

GAIÁS
CIDADE DA
CULTURA



**XUNTA
DE GALICIA**



**THROUGH
ISAAC'S
EYES**

**AS
MIRADAS
DE
ISAAC**

**Exhibition
Museo Centro Gaiás, 1st floor
6 november, 2020—
4 april, 2021**

**THE CENTENARY
OF ISAAC DÍAZ
PARDO
(1920–2020)**

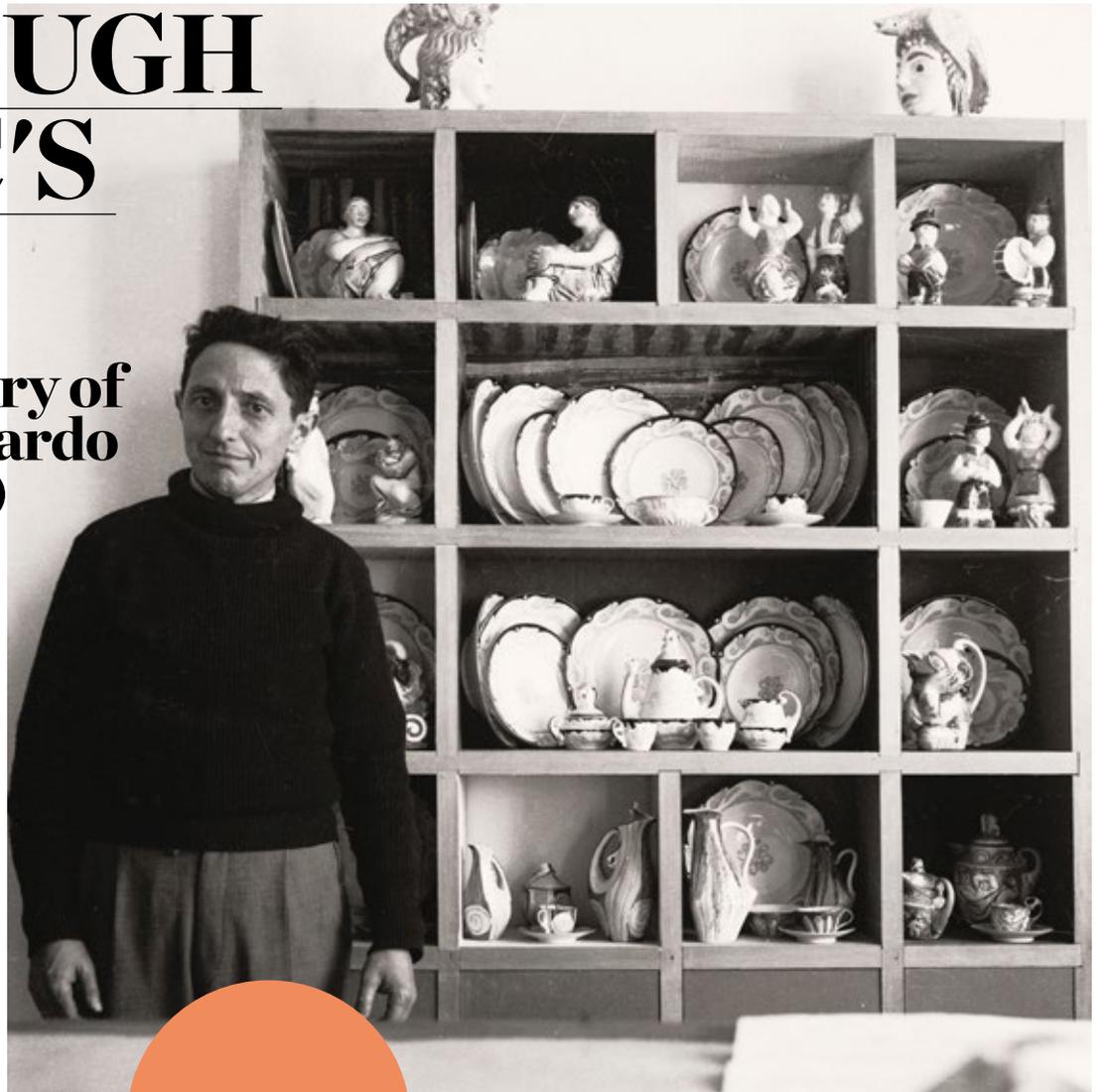
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Xacobeo 2021

THROUGH ISAAC'S EYES

The centenary of
Isaac Díaz Pardo
(1920-2020)



→
Isaac Díaz Pardo photographed in the ceramics factory he founded in the Argentinean town of Magdalena, standing in front of a collection of his pieces from Cerámicas do Castro (1958).

