



**Lucia Onzain**  
Artistic practice

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Graduated in Sculpture from the Faculty of Fine Arts in Barcelona. Lucía Onzain has obtained, among others, the Sculpture Scholarship of the Spanish Academy in Rome and the Fulbright Scholarship for further artistic studies in the USA (New York University). Master's degree in Art Education from the EHU-UPV. Gure Artea Sculpture Award, among others.

Her work has been exhibited both nationally and internationally in arts spaces such as the Antonio Barnola Gallery (Barcelona), Sala Rekalde Area 2 (Bilbao), Cold City Gallery in Toronto (Canada), Gallery Ursula Krizinger (Austria), Santa Monica Art Center in Barcelona, Fundació La Caixa in Palma de Mallorca, Sala Montcada in Barcelona, Casa de América in Madrid, and the National Museum of Fine Arts in Buenos Aires (Argentina), among others. She has participated in various editions of the ARCO art fair in Madrid, as well as in the Basel Art Fair (Switzerland).

Art for Lucia Onzain is not only a way of life but also a way of knowing, thinking and working. She considers artistic research to be a fundamental tool for developing different life and professional projects.

Regarding her recent artistic practice, she is researching and working on the genre of the *Vanitas* ([link](#)) or allegorical still life, a transversal genre with a large representation in the Baroque period.

# Exhibitions

2023/2020

## Zeru bat, hamaika bide.

Artistic practices in the Basque Country between 1977 and 2002.

Artium Museoa. Gasteiz.



2008

## Animadrid. IX Animated Image Festival. International Short Film Competition. Official section.



*Iluntzean argitzen.* 2008.

2002

## Norabide guztiak

Rekalde Hall. Bilbao  
(Catalogue)



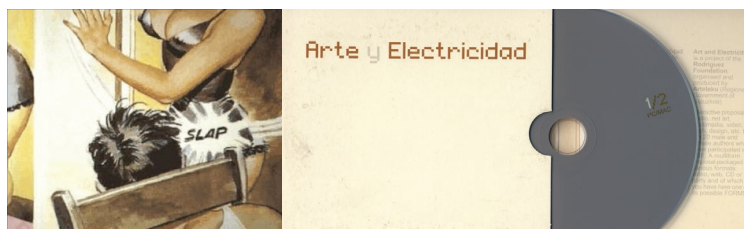
*Norabide guztiak.* Untitled 2000-2002. 2´

## Exhibitions

2001

**Art and Electricity**

Produced by Arteleku. Rodriguez Foundation.  
(Catalogue: cd-rom edition)

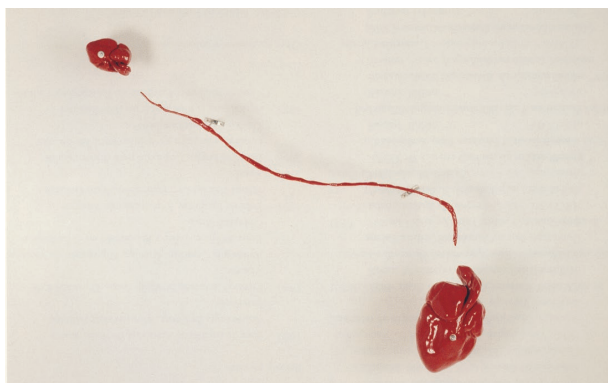


*Art and Electricity*. 2001

2000

**Contrasts (Chance and Doubt).**

National Museum of Fine Arts.  
Buenos Aires. Argentina  
(Catalogue)



*Hello Frida, are we friends?*  
1999. Plaster. 100x100x40 cm.

**Women's constructions**

Video exhibition.  
Amadís Hall. Madrid.  
(Catalogue).

***Indomestico***

Imatra. Bilbo.  
(Catalogue)



*Board games*. 2000. Cardboard, prints. Variable measures

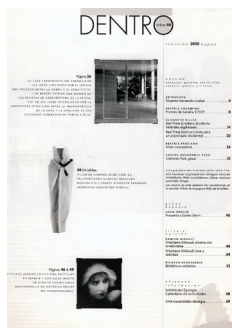
## Exhibitions

2000

**Zehar Arteleku**

Collaboration dedicated to Grete Stern in the publication Zehar, directed by Miren Eraso.

N.44 Winter



Coordinado por Lucía Onzain

**Grete Stern**

"Grete Stern comenzó a publicar la serie de fotomontajes de los Sueños, compuestos para la revista Idilio, en el primer número de la publicación, editado el 26 de octubre de 1948. La revista Idilio introdujo dos novedades entre las publicaciones femeninas de la época: las fotonovelas y la página de "El psicoanálisis le ayudará". Inicialmente las fotonovelas se importaban de Italia; más tarde se realizaron aquí (en Argentina) y, de hecho, varios actores que luego tuvieron una carrera destacada en el cine y en el teatro, se iniciaron en las fotonovelas de Idilio.



1999

**Navarra Audiovisual Creation Festival**

Competition section.

Pamplona  
(Catalogue)

**Short Film and Documentary Festival**

Mediaz – Kuraia Programme. Bilbao.

**ARCO 99.**

Antonio Barnola Gallery Stand. Madrid  
(Catalogue)

Exhibitions

1999

**4th Independent Video Exhibition**

Video on demand section. La 12 visual. O.V.N.I.  
Centre de Cultura Contemporània de Barcelona. Casa de  
Caritat. Barcelona (Catalogue).

