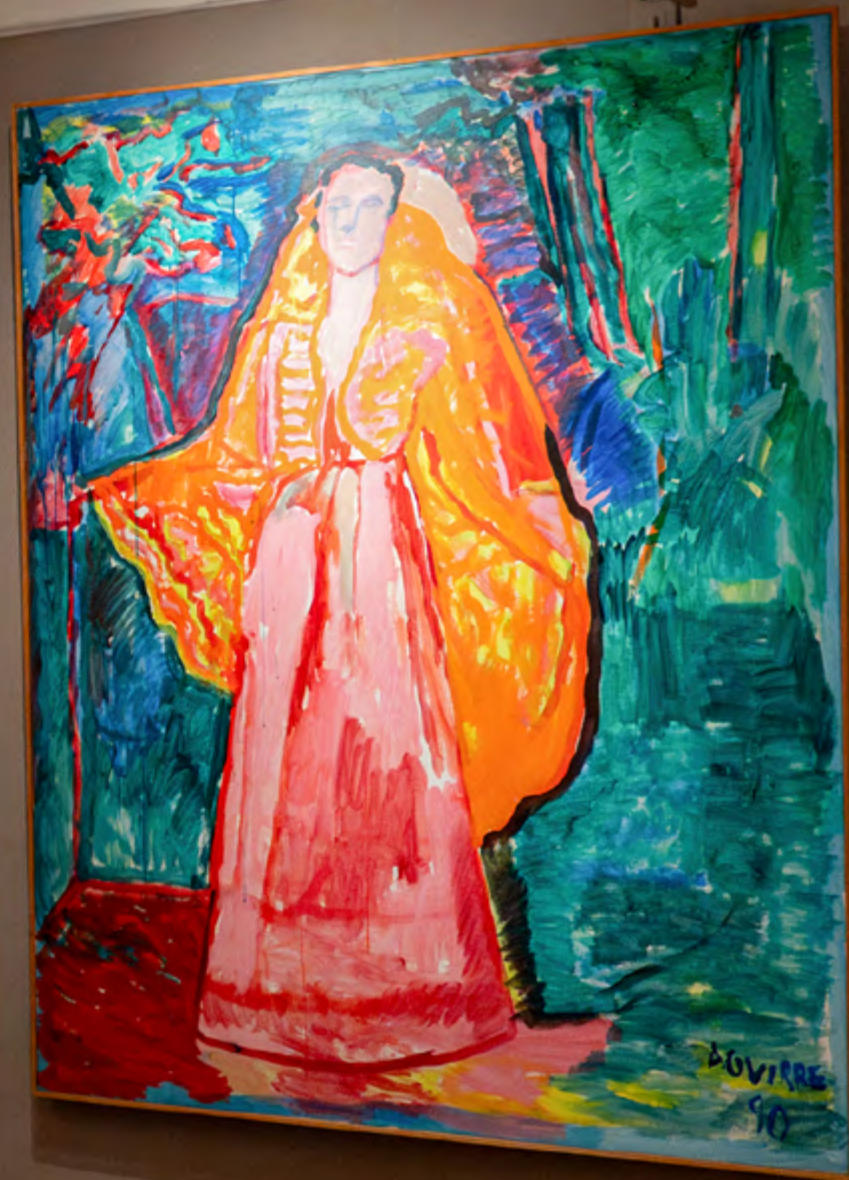
Portrait of
Mrs. G. H. H. H.
1900



Abstract
1900



Abstract
1900



BOVIRE
90





6.5 ITALIAN CARBINE
Only over-



Man in crowd



Two figures in a green landscape

















Abstract painting by [Artist Name]



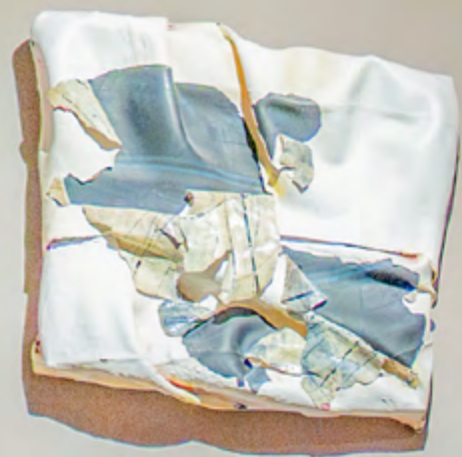
Wire sculpture by [Artist Name]



Abstract painting by [Artist Name]







Artwork title and artist information.



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Artwork title and artist information.



Artwork title and artist information.



[iter spirituale]

dos colecciones

Museo de Arte Contemporáneo Vicente Aguilera Cerni de Vilafamés y
Galería Espai Nivi (Colección Mariano Poyatos y Filomena de Lorenzo)

Museo del Mar Santa Pola

27 marzo - 18 mayo 2026