Through Isaac's eyes is the first great exhibition on Díaz Pardo since his death in January 2012. It has been organised to commemorate the anniversary of his birth on 22 August, 1920.

Drawing from the album *20 desnudos de Cecilia la acróbata* (20 Nudes of Cecilia the Acrobat), Ediciós do Castro, 1965. Family archive

The exhibition, which has been curated by two of his sons Xosé and Camilo Díaz Arias de Castro, recalls a unique figure whose interests covered multiple disciplines in the world of art, the intellect, technology and industry, and who started up some major initiatives that played a major role in Galician culture of the 20th century.

Gaiás, Cidade da Cultura

O Cadavelo



→ Isaac photographed in his Castro de Samoedo home (1956)

Isaac with his father, Camilo Díaz Baliño in 1927 ↓



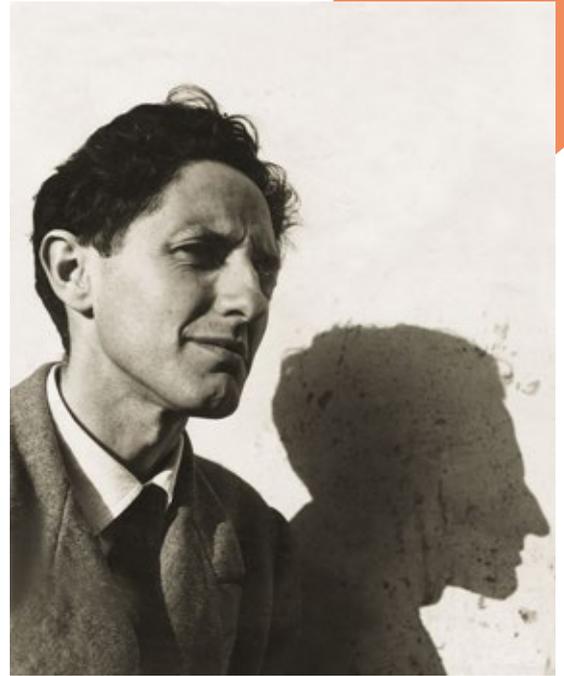
↑ Piece designed by Isaac in the 1970s for Sargadelos



Through Isaac's eyes also aims to express the human excellence of Díaz Pardo, possibly the most recognised, admired and best-loved character in the recent history of Galicia.

The exhibition approaches his remarkable universe through 263 works of art, objects, photographs,

Exhibition: *Trough Isaac's eyes*



↑ Photograph taken in 1955 in the Galician Centre in Buenos Aires at the exhibition of paintings and ceramics carried out there of the works of Isaac, who is accompanied by Laxeiro and Luis Seoane.

texts, murals, documents and projections, divided into ten sections, with a central audiovisual space forming an axis in which Cecilia Díaz and Jordi Cussó take a close look at the life and work of Isaac Díaz Pardo through fragments of interviews from the archives.





Exhibition: *Trough Isaac's eyes*

←
 Illustration of *Unha presa de dibuxos feitos por Isaac Díaz Pardo de xente do seu rueiro* (A Handful of Drawings by Isaac Díaz Pardo of people in his Neighbourhood), published by por Isaac in Buenos Aires in 1956. Family archive

