

Concha Ybarra

Las estrellas callan, la luna sueña

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CONCHA YBARRA



Concha Ybarra (Seville, 1957) holds a singular place within contemporary Spanish art. Her career has developed over the years from a position peripheral to the most visible circuits, yet sustained by a consistent, intuitive, and deeply coherent practice. This quality of *rara avis* reflects not so much a desire for isolation as a particular way of approaching artistic work — one governed by a different rhythm: observation, material insistence, memory, and the slow sedimentation of gesture.

Her solo exhibition at Luis Adelantado in 2017 and her subsequent artist residency at the C3A Centro de Creación Contemporánea de Andalucía in Córdoba in 2019 marked a turning point in the public reception of her work. Since then, her practice has gained growing visibility within the contemporary context, reinforced more recently by the retrospective *Una habitación propia*, held at the Espacio Santa Clara in Seville — accompanied by a substantial catalogue tracing her production from the early 2000s — as well as by her participation in *A media lumbre*, a group exhibition presented at the IVAM and Es Baluard Museu d'Art Contemporani de Palma.

A graduate in Psychology from the University of Seville, her artistic training has been shaped through workshops and experiences

connected to contemporary practice, including the international painting course led by Antonio López in Jerez de la Frontera, and the workshops *Signos de Mediodía* and *Inmortales*, organised by the Centro Andaluz de Arte Contemporáneo and led by Juan Fernández Lacomba. Her interest in ceramic processes also led her to study at the Escuela de Artes y Oficios de Sevilla.

Throughout her career she has presented solo exhibitions at venues C3A Centro de Creación Contemporánea de Andalucía, Centro de la Cerámica de Triana and Espacio Santa Clara de Sevilla. Her work has featured in group exhibitions, art fairs, and projects including ARCO, Arte Santander, Arte Lisboa, JUSTMAD, Madrid Design Festival, Abierto Valencia, Fundación Cajasol, Museo del Patrimonio Municipal de Málaga, CerArtMic Madrid, IVAM, and Es Baluard Museu d'Art Contemporani de Palma.

Her work is held in public and private collections including the Centro Andaluz de Arte Contemporáneo, Ayuntamiento de Sevilla, Diputación de Sevilla, Universidad de Sevilla, Fundación Focus-Abengoa, Caja Rural del Sur, Fundación Antonio Pérez, ABC Sevilla, and Centro Olontense de Arte Contemporáneo, among others.

About her project

Las estrellas cantan, la luna sueña

The work of Concha Ybarra (Seville, 1957) unfolds through subtle resonances and vibrations between the everyday, memory, imagination and silence. Elements that coexist without hierarchy, in a kind of harmonic chaos, a utopian pandemonium. Suspended between wakefulness and the oneiric, her paintings, ceramics and textile works construct a visual universe where the figure seems to emerge slowly, as if arriving from an imprecise time — intimate and collective at once. The visual language Ybarra has developed rests on a constant tension between the figurative and the abstract, where what matters most is what is suggested rather than what is stated in each work. The artist opens up a series of spaces attuned to evocation, where the atmospheric envelops everything else — an atmosphere through which colour, matter and form seem to move in a lyrical, organic rhythm.

Everything in Concha's work appears to settle gradually, without disruption, in an intuitive way, until it forms a balanced constellation in which lived and imagined landscapes, affective gestures, remembered objects and forms that feel somehow familiar to the viewer all come to light. This is how the cosmogonic narrative of her work takes shape, dissolving the boundaries between the everyday and the symbolic.

As in a ritual, each element carries a transcendent weight. Every brushstroke, every chromatic nuance, every compositional decision, every form that emerges — however slight it may seem — determines the rhythmic balance that underpins her works. A balance achieved, nonetheless, through a remarkably free and instinctive handling. Equally, as in a ritual, memory is not merely a reconstruction of the past, nor a simple act of recollection, but the link between different times and the temporal connection between the individual and the

collective, between the contemporary and tradition. Memory as a fundamental process through which the act of painting, as an intimate occurrence, is capable of reaching beyond the walls of the studio.