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**In Blood and Fire**

Video projections.  
Espai d'Art Contemporani de Castelló.  
(Catalogue).

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**W139 and Broadcasting on the cultural channel of  
the city of Amsterdam.**

Amsterdam. The Netherlands

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***Transexual express.***

Bilbaoarte. Bilbao.  
Jovellanos Palace. Gijon  
(Catalogue).

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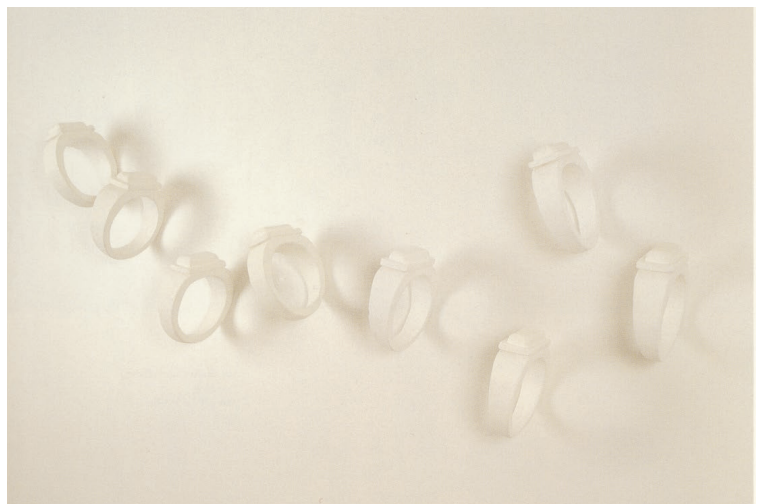
**Hi Frida, are we friends?**

Imatra. Bilbao.

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**Hi Frida, are we friends?**

Antonio de Barnola Gallery  
(Individual exhibition)  
Barcelona



***But matxalen, are we like that?* 1999**

1999 Plaster. Variable measurements

**Exhibitions****1998****Navarra Video Festival**

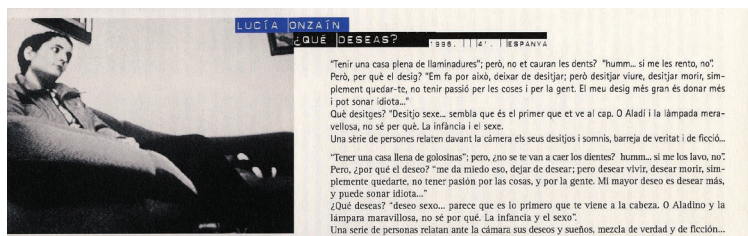
Competition section.  
Pamplona  
(Catalogue)

**1997****This Media**

NYU. Cantor Theatre.  
New York. USA

**1996****Extensions**

Montcada Hall. Fundació 'La Caixa'. Barcelona  
(Catalogue)



**Extensions** (1996) Montcada Gallery

**El puñalito y un puñao**

Rekalde Gallery.  
Bilbao  
(Catalogue).



**Oh! furious flames of desire**

**ARCO 96**

Antonio de Barnola Gallery Stand  
Madrid (Catalogue)

**3rd Independent Video Exhibition**

Video on demand section. La 12th visual. O.V.N.I.  
Centre de Cultura Contemporània de Barcelona. Barcelona.  
(Catalogue).



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**Exhibitions**

**1995**

***Col.lecció Testimoni***

Fundació 'la Caixa'. Palma de Mallorca.  
(Catalogue).

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***Acepciones***

Trayecto Gallery. Vitoria-Gasteiz  
(Catalogue)

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***L'escola invisible.***

*Els Tallers de la Quam. 1988-1994.*  
Vic. Sabadell. Barcelona. Lleida. Mataró.  
Donostia-San Sebastián. Madrid.  
(Catalogue).

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***Secuencias de Interior***

CAZ Gallery. Zaragoza

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**ARCO 95**

The Pavilion. Madrid  
(Catalogue)

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**ARCO 95**

Antonio de Barnola Gallery Stand. Madrid.  
(Catalogue)

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**GURE ARTEA**

Rekalde Hall. Bilbao.  
Amarica Hall. Vitoria-Gasteiz.  
Koldo Mitxelena. Donostia-San Sebastián.  
(Catalogue)

## Exhibitions

1995

**Conversations'**

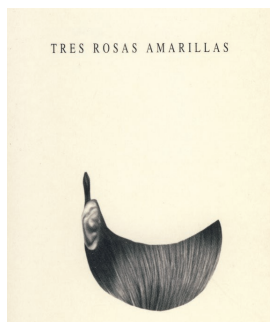
In collaboration with Leonor Uriarte.  
Rekalde Area 2 . Bilbao.  
(Catalogue)



**Conversations.** Rekalde Area 2. 1995

**Three yellow roses**

(Solo exhibition)  
Antonio de Barnola Gallery.  
Barcelona  
(Catalogue)



**Hiru larrosa beilegi.**  
Catalogue of the exhibition  
'Three yellow roses'.  
Barcelona.



**Three yellow roses** 1995.  
Wax, metal, glass 35 x 230 x 57 cm.



**Your veins** 1995.  
Wax, metal. Variable dimensions.

1994

**Graphic Work**

Antonio de Barnola Gallery.  
Barcelona.