Itinerary

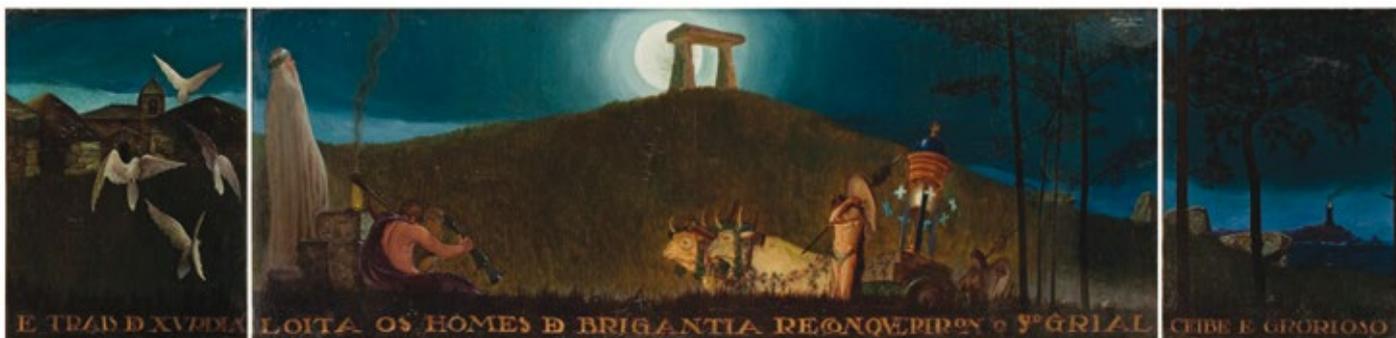
Museo Centro Gaiás, 1st floor



Exhibition sections

- 00 Entrance
- 01 The Father: Camilo Díaz Baliño
- 02 Compostela: Childhood and Youth
- 03 Art
- 04 Exile
- 05 Thought and writings
- 06 Art/industry
- 07 Recovery of memory
- 08 The Laboratorio de Formas: Design and Architecture
- 09 The Printed Word
- 10 The Carlos Maside Museum

Tríptico dos homes de Brigantia, (Triptych of the Men of Brigantia), Camilo Díaz Baliño, ca. 1919-1921. Oil on canvas



SECTION 01

The Father: Camilo Díaz Baliño

We are presented with all the artistic facets of Díaz Baliño: stage design, graphic design, painting, heraldry, advertising, etc. and how his work improved the sense of belonging to Galician society, laying claim to the history, legends and myths of Galicia and giving them a face.

Highlighted work: *Tríptico dos homes de Brigantia.*)

The symbolic language of the artistic work of Camilo Díaz Baliño aimed to provide Galicia with a corpus of legends and myths, giving a visibility to the characters, milestones and places of the history and ancestral traditions of Galicia, with the clear purpose of promoting identity.



Self-portrait, 1940 Isaac Díaz Pardo. Pencil on paper

SECTION 02

Compostela: Childhood and Youth

Takes us on a journey from his childhood in Calle de las Huertas to the stage design workshop, his militancy, participation in the campaign for the Galician Charter of Autonomy, the outbreak of the Civil War, and finally his time as a student in the San Fernando Academy of Fine Arts in Madrid.

Highlighted work: *Self-portrait.* This small but outstanding self-portrait by Díaz Pardo painted when he was 19 or 20 years old expresses the young man's strong personality, which looks firmly and confidently at the world. It gives us a glimpse of the man who years later would be called by Eduardo Blanco-Amor a "compressed giant".



Os afogados, (The Drowned)
1946, Isaac Diaz Pardo.
ABANCA art collection

SECTION 03

Art

This stage in Díaz Pardo's life was focused on painting, drawing and the graphic arts. It demonstrates that his art was a discipline at the service of responsible and humanist creation.

Highlighted work: *Os afogados*. The anger Díaz Pardo felt for the bloody repression of the fascist uprising, in which he lost his father, was expressed in this oil painting which, due to censorship, exchanged the dead in the ditches for the drowned on the beach, watched by an indignant village.

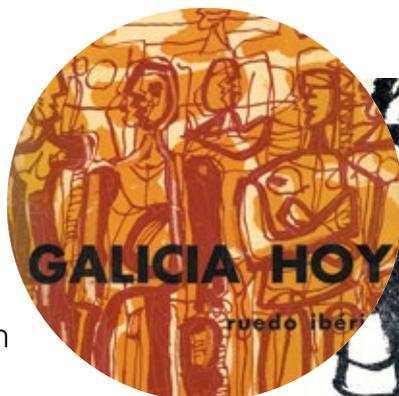
SECTION 04

Exile

Explains his contact with the exiles Luis Seoane, Rafael Dieste, Lorenzo Varela, Eduardo Blanco-Amor, etc, and his ceaseless work to encourage these intellectuals to return as an antidote to forgetting.

