

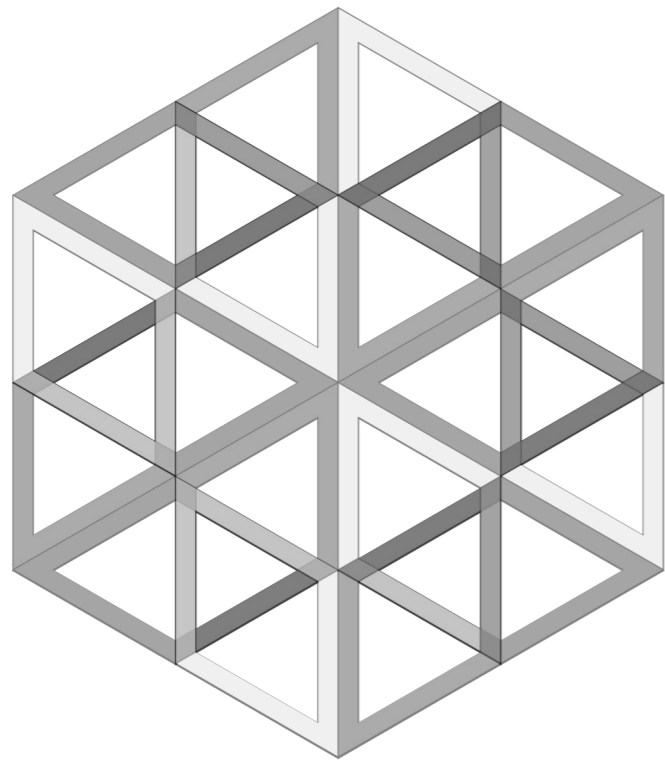


**DAVID MAGÁN STUDIO**  
**ART IN ARCHITECTURE**  
INDOOR - OUTDOOR / PUBLIC - PRIVATE

# DAVID MAGÁN STUDIO

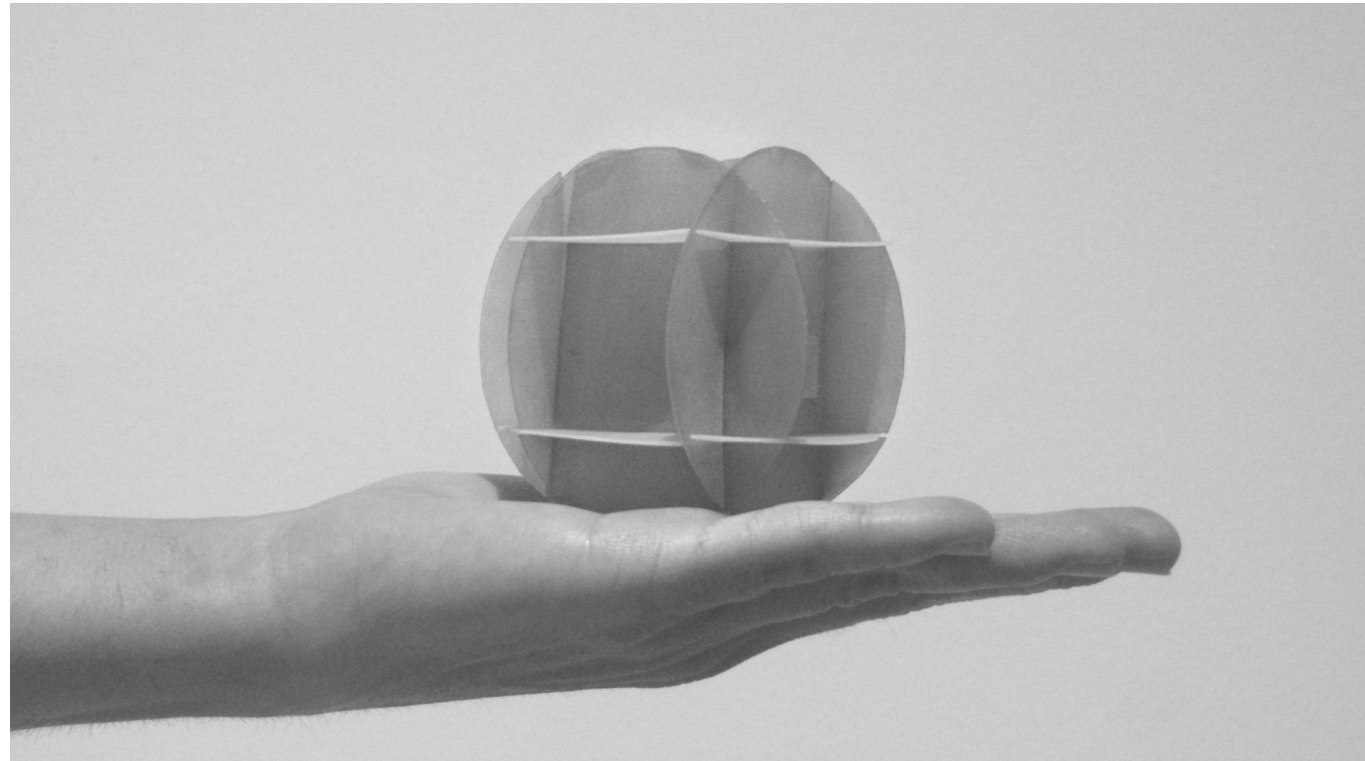
## ART IN ARCHITECTURE

INDOOR - OUTDOOR / PUBLIC - PRIVATE



David Magán visits the aesthetic possibilities of light, space and time, in the 2nd, 3rd and 4th dimensions, through his art and new technologies.

This portfolio showcases David Magán's creative prowess, and the David Magán Studio's response to commissioned projects. A walk through the capacity to respond to and develop ideas for given environments. Digitally rendered concepts are the precursor of final artworks. While the artist's intent lies in integrating art and architecture, listening, discussing, empathising and solving are a must for the studio.



*"We live in a world obsessed with understanding the phenomena that surround us and their scientific explanation. As an artist, I find it especially interesting to take the audience to a point of bewilderment, where one is able to abstract from known reality, to exclusively enjoy visual pleasure at its most irrational, even if only for a split second."*

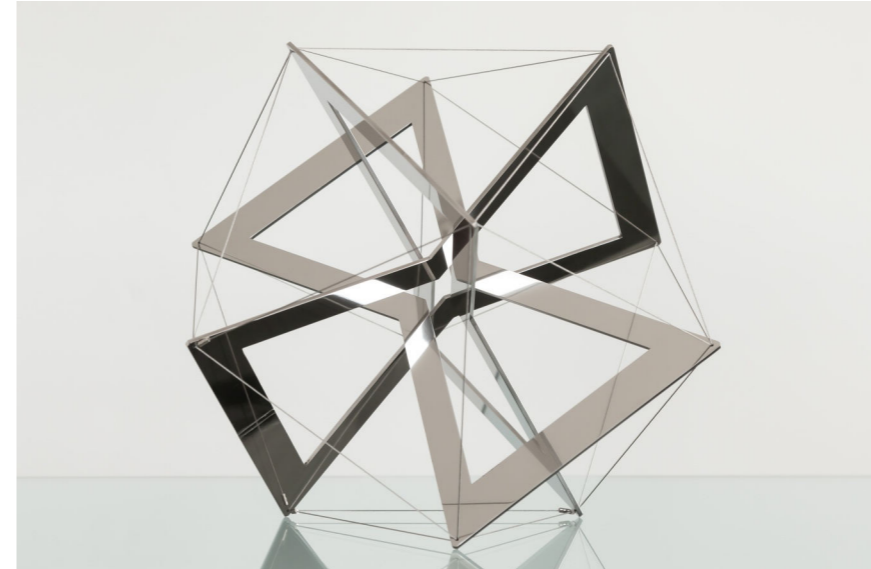
THE SCULPTURAL	6
PLAYING WITH LIGHT	12
PERCEPTION	16
MATERIALITY AND PROCESS	20
FEELING AND EXPERIENCE	24
COMMISSIONED PROJECTS	28
EXHIBITIONS	30
BIOGRAPHY	34