**Anys 90. Zero distance**

Santa Mónica Art Centre. Barcelona.  
(Catalogue)

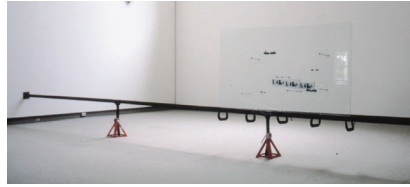
**Exhibitions**

**1993**



**Confrontations (Europe-America)**

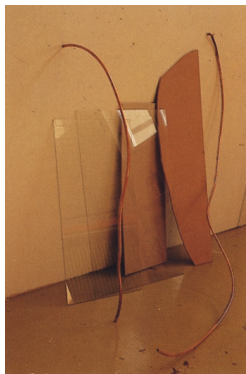
Casa de América. Linares Palace. Madrid.  
(Catalogue)



*Love me 2. For M. Mar.* 1993 Installation (glass, metal, methacrylate, toys, paper) 200x822x100cm. Confrontations. Madrid.

**Three Trias**

D. Canogar, J.M. Marti, L. Onzain  
Antonio de Barnola Gallery. Barcelona  
(Catalogue)



*Untitled, 1991.* 1991.  
Cardboard, wood, glass,  
copper. 130x113x130 cm

**After Virtue**

Contemporary Art Gallery. Vancouver. Canada.  
Cold City Gallery. Toronto. Canada.  
McDonald Stewart Art Centre. Guelph. Ontario. Canada.  
(Catalogue)



*Hansel and Gretel (II)* 1991.  
Wood, glass, collage.  
194x10x60 cm.

**1992**

**Human resources**

Joan Prats Gallery. Artgrafic.  
Barcelona (Catalogue).

**Colomer, Lopez Cuenca, Guzman, Espaliu, Paneque, Onzain**

Ursula Krizinger Gallery. Innsbruck - Austria (Catalogue).

**Basel Art Fair.**

Stand of the Buades Gallery. Basel. Switzerland.

**Making - The Image**

Buades Gallery. Madrid. (Catalogue)

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**Exhibitions**

**1991**

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**Quinzena d' art.**

Montesquiu. Barcelona (Catalogue)

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**Workshop by Angel Bados**

ARTELEKU. Donostia-San Sebastián.  
(Catalogue)

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**Epilogo**

Last generation of Basque artists. Tolosa  
(Catalogue)

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**1990**

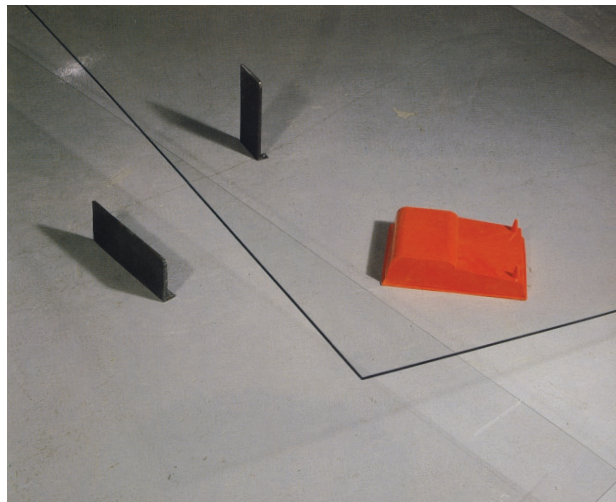
**VIII Triennial of Small Sculpture**

Mücsarnok Budapest - Hungary. (Catalogue)

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**Sommer Atelier. Junge Kunst in Europe**

Hannover. Germany.  
(Catalogue)



**Untitled.** 1990

Iron, glass, plastic. 320x266x29 cm.

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**ARCO 90.**

Carmen de Julián Gallery stand.  
Madrid.  
(Catalogue)

Exhibitions

1990

**Roma 1989**

Academy of Fine Arts of San Fernando. Madrid.  
(Catalogue)



**Untitled**, 1989.  
Iron, glass, lead. 75 x 500 x 35 cm  
*Dentro la conca de mio mutismo metti una parola*

**“Paloma Pelaez eta Lucia Onzain”.**

Carmen de Julián Gallery. Málaga  
(Catalogue)

**Bizkaiko Artea**

Biscay Provincial Council. Bilbao  
(Catalogue.)



**Nothing could be seen or touched**, 1990  
Lead iron and wax. 100 x 200 x 100 cm

**Iñigo Ordozgoiti and Lucia Onzain**

Casa de Cultura. Basauri.  
(Catalogue)

**Ten painters, eleven sculptors**

Casa de Cultura. Basauri.  
(Catalogue)

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**Exhibitions**

**1989**

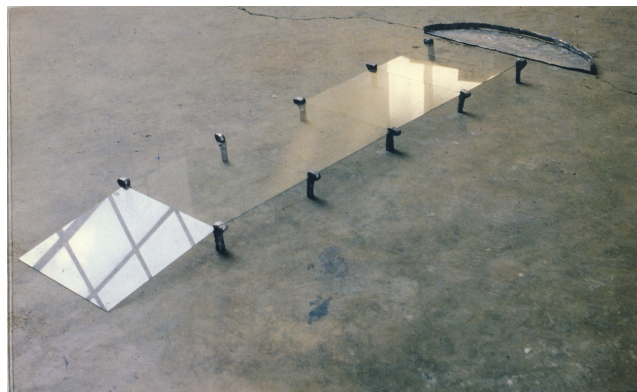
**The Barcelona Biennial. Young European artists.**

Casa de la Caridad. (CCCB). Barcelona.  
(Catalogue)

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**Rome 1989**

Spanish Academy of Fine Arts in Rome.  
Italy.  
(Catalogue)



*Di nuovo egli fonde il piombo nella caldaia di lagrime.* 1988. Lead, glass 73x213x15 cm.

