



David Magán
Perceptual Axes

OPERA GALLERY

David Magán
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8 May — 20 June 2026
Madrid

OPERA GALLERY

FOREWORD

With 'Perceptual Axes', David Magán presents a body of work that situates perception not as a passive act, but as an active, structuring force. This exhibition brings together a selection of works that articulate his examination of the relationships between light, geometry, and space.

Magán's practice unfolds at the intersection of material precision and sensory instability. Rooted in an understanding of structure, his works nonetheless resist fixity. Instead, they evolve through the viewer's movement, shifting according to angle, distance, and ambient light. What emerges is not a static object, but a dynamic system in which form is continuously redefined.

Across the exhibition, this principle is developed through a series of distinct yet interconnected bodies of work. The *Halos*, including pieces such as *Halo Series 18 v.03* and *Halo Series 15 v.01*, distil Magán's language into its most ethereal register. Here, light operates as both medium and subject, producing subtle, colourful atmospheres. These works do not impose themselves upon space; they modulate it, inviting a heightened awareness of the conditions of seeing.

In contrast, compositions such as *Spherical Composition 02 v.04* foreground the structural underpinnings of the artist's practice. Geometric frameworks become visible, revealing the underlying order that governs the distribution of light and colour. Yet even here, this order remains contingent; activated only through the viewer's perception, where lines dissolve into luminosity and volume becomes elusive.

Magán's work is defined by this oscillation between the measurable and the intangible. Industrial materials and advanced fabrication techniques are deployed with exacting control, yet their purpose is not to assert material presence, but to destabilise it. Transparency, reflection, and refraction become operative tools, allowing light to act as a constructive element—one that shapes space as decisively as any physical form.

'Perceptual Axes' encapsulates this dual commitment to structure and experience. It evokes both the geometric systems that organise the works and the invisible coordinates traced by the viewer's gaze. Within this framework, perception itself becomes a medium: a site where material, light, and space converge.

GILLES DYAN
Founder & Chairman
Opera Gallery Group

BELÉN HERRERA OTTINO
Director
Opera Gallery Madrid

PREFACIO

Con 'Ejes perceptivos', David Magán propone un conjunto de obras en donde la percepción deja de ser un acto pasivo para convertirse en una fuerza activa que estructura la experiencia. Esta exposición reúne una selección de obras que articulan su investigación sobre las relaciones entre la luz, la geometría y el espacio.

La práctica de Magán se despliega en la intersección entre la precisión material y la inestabilidad sensorial. Aunque nacen de una comprensión estructural, sus obras no se fijan en una forma estable. Más bien, se transforman a través del movimiento del espectador, variando según el ángulo, la distancia y la luz ambiente. Lo que surge no es un objeto estático, sino un sistema dinámico en el que la forma se redefine continuamente.

A lo largo de la exposición, este principio se desarrolla a través de una serie de piezas distintas pero interconectadas. Los *Halos*, con obras como *Halo Series 18 v.03* y *Halo Series 15 v.01*, condensan el lenguaje de Magán en su registro más etéreo. Aquí, la luz funciona a la vez como medio y como protagonista, creando atmósferas sutiles y cromáticas. Estas creaciones no se imponen al espacio; lo modulan, invitando a una mayor conciencia de las condiciones de la percepción.

Por el contrario, composiciones como *Spherical Composition 02 v.04* ponen en primer plano la estructura subyacente de la práctica del artista. Los marcos geométricos se hacen visibles, revelando el sistema que organiza la distribución de la luz y el color. Aun así, este orden permanece contingente: se activa únicamente mediante la percepción del espectador, donde las líneas se disuelven en luminosidad y el volumen se vuelve esquivo.

La obra de Magán se define por esta oscilación entre lo mensurable y lo intangible. Los materiales industriales y las técnicas de fabricación avanzadas se emplean con un control riguroso, pero su propósito no es afirmar la presencia material, sino desestabilizarla. La transparencia, el reflejo y la refracción se convierten en herramientas operativas, permitiendo que la luz actúe como un elemento constructivo, capaz de modelar el espacio con la misma determinación que cualquier forma física.

'Ejes perceptivos' resume este doble compromiso con la estructura y la experiencia. Evoca tanto los sistemas geométricos que organizan las obras como las coordenadas invisibles trazadas por la mirada del espectador. Dentro de este marco, la percepción misma se convierte en un medio: un espacio donde convergen materia, luz y espacio.

GILLES DYAN
Fundador y Presidente
Opera Gallery Group

BELÉN HERRERA OTTINO
Directora
Opera Gallery Madrid

ARTIST STATEMENT



Focusing on the viewer's sensory experience, David Magán can be considered a perceptual artist whose work explores the subtle interplay between material, light, and space, challenging viewers to reconsider the boundaries of seeing and experiencing. Rather than depicting a static scene, he creates immersive, often illusory environments where the observer's position or movement completes the artwork.

His first solo exhibition at Opera Gallery Madrid traces the evolution of his practice across five interconnected series: *Alice*, *Binaries*, *Halos*, *Installation/Spatial Forms*, and *Structural Constructions*. In these, Magán constructs a rigorous yet poetic dialogue between structure, transparency and the transformative qualities of light.

The title 'Perceptual Axes' captures the multiple dimensions of Magán's practice. It highlights the perceptual pivot between viewer and artwork, traces the exhibition's structural thread across distinct series, and functions as a geometric generator underpinning each composition. In his work, light becomes geometry and space is organised according to precise, almost Cartesian coordinates, revealing a rigorous framework beneath the perceptual experience.

At one end of the exhibition's spectrum is *Alice*, inspired by playful, dreamlike paradoxes of Lewis Carroll's *Through the Looking-Glass*. Magán uses mirrors and translucent surfaces so that the viewer is led to explore a sense of self, constant change and one's own perception. These works plunge viewers into a context where the familiar becomes unfamiliar and surfaces simultaneously reveal and conceal. By heightening the awareness of reflection and perspective, Magán positions perception itself as both medium and subject.

Binaries deals with similar concerns through the careful orchestration of light and shadow. Transparent materials allow light to operate as both environment and material, transforming walls and architectural surfaces into ephemeral compositions. The juxtaposition of solid and void, opacity and transparency, presence and absence, emphasises Magán's enduring fascination with perceptual dualities and the liminal qualities of visual experience.

With *Halos*, David Magán distils his perceptual focus into subtle, ethereal forms. Whether suspended in space, hovering close to the wall, or realised as object-like sculptures, *Halos* conjure up delicate auras that modulate their surroundings. Viewers are invited to think about the interplay of the contributing elements: light, colour, and form. The resulting experience hovers between the corporeal and the transcendental, linking physical perception with a more metaphysical sensibility.

Both *Installation/Spatial Forms* and *Structural Constructions* translate these perceptual concerns into architectural and sculptural frameworks. While *Installation/Spatial Forms* presents large-scale works that seemingly float within space, using suspension systems that nearly disappear while procuring balance within a considerable scale, *Structural Constructions* foreground the geometric and engineering logic underpinning these effects, revealing the precise architecture that supports the visual and spatial experience. Together, these two series map a continuum from the immaterial qualities of light to the material rigour of constructed space, demanding perceptual dedication from the viewer.

Throughout the exhibition, Magán's work emphasises the act of seeing itself. His practice, as a perceptual artist, consistently interrogates the tension between visibility and invisibility, material and immaterial, surface and depth and the haptic and the ethereal. Visitors are invited to move through layered environments where each series resonates with the others, forming a cumulative meditation on space, structure, and sensory engagement.

Ultimately, this exhibition offers an encounter with a practice that is analytical and poetic, rigorous and sensorial, revealing the extraordinary potential of an individual's perception. David Magán transforms light, form, and material into instruments of awareness, demonstrating how the act of seeing can itself become feeling, intuiting and a profound aesthetic experience.

DAVID MAGÁN STUDIO
MARCH 2026

DECLARACIÓN DEL ARTISTA



Centrándose en la experiencia sensorial del espectador, David Magán puede considerarse un artista perceptivo cuya obra explora la sutil interacción entre materia, luz y espacio, desafiando al público a reconsiderar los límites de la visión y la experiencia. En lugar de representar una escena estática, crea entornos inmersivos, a menudo ilusorios, donde la posición o el movimiento del observador completan la obra.

Su primera exposición individual en Opera Gallery Madrid traza la evolución de su práctica a través de cinco series interconectadas: *Alice*, *Binaries*, *Halos*, *Installation/Spatial Forms* y *Structural Constructions*. En ellas, Magán construye un diálogo riguroso y a la vez poético entre estructura, transparencia y las cualidades transformadoras de la luz.

El título 'Ejes perceptivos' condensa las múltiples dimensiones de la práctica de Magán. Destaca el eje perceptivo entre el espectador y la obra, traza el hilo conductor estructural de la exposición a través de distintas series y funciona como un generador geométrico que sustenta cada composición. En su trabajo, la luz se convierte en geometría y el espacio se organiza según coordenadas precisas, casi cartesianas, revelando un marco riguroso bajo la experiencia perceptiva.

En uno de los extremos del espectro expositivo se sitúa *Alice*, inspirada en las paradojas lúdicas y oníricas de *Through the Looking-Glass* de Lewis Carroll. Magán emplea espejos y superficies translúcidas para conducir al espectador hacia una exploración del yo, del cambio constante y de la propia percepción. Estas obras sumergen al visitante en un contexto donde lo familiar se vuelve extraño y las superficies revelan y ocultan simultáneamente. Al intensificar la conciencia de la reflexión y la perspectiva, Magán sitúa la percepción misma como medio y como tema.

Binaries aborda inquietudes afines mediante una cuidadosa orquestación de luz y sombra. Los materiales transparentes permiten que la luz opere simultáneamente como entorno y como materia, transformando muros y superficies arquitectónicas en composiciones efímeras. La yuxtaposición entre sólido y vacío, opacidad y transparencia, presencia y ausencia subraya la persistente fascinación de Magán por las dualidades perceptivas y por las cualidades liminales de la experiencia visual.

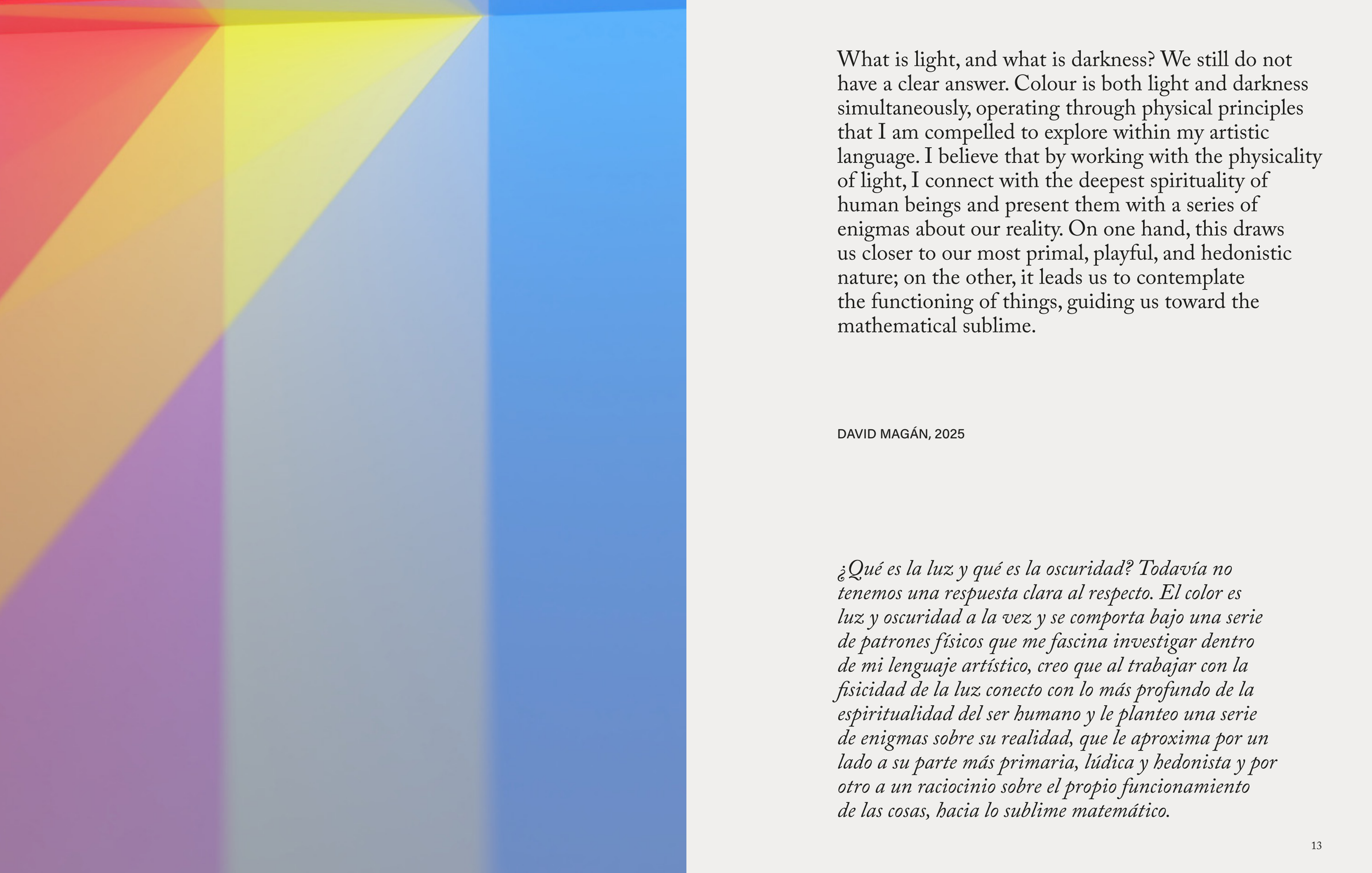
Con *Halos*, David Magán condensa su enfoque perceptivo en formas sutiles y etéreas. Ya sea suspendidos en el espacio, flotando cerca de la pared o materializados como esculturas con carácter objetual, los *Halos* evocan delicadas auras que modulan su entorno. El espectador es invitado a reflexionar sobre la interacción de los elementos que las componen: luz, color y forma. La experiencia resultante oscila entre lo corpóreo y lo trascendental, conectando la percepción física con una sensibilidad más metafísica.