# THE SCULPTURAL

TRANSLUCENCE, TIME, SPACE, VOLUME



**Spatial Frequency** (2019)  
200 x 200 x 200 cm  
Acrylic  
Commissioned by Harting Technology Group (Espelkamp, Germany)



**Structural Construction 02-A** (2023)  
30 x 25 x 36 cm  
Stainless steel



**Structural Construction 09-B** (2023)  
24 x 30 x 20 cm  
Stainless steel

## COLOUR & LIGHT THE CONQUEST OF SPACE

Where does it all begin? Who, what are we in relation to the physical that surrounds us? How does light simultaneously shape feeling, space and volume? Our physical environment constantly changes through our awareness, consequently, what we place there modulates our perception, making our choice of elements tantamount to our well being.

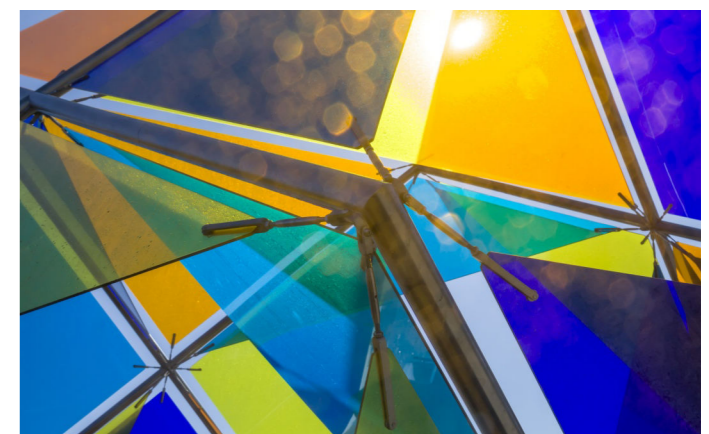
Magan's early work is rooted in the stained glass tradition. However, his work has evolved towards liberating glass from its substrate, concentrating on the interaction of translucent coloured planes within spatial dimensions, whether tangible or not.

His concern for integrating his works into architecture led to an exploration of minimalism, which, in turn, brought about his iconic suspended plate installations. Industrial production techniques endow projects with greater flexibility, precision and expertise.

Historically, the stained glass window used light to inflect awe and harmony into interiors, thus providing a sense of greatness. David Magan's sculptural works convey this same feeling of elation as you enter a building, or on approaching a sculpture in an exterior space. His artworks are tangible and rooted, yet lift the spirit and imagination to a desired sense of wellbeing.



**T-3C36** (2019)  
400 x 420 x 490 cm  
Polycarbonate, stainless steel  
*Detrás del Muro, 13th Havana Biennial (Cuba)*  
2019



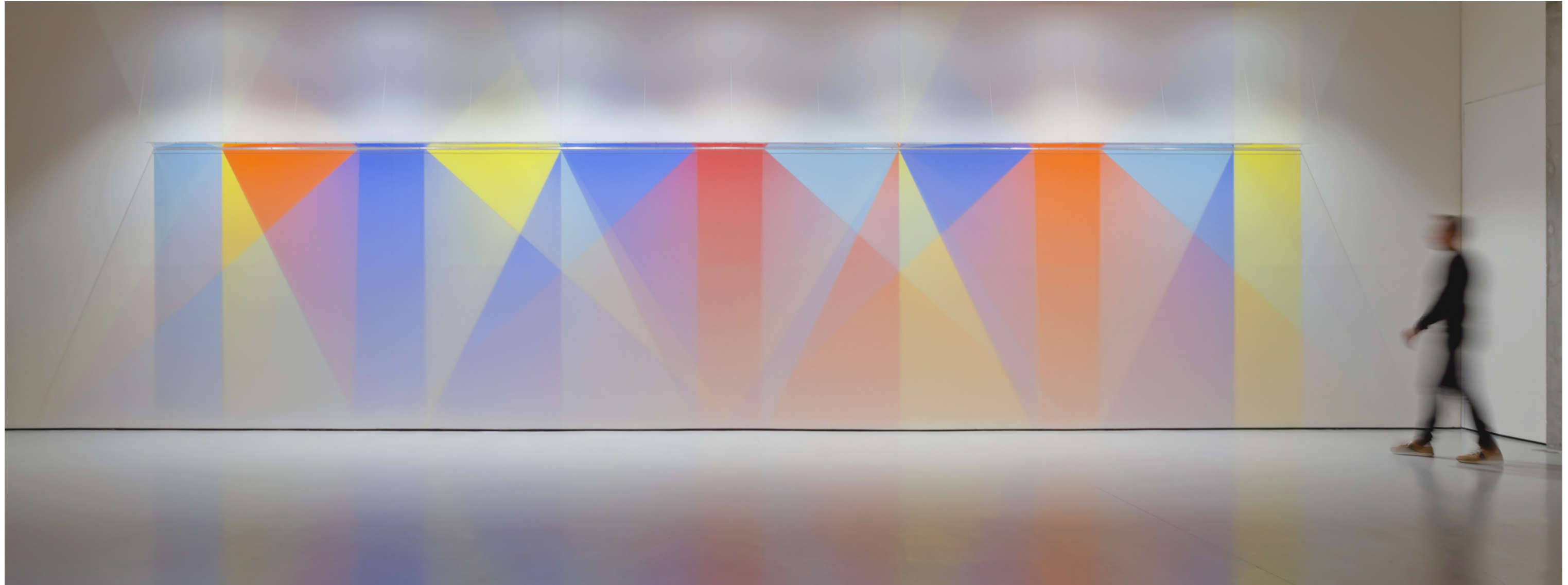


I-ISO-09 v.01 (2019)  
343 x 255 x 255 cm  
Acrylic, stainless steel cable  
Private commission (Madrid, Spain)

# PLAYING WITH LIGHT

SHIFTING BEAUTY, THE PROSPECT OF DISCOVERY

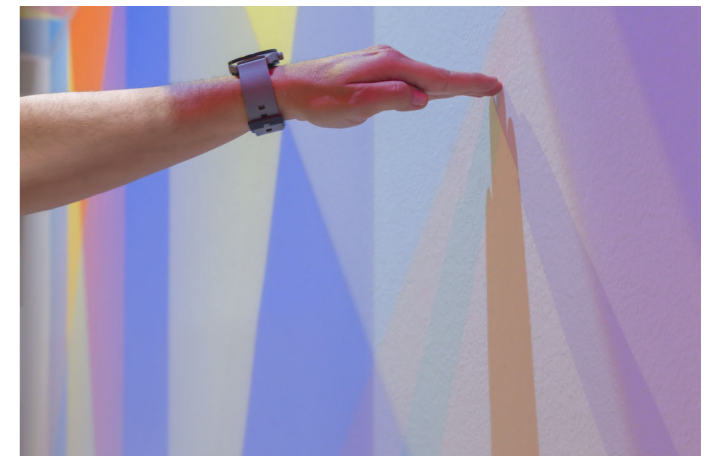
**I-B-02** (2020)  
240 x 972 x 40 cm  
Acrylic, stainless steel cable, light  
Matter Matters, CAB, (Burgos, Spain)  
2020-2021



## WHEN LIGHT BECOMES

David Magan's artistic research field is primarily concerned with light and its effect on our perceptions. Architects and designers are similarly concerned, making this medium vital to their work. Light's essence is a strong communicative vehicle, which directly connects a viewer or dweller to their surroundings. The ongoing variations light generates can be playful, comforting and cosy, while stimulating enquiry, which leads to discovery.