## Art Collections

“Col.lecció Testimoni”.  
Fundació “La Caixa”



**Three yellow roses 0.** 1995  
Methacrylate, metal and glass  
60x60x70 cm  
Cataloguing No. AC603

**Colección Deutsche Bank**  
Collection of Graphic Works



**Your Veins 1.** 1995  
Charcoal on paper, 70x200 cm  
Cataloguing No: K19951747



**Your Veins 2.** 1995  
Charcoal on paper, 70x200 cm  
Cataloguing No: K19951747

**National Library**  
Collection of Graphic Works  
Madrid

**Untitled.** Rome 1989  
Drawing on paper. 247x 352 mm  
Dib /18/1/5352. Reserved fund. Goya Room.

Art Collections

**Collection of Contemporary Art Artium Museoa (Vitoria-Gasteiz)**

**Your eyes**, 1994  
Methacrylate, wax, metal  
33x310x120 cm



**Dptych [Untitled]**, 1999  
Mixed technique. Collage on paper.



**Shared Collection. Artium Museoa, Bilbao Fine Arts Museum, CICC Tabakalera.**



**Untitled**, 1993 [Triptych]  
Ex-Yugoslavia Series  
Mixed Technique  
Collage and charcoal on paper  
26 x 35 cm. each  
Inventory 20/27

**Untitled**, 1993  
Ex-Yugoslavia Series  
Mixed Technique  
Collage on paper, metal, oil  
26 x 35 cm.  
Inventory 20/25

**Untitled**, 1995 [Diptych]  
Ex-Yugoslavia Series  
Mixed Technique  
Collage on paper, metal.  
26 x 35 cm bakotxa  
Inventory 20/26

**Untitled**, 1999 [Diptych]  
Hello Frida Are we friends? Series.  
Collage on paper  
Mixed media  
26 x 35 cm. each.  
Inventory 20/24

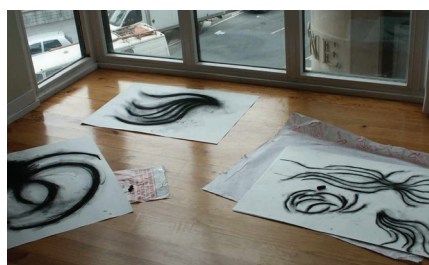
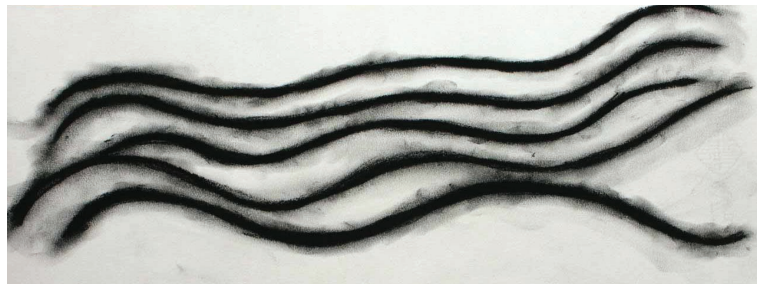


## Public Work 2003-2009

### Park in Can Gambús. Sabadell. Barcelona

Collaboration: ONL architecture

In the Can Gambús park, a series of sculptures developed as immense drawings of approximately 40x40m. are placed in different meadows of the park. The playful use of the art piece is implicit as they are designed to be used freely as a balance circuit.



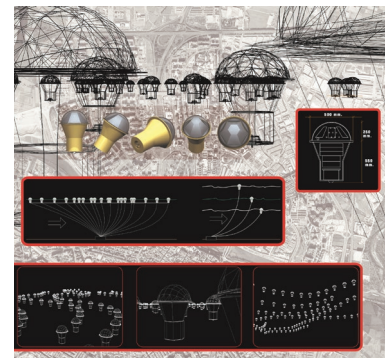
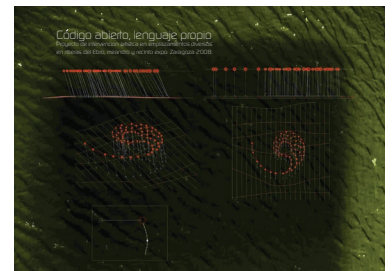
## Public Work

2006

**Project tender for Artistic Interventions on sites on the banks of the Ebro River. Finalist.**  
Expoagua 2008. Zaragoza

Lankidetza: Local 4

The obligatory nature of the water theme in the tender led to the search for the personal and collective memory that the inhabitants of Zaragoza had of the urban space subjected to an accelerated and artificial change such as that of a universal exhibition. We started from a process of recovery of memory by its inhabitants in order to establish a repertoire of symbolic images of the relationship of these people with the city. The project was based on the representation of this personal and collective memory in the form of symbolic drawings by means of illuminated navigation buoys in the Ebro River.



