

Since that first exhibition by [Naxo Farreras](#) (Barcelona, 1951) at the Galeria Cadaqués by Lanfranco Bombelli (1976) up until the anthology at Can Mario Museum in Palafrugell (2021) one of the most interesting and little-known Catalan sculptural careers in this recent half century has endured: it is a work that discarded the norms of classical rhetoric in order to reconquer a “vitality of its own” and extract the soul from the matter he works with. That is how he restores the expressive force of the form by itself and each of his works of art is delivered to us endowed with a combination of formal tensions through the compositional rhythms, density of the masses, concavities and convexities of the different planes, the texture of the materials and the colour of the surfaces.

His sculptures emerge as much from a dialogue with the organic and geological world as from an intense introspection that has enabled him to relieve his works from the matter until he reaches an eloquent void: they are ‘cathedrals’ with which he culminates his journey. At a time of an oft-pretentious conceptualism and harsh expressionism, Naxo Farreras’s sculpture offers us a work that arises from meditated research into a fully autonomous plastic language.