Light changes our perception of space, shape and texture, while enhancing their inherent aesthetic features. This cognisance plays an important role in ensuring comfortability and security. Playing with light in the artistic field can also provoke a myriad of moods and thought provocation. Life takes place in the binomial world of light and darkness; hence we easily relate to its endless, limitless, sustainable hues and even to its presence in absence.





## CREATING EXPECTATIONS

What expectations can an artwork induce? A spectator encounters, audits, watches, interprets, or simply wonders at a work of art. The spectator is not a passive subject, spectatorship is intertwined with the spectated action.

Art needs an observer so as to fulfil its purpose. An artwork provides a setting in which people can

reflect, form connections, think about and discuss arising issues and potentially take action, which could be a change of focus, a thought process or a varying view of the world. Introducing an art piece in an environment potentially affects the onlooker's world.

**Spectrum 05** (2020)  
180 x 360 x 2370 cm  
Light, aluminium, stainless steel, wood  
Private commission, CGI (Barcelona, Spain)



# PERCEPTION

## TRANSCIENCE, ENSUING CONSEQUENCE

### OBSERVING, UNDERSTANDING

Magán places direct emphasis on the act of observation, honing one's gaze to perceive beyond the surface. The ethereal and mutable nature of his artworks beckons us to become active observers, prompting us to question our own perspective and the presented reality.

Our bodies' hormones react to light wavelengths, which regulate our circadian rhythm, our biological clock. In turn, this affects our cognition, blood pressure, immune system, metabolism, and controls our sleep/wake cycle. Our triggered brain

turns light signals into the images we see, sparking memory and evoking emotions. Light influences the way we feel and how we react to space on a conscious and subconscious level.

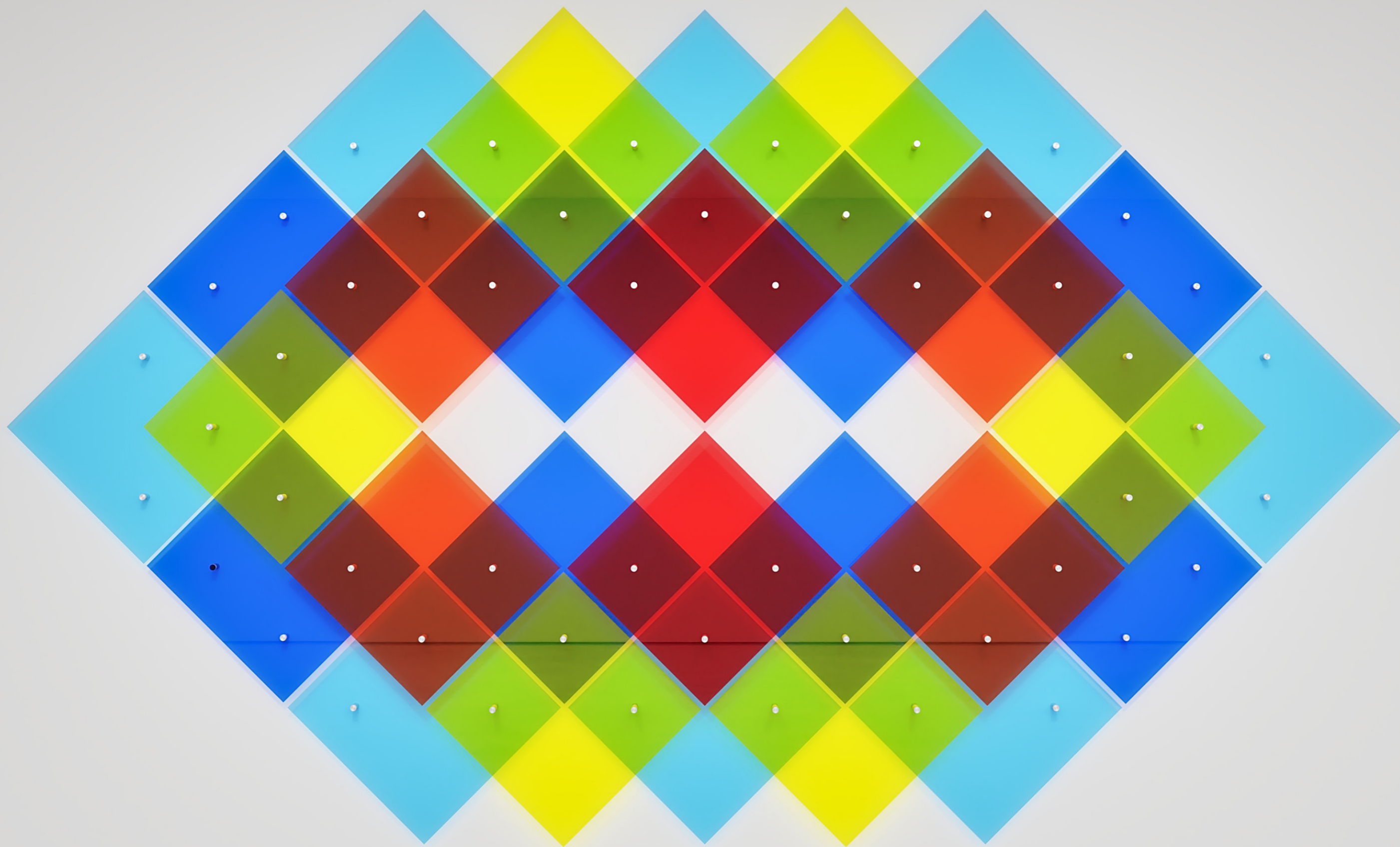
According to the "open work - open interpretation" concept (Umberto Eco, 1962), David Magan casts us into a field of infinite possibilities, a myriad of perceptions. His infinitely changing work accentuates a capacity to foster empathy for the given environment.



