





Through the simple fact of miniaturised and well-thought-out placement, Isaac Cordal magically expands the horizons of the passers-by who come across his sculptures in the street. His exhibit Cement Eclipses proposes a critical definition of our behaviour as a social mass. Our relationship with nature is severely called into question, though some installations also let us see a ray of hope.

His statuettes present fragments of our daily routine, depicting men and women suspended in their movement. The precariousness of these anonymous silhouettes, at shoe height, is like a nomadic relic from a society in the throes of illness. The figurines contemplate the destruction / reconstruction of all that surrounds us. They draw attention to the absurdity of our existence.

The city is both playing field and decor, where Isaac enacts, in a surprising manner, with poetry, humour or irony, the banal or more tragic moments of life that grab our attention as we walk along the street.



FOLLOW THE LEADERS







Follow the leaders iare different facilities that are still in process whose sculptures number varies according to circumstances: the population could be from two thousand to five members and it can be presented both outside and inside.

Follow the leaders is a critical reflection on our inertia as a social mass. Representing a social stereotype associated with power compound businessmen who run the global social spectrum.























































## THE FAMILY

INSTALACIÓN 2013

Dimensión: 20 m x 18 m

Materiales: Cemento, poliuretano pintado, escombros, luz,  
Producida por Levoayageanantes.

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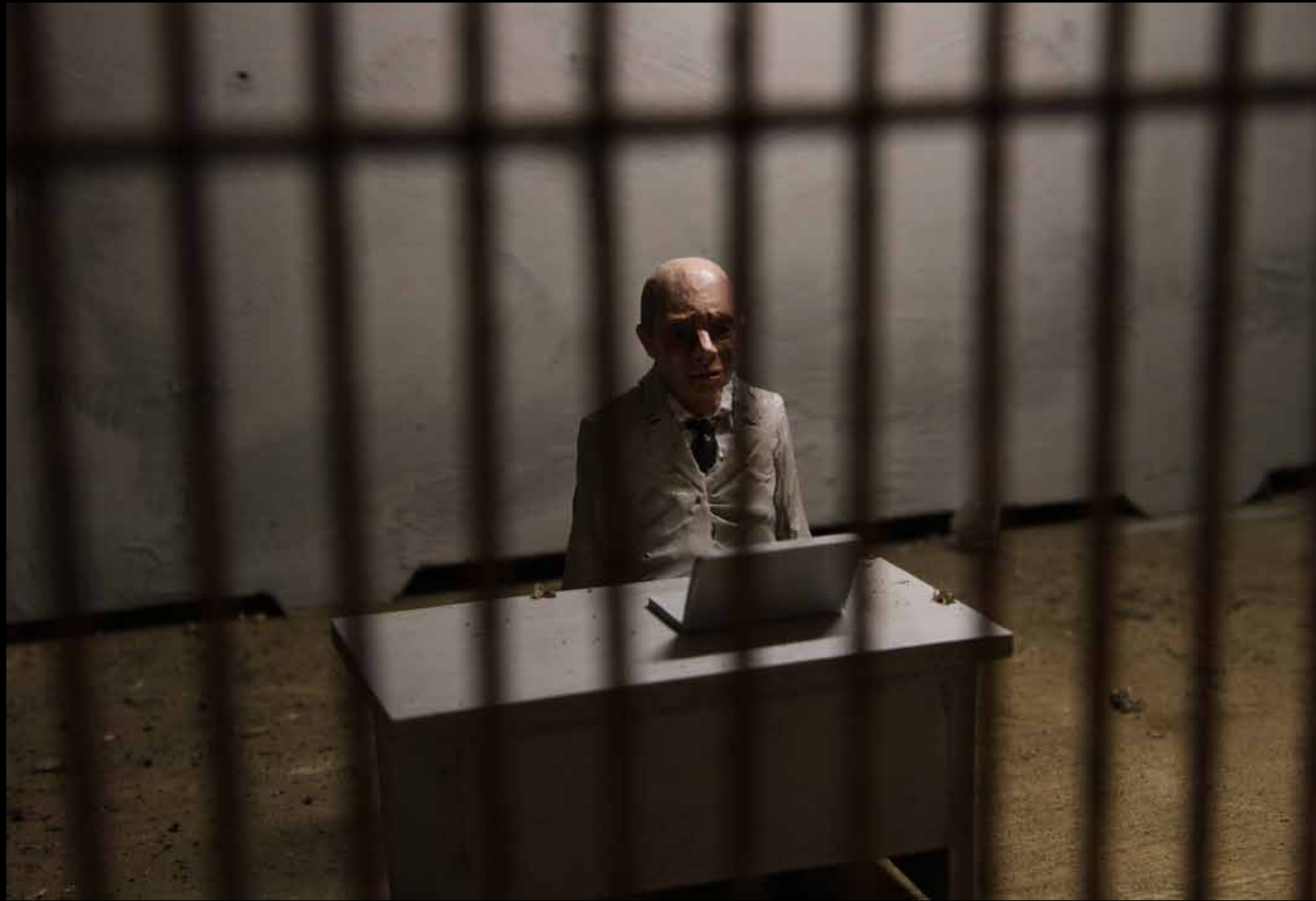
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# SURVIVORS

