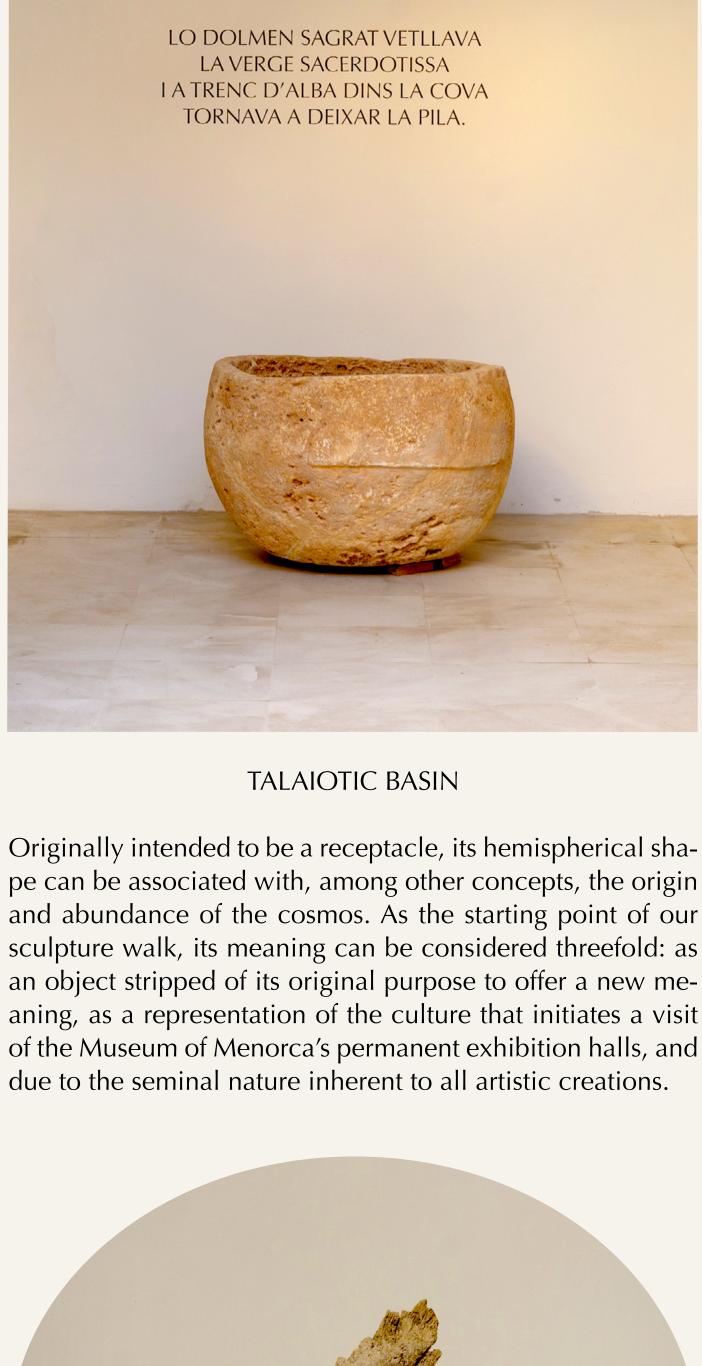
times.