Highlighted work: *Galicia Hoy*.

This book was devised by Díaz Pardo and Seoane and published by the anti-Franco publisher Ruedo Ibérico in 1966. Outstanding artists and intellectuals collaborated on the project, which was the first attempt to denounce the backwardness and oppression suffered by Galicia.



Galicia hoy,
(*Galicia Today*)
Luis Seoane
& Isaac Díaz
Pardo, editors.
Book published
by the Ruedo
Ibérico in 1966





SECTION 05

Thought and Writings

↑
A nave espacial, (*The Spaceship*), Isaac Díaz Pardo. 1964 (triptych). Oil on canvas

A collection of his literary work and essays, press articles, letters and the collaboration with Luis Seoane on *Galicia Hoy*, demonstrating how his intellectual work was also a moral judgement.

Highlighted work: *A nave espacial*. A large-format triptych painted in Argentina, which portrays in three sequences, reminiscent of the song of a blind man, many of his social and political obsessions: poverty, emigration, religion, intolerance, power and the uncertain future.

SECTION 06

Art / Industry

This is an essential section that focuses on Cerámicas do Castro, Cerámica de Sargadelos, the figure of Antonio Raymundo Ibáñez and the Reales Fábricas de Sargadelos and the historic and artistic complex of Sargadelos, enterprises created to meet a social function.

Highlighted work: *Saturno devorando aos seus fillos*. This piece of porcelain sculpture, from the start of Díaz Pardo's work as ceramicist, is strongly pictorial. The work confronts Evil (represented by *Saturn devouring his sons* and also as a metaphor of self-destructive Galicia) with Love (the young couple symbolising hope).

SECTION 07

Recovery of Memory

Stresses Díaz Pardo's insistence to create and recreate institutions, such as the Seminario de Sargadelos, the Geological Laboratory of Laxe, the Galician Information Institute, and the Seminario de Estudos Galegos, as a way of recovering institutions dedicated to research and knowledge for Galicia.

Highlighted work: *Cabeza*. This piece was created by the sculptor Jorge Oteiza during his stay at Sargadelos in 1979. It is a portrait of Sabino Arana.

→
Cabeza, (Head),
Jorge Oteiza, 1979.
Earthenware

Saturno devorando aos seus fillos, (Saturn Devouring his Sons), Isaac Díaz Pardo, ca. 1950. Enamelled porcelain



SECTION 08

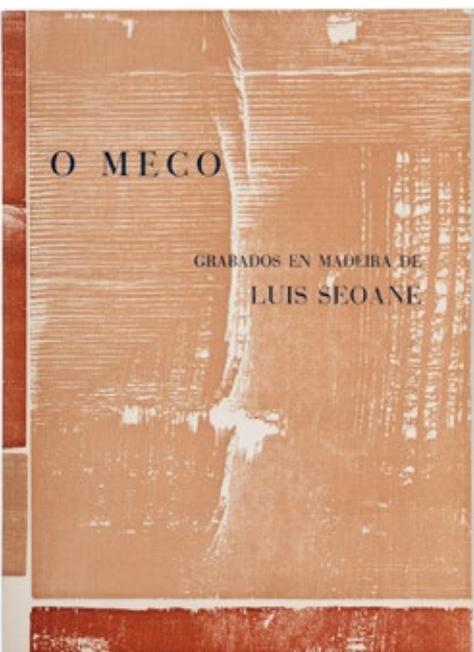
The Laboratorio de Formas: Design and Architecture

This section examines his creative philosophy of designing forms with a view to the future, but with their roots in the environment and in the past. It covers the work done by the Sargadelos Gallery and by the Laboratorio de Formas and its manifesto. It also offers a journey through his ceramic, industrial and furniture design.

Highlighted work: *Cadeira antropomórfica*. Díaz Pardo's furniture designs are nearly always limited to the needs of initiatives he had underway, whether industrial, cultural or commercial. This anthropomorphic design of a hip and table for the Sargadelos Galleries evoked the spirit of modernism, which he had imbibed in his childhood and youth at his father's side.