Tanto *Installation/Spatial Forms* como *Structural Constructions* trasladan estas preocupaciones perceptivas a marcos arquitectónicos y escultóricos. Mientras *Installation/Spatial Forms* presenta obras de gran escala que parecen flotar en el espacio, mediante sistemas de suspensión que prácticamente desaparecen y mantienen el equilibrio en una escala considerable, *Structural Constructions* pone en primer plano la lógica geométrica e ingenieril que sustenta estos efectos, revelando la arquitectura precisa que soporta la experiencia visual y espacial. Juntas, ambas series trazan un continuo que va desde las cualidades inmateriales de la luz hasta el rigor material del espacio construido, exigiendo una atención perceptiva sostenida por parte del espectador.

A lo largo de toda la exposición, la obra de Magán enfatiza el propio acto de ver. Su práctica, como artista perceptivo, cuestiona de manera constante la tensión entre lo visible y lo invisible, lo material y lo inmaterial, la superficie y la profundidad, y lo táctil y lo etéreo. El visitante es invitado a recorrer entornos superpuestos donde cada serie resuena con las demás, formando una meditación acumulativa sobre el espacio, la estructura y la implicación sensorial.

En última instancia, esta exposición propone un encuentro con una práctica a la vez analítica y poética, rigurosa y sensorial, que revela el extraordinario potencial de la percepción individual. David Magán transforma luz, forma y materia en instrumentos de conciencia, mostrando cómo el acto de ver puede convertirse en sentimiento, intuición y una profunda experiencia estética.

DAVID MAGÁN STUDIO
MARZO DE 2026



What is light, and what is darkness? We still do not have a clear answer. Colour is both light and darkness simultaneously, operating through physical principles that I am compelled to explore within my artistic language. I believe that by working with the physicality of light, I connect with the deepest spirituality of human beings and present them with a series of enigmas about our reality. On one hand, this draws us closer to our most primal, playful, and hedonistic nature; on the other, it leads us to contemplate the functioning of things, guiding us toward the mathematical sublime.

DAVID MAGÁN, 2025

¿Qué es la luz y qué es la oscuridad? Todavía no tenemos una respuesta clara al respecto. El color es luz y oscuridad a la vez y se comporta bajo una serie de patrones físicos que me fascina investigar dentro de mi lenguaje artístico, creo que al trabajar con la fisicidad de la luz conecto con lo más profundo de la espiritualidad del ser humano y le planteo una serie de enigmas sobre su realidad, que le aproxima por un lado a su parte más primaria, lúdica y hedonista y por otro a un raciocinio sobre el propio funcionamiento de las cosas, hacia lo sublime matemático.

Binary 06 v.04
2017

Spotlights, glass, acrylic,
aluminum and white lacquered wood
Unique piece
127 x 280 x 43 cm | 50 x 110.2 x 16.9 in

PROVENANCE
Artist's studio





Binary 09
2017

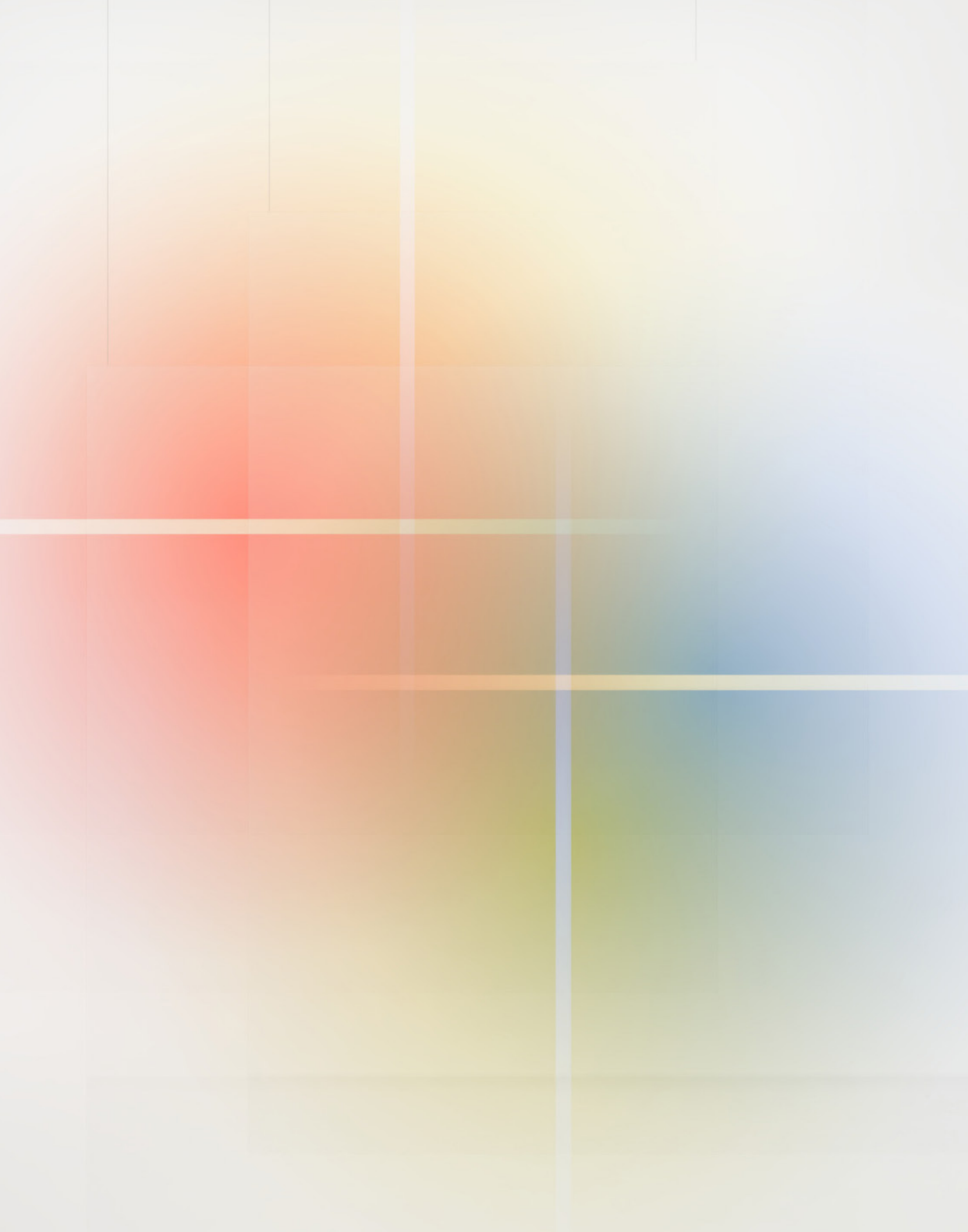
Spotlights, glass, acrylic, aluminum
and white lacquered wood

Unique piece

120 x 120 x 33 cm | 47.2 x 47.2 x 13 in

PROVENANCE

Artist's studio



By freeing art from all symbolism, new creative possibilities emerged, allowing colour to transcend mere representation and gain renewed prominence as an independent entity capable of embodying entirely unrestricted and pure creative realms.

DAVID MAGÁN, 2025

Al desvincular el arte de toda simbología se abrieron nuevas posibilidades creativas en donde el color se liberó de la mera representación y adquirió un nuevo protagonismo como ente propio, capaz de representar universos creativos totalmente libres o puros.