OREBRO, SWEDEN  
2013







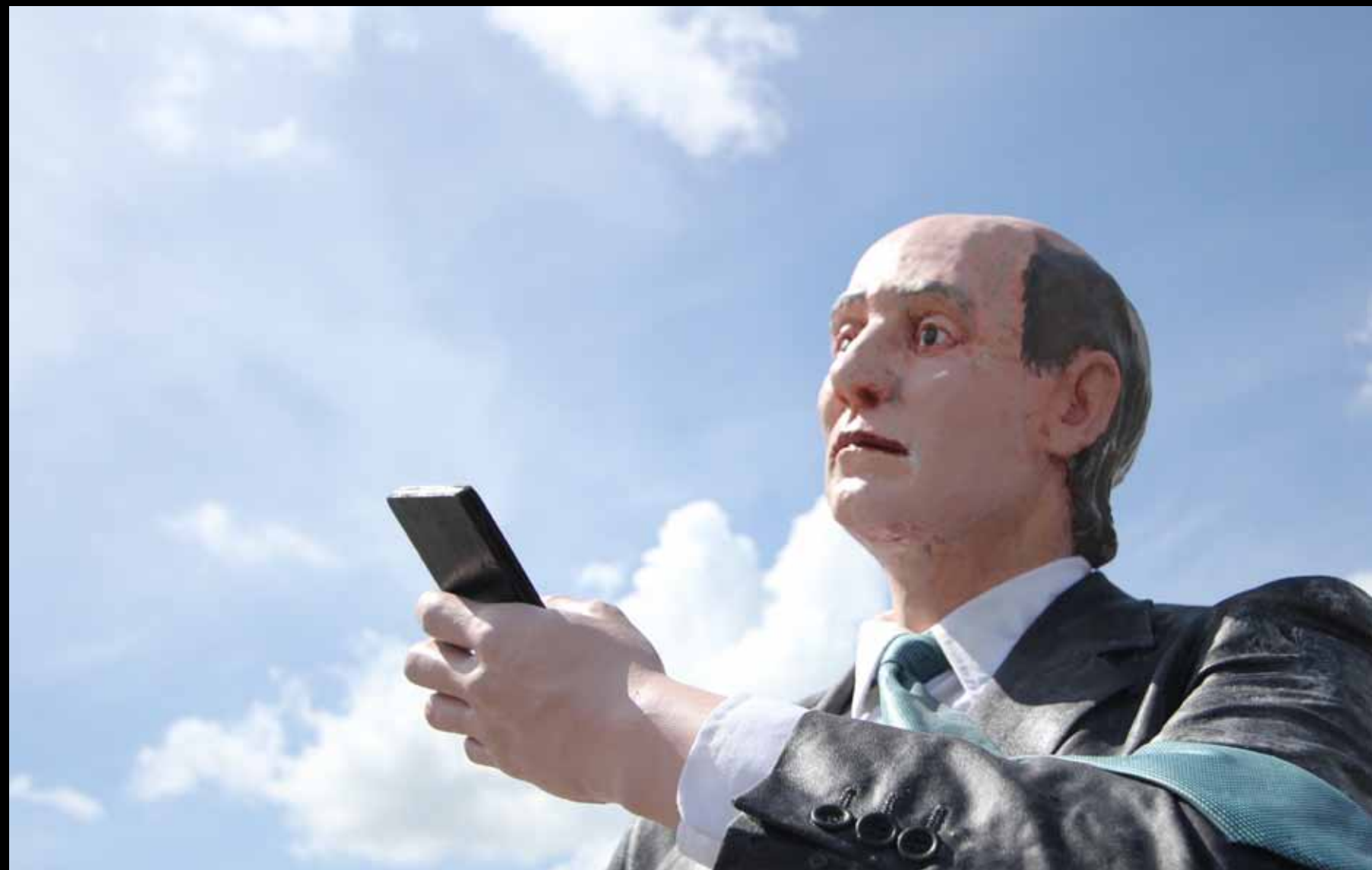














# WAITING FOR CLIMATE CHANGE

NANTES , FRANCE  
2013







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**EVOLUTION**  
NANTES, FRANCE  
2013





**DROUGHT**  
BLANCA, MURCIA, SPAIN  
2014





# INTO THE WOODS

MURCIA, SPAIN  
2014







INTO THE WOODS, BLANCA, MURCIA, SPAIN 2014









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## RESIDENCE SECUNDAIRE

INSTALACIÓN 2013

Material: Cemento, rejilla metálica y alambre.