Cadeira antropomórfica, (Anthropomorphic chair) Isaac Díaz Pardo, ca. 1970. Wood and iron



O Meco, (The Straw Dummy), Luis Seoane. Album of woodcuts published by Ediciós do Castro in 1963

SECTION 09

The Printed Word

An examination of the recovery and dissemination of stolen history through the work of the collections of the publisher Ruedo Ibérico, the creation of a Library of Exile and the work with Luis Seoane on the publisher Ediciós do Castro.

Highlighted work: *O Meco e El toro júbilo*. These two folders of woodcuts by Seoane were the first publications by Ediciós do Castro in an initiative by the Laboratorio de Formas to study and recover the historical memory of Galicia, which between that year and 2011 published more than a thousand books, either alone or in collaboration with other academic, university or corporate institutions.

Masks for *Os vellos non deben de namorarse*, (Old People Shouldn't Fall in Love), Alfonso R. Castelao, 1941. Papier mâché.



SECTION 10

The Carlos Maside Museum

The last section of the exhibition is an attempt to link the task of this institution to highlight and document the innovative movement of the Galician avant-garde before 1936 with the work of artists such as Maside, Castelao, Souto, Colmeiro, Seoane, Laxeiro, Fernández Mazas, and with those of the 1970s and later.

Highlighted work: *Máscaras para Os vellos non deben de namorarse*. Promoted by the Laboratorio de Formas (Luis Seoane and Isaac Díaz

Pardo), the Carlos Maside Museum was opened in 1972 to recover and spread knowledge of the work of the artists in the renewal movement of Galician art before the Civil War, in which Castelao occupies an outstanding place, with works related to figurines and masks he made for his theatrical work *Os vellos non deben namorarse* (Old People Shouldn't Fall in Love).

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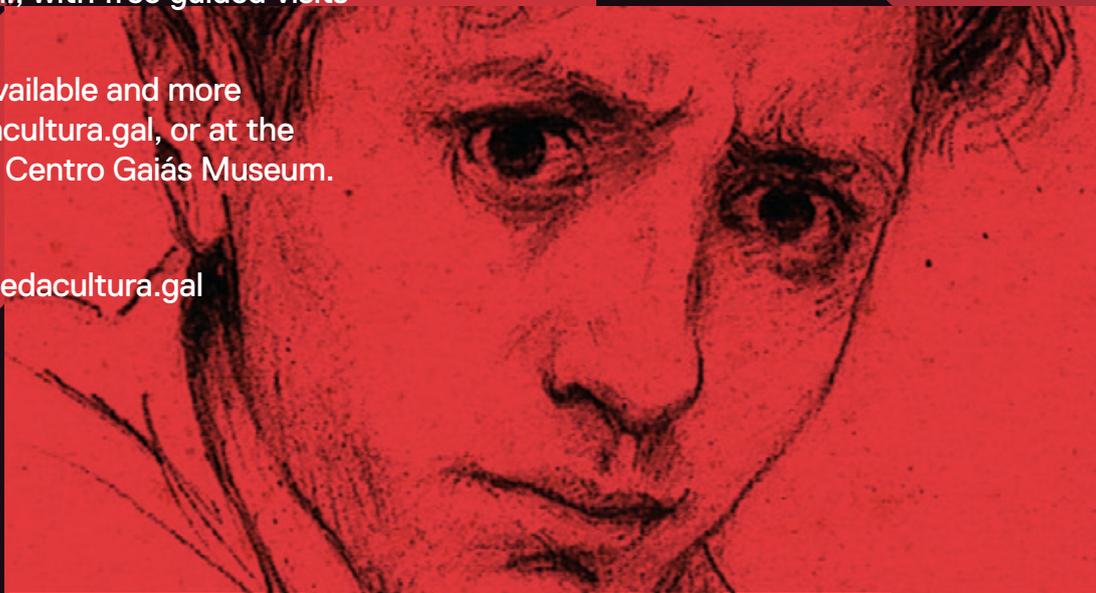
Exhibition Centro Gaiás Museum, 1st floor
6 November 2020 — 4 April 2021

Free access

The exhibition is open to the public on Tuesday to
Sunday, 10 a.m. to 8 p.m., with free guided visits
(booking in advance).

Please see timetables available and more
information on cidadedacultura.gal, or at the
information point of the Centro Gaiás Museum.

More information: cidadedacultura.gal



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