Halo Series 18 v.03

2025-2026

Acrylic, digital print,
stainless steel cable

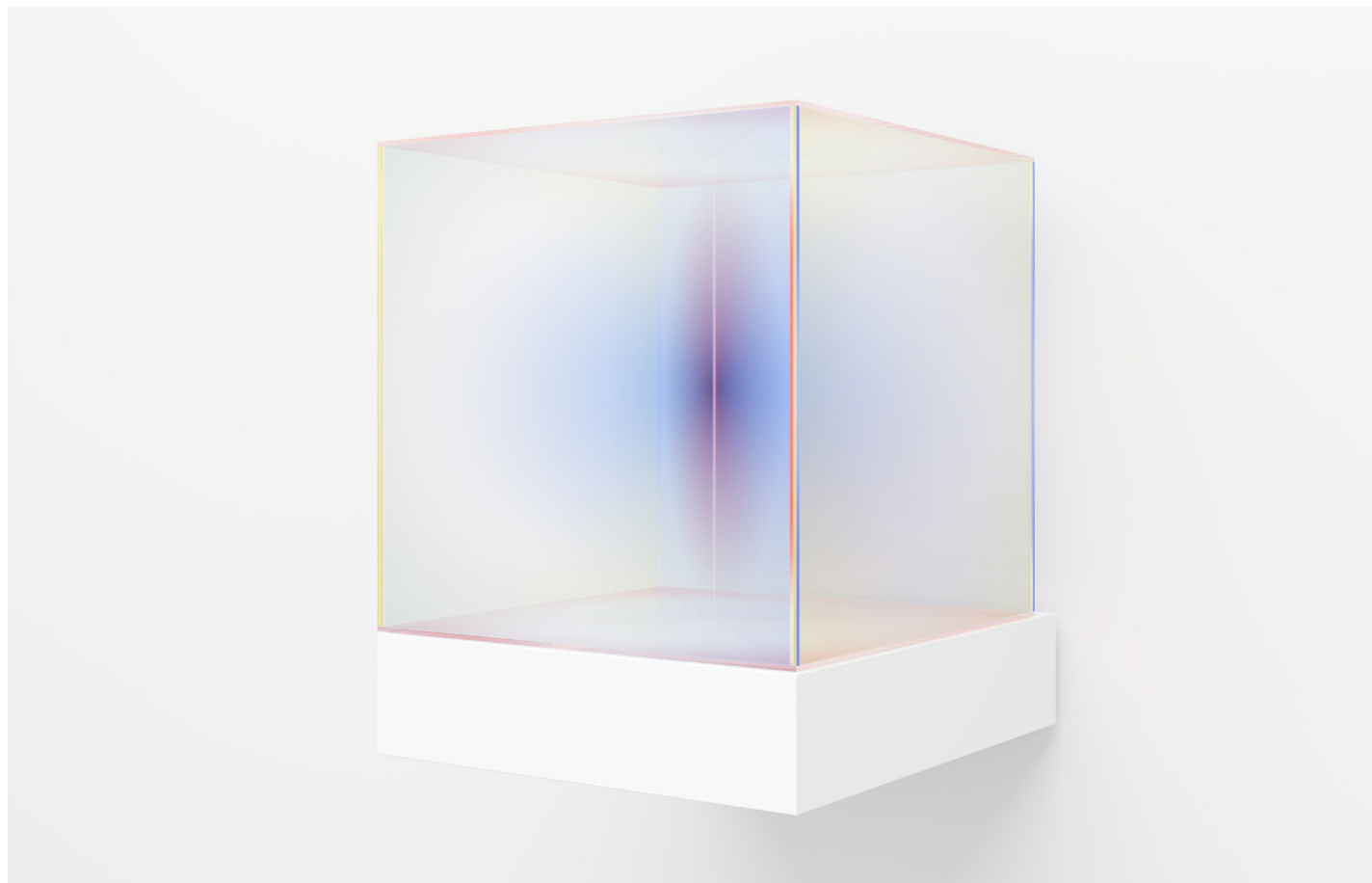
Unique piece

265 x 265 x 7.5 cm | 104.3 x 104.3 x 3 in

PROVENANCE

Artist's studio

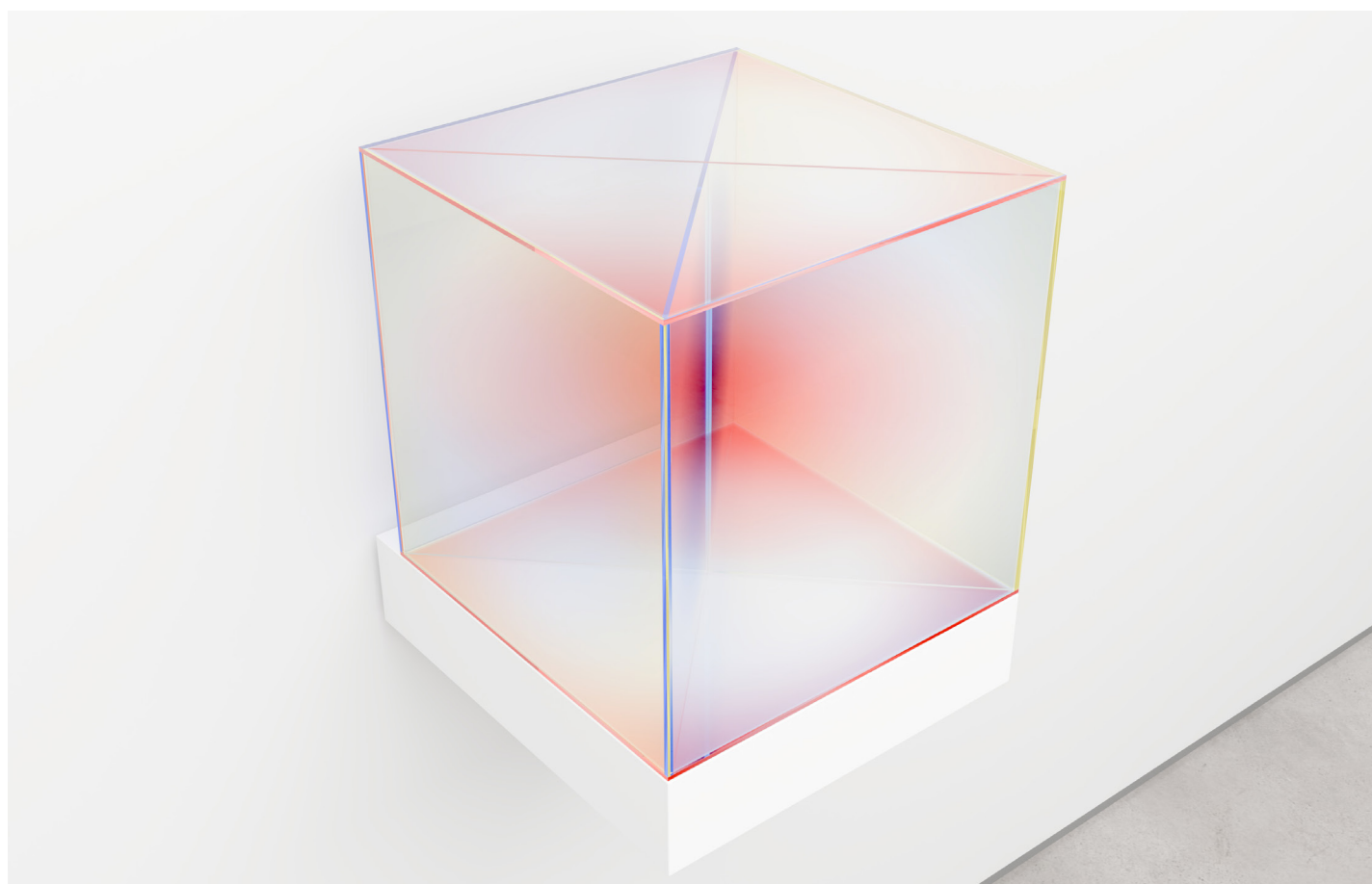




Halo Series 19 v.01
2025-2026

Acrylic, digital print
Unique piece
40 × 40 × 40 cm | 15.7 x 15.7 x 15.7 in

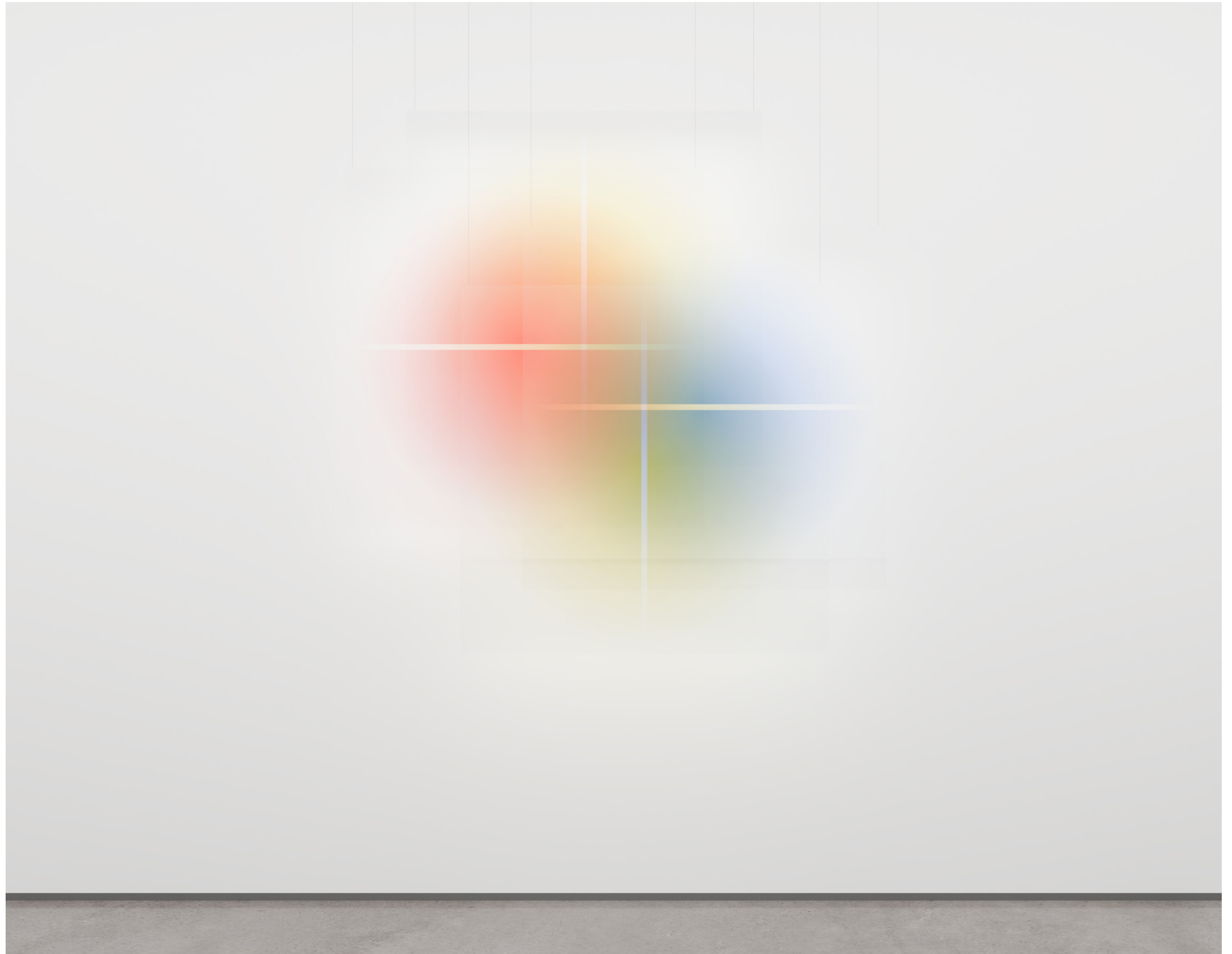
PROVENANCE
Artist's studio



Halo Series 15 v.01
2025-2026

Acrylic, digital print,
stainless steel cable
Unique piece
135 × 135 × 11 cm | 53.1 × 53.1 × 4.3 in

PROVENANCE
Artist's studio





Halo Series 08 v.03
2023-2026

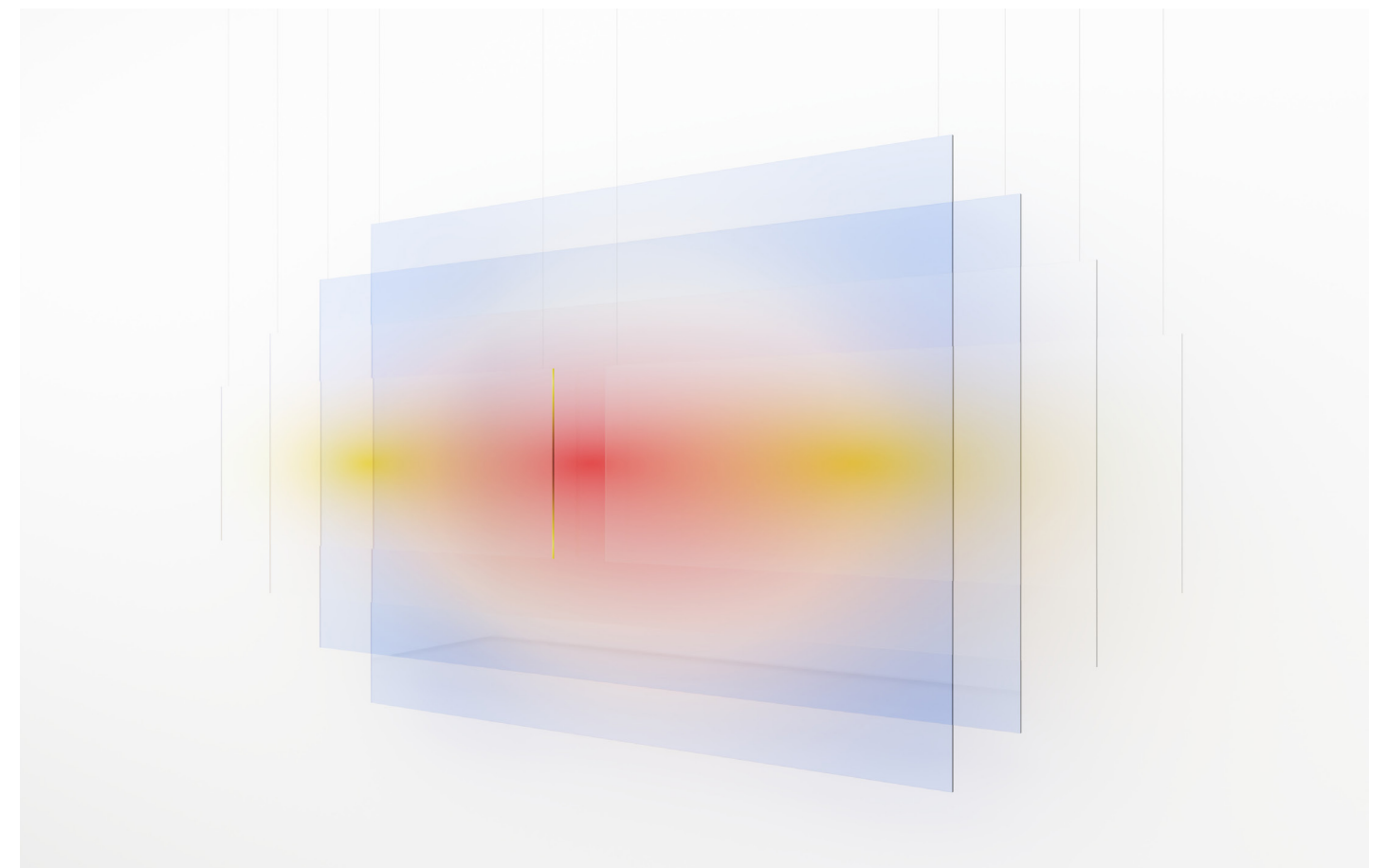
Acrylic, digital print
on a white lacquered wood base
Unique piece
155 x 28 x 24 cm | 61 x 11 x 9.4 in

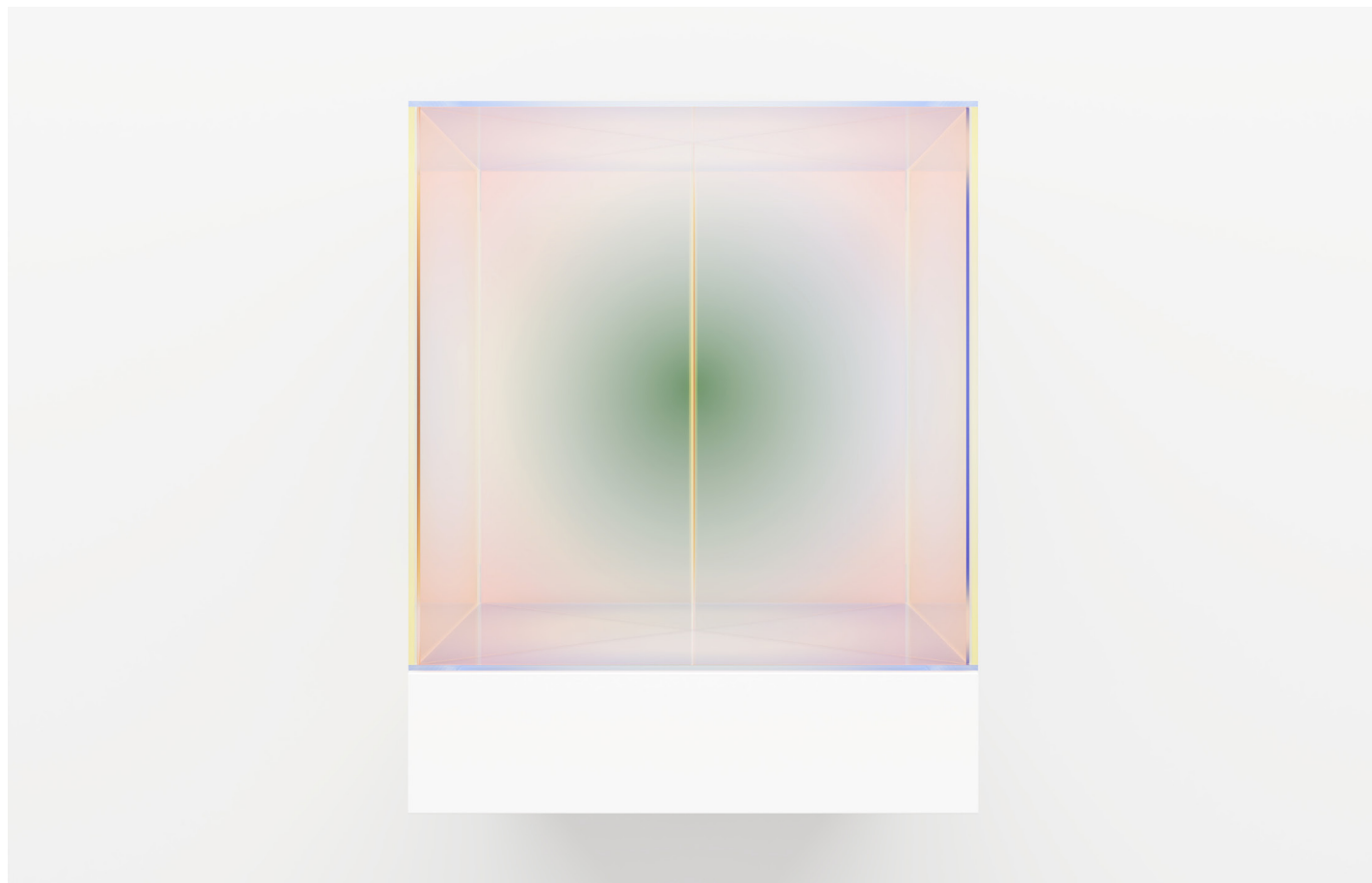
PROVENANCE
Artist's studio

Halo Series 07 v.01
2022-2026

Acrylic, digital print,
stainless steel cable
Unique piece
90 × 170 × 11 cm | 35.4 × 66.9 × 4.3 in

