

**ART ON DIAGONAL**

# Les Corts sculpture route



Ajuntament de  
Barcelona

# A street full of art

**G**ran Via Diagonal, Argüelles Avenue, Catorze d'Abril Avenue, Generalísimo Francisco Franco Avenue and simply Diagonal Avenue... Various names have been given to the street designed by Ildefons Cerdà in the urban plan he drew up in 1860 to connect points far from the city and the Barcelona plain, beyond the grid layout of the Eixample. It is the largest of the three diagonal streets he planned - over 11 kilometres long - and presently connects the coastline, at the Fòrum, with Barcelona's boundaries, in the Les Corts district.

Les Corts was an independent municipality until shortly after the start of Cerdà's project and was finally annexed to Barcelona in 1897. The Diagonal left the entire urban centre below it but cut the connection with the agricultural part of Les Corts, crossing a plain of farmland and large farmhouses. Cerdà's original plan attempted to keep

large buildings and centres intact to avoid having to knock any down, but it seems that a mistake in the angle of the Diagonal's layout led to the demolition of many old properties.

The Diagonal has been through a long urbanisation process that has accompanied the city's development and which only began 25 years after Cerdà's project had been approved! As a result, it mainly passed through areas which were still undeveloped, thus favouring a growing presence of large financial and commercial hubs, mansions and, later on, university areas. Promoters and property owners were all keen to embellish their creations with sculptures and public art of every kind, the results of which can be very clearly seen along the section that crosses Les Corts, where Barcelona's well-to-do classes gradually converted their old farmhouses into mansions, far from the city centre.



Serenity, by Eulàlia Fàbregas, Cervantes Park. © Shutterstock

## \* Diagonal Avenue thus bore witness to the new cultural, artistic and historical trends of the 20th century

Diagonal Avenue thus bore witness to the new cultural, artistic and historical trends of the 20th century, playing host to the first mass gatherings of the 20th century: the reception for Lluís Companys, the International Brigades' farewell ceremony, the Francoist troops' Victory Parade, receptions for important international figures and so on. All these events are reflected in the district's architecture through the fashions of the time but especially in their sculptures.

There are various works to enjoy on this

route that will help us to understand how the city and our environment have gradually changed. Those works have special features that distinguish them from art made for indoor settings. They are expressly designed to decorate a space for everyone's enjoyment and to convey a clear message in accordance with whoever commissioned them.

Consequently, the aim is to rediscover an area through art that, as city residents, we often forget and which, by dint of walking past it every day, we stop admiring what was created for us. The route has attempted to follow accessibility criteria: all works are accessible for people with reduced mobility and some can be touched. It has been designed by the Les Corts District, based on an initial proposal from the Faculty of Fine Arts at the University of Barcelona.

①

# Lines in the Wind

Author: **Andreu Alfaro (1929–2012)**

Year of installation: **1971**

Address: **Avinguda Diagonal, 523**

Material: **stainless steel**

Measurements: **1,96 x 1,64 x 1,47 m**

Artistic style: **abstract**



© Quim Roser



The sculpture allows full access to its display



Part of the sculpture can be touched

When José María de Porcioles was the city's mayor, some property developers found a legal loophole in artistic uniqueness for overcoming building restrictions under the city's byelaws: skyscrapers with a clear artistic and architectural uniqueness could exceed maximum height and measurement restrictions. The architectural project for the Atalaya building, designed by the Correa - Milà - Sanz Magallón team of architects, received the 1971 FAD Prize for Architecture, with this Alfaro sculpture as its entrance. The first sculptures by this sculptor in public spaces were commissioned under private sponsorship. Later on it was public institutions that commissioned his works, such as the *Homage to Prat de la Riba*

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**Alfaro's sculpture was strongly influenced by the Bauhaus German school of art**

(14) installed close to Diagonal Avenue.