**Relief 49** (2017)  
278 x 240 x 7.5 cm  
Acrylic, stainless steel  
*The Weight of Colour, Cayón Art Gallery (Madrid, Spain)*  
2017



**Relief 55** (tryptic) (2017)  
118 x 102 x 7.5 cm (each module)  
Acrylic, stainless steel  
*Private commission (Madrid, Spain)*



*"I have always been fascinated by the observation and understanding of the universe, often this observation raises more questions than answers and makes us feel increasingly smaller and insignificant. It generates a feeling of abyss within us, that makes us consider the limits and purposes of our existence. These observations also transmit, a difficult to explain, kind of inner peace."*

**Relief 100** (2022)  
170 x 280 x 8 cm  
Acrylic, stainless steel  
Private commission, CGI (Brussels, Belgium)

# MATERIALITY AND PROCESS

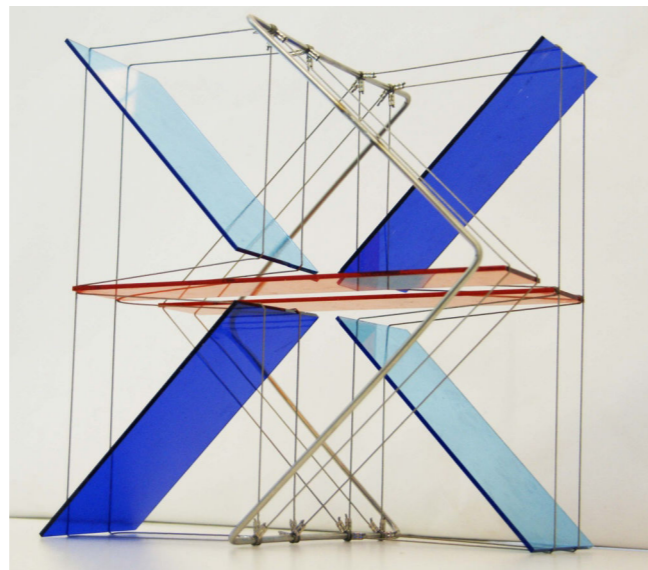
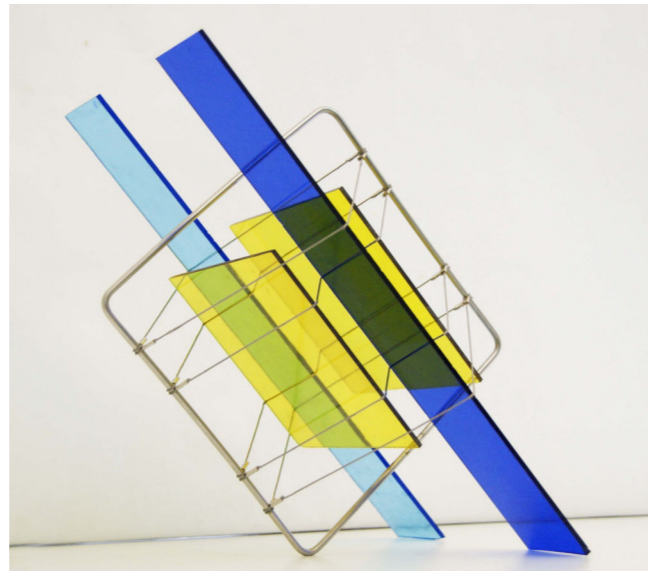
## FRAMEWORKS, LINKAGE, TENSEGRITY

### CONSTRUCTING WEIGHTLESSNESS

Magán delves into the portrayal of light and transparency through various processes of embodiment: design and construction, digital rendering, photography, painting, pigmentation, luminescence and industrial technologies. Qualities related to physicality are dealt with extreme attention to detail from multiple angles, where precision is an absolute must.

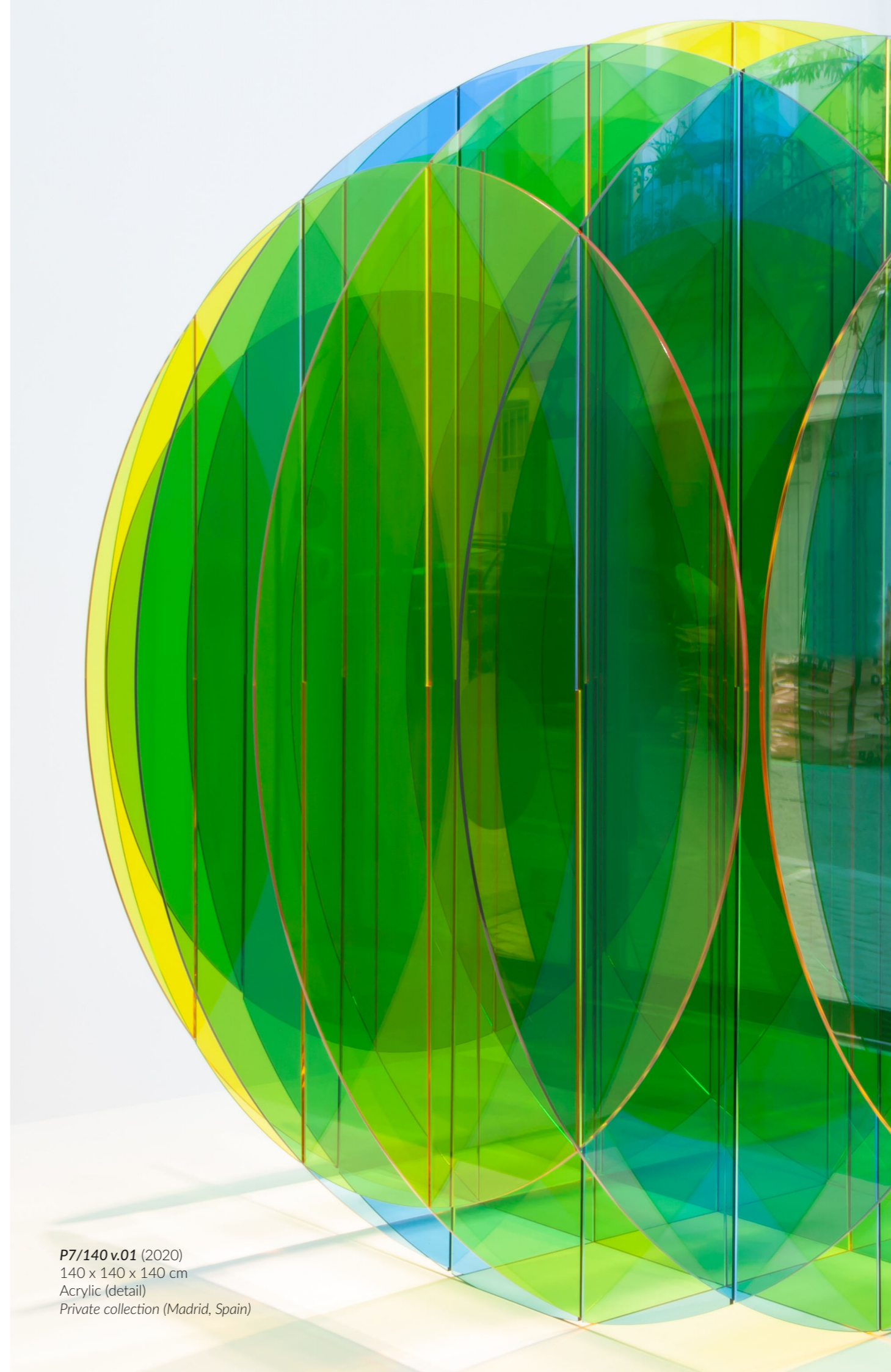
The artist and the David Magán Studio work closely on the careful selection and choice of materials, as well as their physical qualities, including reflection, transparency, sheen and tensegrity. They jointly solve other considerations, such as distance and proximity to light sources, so as to gauge interaction from a spectator's potentially varying viewpoints. Anchorage design is carefully calibrated, pondering weight distribution and the piece's final destination.