In Ybarra's practice, painting emerges as a territory of ongoing search and attentiveness. A fertile and demanding silence, from which at times a soft and melancholic choral murmur blossoms, and at others, a clear and beautiful melody; a silence from which other, distinct silences sometimes arise. At times her works dispense with figuration entirely; at others, geometry structures the composition; and at others still, the figure becomes its central element.

Suspended between the oneiric and the everyday, the work of Concha Ybarra emerges through an organic yet measured handling, in which the use of colour and forms that move between the abstract and the figurative lend it a pronounced lyrical rhythm. Latent within her paintings and ceramics, a serene and expressive vibration evokes something atavistic — a ritual in which memory and an inexorable present converge. *Las estrellas callan, la luna sueña* thus brings together a series of scenes that seem to arise from the threshold between sleep and wakefulness, yet never feel foreign to the eyes that behold them.

_Guillermo Amaya Brenes





0842-0056
Mundo imaginario III, 2020
Acrylic, oil and spray paint on 360 gsm
paper.
202 × 141 cm.



0842-0083
La luna perla, 2018-2022
Ceramic, slip and glaze.
30 × 35 × 55 cm.











0842-0055
Mundo imaginario I, 2020
Acrylic, oil and wax crayon on
360 gsm paper.
201 × 212 cm.











0842-0050
Composición en rosa, 2003
Oil on linen
47× 60 cm.





0842-0084
El jardín de arena, 2005-2018
Ceramic, slip, glaze and glass.
107 × 85 × 55 cm.









0842-0053
Montaña azul, 2026
Acrylic, oil and oil pastel on paper.
150 × 210 cm.







30







0842-0035
S/T, 2025
Textile applications, acrylic, spray paint
and gold pigment on burlap.
139 × 108 cm.



0842-0036
S/T, 2025
 Oil stick on linen, thread and ribbons.
 100 × 134 cm.

0842-0034
Casita, 2025
 Burlap, dyes, ribbons, threads and bronze
 appliqués.
 110 × 87 cm.





0842-0043
L'elisir d'amore, 2024
Ink, acrylic, thread and textile appliques
on fabric.
156 × 127 cm.









0842-0039
S/T, 2025
Thread, ribbons, dyes and spray paint
on fabric.
39 × 41 cm.