*Lines in the Wind* is a paradigmatic example of Alfaro's sculptures in public spaces, with a strong influence from the Bauhaus German school of art that can be seen from the geometric shape it is based on. In this case, the lines of a square rotate around the same axis which acts as a pivot at different intervals, generating several lines which convey dynamism and recall this "wind".

②

# The Harvest

Author: **Enric Casanovas (1882–1948)**

Year of installation: **1973**

Address: **Avinguda Diagonal, 632**

Material: **white marble**

Measurements: **2,75 x 1,47 x 0,40 m**

Artistic style: **Noucentisme**



© Quim Roser



The sculpture allows full access to its display



The sculpture cannot be touched

Early 20th-century Noucentisme steered clear of loaded decorations and sought inspiration in classicism, Greco-Latin mythology and the Mediterranean, putting special emphasis on rural life. Harvests are commonly represented in classical texts, including the *Illiad* (in the description of Achilles' shield), Hesiod's *Works and Days* and Virgil's *Georgics*. Casanovas was apparently inspired in all these scenes to represent abundance and work in an idyllic and balanced piece, following the classical canons, and with an almost complete absence of detail, putting the emphasis on volume.

The scene depicts a couple of peasants loading a horse with sheaves, a woman collecting grain that falls off in a sack and

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**The sculpture represents abundance and work, putting the emphasis on volume**

three women observing the scene. These three figures may represent the Hours, Greek mythological figures that controlled the seasonal cycle and the climate.

The work was purchased in 1942 by the Francoist mayor, Miquel Mateu, to be installed in a Costa Brava property. For reasons still unknown, the former Banc de Finances acquired it in 1973 and installed it in a branch it had in this Diagonal Avenue building.

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3

## Circus in Iron

Author: Rolf Knie (1949) and Miquel Sarasate (1952)

Year of installation: 1996

Address: Carrer de Constança and Avinguda Diagonal

Material: steel

Measurements: 7,77 x 5 m

Artistic style: non-realistic figurative



© Quim Roser

The sculpture allows full access to its display

Part of the sculpture can be touched

Located at a junction between schools, libraries, parks and gardens, this sculpture brings several animals together in a monumental circular area, representing the final scene of a show, held inside a circus tent ring, featuring elephants, a clown and jugglers, together with other fantasy symbols, such as stars. So the title Circus in Iron refers to the subject matter and appearance of the material, even though it is actually steel treated to look like rusty iron. This is one of the two public sculptures located near the Diagonal shopping hub and funded by the insurance company with its headquarters there. The insurer donated it to Barcelona City Council, which is now its owner.

Rolf Knie is a multi-faceted artist who

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**Rolf Knie was born in the Swiss National Circus, where his father worked as a director**

**The work represents the final scene of a circus show, featuring elephants, a clown and jugglers**

dedicates himself to several arts. He is an actor, painter, sculptor and designer whose works convey a personal link to the world of the circus. In this work you can also observe the treatment of the material Sarasate usually applies in his productions.

4

## No title (Known as 'Earth and Fire')

Author: Joan Gardy (1938)

Year of installation: 1983

Address: Avinguda Diagonal, 621

Material: painted and gilded concrete

Measurements: 13,70 x 3,27 x 4,36 m

Artistic style abstract



© Quim Roser

The sculpture allows full access to its display

The sculpture cannot be touched

Joan Gardy comes from a family of a long line of potters. Assisting his father, Josep Llorens Artigas, he worked with artists such as Joan Miró from a very early age. Those roots can be observed in the monumental sculpture located at the junction between Diagonal Avenue and Gran Via de Carles III. Despite being made of concrete, it reminds you of a clay-modelled work, and its gilded part of the rust and varnish that pottery is usually decorated with.

The sculpture was commissioned by La Caixa to decorate its buildings designed by the architect Josep Antoni Coderch i de Sentmenat and which house its head office. That is why the ideal framework for observing it is with the black of the building as the backdrop, so the contrasting colours can be appreciated.

