

Luis Adelantado

Gallery

Una habitación propia
CONCHA YBARRA.

The title *Una habitación propia* refers to Virginia Woolf's celebrated essay *A Room of One's Own* (1929), understood here as a metaphor for an intimate, creative space. In the work of Concha Ybarra, this idea takes shape in a poetic and coherent visual language, built from the everyday and the symbolic.

Her work finds its anchor in the domestic, the artisanal, the close at hand: materials such as clay, ceramics, textile and paper become supports for visual thought. Her sensitivity to the everyday activates a poetics of lightness, in which every form, colour and texture holds a latent emotional charge.

Throughout her career, Ybarra has developed a body of work that moves between painting, ceramics and the object, articulating an intimate, silent language full of resonance. Her creative universe unfolds as a succession of territories that respond not to a linear chronology, but to different states of looking and feeling.

Instantes cotidianos brings together her earliest works, in which the pictorial language expresses itself with an autonomous, almost playful expressiveness. These are works where colour and form unfold freely, guided by the pleasure of gesture and of looking. The everyday becomes here a pretext for visual celebration, an affirmation of the sensory. Painting as play, as an exercise in attention, as an affirmation of the moment.

In these pieces, colour, form and composition constitute a whole in which the artist explores the expressive possibilities of the pictorial surface. It is a period marked by visual pleasure and a gestural approach to matter. Here, the eye encounters the everyday transformed into a fragment of contemplation.

In *Horizontes y recorridos*, the gaze shifts outward. Landscape, travel, movement and the memory of the journey emerge as central themes. In contrast to the introspection of earlier stages, Ybarra opens the symbolic space towards the open, the distant, the traversable. The horizon becomes an emotional place, not merely a geographical one: the routes she traces are as much physical as they are interior. Painting becomes here a sensitive cartography, in which each stroke is also a displacement and a trace.

Presencias y gestos introduces the human figure as its axis. These are not traditional portraits, but suggested bodies — fragmentary, emotional. Gestures, postures, contours: the figure emerges from sensibility rather than from representation. The corporeal becomes language, affective trace, resonance of the subject. Ybarra constructs presences that do not seek to impose themselves, but to insinuate themselves, reminding us that the body is also archive, memory, territory.

The series *Secuencia variable* proposes a variation within her practice. Working from serial images, Ybarra approaches repetition as a field of transformation. Screen prints intervened with unique pictorial gestures turn the landscape — a recurring theme in her work — into something mutable, unstable, almost oneiric. The graphic merges with the pictorial, creating a tension between repetition and singularity. Each piece is an open sequence, in constant possibility of change; colour alters the rhythm, the mechanical becomes subjective. Repetition is here not copy, but difference, possibility.

In *Memorias de transformación*, textile and other soft or fragmentary materials take centre stage. Their tactility evokes the familiar, the affective, all that is bound to the body and to care. The artist lends sensibility to the humble, turning these elements into vehicles of memory and evocation. Time manifests itself here as cycle, as suspension, as a gathering of fragments. There is in this way of working a patient, silent gesture that transforms the fragile into affirmation. Each element — a piece of cloth, a thread, a pattern — carries with it a history, a sensibility, a memory. In these pieces, the domestic becomes art, and the light becomes essential.

In *La pintura como refugio*, Ybarra delves into painting as a space of resistance and retreat. During the period of the pandemic, the gesture is freed, the formats expand, the matter thickens. The palette changes, contrasts intensify, and a contained energy comes to the surface. These works are born of confinement, but also of the desire to inhabit a space of one's own through creation. Painting is refuge, but also cry, breath, movement.

Her most recent stage, *Lo esencial*, condenses the language achieved over the years. The stroke becomes freer, figuration dissolves, gesture takes centre stage. It is a distillation that does not renounce emotion: a bare painting, without ornament, where every element carries a specific weight. Forms open onto emptiness, silence, the internal rhythm of the painting. *Lo esencial* appears as a threshold between matter and thought, between the visible and what remains.

The ceramic installations *De barro: transformaciones y fragmentos* act as material cores within her production. In them, clay becomes body, territory, vibration. Ceramics, traditionally bound to the everyday, is elevated here into a sculptural and performative language. These pieces are not ornament, but presence: they inhabit space with a silent force that recalls the archaic, the tactile, the essential. Their forms converse with the memory of the handmade, projecting it towards a contemporaneity charged with resonance and power.

The work of Concha Ybarra thus takes shape as a passage between matter and emotion, between gesture and thought. A universe in which the intimate becomes collective, and in which creation is, above all, a way of being in the world.

_Cristina García

Galería Luis Adelantado
Bonaire, 6. 46003 VALENCIA. España
T: (+34) 963 510 179
info@luisadelantado.com
www.luisadelantado.com