Dimensiones: 5 m x 5m x 80 cm

Résidence secondaire is a prison whose walls are formed by executive briefcases made in cement. The briefcase is the starting point to build the rest of the building to its scale: watchtowers, gates, barbed wire ...

This is an installation that reflects on corruption in the world of politics and business.

















LIBERTÉ

BLANCA, MURCIA. SPAIN  
2014









ÉGALITÉ.

SAN JOSE, EEUU  
2013





# FRATERNITÉ

NANTES, FRANCE  
2013







NANTES, FRANCE  
2013











## TREES AS A PEDESTAL

NANTES, FRANCE  
2013







SAN FRANCISCO, EEUU  
2013



# THE OFFICE

NANTES, FRANCE  
2013





SAN JOSE, EEUU  
2013





SANS DOMICILE FIXE

SAN JOSE, EEUU  
2013





# MAN ON RED PAINT STAIN

SAN JOSE, EEUU  
2013





# THE LAZY ONES

SAN JOSE, EEUU  
2013









# DEAR SPRING

ANTWERPEN, BELGIUM  
2011





**WELCOME**  
SAN JOSE, EEUU  
2013





**ZOMBIES**  
NANTES, FRANCE  
2013











**BROCHEOR**  
SAN FRANCISCO,  
EEUU



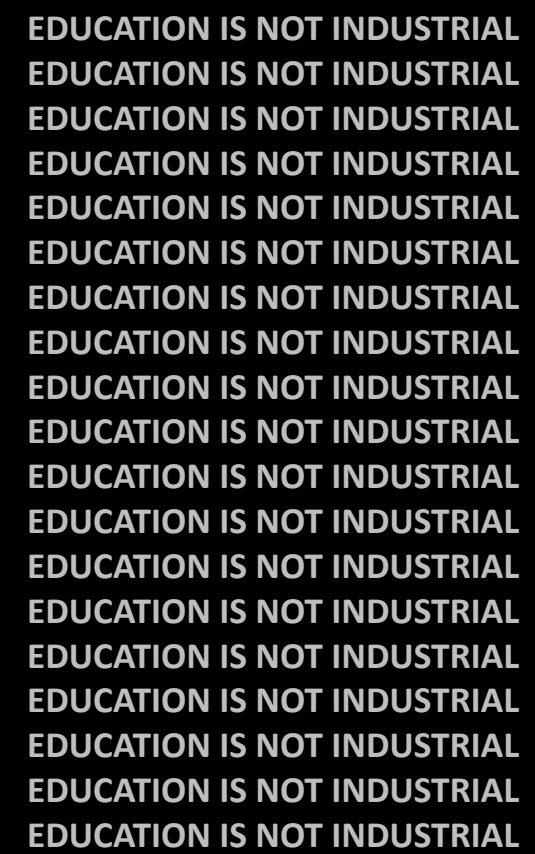


**EMIGRANTS**

LAGUNAS DE MONTEBELLO, MEXICO  
2013







A black and white photograph showing a large group of men, likely soldiers, sitting on a rocky, uneven ground. They are arranged in several rows, facing forward. Many of the men are holding books or papers, suggesting they are in a classroom or training session. The men are wearing dark, uniform-like clothing. The background is a vast, open, rocky landscape under a bright sky.