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**This sculpture has no title, on the express design of its author, who never wanted to give any clues to its meaning**

The 80-tonne ensemble consists of three distinct parts: the small circular garden surrounding it; the red or earthy concrete of heavy shapes snatched from the ground and the golden upper part, featuring more graceful shapes and full of movement. This contrast in shape and colour may be responsible for the name it is popularly known by: : *Terra i Foc* or 'Earth and Fire'.

7

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## Analemmatic Sundial



© Quim Roser

Author: **Quim Deu (1943)**

Year of installation: **1996**

Address: **Plaça de la Reina Maria Cristina**

Material: **concrete, aluminium, bronze and colour-dyed tar**

Measurements: **11 m de diàmetre**

Artistic style: **minimalism**



The sculpture allows full access to its display



The sculpture can be touched

The idea behind this work comes from Carme Segura and Eduard Farré, two clockmaking experts who proposed creating an analemmatic sundial on Diagonal Avenue, that is, a sundial which shows the time from the position of the shadow of a person standing at a certain point there. The artist Quim Deu designed the work, which was carried out under the “Barcelona, make yourself beautiful” campaign.

The work is made up of three distinct elements: the analemmatic sundial in the central circle, with the elliptic and a representation of the Earth; a crown surrounding it marking the west; and a white marble monolith on the upper right part with the explanations and basic data

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**We can find out the time by standing on the correct point of this sundial**

for getting it to work: the elliptic with hours and the position of the Sun, the inscriptions with the work's business sponsors and the system of the meridian and parallel that pass through Barcelona, as well as other important cities, are also stated here. Continuous lines initially came out of the sundial, representing the meridian and parallel coinciding with Gran Via de Carles III and Diagonal Avenue, but they disappeared with the renovation work on the square.

6

## To Dr. Martí i Julià

Author: **Josep Dunyach (1886-1957)**

Year of installation: **1936**

Address: **Plaça de la Reina Maria Cristina**

Material: **limestone**

Measurements: **3,56 x 0,86 x 0,86 m**

Artistic style: **Noucentisme**



The sculpture allows full access to its display



Part of the sculpture can be touched



© Quim Roser

Domènec Martí i Julià (Barcelona, 1861-1917) was a psychiatrist who ran the Phrenopathic Institute and distinguished himself as a Catalan-nationalist politician. Years after his death, the Catalan-nationalist organisation, Pàtria Nova, spearheaded a communal proposal to raise money and pay posthumous homage to him. The monument was officially unveiled a month before the outbreak of the Spanish Civil War. The plaque identifying its honoured subject was removed during the Franco dictatorship, although the rest of the sculpture was left intact.

Dunyach is a classically influenced artist, but the shapes he uses bear similarities to those found in the works of Rodin

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**The monument's plaque with a dedication to the doctor was recovered in 1978, having been removed during the Francoist dictatorship**

and Maillol. He was particularly noted for his portraits towards the end of the Noucentisme period. The monument consists of two distinct parts: a plinth, with a portrait of the doctor in relief and the inscription “Barcelona to Martí Julià”, and a sculpture of a female figure throwing flowers at the portrait.

9

7

# Cythera

Author: **María Luisa Serra (1943)**

Year of installation: **1993**

Address: **Jardins de Clara Campoamor**

Material: **painted steel**

Measurements: **5,06 x 3,23 x 1,93 m**

Artistic style: **minimalism**



© Quim Roser



The sculpture allows full access to its display



Part of the sculpture can be touched

This was the winning sculpture of the 1990 Les Corts Sculptures Project competition held within the framework of the “Barcelona, make yourself beautiful” campaign. The work was inspired by Jean-Antoine Watteau’s (1717) painting, Embarkation for Cythera.