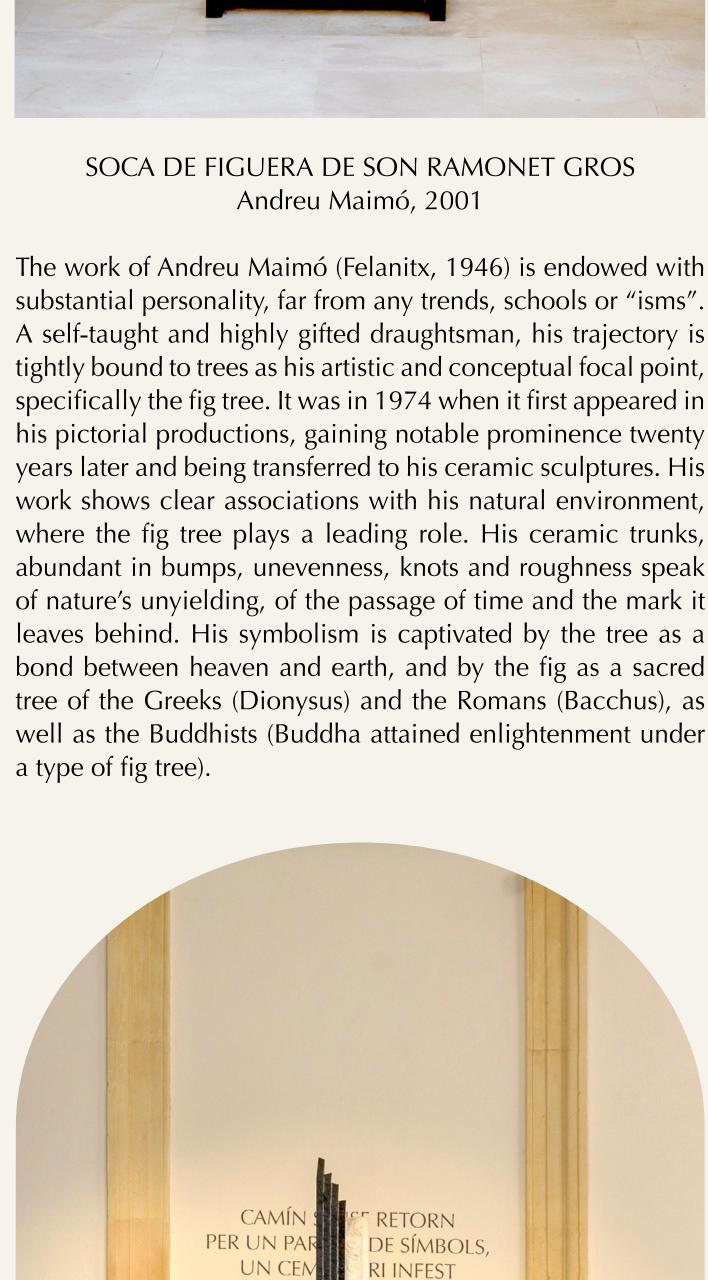
## **SCULPTURE** WALK The cloister of the Museum of Menorca, built in around the

year 1700, and one of the best examples of Menorcan religious architecture, is home to a group of sculptures that allow visitors to take a stroll through contemporary Balearic artistic creation by way of a contemplative exercise, in honour of the primordial purpose of all cloisters: that of contemplation and reflection. Sculptures by Mariam Blanco, Joan Costa, Laetitia Lara, Ana Llorens, Andreu Maimó and Jaume Ribalaiga, distributed along the cloister's northern and western walls, adhere to the nature and symbolic sense of shape. The verticality of several of these pieces, totemic, filiform or monolithic, allow for a connection between the organic and elevation, whether physical or spiritual. The walk concludes with a piece that, due to its horizontality and the concept by which it is inspired, invites the spectator to reflect on death. It is the final note of a walk that begins with a Talaiotic basin that has been dispossessed of its original purpose and use in inheriting the rank of sculpture. In such, the sculpture walk sets off, as does a visit through the halls of the Museum itself, with the Talayotic culture, as the origin of Menorcan history. Throughout the walk, we will also come across a selection of verses by Josefina Salord that establish a dialogue between poetry and sculpture. This walk, however, has its origins in more recent times, near the end of the 18th century, at the hand of Joan Ramis, the founding author of modern Menorcan literature, in addition to other authors who reach our own