# THE OFFICE II

ST NAZAIRE, FRANCE  
2013







**URBAN CAKE**  
VIENNA, AUSTRIA  
2012





# REMEMBRANCES FROM NATURE

SAN FRANCISCO, EEUU  
2013





# OPHELIA

NANTES, FRANCE  
2013





## PER CAPITA GROWTH RATE

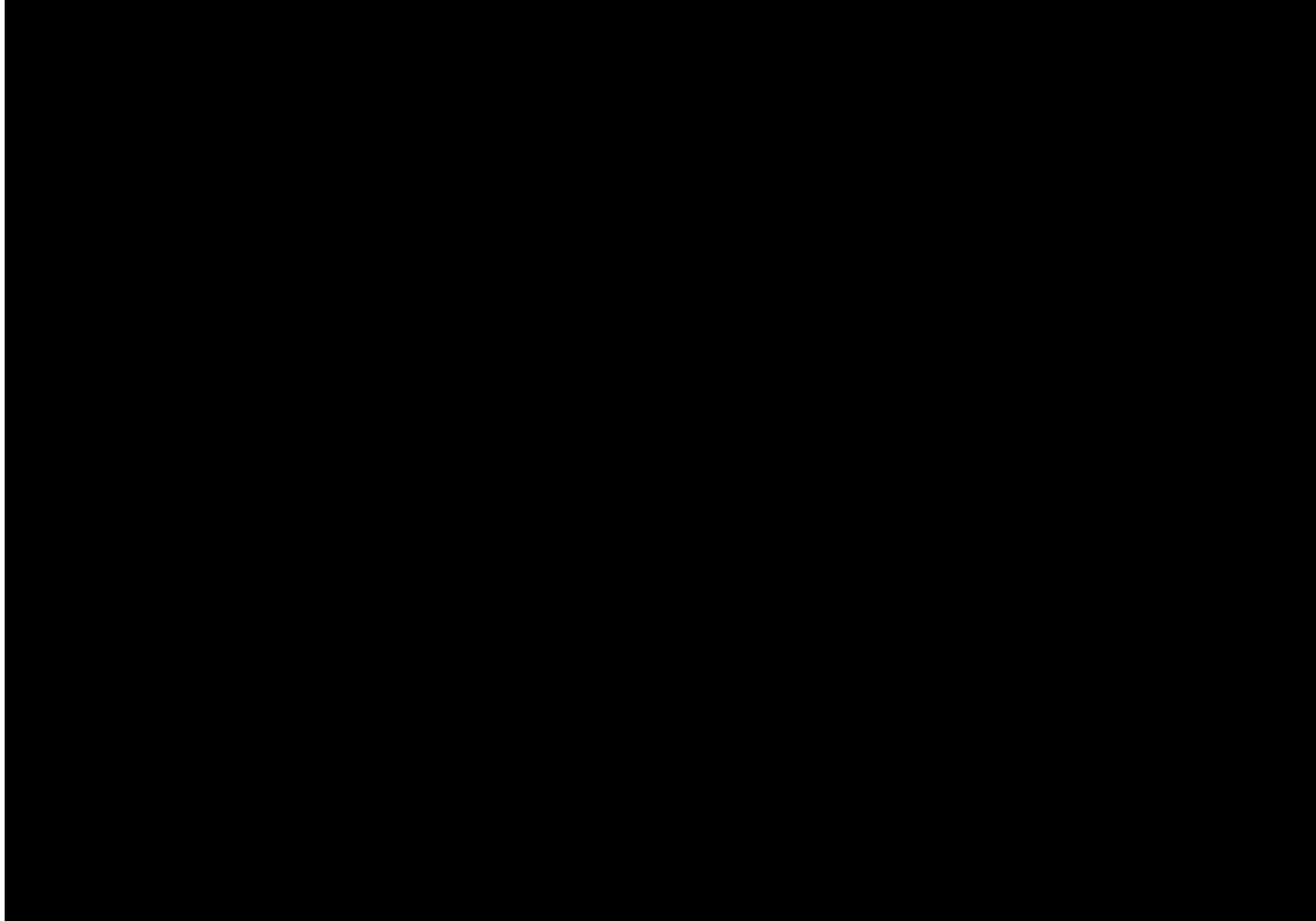
VIENNA, AUSTRIA  
2012













# TOUCHED AND SUNK

BRUSSELS, BELGIUM  
2011





UPDATING

CAPITOLIA EEUU  
2013







# S-HELL

BRUXELLES, BELGIUM- 2011





# AMERICAN DREAMS

SAN JOSE, EEUU  
2013







**BUILDING A NEW WORLD**  
NANTES, FRANCE  
2013









# MISSING CALL FROM NATURE

NIEWPORT, BELGIUM  
2012











## CEMENT'S FARMER

NANTES, FRANCE  
2013









SAN CRISTOBAL DE LAS CASAS. MÉXICO  
2013





# EXHAUSTED

NANTES, FRANCE  
2013





# ELECTORAL CAMPAIGN

BERLIN, GERMANY  
2011















I have started to perform these interventions around 2006 in the street but much earlier for indoors spaces. I am inspired by different things: articles or books I read, situations of everyday life, and above all, the absurd idea of growth and progress that have the human beings.

Cement Eclipses's name is inspired by the skyscrapers that hide the sun obscuring the city parks.

I want to be able to move the pieces easily. The small scale allows me to transport the pieces in my backpack and quietly walk around the city. I find interesting to create something that is small compared to the big sights. It is a celebration of the small. Real change is composed of many small changes intertwined.