Artworks are personally installed by the studio's team and when this is not possible, plans and instructions are provided, with the process being carefully monitored by the studio.



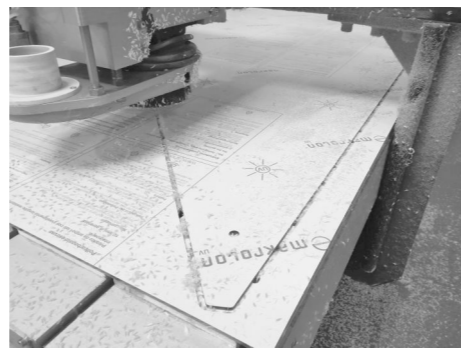
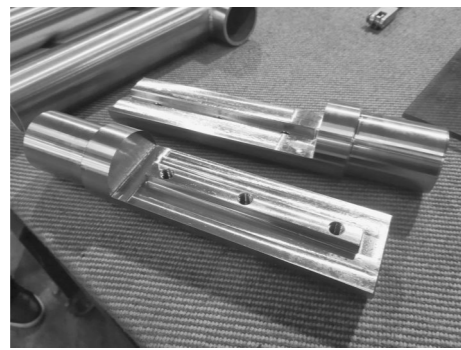
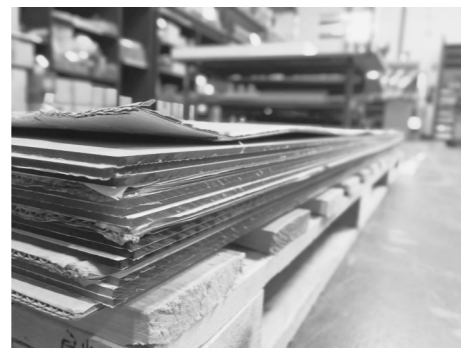
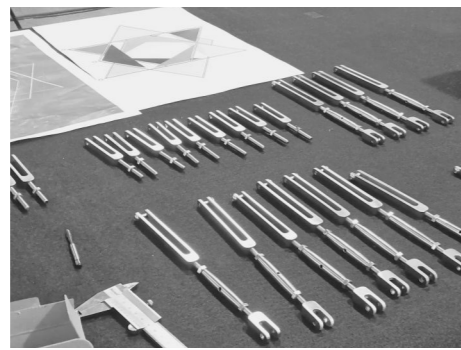
**Models for outdoor sculptures** (2011)  
26 x 26 x 18 cm  
28 x 28 x 20 cm  
Glass, stainless steel

*"I began experimenting with translucent material, when I realised I could work volume in sculpture from a totally different point of view. Generating multiple layers so the "other side" was visible and interrelated, I could mix colours as on a painter's palette. By adding this new layer, it was as if a fourth dimension was added to the object. Henceforth, the viewer's position, light and spatial conditions completely transformed the perceived artwork and its environment."*



**P7/140 v.01** (2020)  
140 x 140 x 140 cm  
Acrylic (detail)  
Private collection (Madrid, Spain)

"It is important for me to be up-to-date on new materials which appear on the market, then I can assess those that interest me the most for each project. For example, on the one hand I use coloured laminated glass for sculptures that require the solidity and robustness for certain types of anchoring that are self-tensing, and on the other, I use polycarbonates, more suited to the outdoors. More recently, acrylic has become my preferred material, as it permits greater versatility in terms of the forms I want to work with, while avoiding problems associated with the brittleness of craft glass."



**Construction details of T-3C36 (2019)**  
400 x 420 x 490 cm  
Polycarbonate, stainless steel  
Metalurgias Ruher (Madrid, Spain)



## FROM DRAWING TO BUILDING, THROUGH TECHNOLOGY

The David Magán Studio expertly renders the artist's creative ideas to provide prospective customers clear and precise ideas of finished and installed works. The project is depicted in the client's personalised space along with complete details for installation. The David Magán Studio only employs trusted workshops which provide expert results according to the artist's standards. Anchorage systems, acrylic cutting, packing, transporting and handling are carefully overseen and monitored by the team, to guarantee expert quality control.

"I usually start with a drawing and then develop my ideas with the computer. Digital and 3D design tools are fundamental in my process, as are drawing and model building. Digital tools, do however, speed up what would otherwise be a very complex and slow process. When it comes to site-specific projects, either installations, hanging pieces or site specific commissions in architectural or outdoor spaces, the David Magán Studio recreates works in the given spaces, using 3D programs. I do, however, really enjoy the physical aspect of building scale models and going back to drawing at various points along a project's path."

**Structural Construction 06-A (2023)**  
57 x 16 x 16 cm  
Stainless steel



**VI-B-01** (2020)  
 390 x 115 cm  
 2'07", video projection  
 Matter Matters, CAB, Burgos (Spain)  
 2020-2021

# FEELING AND EXPERIENCE

## SENSORIAL CONCERNS

### THE POETRY OF BEING ALIVE

Time implies change and movement, which only happen in space. The visual perception of space and time depends on the manner and magnitude of change. David Magan's artworks provide an ever changing situation which travels through time thus altering space. Perception articulates our experi-

ence and hence our feelings. Gradual departure from the solid, closed and fundamentally autonomous artistic object with respect to its environment, takes us to communication and then rapport with that space.

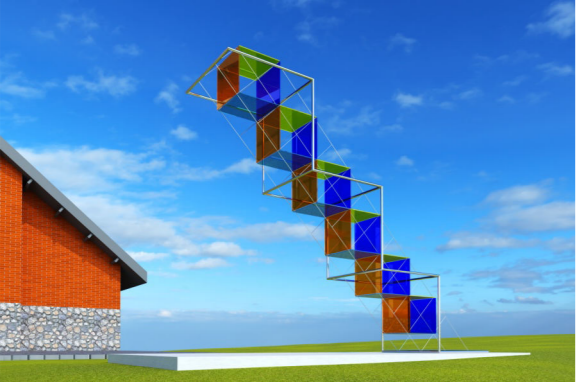


**Pavilion 03** (2020)  
 300 x 750 x 750 cm  
 Laminated glass, mirror, stainless steel  
 Private commission, CGI (Madrid, Spain)

**Pavilion 01** (2020)  
300 x 525 x 750 cm  
Acrylic, stainless steel cable (detail)  
Matter Matters, CAB, (Burgos, Spain)  
2020-2021

*"Use of the plane, colour, transparency, and light is indeed, a constant in my work. On the one hand, they are core themes, a conscious presence, a deliberate and self-referential use in practically all my production. But at the same time, they are my basic vocabulary, my building blocks, from whence I start to address other topics, to provide further layers of concept. I link them to research of forms –for example my Isometric and Hard-line series, which encompass the repetition of geometric elements– or to more abstract concepts such as: perspective, transformation, projection, physicality of light, experimentation through physical phenomena, arrangements based on mathematical rules, the ethereal, the architectural or the interrelation of architecture and object."*