PROVENANCE
Artist's studio





Halo Series 19 v.09

2025-2026

Acrylic, digital print

Unique piece

40 × 40 × 40 cm | 15.7 x 15.7 x 15.7 in

PROVENANCE

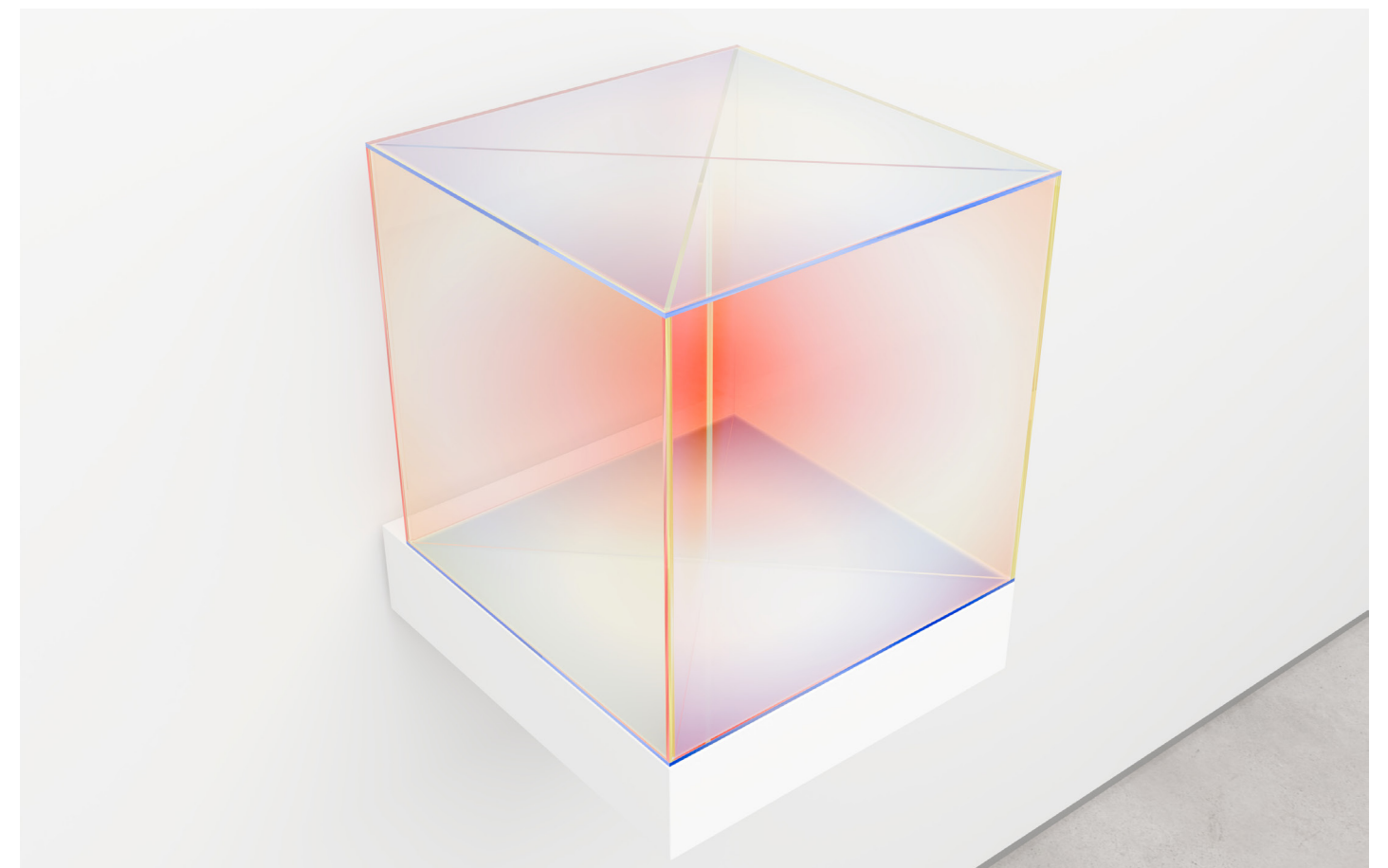
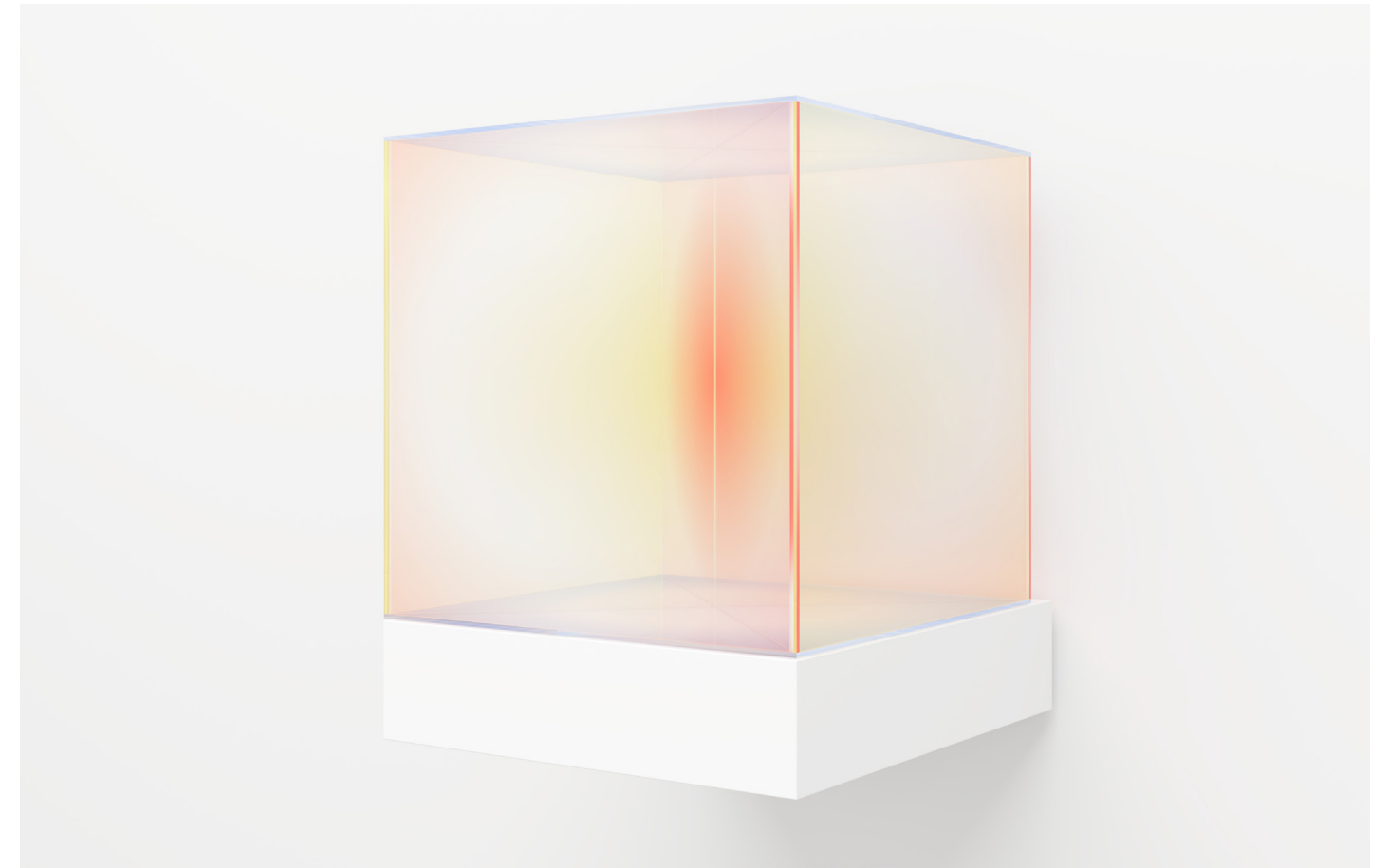
Artist's studio

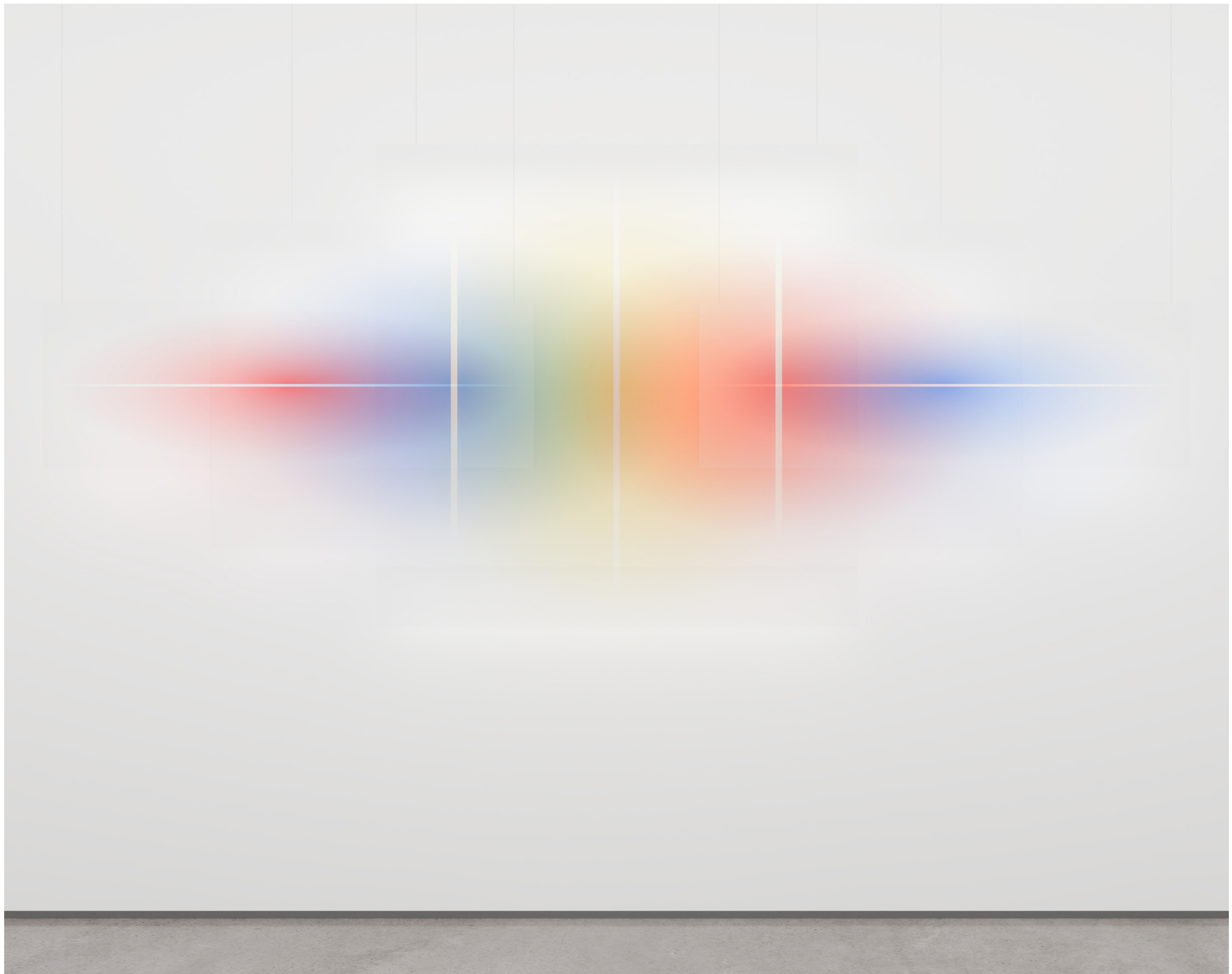


Halo Series 19 v.08
2025-2026

Acrylic, digital print
Unique piece
40 × 40 × 40 cm | 15.7 x 15.7 x 15.7 in

PROVENANCE
Artist's studio





Halo Series 16 v.01
2025

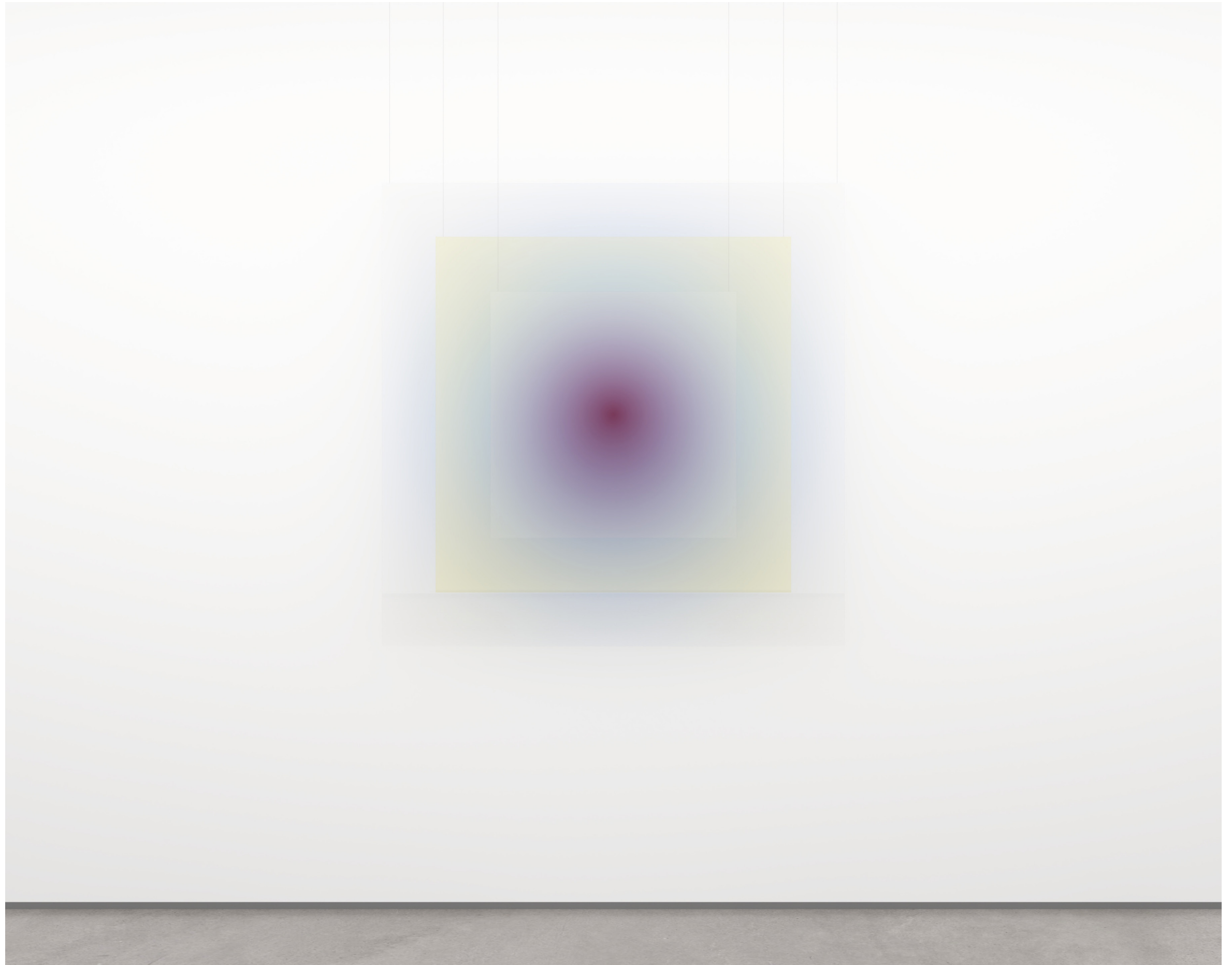
Acrylic, digital print,
stainless steel cable
Unique piece
120 × 280 × 7.5 cm | 47.2 x 110.2 x 3 in