The work was originally painted in lively colours but today only rusty-iron remains, an example of the interaction between art in public spaces and the passage of time. The most interesting thing about this work is the contrast between what it represents and its location in the Clara Campoamor Gardens, a woman politician from the Radical Republican Party in the Spanish Republican government that secured women the right to vote in 1931, whereas

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**According to myth, Cythera is the Greek island where Aphrodite was born**

the work refers to the island off whose coast Aphrodite, the goddess of love and beauty in classical mythology, sprang forth from sea foam. We find the classical myth explained in malleable shapes in the middle of a pool of water symbolising the island of Cythera in clear contrast to the hard life of the politician after whom the gardens are named. These paradoxes between content and context help us to re-read our past and understand our cultural origins’ conflicts with the present.

8

# Deer

Author: **Frederic Marès (1893–1991)**

Year of installation: **1970**

Address: **Avinguda Diagonal, next to 621**

Material: **12 bronze, nine stone and three marble deer figures**

Measurements: **various**

Artistic style: **figurative**



© Quim Roser



The sculpture allows full access to its display



The sculpture cannot be touched

The landscaped area where this sculptural work is located was created in the 1960s as a private resting area. Nicolau Maria Rubió was commissioned with designing the garden and the sculptor Frederic Marès with the sculptural decorations relating to the theme of hunting, as the property developer behind the commission was a keen hunter.

The entrance to the garden is dominated by a bronze sculpture of a hunting scene: a large deer attacked by a pack of dogs, set in the middle of a bed of shrubs framing the sculpture’s realism. This is the most dynamic and dramatic of the 30 or so works in the garden, which represent animal figures in a

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**Marès consulted with expert hunters and watched films and documentaries before he created the work**

more restful and peaceful attitude. The bronze, stone and marble figures include wild boars, gazelles, goats and bears, many of them badly vandalised today.

The gardens today are dedicated to the historian Jaume Vicens Vives and have been adapted to improve their accessibility.

11

## Sculptural work at the Pedralbes' Royal Palace



© Getty Images

The history of the gardens and the current Pedralbes' Royal Palace is intimately linked to the city's political future. The gardens and the palace belonged to the Güell family, but Count Güell handed part of his Pedralbes property over to the city in the 1920s for the latter to offer it to King Alfonso XIII as his royal residence in Barcelona. Following the proclamation of the Second Republic it was confiscated and handed over to the City Council by the Republican authorities and the gardens became a public park. It then became Franco's official residence in Barcelona during his dictatorship before, finally, with the return of democracy, the gardens were once again made available for public use.

Eusebi Bona and Francesc de Paula Nebot led

the work to convert the Güell property and farmhouse into a palace for the king. Nicolau M. Rubió designed its gardens, covering over seven hectares, with trees already on the property and a geometric layout featuring several picturesque spots and highly varied sculptural works, assimilating the style and design that Forestier had devised years before for Montjuïc's gardens, with touches of Noucentisme and classicism.

There are still traces of the old property that Eusebi Güell had renovated before he handed it over to the city, such as the Hercules Fountain, Güell pavilions at the Dragon's Gate, on Pedralbes Avenue, and a plant pergola, all designed by Antoni Gaudí. The fountain, which is located in the garden's bamboo area, was rediscovered in



© Shutterstock

1983 and restored so water could once again flow out of the dragon's mouth designed by the artist. The dragon, which also features at the pavilion gate, represents Ladon, the Garden of the Hesperides' guard defeated by Hercules.

Most of the sculptures in the gardens and their surroundings were put in place during the first stage of the construction process in the 1920s. Some of these were special commissions given to the era's up-and-coming artists, while others, whose creators remain unknown, came from several city mansions, but the outside works have an odd history. In 1925 the City Council approved a project for a new Catalunya Square, involving a sculpture competition. The original project had provided for more

sculptures than currently found in the square, as well as works such as Manuel Fuxà's Monument to Agriculture (e) and Jaume Otero's Tarragona Allegory (i), which had already been designed, created and installed around the Royal Palace, which itself was also being revamped at that time. The nudes that welcome visitors, by Enric Casanovas (f) and Josep Llimona (g), are also from the original plan for Plaça de Catalunya, but were unpopular and considered too provocative by part of the city's population, so they were also moved to Diagonal Avenue.