# COMMISSIONED PROJECTS



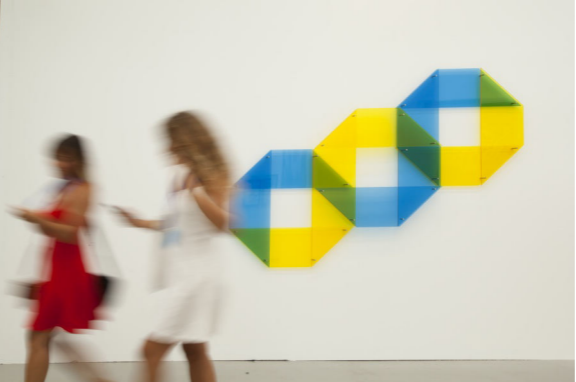
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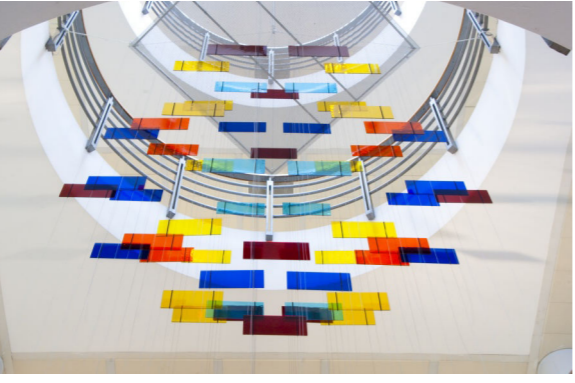
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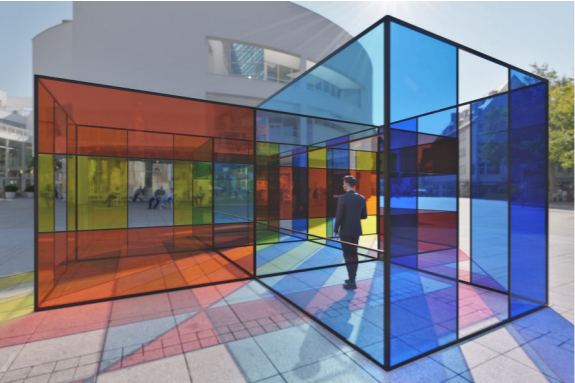
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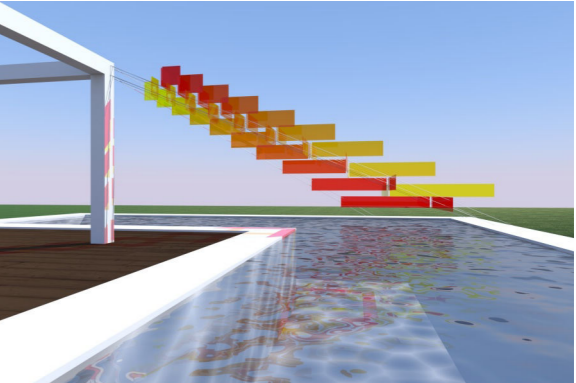
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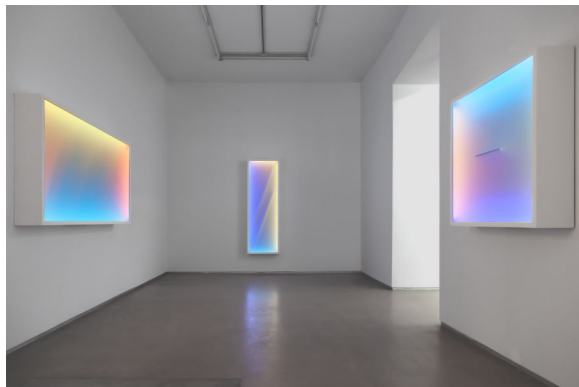


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# EXHIBITIONS



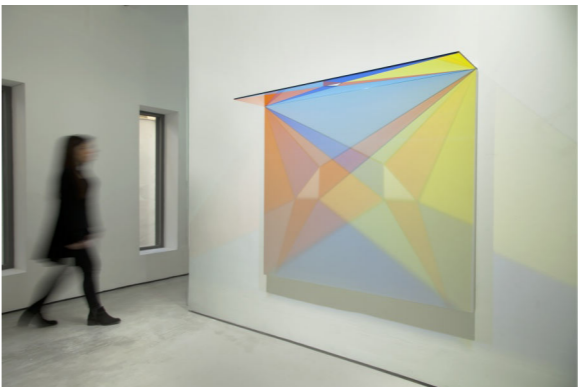
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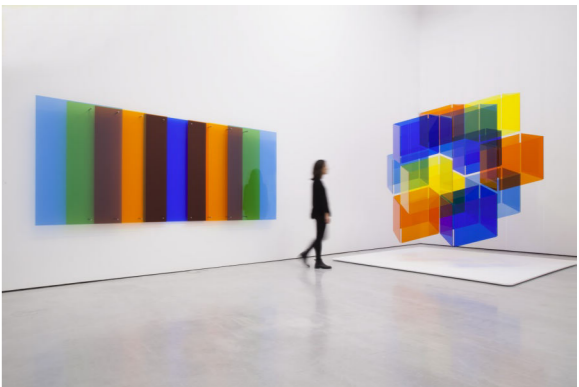
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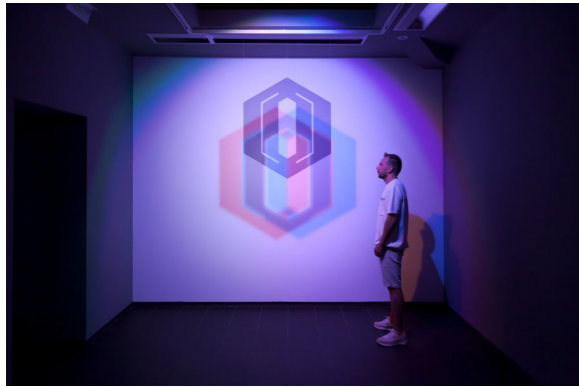
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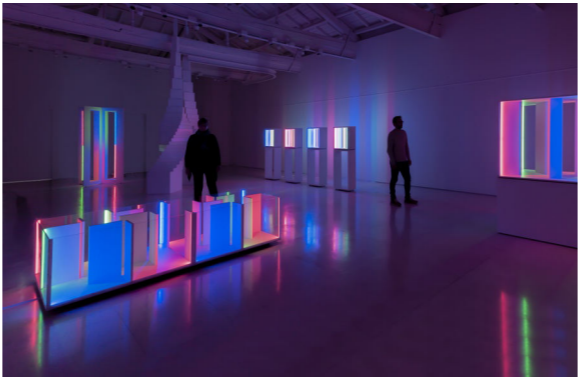
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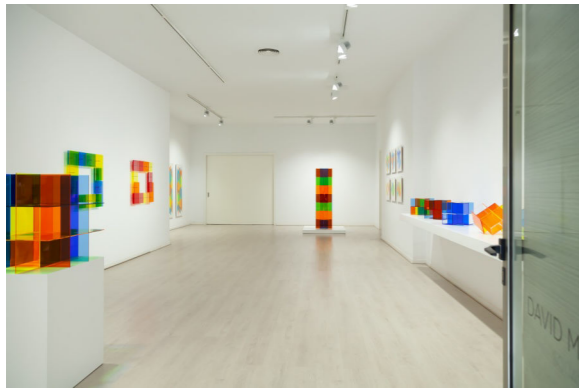
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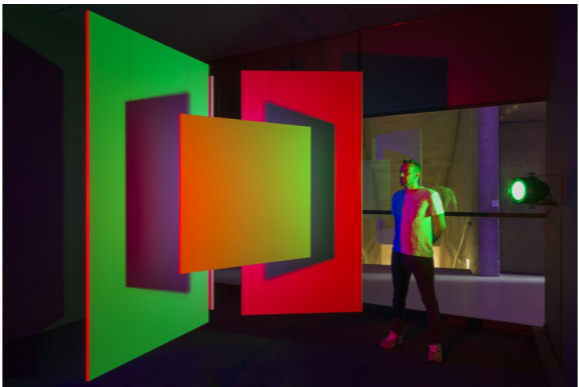
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## COMMISSIONED PROJECTS