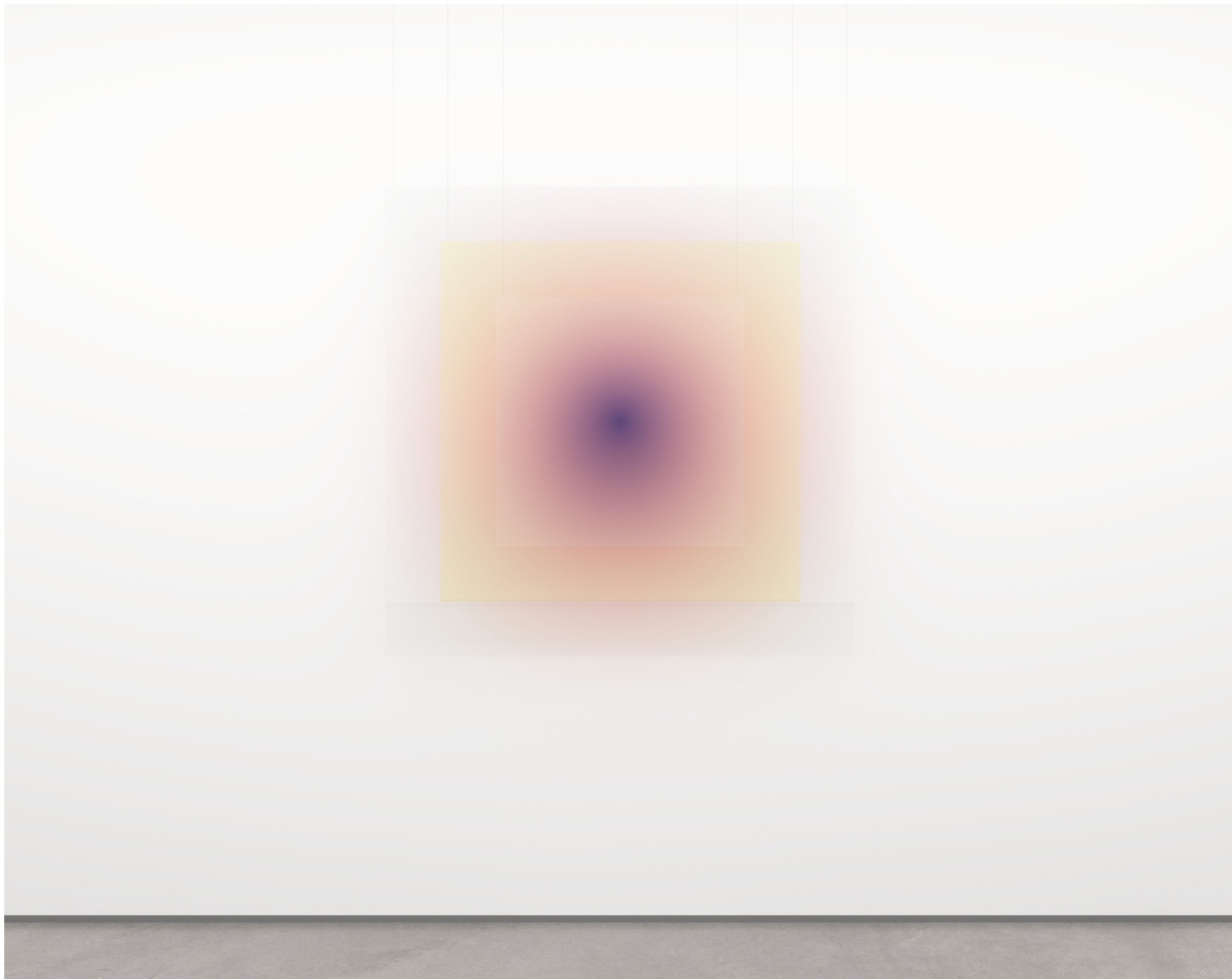
PROVENANCE
Artist's studio

Halo Series 18 v.08
2025

Acrylic, digital print,
stainless steel cable
Unique piece
125 × 125 × 7.5 cm | 49.2 × 49.2 × 3 in

PROVENANCE
Artist's studio





Halo Series 18 v.05
2025

Acrylic, digital print,
stainless steel cable

Unique piece

125 × 125 × 7.5 cm | 49.2 x 49.2 x 3 in

PROVENANCE

Artist's studio



We live in a world obsessed with understanding 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.

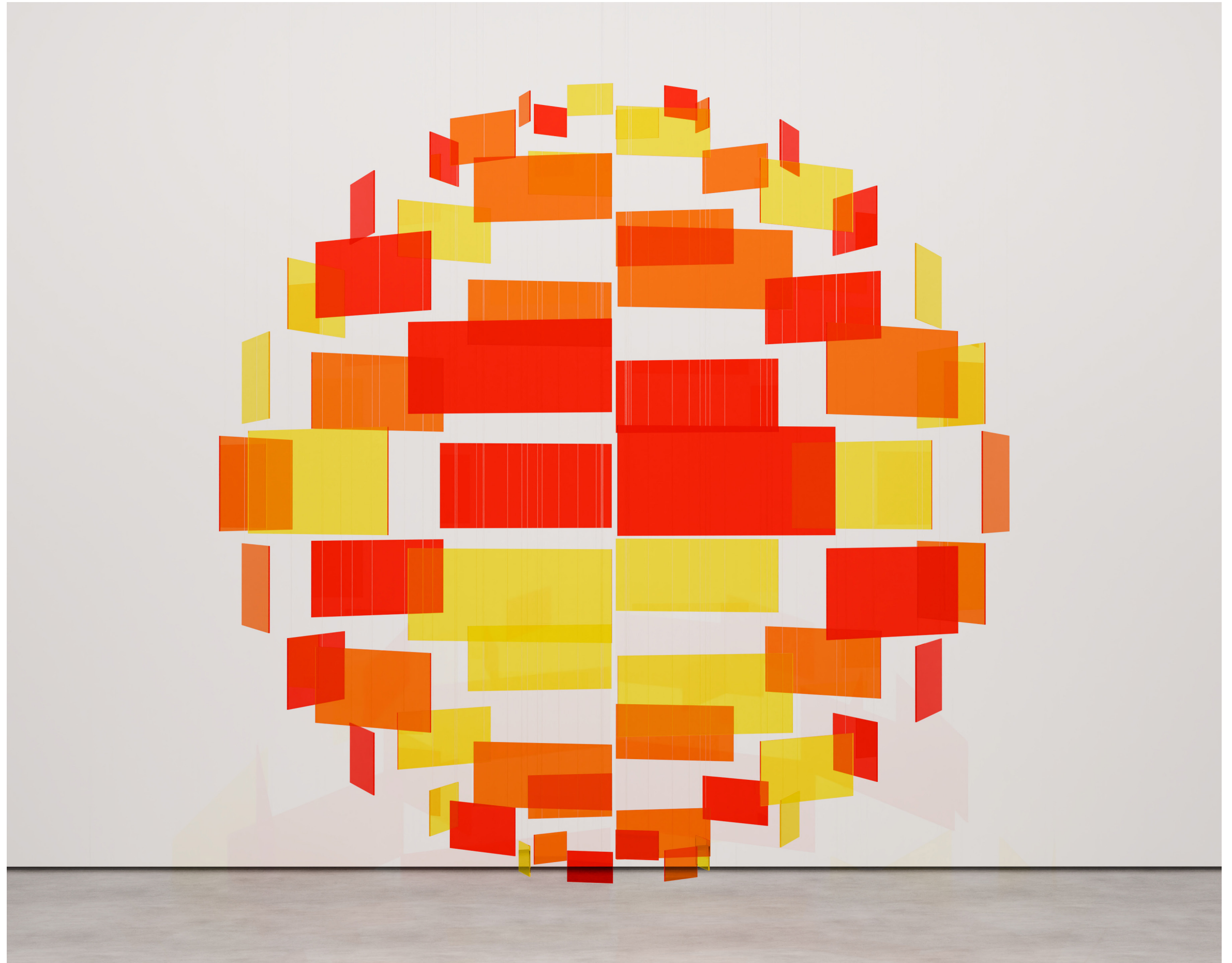
DAVID MAGÁN, 2023

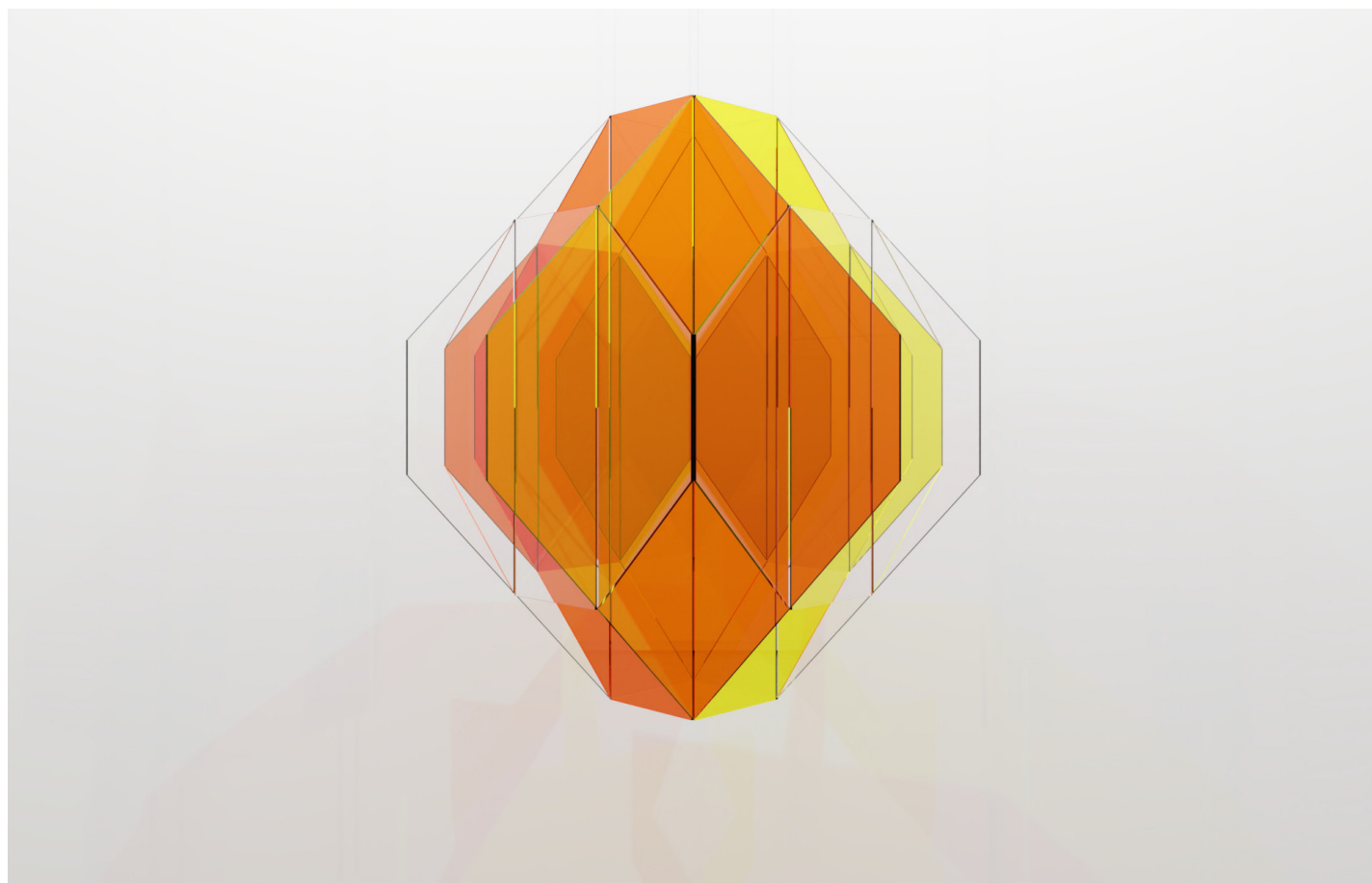
Creo que vivimos en un mundo obsesionado con comprender los fenómenos que nos rodean y sus explicaciones científicas. Como artista, me parece especialmente interesante llevar al público a un punto de incomprensión en el que pueda abstraerse de la realidad conocida y disfrutar del placer visual desde una perspectiva más irracional, aunque solo sea durante un instante.

Spherical Composition 02 v.04
2018-2026

Acrylic, stainless steel cable
Unique piece
300 × 300 × 300 cm | 118.1 x 118.1 x 118.1 in