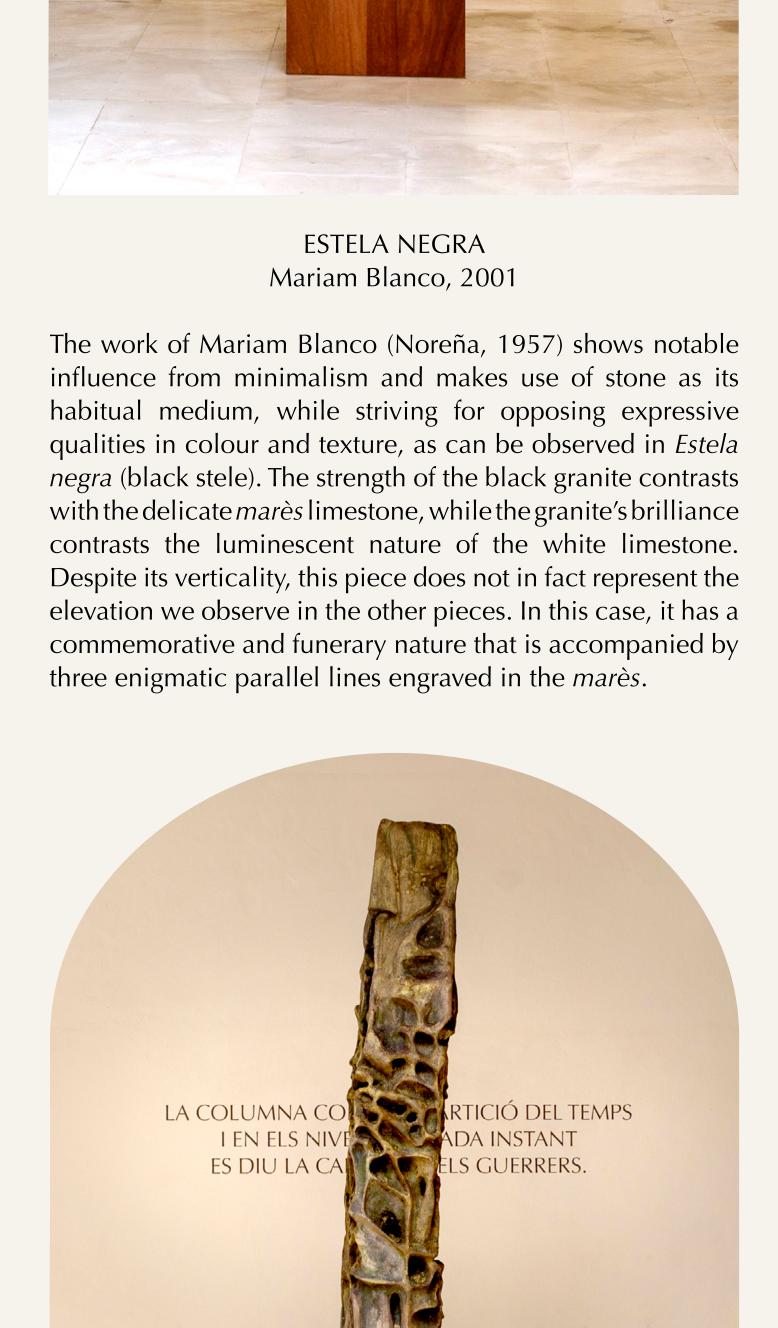
AIRE DIÀF

**ELS BRANQUII** DEU COMPTAR. VEIG LA FIG RODONIDA.



DE RIMI

METALL.



successful years creating stoneware jewellery. Through use of a refined technique, he incorporated his own plastic and chromatic values into informalism and allowed the material to take prominence. Its association with nature