The gardens underwent some minor changes over the following years and new sculptures were gradually incorporated showing the city's changes.

a

# Mediterranean

Author: **Eulàlia Fàbregas (1906-1992)**

Year of installation: **1962**

Address: **Avinguda Diagonal, 686**

Material: **white marble**

Measurements: **1,91 x 1,10 x 1 m**

Artistic style: **Mediterranean classicism**



© Quim Roser

 The sculpture allows full access to its display

 Part of the sculpture can be touched

**M**editerranean is the sculpture welcoming visitors inside the Pedralbes' Royal Palace gardens from the middle of a pool. The pool of water, the fountain behind with the water spout, the stone stairs and the blossoming flower beds frame the work and add all the elements that give sense and liveliness to the work's name. As with many of the city's other sculptures, it was installed in the park when Porcioles was the city's mayor, in one of the Av Diagonal's remodelling projects.

This is a work with classical and yet modern influences, as already attempted by other sculptors, including Maiol and Clarà. A free-standing full-bodied female figure, depicted as sitting, conveys movement thanks to the form of the arms and their forced but calming position through their curves.

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**This is the sculpture that welcomes visitors to the interior of the mansion's gardens**

Fàbregas began his artistic career following the death of his son, training under the sculptor Rosa Martínez Brau, holding his first exhibition in Barcelona 10 years later to great acclaim. He usually worked with large-format nudes and religious statues, and also had two collections of poetry published. We can enjoy some of his other sculptures next to the Pedralbes' Royal Palace, such as the bust of Francesc Matheu (17), in Diagonal Avenue, and La xata (19) and Serenity (20), in the Cervantes Park.

b

# Nude

Author: **Enric Casanovas (1882-1948)**

Year of installation: **1930**

Address: **Avinguda Diagonal, 686**

Material: **bronze**

Measurements: **1,87 x 0,46 x 0,46 m**

Artistic style: **Noucentisme**



© Quim Roser

 The sculpture allows full access to its display

 The sculpture cannot be touched

**T**his bronze female nude stands in a reserved place, shaded by the branches of one of the garden's tree-lined passages and in the middle of a flower bed, raised slightly on stone. The position makes the sculpture difficult to appreciate close-up, but the surroundings create a more idyllic and bucolic setting. The nude, standing, life-size female figure represented here is one of the greatest exponents of Catalan Noucentisme sculpture, a far cry from the more stylised and detailed Modernista figures. The figure is propped up by a draped trunk between its legs and, at the level with its neck, by the hair that the girl holds in her hand.

Enric Casanovas is one of the greatest representatives of Noucentisme strongly

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**The nude was put up in the gardens when it became a public space under the Republican City Council**

linked to Mediterraneanism, as we have seen in this sculpture and in The Harvest. Noucentisme broke away from many earlier ideas and therefore stands out for its apparent simplicity.

Another Casanovas sculpture welcomes visitors outside Royal Palace, although his most important work is the one we find decorating Catalunya Square.



c

## Isabel II presenting her son, the future Alfonso XII, in Barcelona

Author: **Agapit Vallmitjana (1833-1905)**

Year of installation: **1925**

Address: **Avinguda Diagonal, 686**

Material: **white marble**

Measurements: **1,97 x 1,26 x 1,27 m**

Artistic style: **naturalist pre-modernism**



The sculpture allows full access to its display



The sculpture cannot be touched



© Catalan Art & Architecture Gallery

**Q**ueen Isabel II commissioned Agapit Vallmitjana directly with this work. The artist made a preliminary 44 cm clay study which he then based his marble sculpture on. One of the work's most notable features is the detail and accuracy of the clothes and jewellery worn by the queen, which even give a sense of the type of fabric of each article of the clothing, in contrast to the simplicity of the figures' faces, despite the realism achieved.

The scene chosen corresponds to an episode of history. After the military campaign in Africa, Isabel II travelled to Barcelona to present her son from the balcony of the former Royal Palace. The political will behind the commission can also be observed in the crown the figure bears, which is that of the counts of Barcelona.