PROVENANCE
Artist's studio





P12/100 v.02

2020-2021

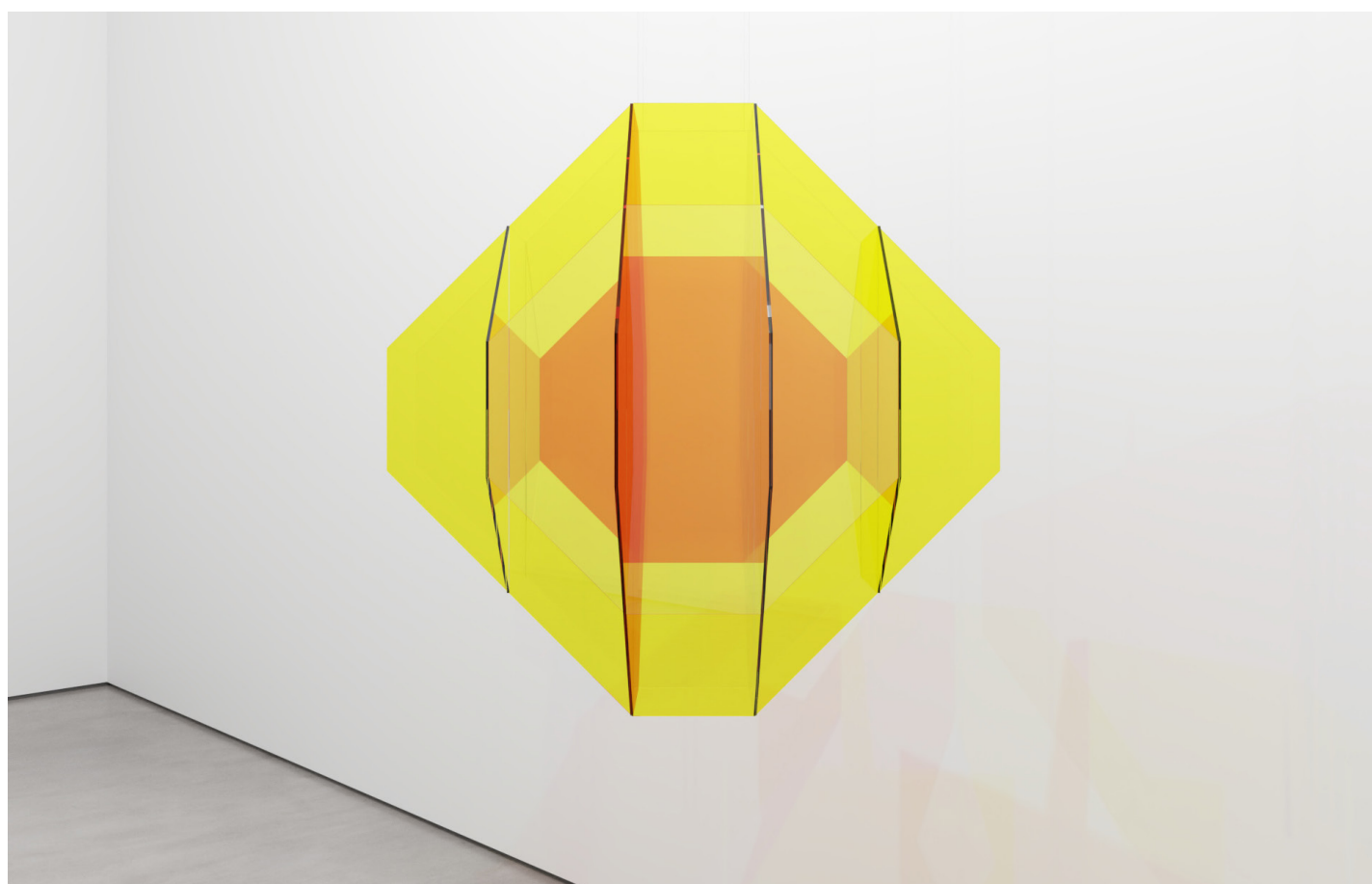
Acrylic, stainless steel cable

Unique piece

100 × 100 × 100 cm | 39.4 x 39.4 x 39.4 in

PROVENANCE

Artist's studio



SC-09-A/100

2024-2025

Stainless steel, stainless steel cable

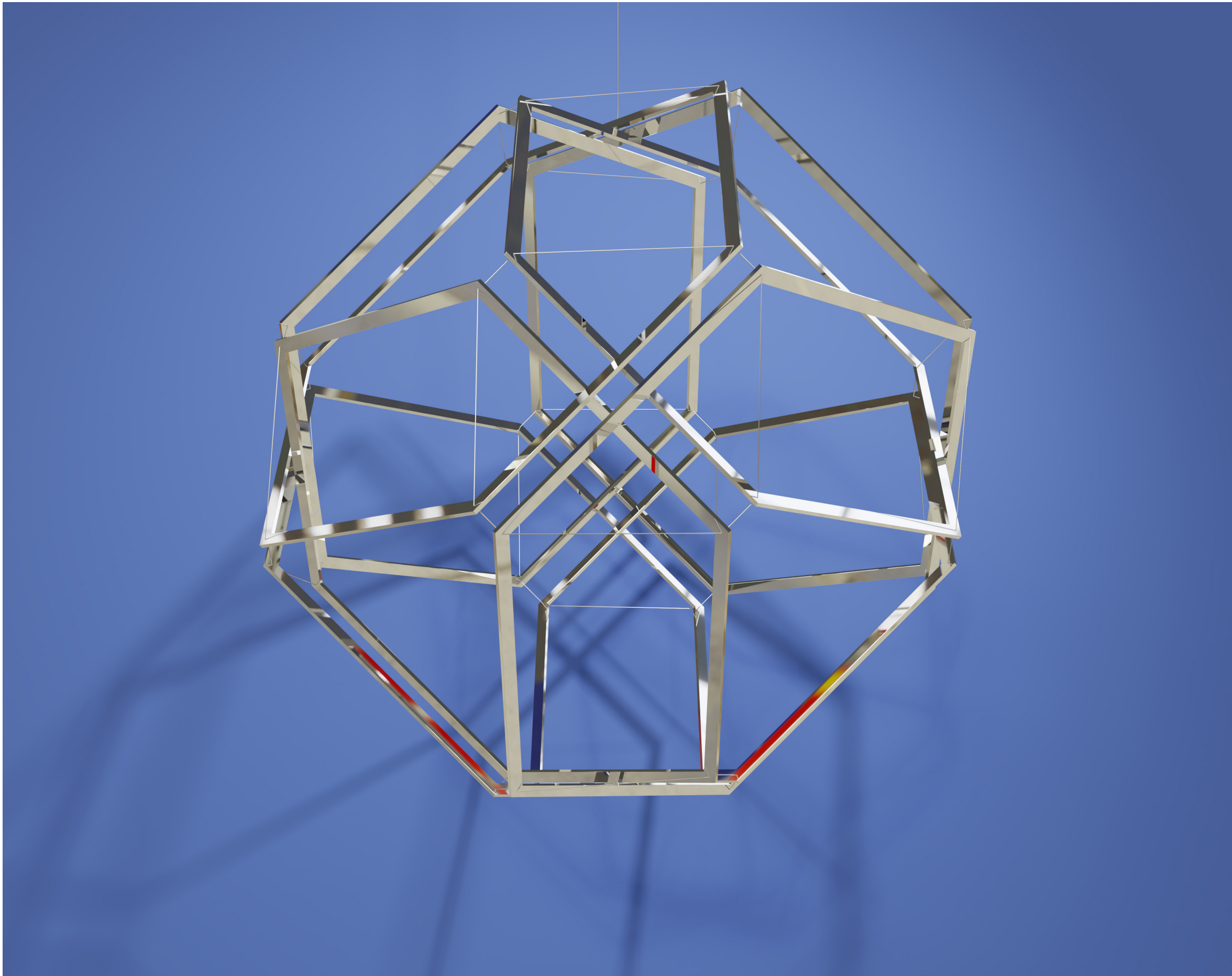
Unique piece

93 × 127 × 113 cm | 36.6 × 50 × 44.5 in

PROVENANCE

Artist's studio



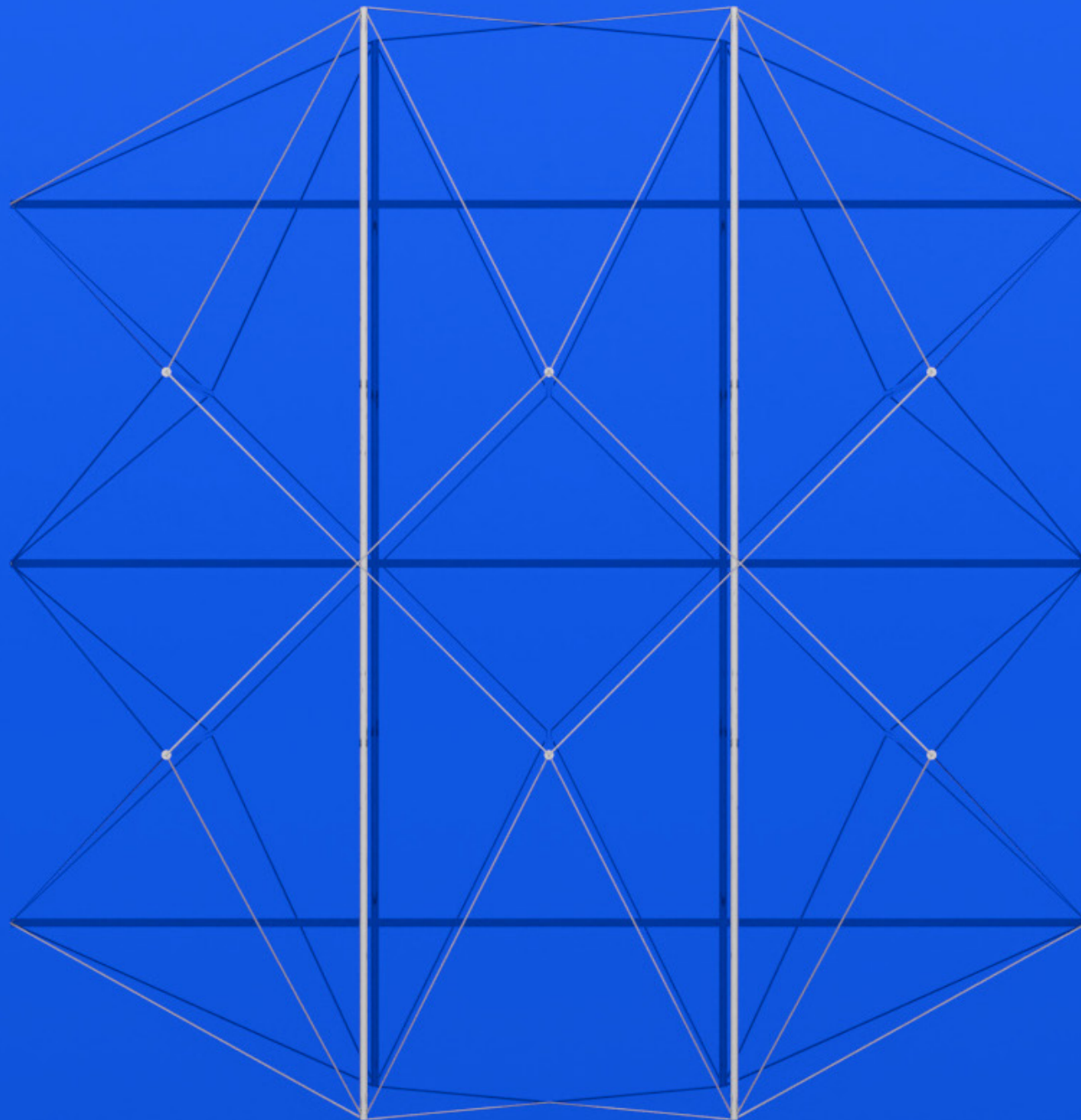


SC-10-A
2022-2025

Stainless steel, stainless steel cable
Unique piece
50 × 50 × 50 cm | 19.7 x 19.7 x 19.7 in

PROVENANCE
Artist's studio

My work plays with the limits of perception, time and space, using various means related to mathematics or architecture. But above all, it does so by using light as a physical phenomenon.



DAVID MAGÁN, 2023

Mi trabajo juega con los límites de la percepción, el tiempo y el espacio mediante diversos recursos relacionados con las matemáticas o la arquitectura, pero, sobre todo, con el uso de la luz como fenómeno físico.

Alice Series 05

2025-2026

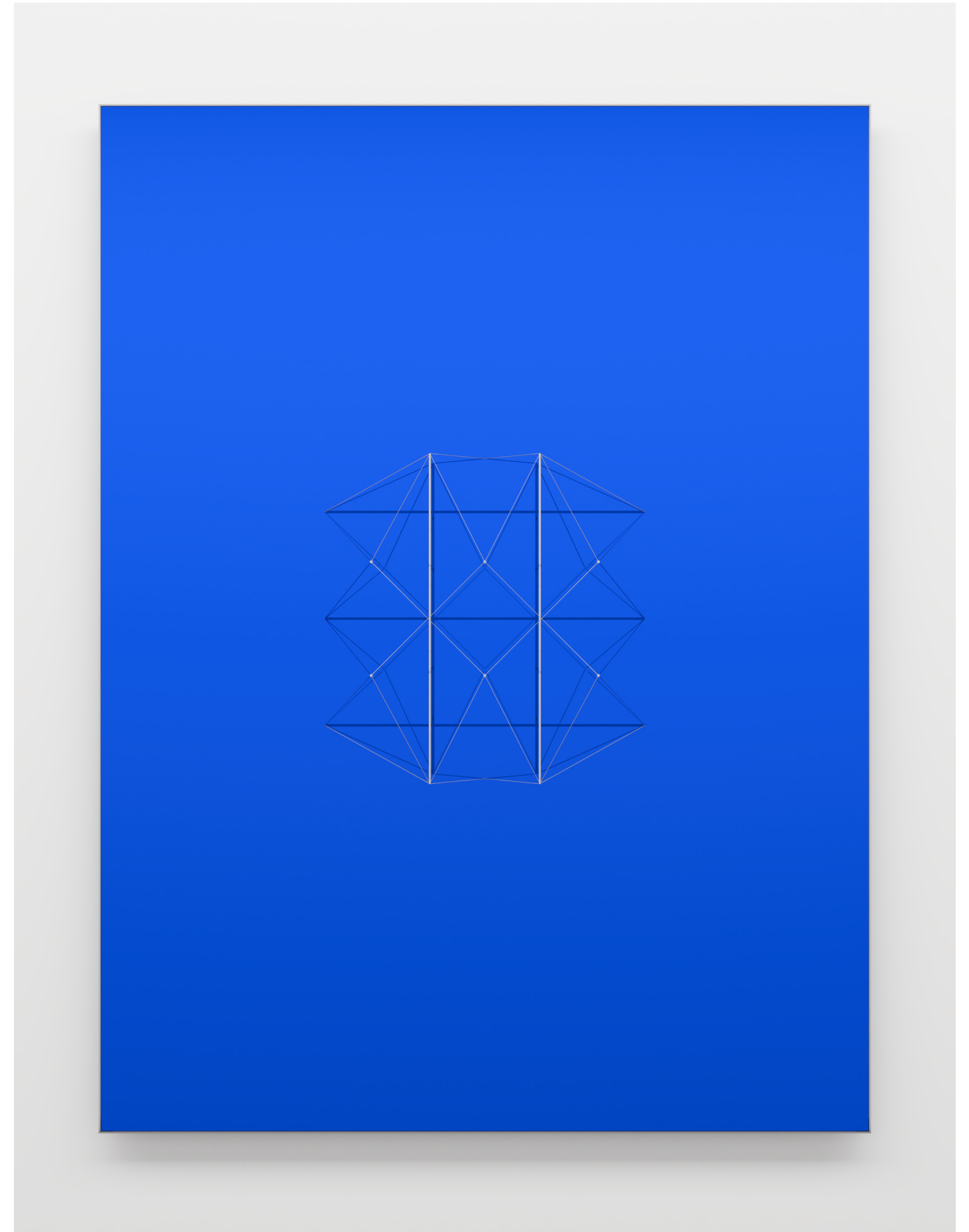
Stainless steel, stainless steel cable, acrylic, mirror

