

The singularity of Moros as for the material, is born from the fact that, since the beginning, he built the laminated work without a clear perception of its stratified layers, after this, he has continuously created laminated bodies, usually combined in layers of ash, ebony, palisandro and coloured wood. Throughout this technique, he produces a band of wood whose profile makes evident the variety of texture and, all over, of colour components, at the same time it visually vibrates in a particular way.

Being everything manual, Jacinto Moros now resorts the presence of the “formica” to underline the industrial concept that is in his poetry. With that so sophisticated procedure and with the effect of occasionally painting in oils the surfaces of the strip with bright colours, he gets to come near and to make the concepts of sculpture, painting and design talk. In the same way, the artist projects aerial, crystalline architectures and imaginary landscapes whose drawings represent ways of water flows and directions of air running with these laminated works, getting the sculptures to be metaphor of the time process and of the transformation.

Sculpture of rhythmic and architectural order - where we can find a cycle of small formats inspired by the shapes of famous constructions, such as the outside of the Guggenheim Museums of New York and Bilbao-, and sculpture, in the same way, inspired by a formal information of natural energies, Jacinto Moros' works shape harmonious bodies dominated by the free space, by the hollow of drawing lines in constant mutation, written as abstract deeply musical symphonies, integrated by different and subtle layers of matter, so light they sway and vibrate as a sound, a tight silence in time, as a silent music referred to Universe laws. Intangible expression, they are works that gravitate in the Nature Pole, keeping a concept of opening out in the space, as well as a purpose of polisensorial exploration, knowing that -as Einstein said - “the space manifestation can not be separated from the bodies”.

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