**Before Vallmitjana made this sculpture he had made a clay study of the nude queen with her son in her arms, which is currently at the Catalonia National Art Museum (MNAC)**

The sculpture went to the Prado Museum collection after the queen's death but it was later donated to the city when it gave the Pedralbes' Royal Palace to Alfonso XIII as a gift. The original is presently inside the Royal Palace, with a sculpture of Maria Cristina and her son Alfonso XIII, by Venanci Vallmitjana, Agapit's brother.

d

## Playhouse. Kolonihaven: At the bottom of the sea

Author: **Enric Miralles (1955-2000) and Benedetta Tagliabue (1963)**

Year of installation: **2003**

Address: **Avinguda Diagonal, 686**

Material **iroko wood**



© Quim Roser

Measurements: **4,50 x 6 x 3 m**

Corrent artistic: **minimalism**



The sculpture allows full access to its display



The sculpture cannot be touched

**D**enmark's Kolonihaven Foundation commissioned Miralles and Tagliabue with this in 1996, to celebrate Copenhagen's European Cultural Capital status that year, but the project failed to get off the ground, so when Barcelona City Council commissioned the two artists with the project for Parc de Diagonal Mar, they decided to include it there, in the middle of the children's area, as a playhouse. The sculpture is made from iroko wood, which is resistant to exteriors, and has various interior features similar to furniture in a real house. Unfortunately it was vandalised several times and was removed two years after being installed.

After its restoration, and to prevent it from being destroyed again, it was



**The work was designed to be a real playhouse for young children**

handed over to the Museu de les Arts Decoratives, based the Pedralbes' Royal Palace at the time. Although it was designed to be played in, it was installed at a new protected site, far from any passing public. A holm oak was planted inside the playhouse to grow while interacting with the work but, despite the protection and the fact that the park closes at night, the work still suffers from vandalism.

10

## Morpho's nest in a Cadmium House

Author: **Lluís Lleó (1961)**

Year of installation: **2018**

Address: **Avinguda Diagonal, 686**

Material: **painted sandstone**

Measurements: **2,85 x 1,90 x 0,30 m**

Artistic style: **abstract**



© Quim Roser

 The sculpture allows full access to its display

 Part of the sculpture can be touched

The flower beds in front of the Pedralbes' Royal Palace had no sculpture until 2018, when this work, Morpho's Nest in a Cadmium House, was installed there, having previously been on display in New York's streets. The title of the work refers to a beautiful type of butterfly famous for its intense blue colour. Cadmium is a chemical element used as a pigment to achieve yellow, orange, red and, when combined with other chemical elements, blue.

The artist, who hails from a long line of painters, conceived this work as a series of frescoes for outdoor installation and not so much as a sculpture or architectural work. Moreover, the set of paintings

pay homage to Catalan Romanesque art, which is why its main material is the sandstone that was used during the Middle Ages for building churches. It thereby combines tradition and modernity not just in its materials but also in its techniques, resulting in these six painting-sculptures.

This is a clear example of permanent art displays in public spaces, and of how works are conceived for directly interacting with their environment.

11

## Two Rhombuses

Author: **Andreu Alfaro (1929-2012)**

Year of installation: **1977**

Address: **Parc de Cervantes**

Material: **anodised aluminium**

Measurements: **4,50 x 6,23 x 3,49 m**

Corrent artístic: **abstract**



© Quim Roser

 The sculpture allows full access to its display

 The sculpture cannot be touched

The work of Andreu Alfaro, a self-trained artist, was extensive and changed over time, but stands out for his use of industrial processes and materials in the components, his use of synthetic, geometric and minimalist shapes in the appearance and his vision of art as something public. This latter feature means there are nearly a hundred monumental sculptures by Alfaro in streets around the world and explains why he received numerous awards.

Taking account of the importance of public spaces in his sculptures, he decided to use two venues at the same time during an exhibition of his work in Barcelona in 1977: Sala Gaspar and Cervantes Park. Once the exhibition

The anodisation process oxidises the materials in a controlled way, to improve their resistance to the elements in outdoor

was over, he decided to leave his Two Rhombuses in the park for good. As with his previous works, the form is created from the movement of a geometric line around an axis that acts as a generator, creating in this case the figure of two rhombuses joined by a tangent. The work, however, varies considerably when contemplated from various angles, offering the public a vision of numerous limitless shapes.

# Les Corts bustles with art

The section of Diagonal Avenue that passes through Les Corts is 3.6 km long in total, a route packed with some very interesting artistic sculptures and interventions. If we widen the radius to cover the entire district, the list expands extraordinarily, as if there were an immense museum in the street for us to enjoy for days on end.

From Josep Manuel Benedicto i Garcia's nude Youth (12) to the entire sculptural ensemble decorating Cervantes Park, with works by artists we have already seen, such as Andreu Alfaro, our tour through Diagonal Avenue can be further enriched if we focus our attention on each side of the avenue. Youth decorates Francesc Macià Square in honour of the Eucharistic Congress held in the city in 1952, an event that provided the justification for completing the urbanisation of Av Diagonal's final section. In fact, as the sculpture was located in one of the congress's key points, it was mutilated by someone who considered it obscene. At present, the greenery that surrounds it, originally designed by Nicolau M. Rubió (who created Pedralbes gardens), makes it practically impossible to see.

If we move along Diagonal Avenue, it is worth paying attention to the buildings' portals, many of which are decorated with large sculptures. For example, a façade in Numància

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Street shows a square monumental sundial (13) designed in 1994 by Xavier Mariscal, and a work by the artist Josep Maria Subirachs created in 2013 and located at the entrance to Diagonal Avenue, 662-664 (15), under the auspices of the publishers Editorial Planeta, and made of stone, steel and aluminium.

There are also numerous sculptures we know that once graced the area but which are no longer there, in some cases because they were happenings (ephemeral artistic events), as in the case of the artist Jens Galschiøt's installation My Inner Beast. Several anthropomorphic concrete sculptures, each two metres high and weighing a tonne, appeared in some 20 European cities in 1993, bearing this inscription: "Don't feed it". This artistic intervention was intended as an indictment of Europe's growing racism and xenophobia, with the initial idea that the sculptures would vanish after 15 days. In Barcelona's case, the sculpture was kept in storage until it was moved to the Les Corts district, near Diagonal Avenue, some years



© Jordi Ferrer



© Quim Roser



© Enric / Wikipedia



© Quim Roser

later. Finally, it has vanished again after being vandalised several times.



Public art, however, is not just found on the street. If we go underground, more specifically, at the Zona Universitària metro stop, we can enjoy Angel Orensanz's monumental work, Art, Science and Letters (15), which was installed there in 1973. This freeze, representative of its author's avant-garde style, was put up in the last station on Line 3 of the Barcelona Metro, to continue the policy of decorating various stops with artistic works initiated on Line 5. It is a

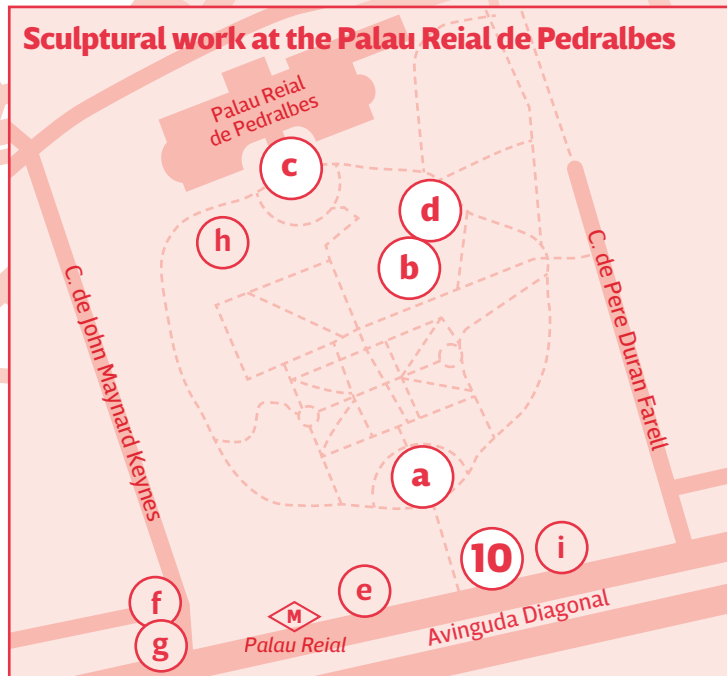
terracotta mural featuring 15 human figures closely linked with the universities we find outside.