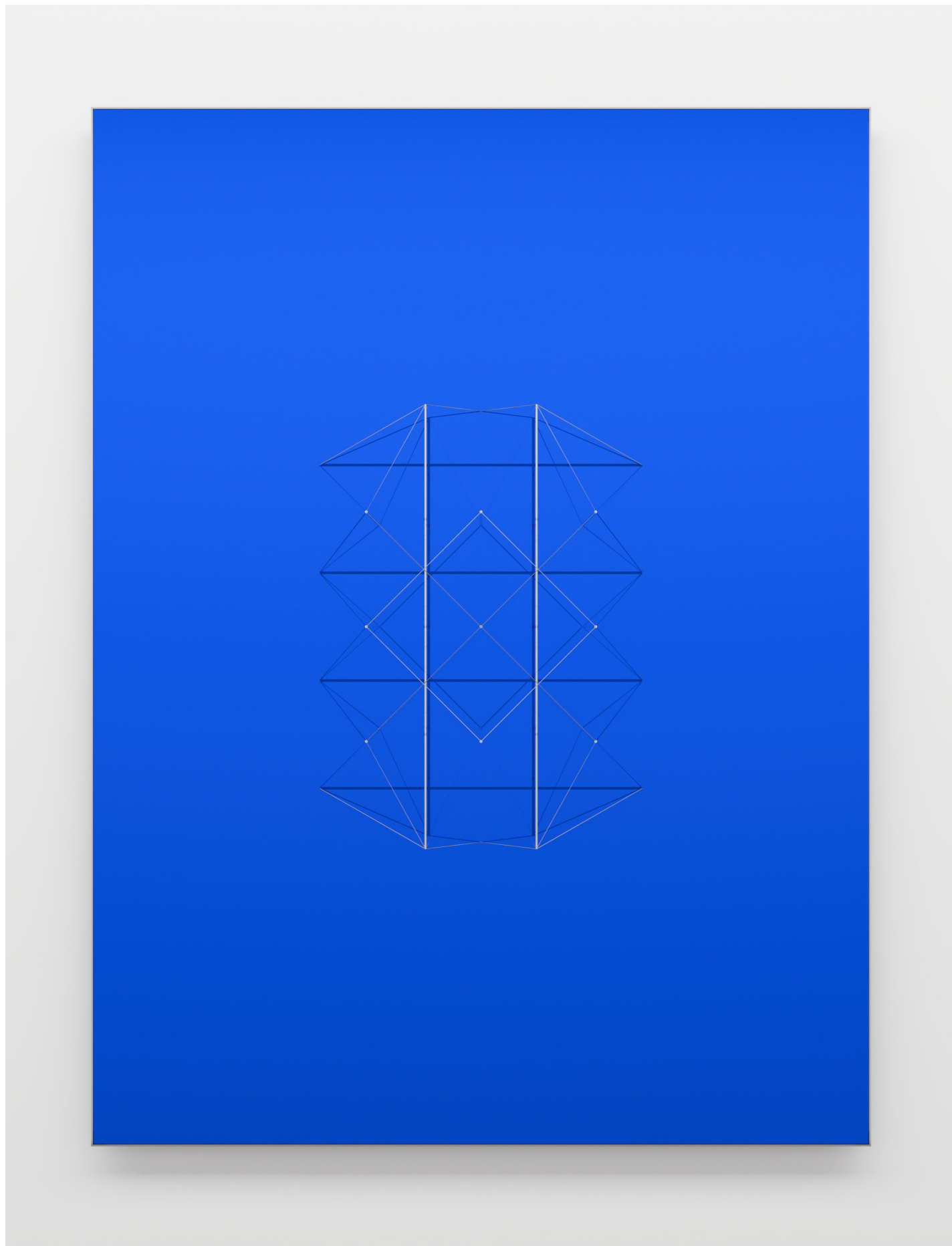
Unique piece

112.5 x 75 x 20 cm | 44.3 x 29.5 x 7.9 in

PROVENANCE

Artist's studio





Alice Series 06
2025-2026

Stainless steel, stainless steel cable, acrylic, mirror
Unique piece
120 × 90 × 13.5 cm | 47.2 x 35.4 x 5.3 in

PROVENANCE
Artist's studio



Alice Series 09

2025-2026

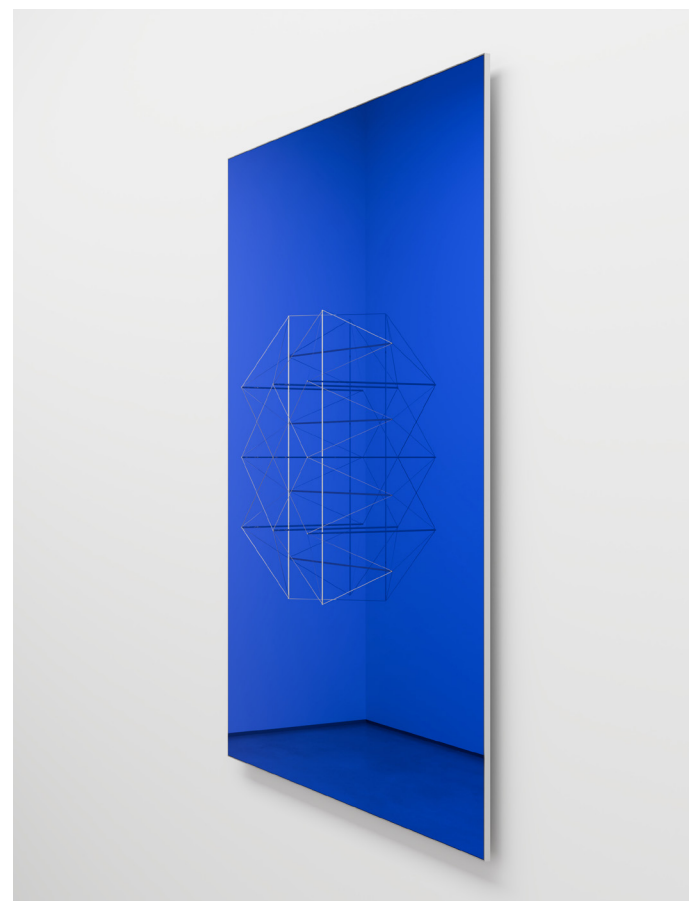
Stainless steel, stainless steel cable, acrylic, mirror

Unique piece

120 × 90 × 13.5 cm | 47.2 x 35.4 x 5.3 in

PROVENANCE

Artist's studio





BIOGRAPHY

David Magán (b. 1979, Madrid) is a contemporary sculptor and installation artist whose work explores the interplay between light, colour, and space, addressing themes of perception and materiality. Working across sculpture and site-specific installations, he investigates how light and colour shape spatial experience, often creating works that merge with their architectural surroundings. Combining industrial processes with digital design tools, Magán develops structures that project and manipulate light, producing environments in which the viewer's perception becomes an integral component of the work.

Magán studied wood and metal sculpture at the La Palma School of Art in Madrid (1999–2004), where he first developed an interest in creative stained glass, an early foundation of his practice. His initial works reimaged the traditional flat surface of stained glass through geometric and mathematical structures that introduced spatial depth and sculptural complexity. Over time, his practice expanded to incorporate photography, drawing, video, and digital tools, allowing him to explore the permeability between physical and virtual space. He lived in London for two years, further developing his investigations into light and media. Magán currently co-directs the David Magán Studio in Madrid with his brother Kiko Magán, an engineer whose technical expertise plays a key role in the development and realisation of the artist's projects.

Magán's work has been presented internationally in exhibitions and projects across Europe, Asia, and the Americas, including installations such as *Cubic Composition* (2013) at the Seongnam Cube Art Museum, Gyeonggi-do, South Korea, and participation in the 13th Havana Biennial (2019). His works have also been showcased at major international art fairs, including ARCOmadrid, Art Cologne, Pinta Miami, Art Toronto, Art Lima, and Zona MACO. His work is held in collections including Centro de Arte Tomás y Valiente (Fuenlabrada, Spain), Museo de Arte Contemporáneo (Madrid, Spain), Fundación Centro Nacional del Vidrio (Segovia, Spain), Museum Ritter (Waldenbuch, Germany) and the Museo del Vetro (Venice, Italy).



BIOGRAFÍA

David Magán (n. 1979, Madrid) es un escultor y artista instalativo contemporáneo cuya obra explora la interacción entre la luz, el color y el espacio, abordando temas relacionados con la percepción y la materialidad. Trabajando entre la escultura y las instalaciones específicas de sitio, investiga cómo la luz y el color configuran la experiencia espacial, creando a menudo obras que se integran con su entorno arquitectónico. Combinando procesos industriales con herramientas de diseño digital, Magán desarrolla estructuras que proyectan y manipulan la luz, generando entornos en los que la percepción del espectador se convierte en un componente integral de la obra.

Magán estudió escultura en madera y metal en la Escuela de Arte La Palma de Madrid (1999–2004), donde desarrolló por primera vez un interés por la vidriera creativa, un fundamento temprano de su práctica. Sus primeras obras reimaginaron la superficie plana tradicional de la vidriera a través de estructuras geométricas y matemáticas que introducían profundidad espacial y complejidad escultórica. Con el tiempo, su práctica se amplió para incorporar fotografía, dibujo, vídeo y herramientas digitales, lo que le permitió explorar la permeabilidad entre el espacio físico y el virtual. Vivió en Londres durante dos años, profundizando en sus investigaciones sobre la luz y los medios. Actualmente, Magán codirige el estudio David Magán Studio en Madrid junto con su hermano Kiko Magán, un ingeniero cuya experiencia técnica desempeña un papel clave en el desarrollo y la materialización de los proyectos del artista.

La obra de Magán se ha presentado internacionalmente en exposiciones y proyectos en Europa, Asia y América, incluyendo instalaciones como *Cubic Composition* (2013) en el Seongnam Cube Art Museum, Gyeonggi-do, Corea del Sur, y su participación en la 13ª Bienal de La Habana (2019). Sus obras también se han mostrado en importantes ferias de arte internacionales, como ARCOMadrid, Art Cologne, Pinta Miami, Art Toronto, Art Lima y Zona MACO. Su trabajo forma parte de colecciones como el Centro de Arte Tomás y Valiente (Fuenlabrada, España), el Museo de Arte Contemporáneo (Madrid, España), la Fundación Centro Nacional del Vidrio (Segovia, España), el Museum Ritter (Waldenbuch, Alemania) y el Museo del Vetro (Venecia, Italia).

SELECTED SOLO EXHIBITIONS

- 2025 'Mirage in the Mirror', Pep Llabrés Gallery, Mallorca, Spain
- 2024 'Multilayered', Galerie Denise René, Paris, France (online)
- 2023 'Twenty Twenty Vision', Parra & Romero Gallery, Madrid, Spain
- 2022 'Square', Pep Llabrés Gallery, Mallorca, Spain
 'In Praise of Shadows', As Quintas, La Caridad, Spain
 'Parra & Romero 10th Anniversary (Part II)', Parra & Romero, Ibiza, Spain
- 2021 'Immaterial Architectures', Museo Francisco Sobrino, Guadalajara, Spain
 'Light Object', Cayón Gallery, Madrid, Spain
 'Hard-line', Cayón Gallery, Madrid, Spain
- 2020 'Matter Matters', Centro de Arte Caja de Burgos CAB, Burgos, Spain
 'David Magán', Samuelis Baumgarte Galerie, Bielefeld, Germany (online)
- 2018 Cayón Gallery, Minorca, Spain
- 2017 'The Weight of Color', Cayón Gallery, Madrid, Spain
 'Graphic Works', ArteLateral, Madrid, Spain
- 2016 'Primary Interferences', CEART Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
 'Primary Cube', Cayón Gallery, Madrid, Spain
- 2014 'Invented Colour', Fundación Centro Nacional del Vidrio FCNV, Segovia, Spain
- 2013 'Domesticated Transparency', Museo de arte contemporáneo de vidrio de Alcorcón MAVA, Alcorcón, Spain
- 2012 'Fragment of Light', Cayón Gallery, Madrid, Spain
- 2010 'About Plane and Space', CEART Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
- 2007 'Geometries', Centro Sociocultural Caleidoscopio, Móstoles, Spain
 'David Magán', Casa de la Cultura, Navacerrada, Spain

SELECTED GROUP EXHIBITIONS

- 2026 'Del color en el arte (Coloramas)', Real Fábrica de Artillería, Seville, Spain
 'Afecto al color', Community of Madrid, Spain (travelling exhibition)
- 2025 'Light', Opera Gallery, Madrid, Spain
 'Tres miradas, un espacio', A Pick Gallery, Turin, Italy
 'Between the Colour and the Self', Espacio Tierra y Tiempo, Madrid, Spain
 'It Must Be Seen', Fundación Juan March, Madrid, Spain
 'Between Lines and Shapes', Pep Llabrés Gallery, Mallorca, Spain
- 2024 'Form meets Color', Samuelis Baumgarte Galerie, Bielefeld, Germany
 'Sélection colorée', Galerie Denise René, Paris, France (online)
 'Geometrical Constellations', Pep Llabrés Gallery, Mallorca, Spain
 'Percepções e Movimentos', Presença Gallery, Porto, Portugal
- 2023 'Minimum Gestures, Maximum Emotions', Casal Son Tugores, Mallorca, Spain
 'Surfaces and Other Concerns on Spaciality: The Picture, The World, The Matter', Parra & Romero, Ibiza, Spain
 'Chromatic', Dados Negros, Ciudad Real, Spain
 'Tramoya', El Arco Azul, Madrid, Spain
- 2022 'Geometric Poetry', Pep Llabrés Gallery, Mallorca, Spain
 CEART Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
 'Parra & Romero 10th Anniversary (Part I)', Parra & Romero, Ibiza, Spain
 'Distant Geometries', Pep Llabrés Gallery, Mallorca, Spain
 'New Paths of the MAC', Museo de Arte Contemporáneo, Madrid, Spain

- 2021 'Light Unlocked', Rocket Gallery, London, UK
 'Images from the rear-view mirror: distant, apparent, mirrored', CentroCentro, Madrid, Spain
 'Takeover Spain', Marión Art Gallery, Panama City, Panama
 The Plastic Museum, Madrid, Spain
 '2021 reloaded', Samuelis Baumgarte Galerie, Bielefeld, Germany
- 2020 'Drifts of Imagination. Other Visions of Geometry', Odalys Gallery, Madrid, Spain
 'Out of Place', Cayón Gallery, Minorca, Spain (online)
 '10 Year Anniversary', Marión Art Gallery, Panama City, Panama (online)
 'Line in Suspension', Marión Art Gallery, Panama City, Panama
- 2019 'Displacements', Faculty of Fine Arts, Madrid, Spain
 Cayón Gallery, Madrid, Spain
- 2018 Cayón Gallery, Madrid, Spain
 'Subtractive Geometry', Marión Art Gallery, Panama City, Panama
 '(pre) Textos', Otazu Foundation, Navarra, Spain
- 2017 'Marión Art Gallery Collection', Marión Art Gallery, Panama City, Panama
- 2016 'Transparency', Galerie Denise René, Paris, France
 Marión Art Gallery, Panama City, Panama
 'Interaction', Dados Negros, Ciudad Real, Spain
 77th International Exhibition of Fine Arts, Valdepeñas, Spain
- 2015 Cayón Gallery, Madrid, Spain
 'Colours', Hempel Glasmuseum, Nykøbing Sjælland, Denmark
 'Glass & Architecture', Biennale du Verre, Strasbourg, France
 'European Glass Experience', Museo del Vetro, Murano, Italy
- 2014 'Constructive Art, Kinetic Art', Espace-Expression, Miami, USA
 'European Glass Experience', The Finnish Glass Museum, Riihimäki, Finland
- 2013 'Hola Spain', Seongnam Arts Center, Seongnam, South Korea

- 2012 'European Glass Context', Bornholm, Denmark
- 2011 'Works on Graph Paper', Cayón Gallery, Madrid, Spain
 '4x4', Esquina Gallery, Madrid, Spain
 37th Bancaja Prize in painting, sculpture and digital art, Valencia, Spain
- 2010 'The Five Elements', Exhibition Hall Juan Carlos I, Madrid, Spain
 71st International Exhibition of Fine Arts, Valdepeñas, Spain
 3rd Sorolla Art Price Sculpture Competition, Valencia, Spain
- 2009 Choose Glass Week, The European Container Glass Federation, Brussels, Belgium
- 2008 '11th Anniversary of MAES Art Gallery', MAES Art Gallery, Madrid, Spain
- 2007 CEART Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
 La Capilla Art Space, Centre for Craftwork and Design, Lugo, Spain
 1st Juan José Oliveira Sculpture Competition, Pontevedra, Spain
- 2006 Caja Guadalajara Art Space, Toledo, Spain
 MUA Museo de la Universidad de Alicante, Alicante, Spain
 1st Competition of Visual Arts Navacerrada Town Council, Navacerrada, Spain
 34th National Competition of Art, Guadalajara, Spain
 1st International Competition of Glass Sculpture, Madrid, Spain
- 2005 Competition of Young Creators, Madrid, Spain
- 2004 3rd Open Air Sculpture in the Royal Botanic Garden Alfonso XIII, Madrid, Spain
- 2003 2nd Day of Coronado Young Artists, Madrid, Spain
 2nd European Competition Sports in Visual Arts, Madrid, Spain
 Competition of Young Creators, Madrid, Spain

SELECTED ART FAIRS

- 2025 Art Cologne, Samuelis Baumgarte Galerie, Cologne, Germany
 Estampa, Pep Llabrés Gallery, Madrid, Spain
 ARCOMadrid, Parra & Romero Gallery, Madrid, Spain
 UVNT Art Fair, Pep Llabrés Gallery, Madrid, Spain
- 2024 Art Cologne, Samuelis Baumgarte Galerie, Cologne, Germany
 Estampa, Pep Llabrés Gallery, Madrid, Spain
 Art Brussels, Presença Gallery, Brussels, Belgium
 ARCOMadrid, Parra & Romero Gallery, Madrid, Spain
- 2023 Estampa, Pep Llabrés Gallery, Madrid, Spain
 Art Karlsruhe, Samuelis Baumgarte Galerie, Karlsruhe, Germany
 ARCOMadrid, Parra & Romero Gallery, Madrid, Spain
- 2022 Estampa, Pep Llabrés Gallery, Madrid, Spain
 ARCOMadrid, Parra & Romero Gallery, Madrid, Spain
- 2021 Estampa, Cayón Gallery, Madrid, Spain
 ARCO e-xhibition, Cayón Gallery, Madrid, Spain
- 2020 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2019 Art Berlin Fair, Samuelis Baumgarte Galerie, Berlin, Germany
 Art Lima, Marión Art Gallery, Lima, Peru
 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2018 Ch.ACO, Marión Art Gallery, Santiago, Chile
 Art Lima, Marión Art Gallery, Lima, Peru
 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2017 Art Marbella, Cayón Gallery, Marbella, Spain
 ARCOMadrid, Cayón Gallery, Madrid, Spain
 Zona MACO, Cayón Gallery, Mexico City, Mexico
- 2016 Art Toronto, Marión Art Gallery, Toronto, Canada
 Estampa, Cayón Gallery, Madrid, Spain
 ARCOMadrid, Cayón Gallery, Madrid, Spain
 Zona MACO, Cayón Gallery, Mexico City, Mexico
- 2015 Pinta, Espace-Expression, Miami, USA
 ARCOMadrid, Cayón Gallery, Madrid, Spain
 Zona MACO, Cayón Gallery, Mexico City, Mexico
- 2014 Pinta, Marión Art Gallery, Miami, USA
 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2013 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2012 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2011 ArtBo, Cayón Gallery, Bogotá, Colombia
 Estampa, Cayón Gallery, Madrid, Spain
 Pinta, Cayón Gallery, London, UK
 ARCOMadrid, Cayón Gallery, Madrid, Spain
- 2010 Open Art Fair, Utrecht, The Netherlands
- 2008 DEARTE, Madrid, Spain

COLLECTIONS

- Paradores de Turismo de España, Spain
 Museum Ritter, Waldenbuch, Germany
 Museo de Arte Contemporáneo, Madrid, Spain
 La Escalera Art Collection, Alicante, Spain
 Otazu Foundation, Navarra, Spain
 CEART Centro de Arte Tomás y Valiente, Fuenlabrada, Spain
 NH Collection of Contemporary Art, Madrid, Spain
 Museo del Vetro. Murano, Italy
 Fundación Centro Nacional del Vidrio FCNV, Segovia, Spain
 Museo de arte contemporáneo de vidrio de Alcorcón MAVA, Alcorcón, Spain
 Davis Museum, Barcelona, Spain
 Collection FEVE The European Container Glass Federation, Brussels, Belgium

COMMISSIONS

- 2025 Galería Canalejas, Madrid, Spain
- 2024 Private collection, Ibiza, Spain
 Private collection, Madrid, Spain
 Private collection, Madrid, Spain
- 2023 ADN Fórum, Plaza Colón, Madrid, Spain
 Private collection, Munich, Germany
- 2020 Private collection, Madrid, Spain
- 2019 Harting Technology Group, Espelkamp, German
 13th Havana Biennial, Havana, Cuba
 Private collection, Madrid, Spain
- 2018 Private collection, Madrid, Spain
- 2017 Private collection, Madrid, Spain
 Otazu Winery, Navarra, Spain
- 2016 Cayón Gallery, Madrid, Spain
- 2015 Private collection, Madrid, Spain
 Biennale du Verre, Strasbourg, France
 Hempel Glasmuseum, Nykøbing Sjælland, Denmark
- 2014 Espace-Expression, Miami, USA
 Private collection, Mexico City, Mexico
 ArteLateral, Madrid, Spain
- 2013 Restaurant Casa de Quirós, Madrid, Spain
 Seongnam Arts Center, Seongnam, South Korea
- 2010 Museo de arte contemporáneo de vidrio de Alcorcón MAVA, Alcorcón, Spain

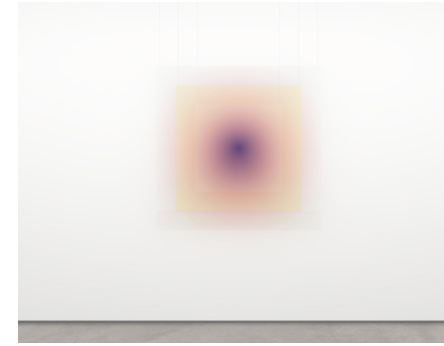
INDEX



14-15
Binary 06 v.04
2017



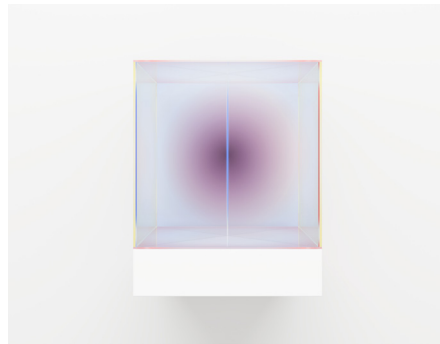
16-17
Binary 09
2017



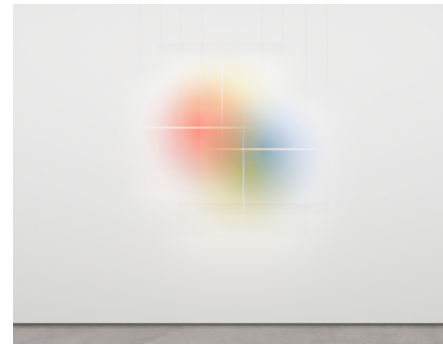
38-39
Halo Series 18 v.05
2025



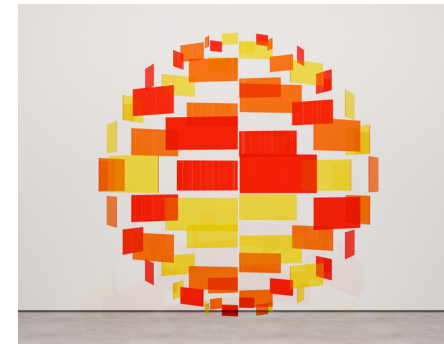
20-21
Halo Series 18 v.03
2025-2026



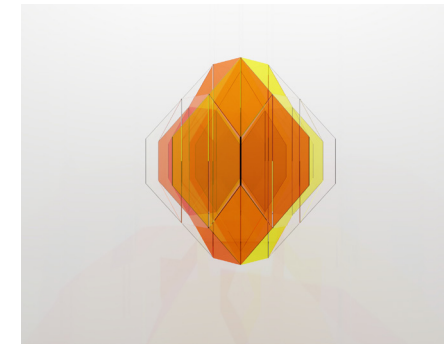
22-23
Halo Series 19 v.01
2025-2026



24-25
Halo Series 15 v.01
2025-2026



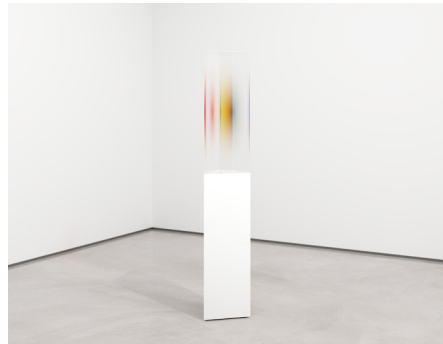
42-43
Spherical Composition 02 v.04
2018-2026



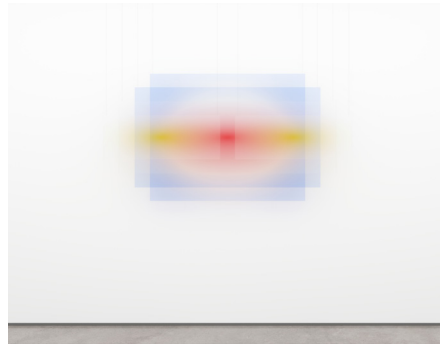
44-45
P12/100 v.02
2020-2021



46-47
SC-09-A/100
2024-2025



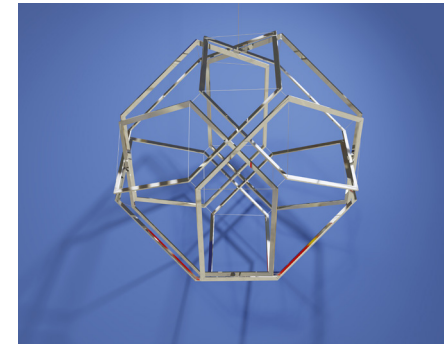
26-27
Halo Series 08 v.03
2023-2026



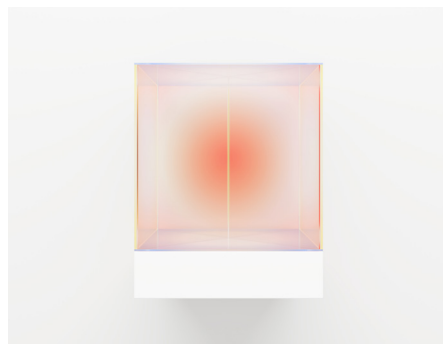
28-29
Halo Series 07 v.01
2022-2026



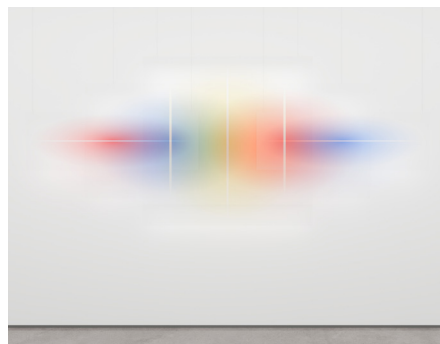
30-31
Halo Series 19 v.09
2025-2026



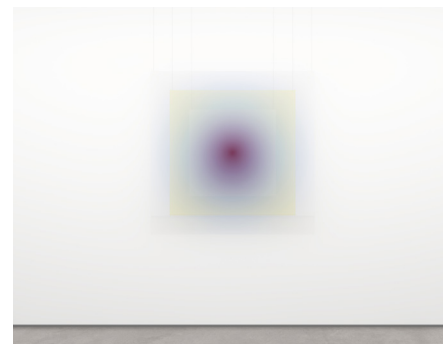
48-49
SC-10-A
2022-2025



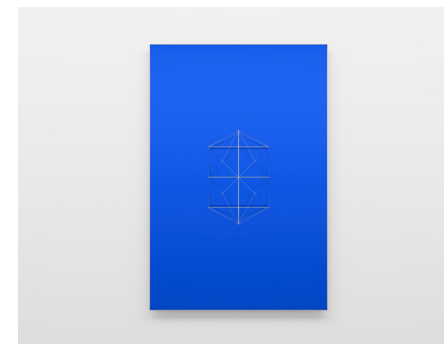
32-33
Halo Series 19 v.08
2025-2026



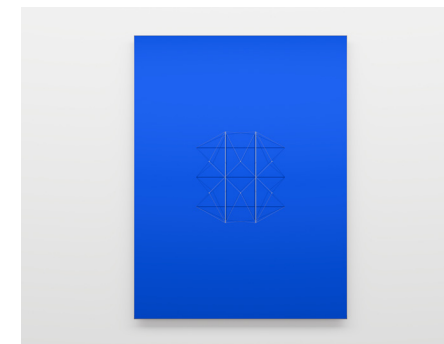
34-35
Halo Series 16 v.01
2025



36-37
Halo Series 18 v.08
2025



52-53
Alice Series 05
2025-2026



54-55
Alice Series 06
2025-2026



56-57
Alice Series 09
2025-2026

This publication was created for the exhibition
David Magán, 'Perceptual Axes'
Presented by Opera Gallery Madrid
from 8 May to 20 June 2026

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PHOTOGRAPHIC CREDITS
Artist portraits © Daniel Ortiz
Studio photography
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COVER
David Magán, *Halo Series 15 v.01*,
2025-2026

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