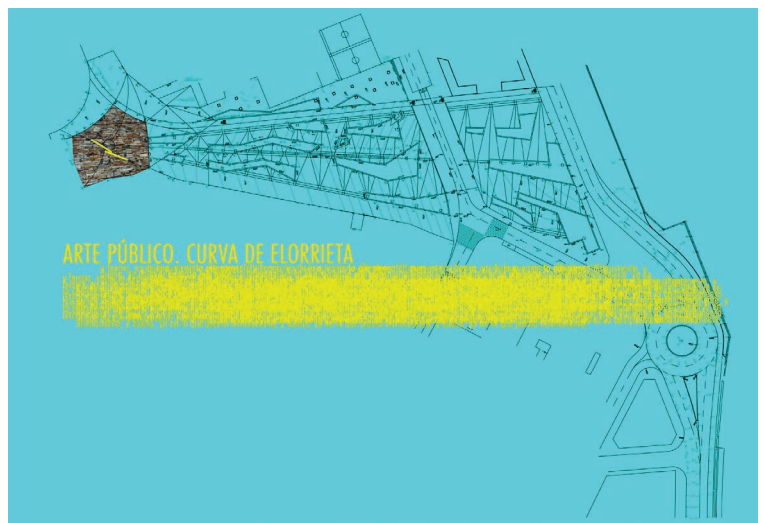
## Public Work

2004

**Proyecto de escultura pública para Avenida Lehendakari Agirre.**

Collaboration: IMB Architectes

This public sculpture project aimed to work in the urban environment by reusing the language of the city but subverting its meanings. The idea was to use the elements of urban and traffic signage by means of LED signs giving them other meanings. We wanted to transform them into spokespersons for those who live in the city. To this end, we relied on the collaboration by means of short texts: bertsoak, haikus, short stories in sms format, tweets, etc., from people from both the literary and artistic fields as well as from different citizens' associations.



2004

**Bidarte Park. Public sculpture. Bilbao.**

Collaboration: Sema 99 (Arantza Iriarte), A4 Architects

The strategies of minimal art from the 1960s, in which the use of light establishes modifications in the architectural space and its retinal perception depending on the incidence of natural or artificial light, are used to create this installation on the wall that closes off the north side of Bidarte Park in Bilbao. It is a subtle installation that seeks to intervene without intervening in the urban space.



## Audiovisual 2008

### **Iluntzean argitzen. Iluminando la oscuridad.**

Animated film produced by Arteleku within the moving image laboratory.

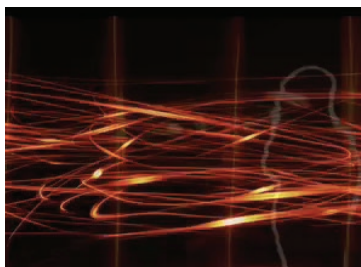
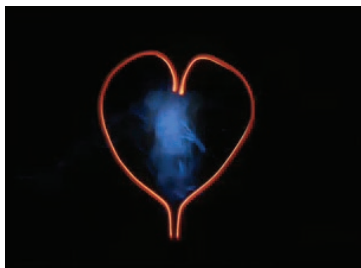
Directors: Lucia Onzain/Coke Riobóo

Organisation: Arteleku

### **Stop motion tailerra/Tratu txarren mendekotasunagazko terapia-taldea**

At the beginning, a previous work was carried out with the therapists of a women's group where the therapy was aimed at overcoming dependence on abuse (Osakidetza-Basque Health Service). Limiting contact exclusively to the therapists preserved the anonymity of the group, an essential condition for being able to work indirectly with the people who made up the group.

The ideas, sensations and difficulties expressed in their sessions - conveyed by their therapists - were later materialised in a stop motion animation workshop developed in Arteleku. The concept of romantic love as blindness, the process of enunciation as the beginning of consciousness and change, isolation as an obstacle, sharing as the beginning of the healing. The issues transferred were transformed into animations created with light in long exposures by the workshop participants, configuring a short choral film in its process of going back and forth, as *Iluntzean argitzen*, finally in film format, returns to the therapy group as working material.



*Iluntzean argitzen*. 2008

## 2007-2008

### **Moving Image Laboratory at Arteleku.**

Coordinator, together with Isabel Herguera, of the development and coordination of the Moving Image Laboratory project and its implementation at Arteleku.

## Audiovisual

2004

**Audiovisual installation for the Bilbao Ria 2000 stand at the Venice Architecture Biennale.**

Collaboration: Oscar Mr. Ciencia, IMB architects.

Visitors to the Biennale of Architecture were presented with the urban changes made in Greater Bilbao through a video-creation approach.

*La Biennale di Venezia*

2004

**Editing of the audiovisual film *Instantes Sonoros* by Susana Rico for the exhibition *Beste Bat*.**

Rekalde Hall. Bilbao.

For many years, Susana Rico photographed the music groups of what was known as Basque Radical Rock.

**Audiovisual**

**2003-2004**

Donostia International Exhibition. MIDE.  
Coordinator of the Electronic Image area.

Platform for reflection and visibility around initiatives bordering art and expressions of urban culture. Arteleku. Donostia-San Sebastián.



## Audiovisual

2000

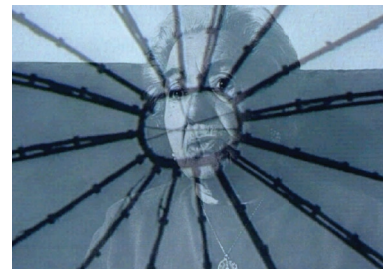
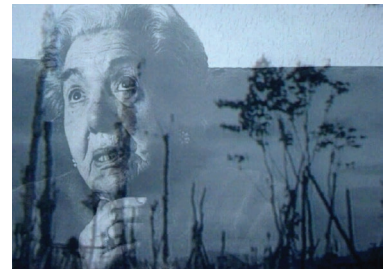
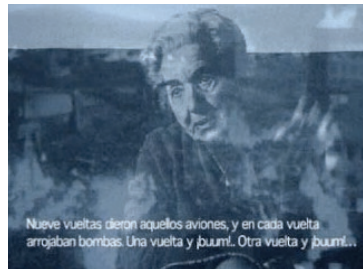
## Art and electricity. 1, 2, 3, 4, 5, 6, 7

A reflection on violence in seven clips.