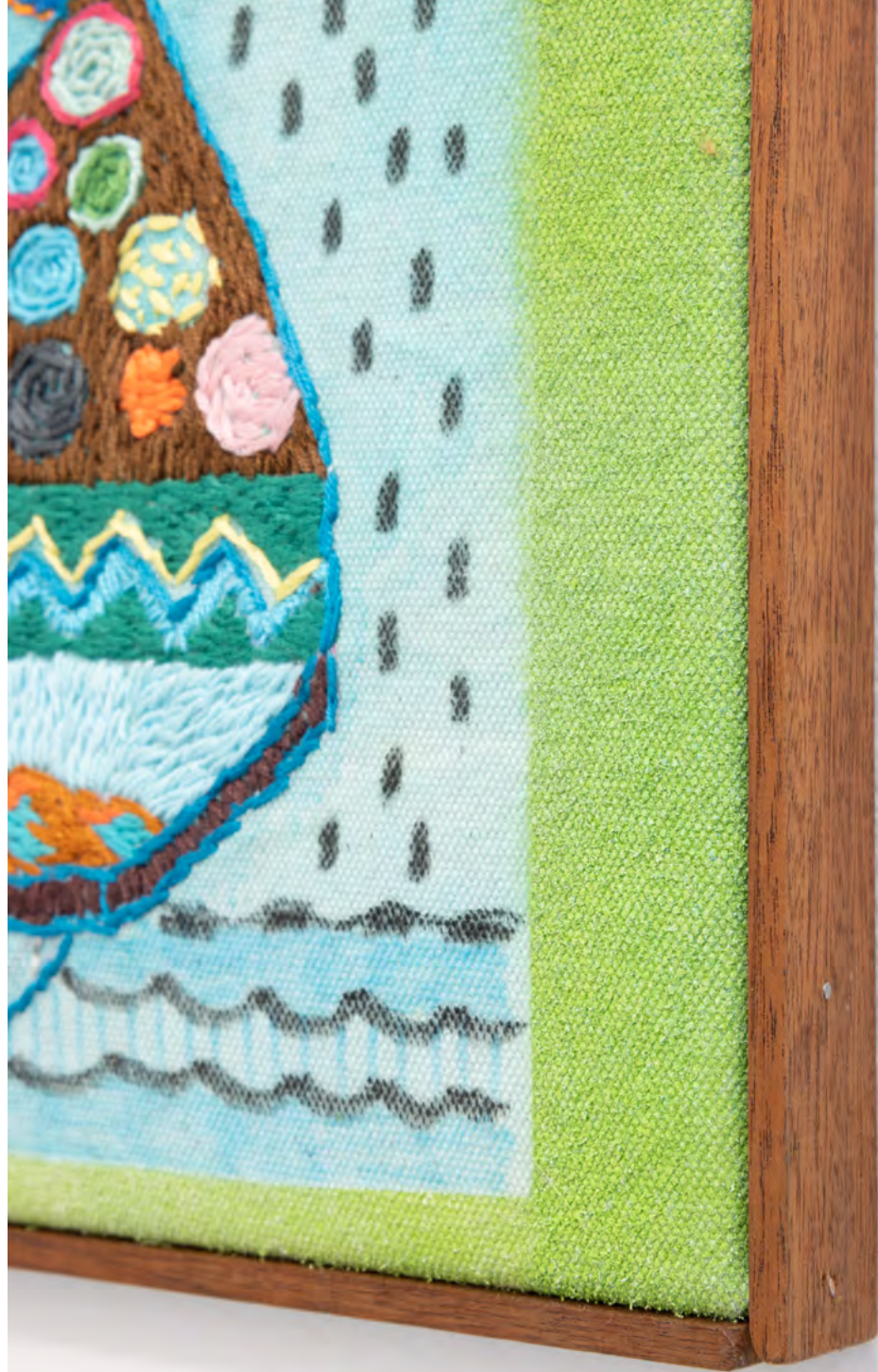








0842-0037
S/T, 2025
Painted and embroidered fabric.
36 × 28 cm.









0842-0044
Tramas de color, 2026
Ink, acrylic, thread and appliqués
on fabric.
160 × 150 cm.







0842-0038
S/T, 2025
Dyed and embroidered fabric.
34 × 25 cm.











0842-0045
Concierto para piano nº2,
Rachmaninov, 2024
Ink, acrylic, thread and appliqués
on fabric.
160 × 103 cm.





0842-0048
Textil 2, 2026
 Dyed thread, spray paint, embroidery
 and ribbons.
 104 × 68 cm.

0842-0047
Textil, 2025
 Thread, fabric and spray paint on linen.
 69 × 47 cm.





0842-0066
Una furtiva lacrima, 2023
Ink, acrylic, thread, ribbon and bronze
on fabric.
150 × 100 cm.