MONÒLIT

Jaume Ribalaiga

A potter with extensive family tradition, Jaume Ribalaiga

(Barcelona, 1924 - Maó, 1967) makes pottery an art form,

like Joan Miró or Pablo Picasso did before him. In 1963

he took part in the founding of Grup Menorca, a group of

artists who developed Menorcan avant-garde. This monolith

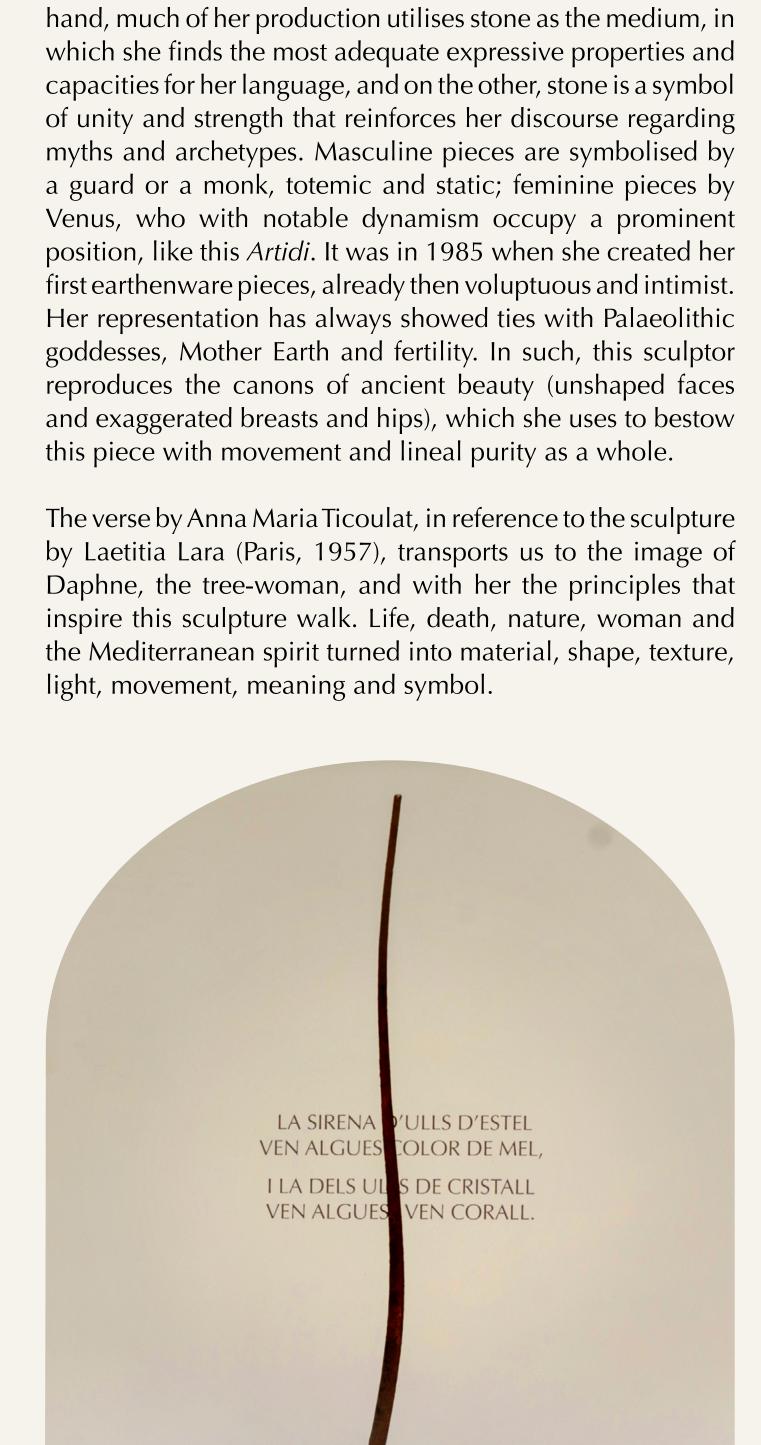
marks the beginning of his ceramic sculptures, after many

is inevitable, and especially with the rocks of Menorca's

northern coast, where a weave of veins paint a reticular

structure. Whilst the monolith is also a monument, this

monumental nature is also a commemoration of earth and stone. I EM TORNO L'ARBRE CENTERÓS QUE ESCLATA BELLESA AMB U MISTERIOSA.



**ARDITI** 

Laetitia Lara

In Laetitia Lara's professional trajectory, stone, and particularly

limestone, has served both as the means and the end. On one

assertion for respect for our natural environment, especially with regard to Neptune grass, as a plant with extreme ecological value in a constant state of risk. In the piece Alga (seaweed), iron becomes light and fragile, and the sculptor seems to bring it to life through perpetual

movement.

**ALGA** 

Joan Costa, 2007

The artistic path of Joan Costa has direct links to nature, and

particularly the world of aquatic plant life. The Mediterranean

nature and classicism that have impregnated the history of

Balearic Island art is reformulated with contributions from

minimalism, as elements that provide his work with remarkable

serenity and poetry. With his first mobile sculptures of the mid-

1990s, made from galvanised mesh, stainless steel and brass,

he set out on a path towards movement and undulation that

would transfer to paper and iron, until achieving significant

formal and aesthetic purity. In his work we find permanent

"NO PUC RESPIRAR" 2020

VIDA SENS LLIBERTAT NO ÉS VIDA, SÍ QUE ÉS MORT.

NO PUC RESPIRAR Ana Llorens, 2020 Ana Llorens (Ciutadella de Menorca, 1986) belongs to youngest generation of this sculpture walk. The multidisciplinary nature of her work includes performance, painting, installations, video and sculpture. Her artistic research reflects upon concepts that involve the artist's identity, feminism and the vulnerability of various collectives. No puc respirar (I can't breathe), responds to a highly specific

historical moment that intertwines two simultaneous crises: the death of George Floyd, a black American who was suffocated to death by the Minneapolis police; and the respiratory difficulties of those stricken by the Covid-19 virus and the use of facemasks during the pandemic that devastated the planet in 2020. The marble tombstone, in a provisional position, symbolises the fragility of human beings and their inability to overcome violence and prejudice. Texts: Carles Jiménez Follow us on: