

# OUTRAS HISTORIAS POSIBLES

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*Otras historias posibles* brings together the work of six artists born in the 1950s whose contributions are intended as a guide to complement what is already known about the cultural, political and social framework of the 1980s.

Ana García Pan, Emilia Guimeráns, Anne Heyvaert, Tusi Sandoval, Blanca Silva and Laura Terré do not form part of a generational whole, their proposals are aesthetically disparate, some have academic studies and others do not, and the fact that they were born in the same decade does not constitute any attempt to unify the diversity of the works on show.

Beyond offering a list of women artists based on the recovery of names, the story we want to tell shows realities that have remained hidden, providing unknown meanings about a group of extraordinary artists. In order to provide a holistic view of their respective stories, we have taken into account aspects that encompass the everyday, the private, the commonly silenced.

But what really motivated setting up this project was, above all, was the desire to CELEBRATE. To share the talent of a group of artists capable of creating a personal, complex and diverse work, both formally and conceptually, and to put it in its rightful place.

Susana Cendán

Comisaria da exposición

# ANA GARCÍA PAN

A Coruña, 1951

Ana García Pan's career is characterised by a marked individualism and the difficulty of being pigeonholed into specific languages. A stylistic heterogeneity where spontaneity is a premeditated and ironic resource. It is enough to look at her creations from the mid-1990s, created in a riotous style that appropriates elements from comic strips or the spatial and fragmented layout of collages.

Ana García Pan's training is based on a comprehensive range of knowledge that includes music, decoration studies at the School of Arts and Crafts in A Coruña, as well as academic training at the School of Fine Arts of San Fernando in Madrid and San Carlos in Valencia, where she will eventually teach in the drawing department.

The fact that she lived in Valencia explains her lack of knowledge of Galicia, despite having taken part in groups, exhibitions and catalogues since the end of the 1970s and, particularly, in the 1980s. Her work deserves new analyses that highlight her plastic and discursive potential, her having forged a career against the tide, rich in formal nuances and subliminal content.

# EMILIA GUIMERÁNS

Vigo, 1958

“There are people who think that ceramics are only for botijo water containers and tea sets, but ceramic material has the same validity as wood or stone”. Emilia Guimeráns’s quotation expresses a circumstance that, until recently, was part of the appreciation of ceramics as a secondary means of expression.

Fortunately, things have been changing. And they have done so thanks to the talent of artists who, like Emilia, have been able to breathe renewed vitality into ceramics through experimentation with materials and thematic complexity, placing it in a space far removed from mere decorative functionality.

Emilia Guimeráns began to display her work at the end of the 1980s. The work shared with Miguel Vázquez, the path opened by references such as Elena Colmeiro or Xavier Toubes, the study of Japanese culture or the time spent at the European Ceramics Work Centre (Netherlands), will allow him to experiment with conceptually innovative procedures and perspectives.

Emilia Guimeráns takes ceramics out of its comfort zone, forcing it to enter into dialogue with the spectator and the places it occupies. Her work is a reminder of the possibilities of the ceramic discipline to stimulate new narratives, doing away with any kind of labels or limiting clichés.

# ANNE HEYVAERT

Memphis, Tennessee, EUA, 1959

Born to a French mother and a Belgian father, Anne Heyvaert's biographical map is a determining factor in understanding her career. The artist trained at the Ecole Nationale Supérieure des Beaux-Arts (ENSBA) in Paris, where she was classically trained. At the end of the 1970s she settled in Galicia, developing a realist style of painting that paid attention to the objects in her immediate surroundings.

However, Anne Heyvaert's relationship with realism shows intellectual rather than mimetic interests. Her confidence in the capacity of painting to transcend the limits of representation, singles out his relationship with reality, interposing a wall between what is represented and the spectator that avoids any kind of emotionality. It is a painting that involves conceptual games and many questions: What is reality? A mental construct, perhaps.

Duplicity, a characteristic feature in the practice of print-making, is one of the cardinal features in Anne Heyvaert's productions. Her artistic projects, publications, research and teaching at the Faculty of Fine Arts in Pontevedra have contributed to broadening the understanding of contemporary graphics as a legitimate and conceptually complex means of expression.

# TUSI SANDOVAL

Pontevedra, 1954

Tusi Sandoval painted with skins. Skins that were much more than skins. Through her extraordinary creations, the artist channelled her innermost thoughts, working the skins until each fragment had its own voice. Getting the skins to talk. That was the aim.

The dialogue between the pictorial and the textile began to manifest itself in a series of oil paintings in which the artist worked the backgrounds with textures resembling fur and prints on which she placed ambiguous figurations. His pictorial interests evolved towards abstract compositions in which quotations are revealed in a subjective manner.

Scars and seams are a constant in Tusi Sandoval's work. Sewing, mending, repairing, healing is a refuge for the artist, obstinate in creating a restorative environment that reflects life processes marked by disillusionment. In keeping with the rest of her paintings, the artist leaves the doors open to hidden meanings, to an art that does not easily reveal itself.

Tusi's genius lies in the psychic and physical impact of his paintings, in her ability to paint with scissors, glues and textiles, designing a patchwork of materials and processes that enrich the perception and understanding of art.

# BLANCA SILVA

A Coruña, 1951

An indisputable fact about Blanca Silva's paintings from the 1980s to the 1990s is that most of her protagonists are women, depicting them in a raw and honest way, in what constitutes a real intellectual challenge.

The artist exhibits her women in attitudes opposed to any seductive intentionality, characterising them not as objects of desire, but as mediums to pose uncomfortable questions. The ultimate aim of Blanca Silva's representations of women is not to delight, but to create strategies of resistance against gazes that not only objectify, but also universalise messages aimed exclusively at the viewer from the other side.

From the end of the 1990s onwards, Blanca Silva abandoned figuration to focus on abstract processes in which the void takes on special relevance. A journey characterised by experimentation with all kinds of materials, pigments and ashes, until the desired result is achieved. Her life experiences are still present; however, the focus has shifted from the "I" to the "all", to a less introspective vision, connected to the nature that surrounds the Ría de Perbes, where she lives.

# LAURA TERRÉ

Vigo, 1959

At the beginning of the 1980s, Laura Terre's works showed an individualism and a critical observation of reality opposed to the euphoric spirit present in many of the artistic manifestations of the time. A graduate of the Escuela Superior de Bellas Artes Sant Jordi in Barcelona, she opted for figuration in order to delve into a painting of a social nature featuring characters without a recognisable identity.

Photography will be a fundamental tool for reinterpreting reality: the artist does not start from real models, but from photographic images taken from press cuttings. The characters, transformed into absent and disconcerting silhouettes, communicate emotional rather than anatomical or descriptive aspects.

In another series of works, social issues are replaced by narratives of a subjective nature in which the literary component is in tune with the morals of folk tales or fantasy novels, interpreting them from ironic points of view.

Around 1995 Laura Terré gave up painting. Since then, she has alternated teaching with editorial and curatorial work related to the history of photography in Spain, particularly with the Afal group (1956-1963), from a historical-critical perspective thereby making her one of its main researchers.

# ANA GARCÍA PAN EMILIA GUIMERÁNS ANNE HEYVAERT TUSI SANDOVAL BLANCA SILVA LAURA TERRÉ

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