1. **Angular IX** (2015); 330 x 300 x 100 cm; laminated glass, stainless steel; commissioned by Hempel Glasmuseum, CGI (Nykøbing, Denmark)
2. **Spatial Frequency** (2019); 200 x 200 x 200 cm; acrylic; commissioned by Harting Technology Group (Espelkamp, Germany)
3. **Binary 06 v.04** (2017); 127 x 280 x 43 cm; light, acrylic, wood; private commission, CGI (Mallorca, Spain)
4. **Relief 27** (2017); 150 x 210 x 11 cm; acrylic, stainless steel; private commission (Marbella, Spain)
5. **Quadrangular Composition 02** (2016); 208 x 480 x 31 cm; acrylic, stainless steel cable; commissioned by CEART Museum (Fuenlabrada, Spain)
6. **VI-B-01** (2020); 390 x 115 cm; 2 min 07 seg; 6 monitors; private commission, CGI (Madrid, Spain)
7. **Spherical Composition** (2010); 250 x 250 x 250 cm; glass, stainless steel cable, rubber bands; commissioned by MAVA Museum (Alcorcón, Spain)
8. **I-ISO-01 v.01** (2018); 156 x 132 x 132 cm; acrylic, stainless steel cable; private commission (Madrid, Spain)
9. **Progression 05** (2015); 110 x 320 x 150 cm; laminated glass, stainless steel; commissioned by Glass & Architecture, Biennale du Verre (Strasbourg, France)
10. **Linear Progression** (2015); 480 x 480 x 50 cm; acrylic, stainless steel cable; private commission, CGI (Mexico City, Mexico)
11. **Cubic Progression 02** (2015); 290 x 290 x 170 cm; glass, stainless steel cable; commissioned by Hempel Glasmuseum (Nykøbing, Denmark)
12. **Pavilion 02** (2020); 300 x 900 x 900 cm; laminated glass, stainless steel; private commission, CGI (Madrid, Spain)
13. **Relief 44 v.02** (2016); 136.5 x 396 x 7.5 cm; acrylic, stainless steel; private commission, CGI (Madrid, Spain)
14. **Cubic Progression 03** (2015); 280 x 280 x 160 cm; acrylic, stainless steel cable; private commission (Madrid, Spain)
15. **Progression 03** (2012); 340 x 570 x 1400 cm; laminated glass, stainless steel; private commission, CGI (Marbella, Spain)
16. **P10/100 v.01** (2023); 100 x 100 x 100 cm; laminated glass, stainless steel; private commission, CGI (Ibiza, Spain)
17. **Cubic Lattice 07** (2016); 174 x 174 x 174 cm; acrylic, stainless steel cable; private commission (Pamplona, Spain)
18. **SD-07** (2016); Edition of 3 + 1 AP; 212 x 148 cm; digital printing; private commission, CGI (Mallorca, Spain)
19. **AI-04** (2021); 1200 x 650 x 650 cm; light, metal; concept design for the exhibition Immaterial Architectures, Francisco Sobrino Museum (Guadalajara, Spain)
20. **The Secret Behind the Barrel** (2017); 300 x 300 x 200 cm; light, oak wood, frosted glass, wood barrel, stainless steel cable; commissioned by Bodega Otazu (Pamplona, Spain)

## EXHIBITIONS

21. **Twenty-twenty Vision**; Parra & Romero (Madrid, Spain, 2023)
22. **Twenty-twenty Vision**; Parra & Romero (Madrid, Spain, 2023)
23. **Chromatic**; Dados Negros (Ciudad Real, Spain, 2023)
24. **The Weight of Colour**; Cayón Gallery (Madrid, Spain, 2017)
25. **The Weight of Colour**; Cayón Gallery (Madrid, Spain, 2017)
26. **In Praise of Shadows**; As Quintas (La Caridad, Spain, 2022)
27. **Primary Interferences**; CEART (Fuenlabrada, Spain, 2016)
28. **Immaterial Architectures**; Museo Francisco Sobrino (Guadalajara, Spain, 2021)
29. **Hard-line**; Cayón Gallery (Madrid, Spain, 2021)
30. **Matter Matters**; CAB (Burgos, Spain, 2020)
31. **Square**; Pep Llabrés Gallery (Mallorca, Spain, 2022)
32. **Light Object**; Cayón Gallery (Madrid, Spain, 2023)
33. **Matter Matters**; CAB (Burgos, Spain, 2020)
34. **Immaterial Architectures**; Museo Francisco Sobrino (Guadalajara, Spain, 2021)
35. **David Magán**; Cayón Gallery (Menorca, Spain, 2018)
36. **Dual Space 01**; El Arco Azul (Madrid, Spain, 2023)
37. **Primary Interferences**; CEART (Fuenlabrada, Spain, 2016)
38. **Matter Matters**; CAB (Burgos, Spain, 2020)
39. **Parra & Romero 10th Anniversary, Part II** (Ibiza, Spain, 2022)
40. **Primary Cube**; Cayón Gallery (Madrid, Spain, 2016)



**Reboot 01** (2023)  
600 x 185 x 210 cm  
3D printed plastic, stainless steel  
ADN Forum at Plaza Colón (Madrid, Spain)  
2023

# BIOGRAPHY

David Magán's art lies in the field of sculpture and installation, where the use of plane, colour, transparency and light stands out. Born 1979, Magán grew up in Madrid, where he trained at La Palma School of Art, from 1999 to 2004, specialising in wood and metal sculptural techniques.

Between 2002 and 2008, he complimented his training at specialised workshops on creative stained glass art, notably with sculptor Lucas Mjartan, at the Real Fábrica de Vidrio de la Granja, Segovia, Spain. David currently works between Guadalajara (Spain) and Madrid, where he directs the David Magan Studio in conjunction with his brother Kiko Magán. The studio, as such, has been operating since 2009.

Initially based on the stained glass tradition, his work soon developed towards freeing glass from its support and focusing on the interplay of translucent coloured planes in space. His early interest in integrating sculptural work and architecture led him to develop his iconic suspended colour plate installations, a constant in his oeuvre. However, it is acrylic and more industrial production techniques that allow greater formal flexibility and precision to convey his ideas. More recently, he has taken his visual concerns into other media and has worked on relief and photographic series, as well as digital and graphic work, broadening his visual language into the pictorial world. Recently, his interest in controlling and modulating light projected by coloured acrylics, culminated in *Binaries*, his first light works. From here on, he is expanding media use with different coloured light sources, to trap and modulate light in space.