Coordinated: Rodriguez Fundazioa.

Produced: Arteleku.

Special mention in the cd\_internet category at the Navarra audiovisual creation festival.



1999

## Hello Frida, are we friends?

Section of the 1999 Navarra audiovisual creation festival competition.

Two women hit each other in an endless dance. Performers: Marga Arroyo, Marina Ruiz (Traspasos)



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**Audiovisual****1998****What happened?**

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**1998****Whore**

Section of the 1998 Navarra audiovisual creation festival competition.

Two women, one English-speaking and the other Spanish-speaking, insult each other.

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**1998****I married a dwarf**

998 Navarra Audiovisual Creation Festival Competition Section

*I married a dwarf just for laughing...* Learnings from childhood..

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**1996****What do you desire? Oh angry flames of desire.**

'I'm afraid of that, to stop wishing, but wishing to live wishing to die just to stay. To have no passion for things and for people and for life, just to stay...'

“

**1995****Do you feel politically represented?**

Different women admit that they do not feel politically represented. Broadcast by *Euskal Telebista*.



## Education

2024

### Bilbao Fine Arts Museum. The splendours of the Gothic period. The art of the late Middle Ages.

Francisco Calvo Serraller lecture series.

2023

### Un estudio propio. Abolishing gender.

Clara Serra Miquel Misse

*'In a current context characterised by the rise of reactionary projects and the identitarian retreats of the left, the encounter of feminism with the trans question forces us to think about identity in several senses.'*

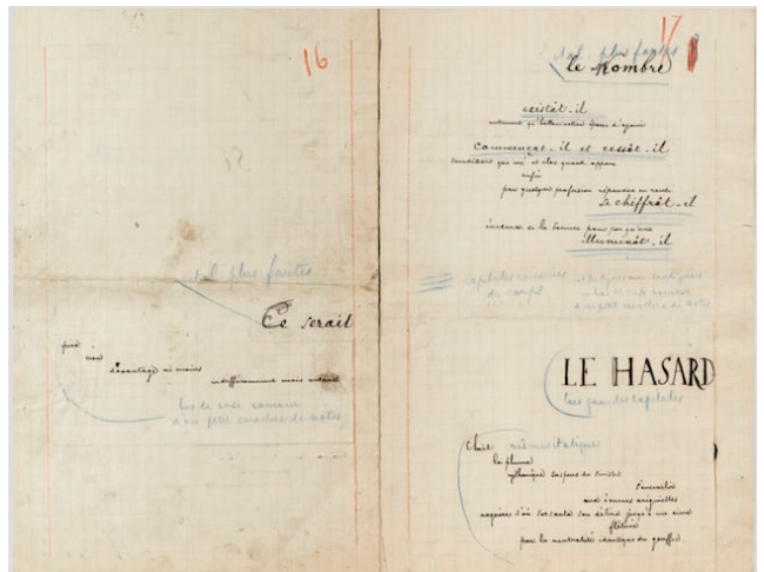
2016-2020

### Bulegoa. The exhibition rehearsal.

2015-2018

### Bulegoa: The Book to Come

In the reading group we explored the concept of the book as something alive based on five books by Marcel Broodthaers conceived by the artist as autonomous works of art.



#### Seventeenth session of The book to come.

Lucia Onzain. 72/49 (2018)

Throughout 2017, Mikel Eskauriaza, Karlos Martínez B., Gema Intxausti and myself were invited to make a production that would dialogue with what was discussed in the group reading sessions of 'The book to come'.

In the group we explored the concept of the book as something alive based on five books by Marcel Broodthaers conceived by the artist as autonomous works of art.

72 years separate Stéphane Mallarmé's *Un coup de dés jamais n'abolira le hasard* (1897) and Marcel Broodthaers' *Un coup de dés jamais n'abolira le hasard* (1969).

The writer Broodthaers, 'abandons' writing in order to work as an artist on the book of another writer, Mallarmé who extensively investigated the concept of the 'book' and the forms of reading in his search for the Total Work (or Book).

Don Giovanni as an example of what is not enunciated but is there; *El Burlador de Sevilla* (around 1612, attributed to Tirso de Molina), where the typographer slipped the 's' for the 'd' in a kind of 'post-truth' or alternative fact already in the 17th century.

<b>Education</b>	<b>2015</b>	<b>Asmoz/Kultiba: Impacts of Culture.</b> The challenge of measuring the social function, goals and contribution of culture to society.
	<b>2013-2015</b>	<b>Bulegoa. Reading group of The Contract in its two phases:</b> 2013/2014 at the headquarters of Bulegoa and 2014/2015 in the exhibition The Contract at Azkuna Zentroa.
	<b>2011</b>	Master's Degree in Art Education Teacher Training in Secondary Education.
	<b>2003</b>	<b>European Landscape Biennial. Barcelona.</b>
	<b>1999</b>	<b>BilbaoARTE. Film Script</b> Eliseo Antunaga, Zinema Gidoian espezialista Directed by Eliseo Antunaga, Specialist in Film Scriptwriting at the San Antonio de Los Baños Film and Documentary School. <b>Havana. Cuba.</b>
	<b>1997</b>	<b>Arteleku. For your eyes only.</b> The feminist factor in relation to the visual arts.



