

PRESS RELEASE  
ALBERTO PERAL EXHIBITION AT CARRERASMUGICA

Carreras Múgica is pleased to present, from 12 December 2025 to 14 February 2026, *Alma de cántaro*, Alberto Peral's first exhibition at the gallery. The exhibition will feature his latest works in brass, stainless steel, painted iron, wood, sculptures embedded in the wall and even propped up against the concrete ceiling of the gallery.

Alberto Peral (Santurtzi, 1966) has a degree in Fine Arts from the UPV (University of the Basque Country). He then took several courses at Arteleku directed by Ángel Bados. He belongs to the generation of artists who emerged in the early 1990s in the Basque Country, driven by the effervescence of Arteleku. After this period, he spent a year at the Spanish Academy in Rome and then moved to Barcelona, where he still lives today.

Nearly three decades have passed since Peral settled in Barcelona, where he co-directs the independent project Halfhouse alongside artist Sinéad Spelman. During this period, his artistic production has been refined, evolving from a direct link to the human figure towards research focused on structure and volume.

Since his first major exhibition alongside Ana Laura Alález at Espai 13 of the Joan Miró Foundation in Barcelona in 1992, his work has displayed a desire for formal experimentation that has led him to explore a wide variety of media, from drawing, photography and sculpture to installation and video. In his work, he proposes a poetic encounter between the simplest and most essential forms and the symbolic power they contain.

He incorporates into his language the contributions of the classical avant-garde with regard to form, discovering the formal essence in nature and culture as manifestations of a universal order. Ovoid shapes as a germinal symbol, circularity, rotation, light, colour and the surface of materials are fundamental elements with which he constructs a poetics of form and space-time meaning, which he deploys in multiple directions and enhances with experiences from other places through travels in Mexico, India, Brazil, Venezuela, Japan and the main European countries.

His work has been exhibited in centres such as the Reina Sofía, the Irish Museum of Modern Art (Dublin) and the Hamburger Bahnhof (Berlin), and he has also been invited to talk about his work at the Tate Modern (London). His work forms part of major contemporary Spanish art collections such as the Reina Sofía, Banco de España, Artium, la Caixa, Banc Sabadell, Centro de Arte Alcobendas, Fundación Botín, Unión Fenosa, Fundación Helga de Alvear and Macba, among others.

In October 2025, he was awarded the III Fundación Bosch Aymerich Sculpture Prize for his work *Splashing Mies*, a site-specific sculptural intervention in the Mies van der Rohe Pavilion in Barcelona, created in November 2024.

The exhibition will open in the presence of the artist on Friday 12 December at 6pm.

On my only visit to Japan, I stayed in an old traditional house. In my room, there were two ceramic pots with the ashes of all the ancestors of the family who had lived there. It struck me that their presence acted in a way unlike that of an image: the feeling was more physical and, at the same time, more invisible. It brought me to an awareness in which the image was no longer necessary.

‘Alma de cántaro’\* is an expression that appears several times in Don Quixote , although its origin remains unknown. Cervantes would appear to be invoking the hollow sound of an empty pitcher and the ‘soul’ understood as what is contained inside it: akin to an emptiness of spirit or understanding; in other words, someone who fails to perceive what is obvious and is not fully aware of reality.

There is a sculptural logic at play here: to assign the word ‘soul’ to something hollow brings out the inner meaning of the pitcher. The potter spins the wheel and, working from the edge, gives shape to the void, turning the material into a vessel; by enclosing it, the emptiness becomes a tangible hollow.

Both sculptures and ceramic pieces are objects. It is difficult to experience a physical response when seeing them—something that does happen, for instance, with architecture—but they do have the power to evoke. Their physicality is strong enough to trigger memories.

Room renderings and digital design: Emir Gómez Farah

Metal cutting and fabrication: Oriol Texidor

Stone assembly: Raúl Tapia

Brass casting: Microfusión Daranas

Stone sculpture fabrication: José Muñoz

Ceramics: Marc Vidal

Metal machining: Mecanizados Rol

Brass welding: El taller de Joyería

Wood turning: Javier Viñolas

Alberto Peral

Barcelona, 20 November 2025

*\* Literally meaning ‘soul of a pitcher’ or ‘ewer,’ the expression is a gentle, affectionate reproach similar to ‘you silly fool.’*

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Installation view. "Alma de cántaro" by Alberto Peral at CarrerasMugica. Image © Ander Sagastiberri.