His numerous solo projects include: *Twenty-twenty Vision*. Parra & Romero (Madrid, Spain, 2023); *Square*. Pep Llabrés Gallery (Mallorca, Spain, 2022); *In Praise of Shadows*. As Quintas (Asturias, Spain, 2022); *Immaterial Architectures*. Museo Francisco Sobrino (Guadalajara, Spain, 2021); *Light Object*. Cayón Gallery (Madrid, Spain, 2021); *Hard-line*. Cayón Gallery (Madrid, Spain, 2021); *Matter Matters*. CAB (Burgos, Spain, 2020); *David Magán*. Samuelis Baumgarte Gallery Online (Bielefeld, Germany, 2020); *The Weight of Colour*. Cayón Gallery (Madrid, Spain, 2017); *Primary Interferences*. CEART (Fuenlabrada, Spain, 2016); *Primary Cube*. Cayón Gallery (Madrid, Spain, 2016); *The Invented Colour*. FCNV (Segovia, Spain, 2014); *Domesticated Transparency*. MAVA (Alcorcón, Spain, 2013); *Fragment of Light*. Cayón Gallery (Madrid, Spain, 2012); *About the Plane and Space*. CEART (Fuenlabrada, Spain, 2010).

Highlighted international group shows are: *Chromatic*. Dados Negros (Ciudad Real, Spain, 2023); *Parra & Romero 10th Anniversary* (Ibiza, Spain, 2022); *Distant Geometries*. Pep Llarés Gallery (Mallorca, Spain, 2022); *Nuevos senderos del MAC: pulso e impulso de una colección*. MAC (Madrid, Spain, 2022); *Light Unlocked*. Rocket Gallery (London, UK, 2021); *Images from the rear-view mirror*. CentroCentro (Madrid, 2021); *Takeover Spain*. Marión Gallery (Panama City, Panama, 2021); *2021 Reloaded*. Samuelis Baumgarte Gallery (Bielefeld, Germany, 2021); *Line in Suspension*. Marión Gallery (Panama City, Panama, 2020); *Behind the Wall*. XIII Biennial of Havana (Cuba, 2019); *(pre) Texts*. Otazu Foundation (Navarra, Spain, 2018); *Transparency*. Denise René Gallery (Paris, France, 2016); *Interaction*. Dados Negros (Ciudad Real, Spain, 2016); *Colours*. Hempel Glasmuseum (Denmark, 2015); *Glass & Architecture*. International Glass Biennale (Strasbourg, France, 2015); *European Glass Experience* (Finland and Italy, 2014-2015); *Constructive Art, Kinetic Art*. Espace Expression (Miami, USA, 2014); *Hello! Spain*, Seongnam Arts Centre (South Korea, 2013).

Since 2011, he has taken part in the following art fairs: ARCO (Spain), Art Berlin (Germany); ArtLima (Peru); Ch.ACO (Chile); Zona MACO (Mexico); Pinta London (UK); Pinta Miami (USA); Art Toronto (Canada); Art Marbella (Spain); Estampa (Spain).

His works can be found in many museums and private collections, including: Museum Ritter (Germany); MAC (Spain); CEART (Spain); MAVA (Spain); FCNV (Spain); Murano Glass Museum (Italy); NH Collection of Contemporary Art (Spain); Kablanc Otazu Art Foundation (Spain).



## CREDITS

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### Published

2023

### Edition

100

### Paper

Inside Pages: 150 g/m<sup>2</sup>

Cover: 300 g/m<sup>2</sup>

### Printer

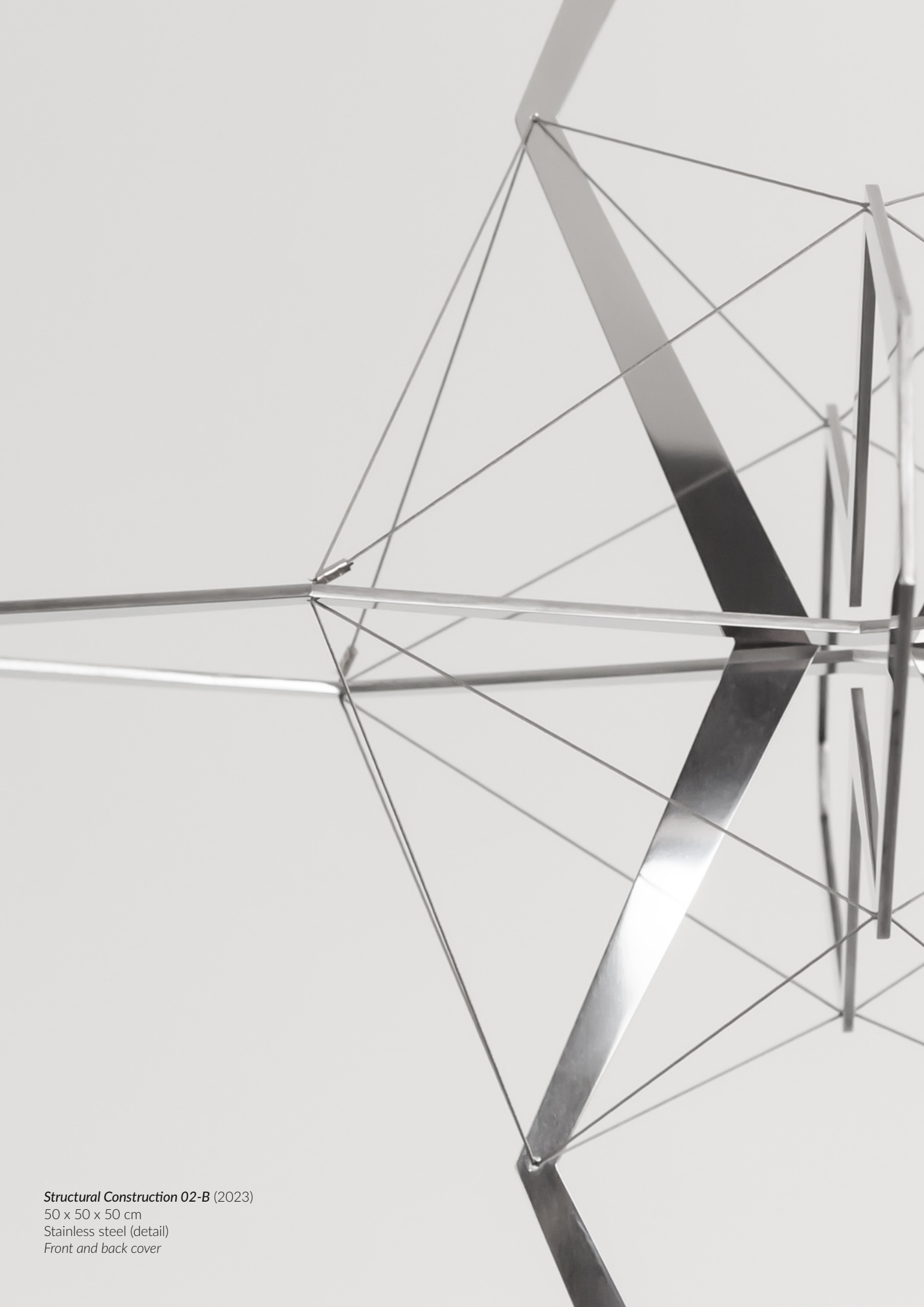
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Madrid, Spain



**Structural Construction 02-B** (2023)  
50 x 50 x 50 cm  
Stainless steel (detail)  
*Front and back cover*