*For your eyes only. 1997 Catalogue*

**Education**                      **1996**                      **New York University. Master in Computer and Video Art**

New York. USA.



*1996. Peep Land*

Still from the video 'Peep land' made at New York University, which describes the decline of the traditional neighbourhood around Times Square in New York, where the theatres and peep shows have disappeared due to urban, tourist and gentrification pressure.

**1993-95**                      UPV-EHU.  
 Doctorate course. Department of Sculpture. **Sculpture.**  
**Crossroads of supports and languages.**

**1994**                      Arteleku  
 III Seminar on the Analysis of International Trends. **New**  
**frontiers. New Territories.**

Directed by Francisco Jarauta.

**1993**                      Arteleku  
 II International Trends Analysis Seminar. **Building**  
**Inhabiting Composing.**

Directed by Francisco Jarauta.

**1993**                      Arteleku  
**Kritikaria artista gisa**  
**“Argialdi profanoak. Kritikaren zeregina”**

Criticism workshop directed by Juan Manuel Bonet and Jose Luis Brea.

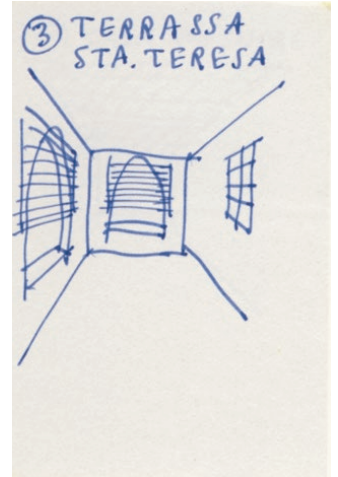
## Education

1991

**Quinzena d' art de Montesquiu**

Sculpture workshop directed by Jordi Colomer.

Montesquiu - Barcelona.

*Montesquiu.* Barcelona.Installation (1991). Glass, metal, textile, plastic.  
117x225x300cm.

1991

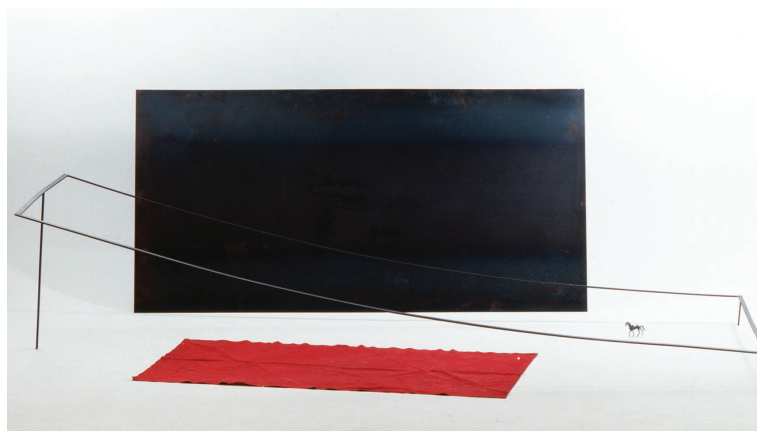
**Arteleku**

Sculpture course directed by Angel Bados.

1988

**University of Barcelona.**

Sant Jordi Faculty of Fine Arts (Sculpture).

*Rocco* (1988) ) Iron, lead, textile. 350x150x200cm. approx.

# Bekak Laguntzak Sariak

2012

## Eremuak

Programme for the production of context in contemporary art.

Basque Government (Department of Culture and Language Policy).

*Making the invisible visible, the visible invisible.*

Barrika Marshes

Connecting cultural and artistic practice with the territory, this action project in the marshes and their surroundings is based on generating learning and knowledge transmission processes that link the personal with the collective, the local with the global, the everyday with the political

2000

## Audiovisual Scholarship

Provincial Council of Bizkaia.



*Whore. 1998.*

1999

## Financial support for the promotion of Contemporary Spanish Art.

Exhibition abroad. National Museum of Fine Arts. Argentina. (Catalogue).

Ministry of Education and Culture.



Lucía Onzain

Guñido para dos personajes  
(Basado en un guñido de José Blecua inspirado en Peter Plazzer).

El escenario tiene forma de tubo alargado hacia el fondo. Es un plano minucioso de dos habitaciones. En primer plano, una alfombra, la única con venetas. La ventana, a la izquierda del escenario, tiene vista a un pequeño jardín. Al fondo de esta hay otra habitación sin venetas. El paisaje que se ve hace las veces de paisaje.

Es verano y hace muchísimo calor. Mónica descansa sentada en un sofá en el cuarto de la ventana. Lleva una rebeca de gasullas a juego con una falda roja. Nelly está amuebladamente en el cuarto vecino de la misma manera.

NELLY: ¡Aj! El café. No encuentro el café ¿dónde habrá metido el café?  
MÓNICA: ¿Qué café?

NELLY: El de las jotas.  
MÓNICA: Ah, la café. Te va mejor a la café. Pues si (resignándose de hombre) la he tenido que tirar a la basura. He estado haciendo limpieza mientras tú estabas fuera y la he tirado... ¿Dónde puedes el café de la basura?

NELLY: (Resignándose) ... mis sentija y mis collares... tan bonitos, con tantos colores, tantos colores... (con la mirada perdida).