We seem to live in a society where being visible is synonymous to exist, but obviously there are many people who do not want to enter the competition to be the best (profitable idea of capitalism that puts us face to face to the other), many people prefer to be invisible and anonymous to exist outside of state control. I like the idea of small monuments, which tend to get lost in the skyline.

Cement is one of the materials that betrays us against nature, so there is no camouflage possible to integrate us anymore into the natural landscape.



# BRING US THE HORIZON

NANTES, FRANCE  
2013





# LEHMAN BROTHERS

OOSTENDE, BELGIUM  
2012





# FUNERAL FOR A CONCRETE FIGURE

BRUSSELS, BELGIUM  
2012





BRUSSELS, BELGIUM  
2012





**WILD LIFE**  
MALAGA, SPAIN  
2012





**EXHAUSTED**  
NANTES, FRANCE  
2013





# GOLDMAN SACHS WARRIOR

NAMUR, BELGIUM  
2012





**THE FAMILY**

SAN CRISTOBAL DE LAS CASAS, MEXICO  
2013





# YOGUI

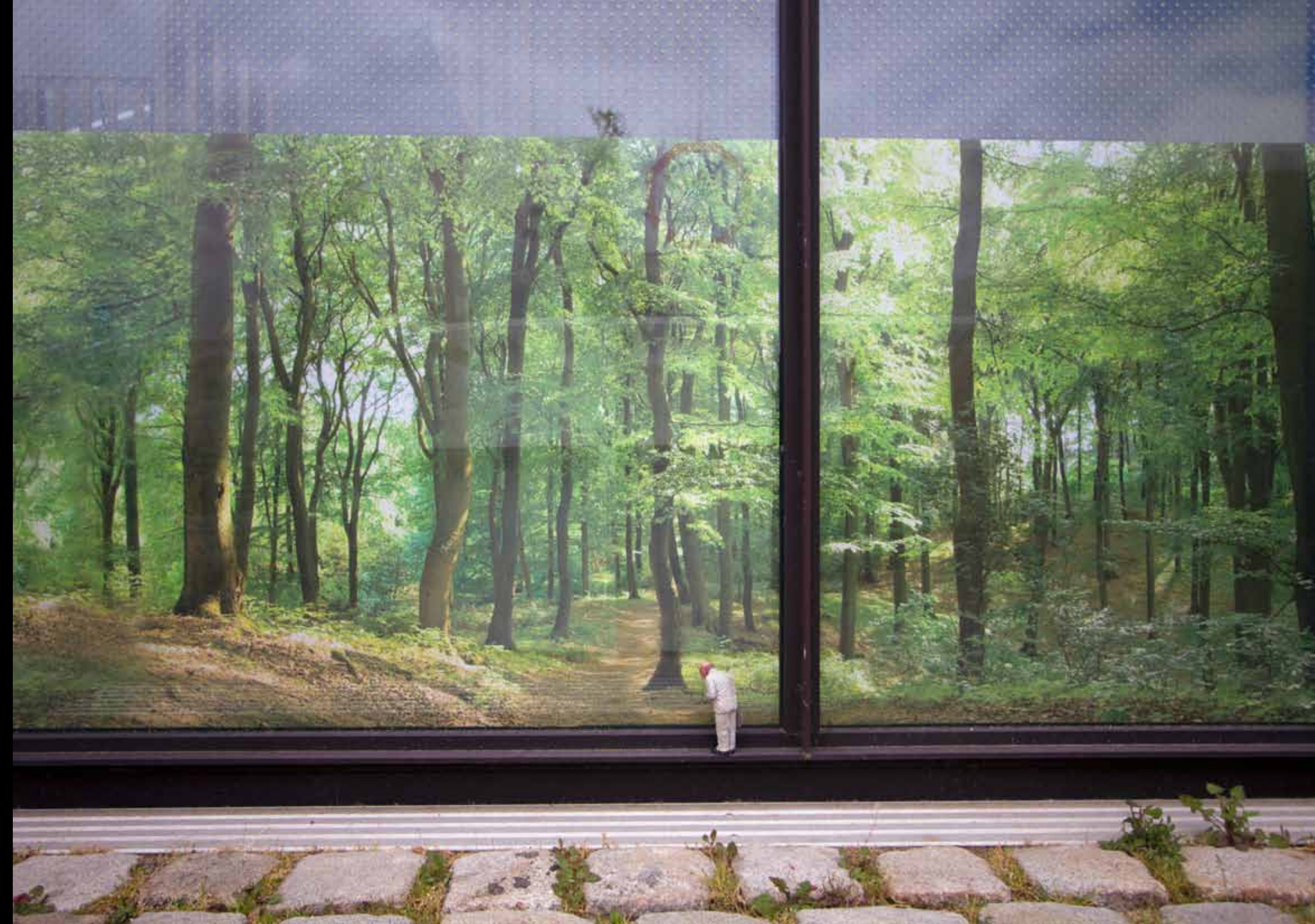
NANTES, FRANCE  
2013







**FOREST ROAD**  
NANTES, FRANCE  
2013





# RESISTANCE

NANTES, FRANCE  
2013





## ECO CAR

BRUSSELS, BELGIUM  
2011





# STREET ART

MÁLAGA, SPAIN  
2012







## LA DESPENSA

PONTEVEDRA, SPAIN  
2012





NANTES, FRANCE  
2013





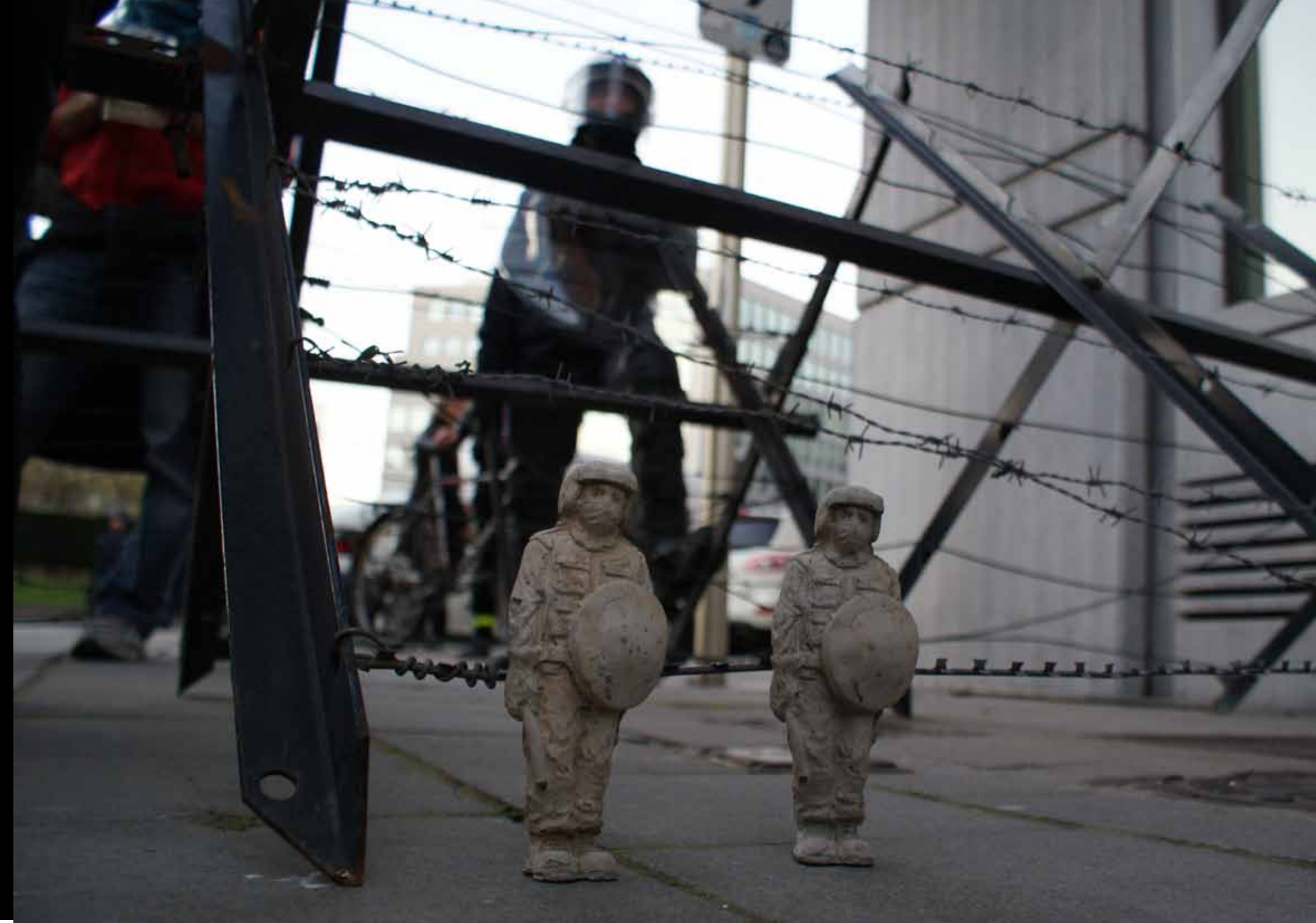
**THINKING ABOUT RODIN**  
MALAGA, SPAIN  
2012







