

The artwork in its space

Cristina Iglesias (San Sebastian, 1956)

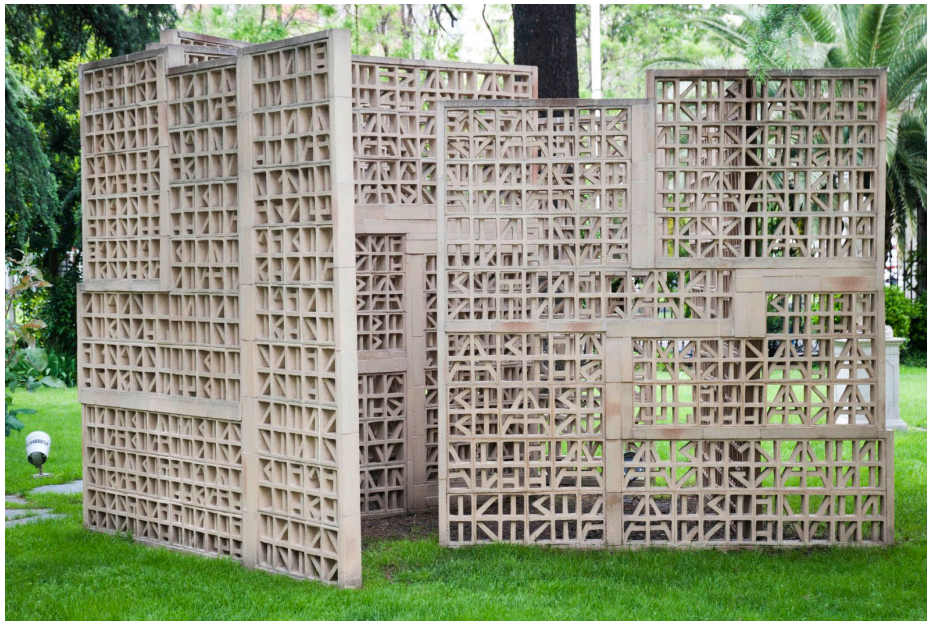
Celosía X

2006

stoneware

6 screens measuring: 160 x 230 y 260 x 270 cm

inv. no. 35537



Celosía X was conceived specifically for its current location in the garden of the Marqués de Salamanca Palace.

Cristina Iglesias's *celosías*, or lattices, are constructions of ciphered letters written following a geometric code, usually addressing their location or the act of walking.

This work conceals a poem describing the place where it stands, a small garden at the entrance to a grand palace, visible from the street through the railings surrounding it. In this space the vegetation creates a play of lights and shadows similar to that generated by Cristina Iglesias's sculptures, like a forest of secret, enchanted words.

The text speaks of the large iron and glass conservatory that the Marquis of Salamanca ordered to be brought from London, which was then moved to the Retiro Park in 1876 after he donated it to the City Council of Madrid.

This is the enigmatic poem the artist encrypted into *Celosía X*:

The garden ran along one side of the grand avenue, between the palace and the street. A large railing separated the garden from the street where passers-by strolled. The wisteria crept up and clung to the railings, colouring everything deep mauve. The trees and bushes, together with the odd sculpture, made up a little romantic garden. Rosebushes drew a curve surrounding the well. On one side of the well, in the grove, stood a semi-translucent structure whose walls marked spots from which to contemplate the garden. The geometric drawings of the latticework were made of the letters of a text describing all that. The light filtering through the latticework projected shadows on the ground. Sometimes, when it rained, everything became waterlogged.