MÓNICA: Bueno, tranquillo, ya comprará más en la tienda de abajo... Además, los sentija y los collares ya ordena viejos y gastados. Y, no es por nada, pero con esos dibujos parece un libro de manual. ¡A qué quieres comprar?... No me replico quiero poder figurar en ti.

NELLY: Qué orden... Si siempre puedo ir a la tienda a ver qué hay... ¿¿¿¿ que se han fiado en mí?... ¿¿¿ me, tanto por mí como... ¿¿¿ con un mundo de venetas que me habla hecho mi madre. Pasaos... El colegio me llevaba de excursión... a un colegio. Yo nunca había estado en uno diferente, diferente, diferente... Es un mundo complicado el de los colegios... así que me perdí.

MÓNICA: Cosa costaría en ti.  
NELLY: ... y de repente me encuentro delante del tubo circular de los mandados. Allí estaba él. Con sus ojos rojos brillantes y con miradas fijas de viejos prisioneros y viticos... Y uno que se acerca hacia donde yo estaba, con esos andares de mandal tan tan.

MÓNICA: ... obscuro.  
NELLY: ... entonces va, se para y se acerca delante de mí, tan tranquilo. Y justo



entonces, entonces me miraba con esos ojos rojos, pero entonces tenía esos ojos grandes, grandes y miraba... (Desorientado) Me acordaba ya nunca había visto a nadie marchándose... Y él dijo... ¡entonces con aquellos ojos tan dulces y vivos.

MÓNICA: Nunca hubiera esperado tanto tiempo de un mandado.  
NELLY: ... Y qué ojo... (resignándose en el escenario).

NELLY: (Resignándose) ¡Entonces cuando me miras...  
MÓNICA: Será el café. Ni diavolo con los puntos blancos se forma una sola corriente de air en este caso. Claro que, en una sola veneta...

NELLY: Ayer noté que estaba en la vida cuando de repente... Igual que en el no.

MÓNICA: Te siempre has sentido una intriga por mí.  
NELLY: Todos los animales venían a aburrir de sus tres patas, las gacetas, las bombas, los chimpancés, los leones... un defensores contentos a regir... Justo entonces me desperté... Era un momento. Son amores y amarguras... No sé qué es decirme.

MÓNICA: Si, los momentos siempre han sido el aspecto más adictivo de mi personalidad.  
NELLY: Es cambio, y ese cambio me gusta tanto que voy a verme a mí misma.

MÓNICA: Nelly, contándole el mundo con Eusebio de buena. Sé lo que me gusta decirte. En ese jardín hay árboles, árboles en primavera, manzanas en verano, arroyo y hermitaño todo el año, en un grupo de los chicos... A veces vienen pilonos a pasear en la intima... Sé lo cuánto de pronto atención.

FIN  
Miao Jiao

**Bekak  
Laguntzak  
Sariak**

**1996**

**Grant for further artistic studies in the USA. Fulbright Scholarship. New York University.**

Commission for Cultural, Educational and Scientific Exchange between the United States of America and Spain.

J. William Fulbright Foreign Scholarship Board / Ministry of Education and Culture.

**1994**

**Sculpture Scholarship.**

Provincial Council of Bizkaia.

**1994**

**1st Prize Gure Artea Sculpture.**

Basque Government.



Installation in Montesquiú.  
Gure Artea Prize 1994.

**1990**

**Financial support for 'Artistic Creation'.**

Provincial Council of Bizkaia.

**Bekak  
Laguntzak  
Sariak**

**1990**

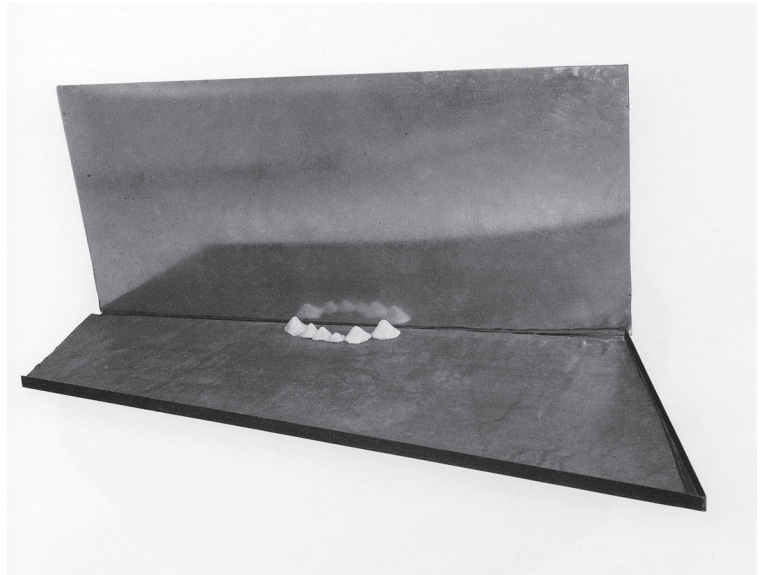
**Financial support for Workshop and Exhibition  
Abroad.**

Basque Government.

**1990**

**3rd Prize for Sculpture. Bizkaiko Artea Competition.**

Provincial Council of Biscay.



*Nothing could be seen or touched.* 1990

Lead iron and wax  
100x200x100 cm.

**1989**

**Sculpture Scholarship. Spanish Academy in Rome**

Ministry of Foreign Affairs.



*Rome*1989. Spanish Academy