**HELPING POLICE**  
BRUSSELS, BELGIUM  
2011





# THE CORPORATION

NEWPORT, BELGIUM  
2012





IN LOVE WITH A SOUVENIR

VIENNA, AUSTRIA  
2012







LEHMAN BROTHERS

VIENA, AUSTRIA  
2012

BARCELONA, SPAIN  
2011





# SURVIVORS

BRUSSELS, BELGIUM  
2012





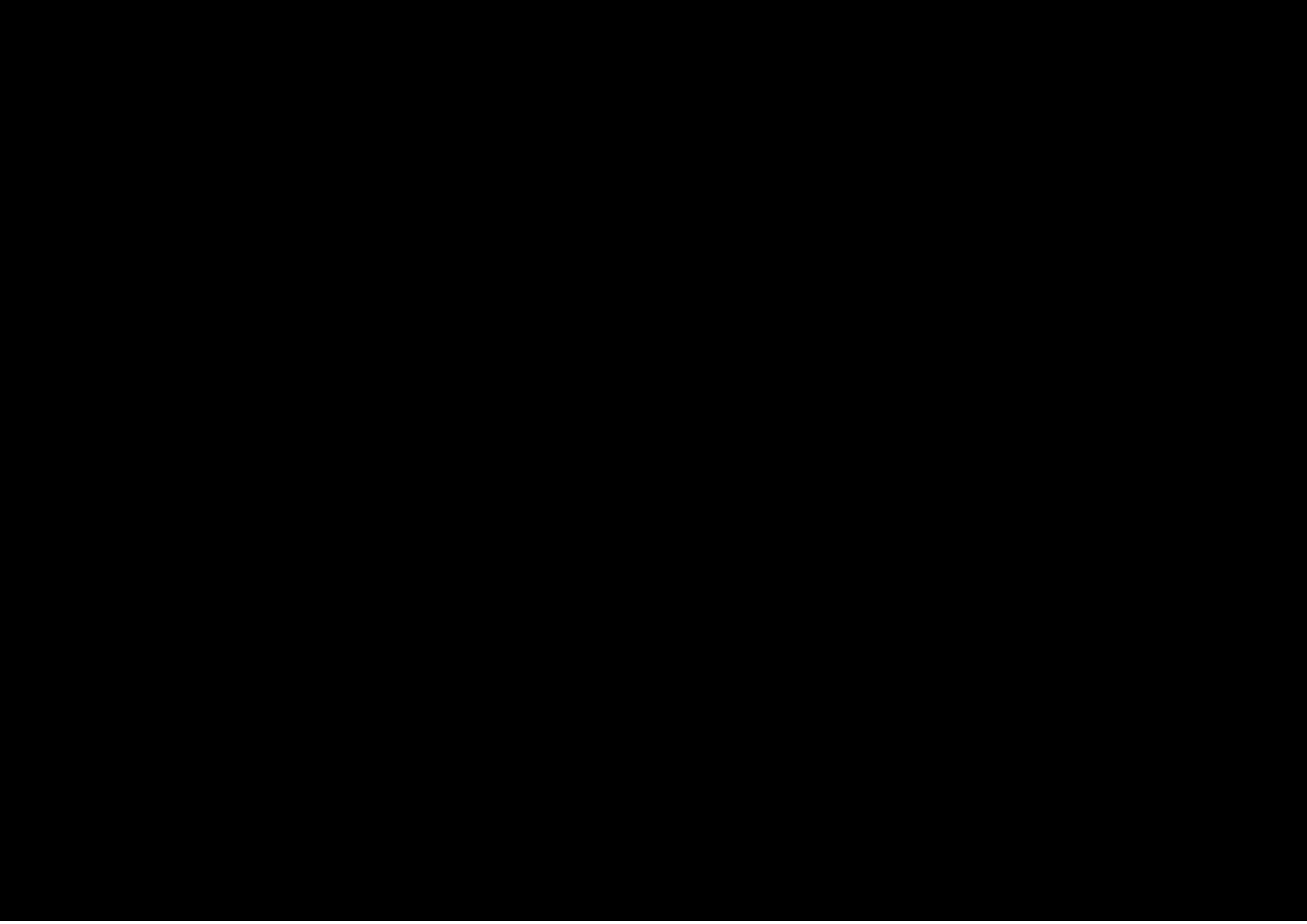
BRUSSELS, BELGIUM  
2011

























**MUTANT**  
PONTEVEDRA, SPAIN  
2011





# INDIGENE

DE PANNE, BELGIUM  
2012





# ADVENTURE TOURISM

NIEWPORT, BELGIUM  
2012





WE NEED MORE POLICE IN THE STREETS

BRUSSELS, BELGIUM  
2012







ZAGREB, CROATIA  
2012









# TRAPPED IN A LIFE TIME

MÁLAGA, SPAIN  
2012







**SUSJEDI**

ZAGREB, CROATIA 2  
012









ZAGREB, CROATIA  
2012







ZAGREB, CROATIA 2012





MILAN, ITALY  
2011











LONDON, UK  
2011





# AUTUMN

BRUSSELS, BELGIUM  
2011





BERLIN, GERMANY  
2011







BERLIN, GERMANY 2011









MALAGA, SPAIN  
2012





# LOVERS

OOSTENDE, BELGIUM  
2012











HOMELESS  
BRUSSELS, BELGIUM  
2013

## HOMELESS

BRUSSELS, BELGIUM  
2012





RIOT POLICE SINGING MANTRAS

BRUSSELS, BELGIUM  
2011





# SLOWLY SINKING

PONTEVEDRA, SPAIN  
2012













# TRAFFIC JAM

LONDON, UK  
2011











BERLIN, GERMANY 2011





MÁLAGA, SPAIN  
2012







BRUSSELS, BELGIUM  
2011









BRUSSELS, BELGIUM  
2011









AUTUMN SPONSORED BY BP

OOSTENDE, BELGIUM  
2012







OBEY

BRUSSELS, BELGIUM  
2011



# DERIVA

BRUSSELS, BELGIUM  
2012





**FAIM**  
NANTES, FRANCE  
2013





Q1: When and where did you get into street art and when did you create your first street work?

I didn't know it was called street art. I left my first sculpture on the streets of Vigo, north west of Spain, around 2005-06.

Q2: Why do you prefer to work in the public space?

I was involved in the street art in a very natural way. Nothing planned. The street is a good place to create because it is open 24 hours a day and you can find everything you need. To me it makes sense to work on the street because this project is done in cement: its natural habitat is the city, it gives more meaning to the project. My primary idea was to create small sculptures depicting contemporary human beings converted in part of urban furniture, as they were fossils in the city itself.

Q3: Are there any other artists

that have inspired you and how?

Antony Gormley was an influence for me. I like the work of Medardo Rosso, Maurizio Cattelan, Chema Madoz, Ron Mueck and more. I'm interested in the ironic reflection on the modern world as well as the representation of the human being.

