

Rafael Sanzio of Urbino (1483-1520) and Miguel Collantes of Los Yébenes (1966-current). Two artists that intertwine their hands and talk from two different periods, but using the same universal language of art.

In the same way that Rafael reinterpreted the paintings of his teacher Perugino, a series of plastic artists of different nationalities, guided by the pallet of Collantes, they will delve into the interior beauty and spirit of the Madonnas of Urbino. And they will do it in Los Yébenes, a village of the Montes of Toledo that has its beautiful Madonna as its patron: the Virgin of Finibusterre.

These women painted by Rafael symbolize the most beautiful motherhood, the one you can't see, which transcends the actual beauty of the models. The beauty of generosity, of delicacy; and the pure beauty of love.

That beauty is transformed by these contemporary artists, in mystery, sobriety, unrest and disturbing darkness, for moments. The delicate profoundness and tenderness of the Madonnas of Rafael, turn into an infinity of shades captivated by the vision of these creators. It is all, a psychology of motherhood, showing that being a mother is not easy. Even more so, when she is the mother of everyone. It's there when gazing, the different Virgins show their concern for their children that are suffering in an evermore complex world.

Through this artistic invention we want to break down aesthetic and cultural barriers, we hope to construct bridges of thought and we yearn to stir consciences. We will do this with the union of the two villages: Urbino and Los Yébenes; Los Yébenes and Urbino, through the magical silence that works of art generate once they are finished and contemplated. And from that silence after contemplation, a discussion will be generated that will live in time between Los Yébenes and Urbino.

We will do it by embellishing a proletarian element of the urban furnishings: the manhole covers. If we isolated the manhole covers from their practical use: Wouldn't they just be worthless ornamental instruments? Collantes responds clearly to that question when he finds artistic motives which other eyes are blind to. The Madonnas that Rafael would see drawn in his mind for the great renaissance palaces, Collantes glimpses at them in the layers that cover with dignity the ground of some streets in Los Yébenes brimming with history.

**Text by Gonzalo Rossell Guzman
Translated by Cristina de la Rosa**