Finally, if we wish to finish the tour surrounded by Les Corts' local history, we can go down Diagonal Avenue towards the District's council offices and greet Pau Farinetes (16), a life-size bronze sculpture of Nicolau Ortiz, which is a copy of an anonymous 19th-century ceramic work that recalls the former village full of farmhouses and crops, before Diagonal Avenue and the 19th and 20th centuries brought so many changes to the city.

# ART ON DIAGONAL

## Les Corts

 Distance: 3 km (between points 1 and 11)  
 Estimated time: 1 hour, 30 minutes



### Sculptural work at the Palau Reial de Pedralbes

1. *Lines in the Wind*, Andreu Alfaro (Av. Diagonal, 523)
2. *The Harvest*, Enric Casanovas (Av. Diagonal, 632)
3. *Circus in Iron*, Rolf Knie i Miquel Saraste (C. Constança. Behind L'Illa)
4. *"Earth and Fire"*, Joan Gardy (Av. Diagonal, 672)
5. *Analemmatic Sundial*, Quim Deu (Pl. de la Reina Maria Cristina)
6. *To Dr. Martí i Julià*, Josep Dunyach (Pl. de la Reina Maria Cristina)
7. *Cythera*, Maria Luisa Serra (Pl. de la Reina Maria Cristina)
8. *Deer*, Frederic Marès (Av. Diagonal, 635)
9. Sculptural work at the Palau Reial de Pedralbes (Av. Diagonal, 686)
  - a. *Mediterranean*, Eulàlia Fàbregas
  - b. *Nude*, Enric Casanovas
  - c. *Isabel II presents her son*, Agapit Vallmitjana
  - d. *Playhouse. Kolonihaven: At the bottom of the sea*, Enric Miralles, Benedetta Tagliabue
  - e. *Agriculture*, Manuel Fuxà (opposite the Palau)
  - f. *Statue*, Enric Casanovas (opposite the Palau)
  - g. *Statue*, Josep Llimona (davant del Palau)
  - h. *Hercules Fountain*, Antoni Gaudí
  - i. *Tarragona Allegory*, Vicenç Otero
10. *Morpho's Nest in a Cadmium House*, Lluís Lleó (Av. Diagonal, 686. Jardins de Pedralbes)
11. *Two Rhombuses*, Andreu Alfaro (Av. Diagonal, 706. Parc de Cervantes)
12. *Youth*, J. Manuel Benedicto i García (Pl. Francesc Macià)
13. *Sundial*, Xavier Mariscal (C. Numància, 168)
14. *To Prat de la Riba*, Andreu Alfaro (Pl. Prat de la Riba)
15. *Sculptures by Josep M. Subirachs* (Av. Diagonal, 662)
16. *Pau Farinetes*, Nicolau Ortiz (Pl. Comas)
17. *To Francesc Matheu*, Eulàlia Fàbregas (Av. Diagonal, 696)
18. *Art, Science and Literature*, Angel Orensanz (Metro L3 Estació Zona Universitària - access from av. Diagonal)
19. *Xata*, Eulàlia Fàbregas (Parc de Cervantes)
20. *Serenity*, Eulàlia Fàbregas (Parc de Cervantes)

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