Q4: Do you ever work in collaboration with other artists?

My experience is pretty lonely in this project. Many times I have gone out alone to do my installations and also with friends, this is more fun. It's a good way to discover the city. In the past, I was part of many collaborative projects with other artists but not with Cement eclipses, this is perhaps the most personal project I've done so far.

Q5: Are you interested in the public's reaction to your work?

I like cities where there is a tra

ce of the people who inhabit it through creative processes. One of these expressions is called today street art and I think it is very interesting. I think this whole movement is like small plants which grow on asphalt: natural resistance.

Q6: How would you define your style?

I try to reflect on our culture, on our daily problems and the stupidity of human beings in general.

Q7: Do you do lots of planning beforehand or is your work spontaneous, in response to the site?

Usually, I work in a preconceived idea, and then, on the street, I can improvise a lot depending on the places that I find. Many of the pieces can be adapted to different situations.

Q8: Have you got a favourite project/work of yours, and why?

In my last exhibition at Harlan Levey Projects gallery in Brussels I've little changed the scale. I realized a cement mattress (2 m x 90 cm). This new work is a reflection about the economical crisis: governments save the banks and force people to sleep on the streets. It's a shame the high corruption of politicians and their businessmen friends.

Q9: Which is the best city to work in?

I have felt comfortable working in all cities where I have had an opportunity of doing something, but maybe London more







**RIOT POLICE SINGING MANTRAS**  
BERCELONA, SPAIN  
2011



**WEDDING**  
MILAN, ITALY  
2011





# WINNERS

BRUSSELS, BELGIUM  
2011









**SPAIN**

ANDERLETSCH, BELGIUM

2013







**HARVEST**  
BRUSSELS, BELGIUM  
2011





2018

PONTEVEDRA, SPAIN  
2012





DE PANNE, BELGIUM  
2012





BRUSSELS, BELGIUM  
2012





# WAITING FOR CLIMATE CHANGE

Waiting for climate change are small cement sculptures watching the ocean on top of some poles. They are prepared with their mobile phones and diving equipment for an emergency. Static, doing nothing, they seem concerned over the dead trees turned into a pedestal.

DE PANNE, BELGIUM  
2012





















PONTEVEDRA, SPAIN  
2012





MILAN, ITALY  
2011















2013

























**ADDICTED**  
VIENNA, AUSTRIA  
2012





BRUSSELS, BELGIUM  
2011