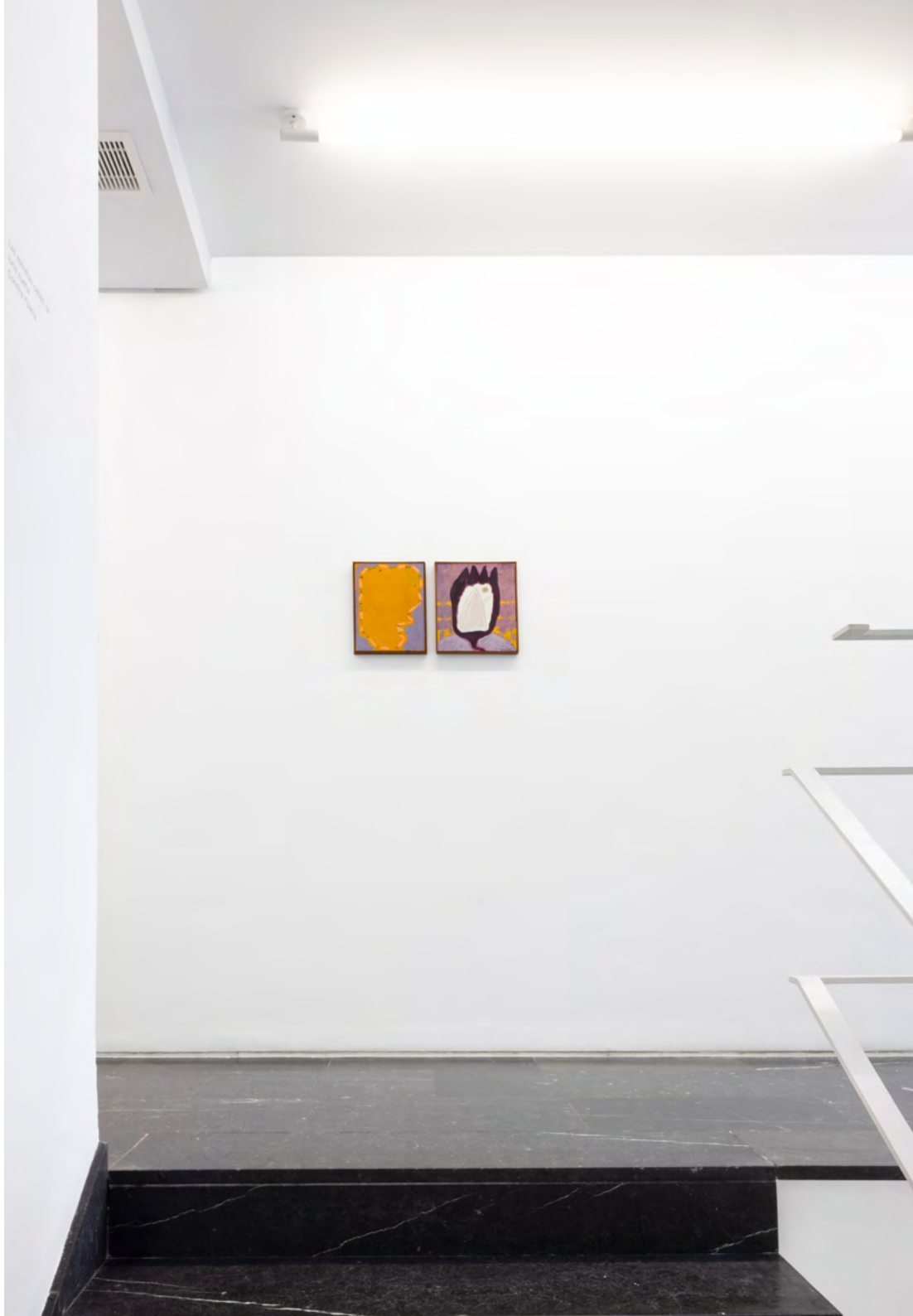




0842-0046
Concierto para violín nº5, Sibelius, 2024
Ink, acrylic, spray paint, oil and wax
on linen.
176 × 150 cm.

6.000 € (VAT not included)







0842-0052
Lila, 2025
Oil and cardboard on wood.
31 × 50 cm.











0842-0067
El jardín en el cuello, 2019 - 2021
Ceramic, slip, ribbon and glaze.
158 × 15 × 8.5 cm.





0842-0072
Collar de verano, 2018 - 2019
Ceramic, slip, ribbon and glaze.
110 × 23 × 3 cm.



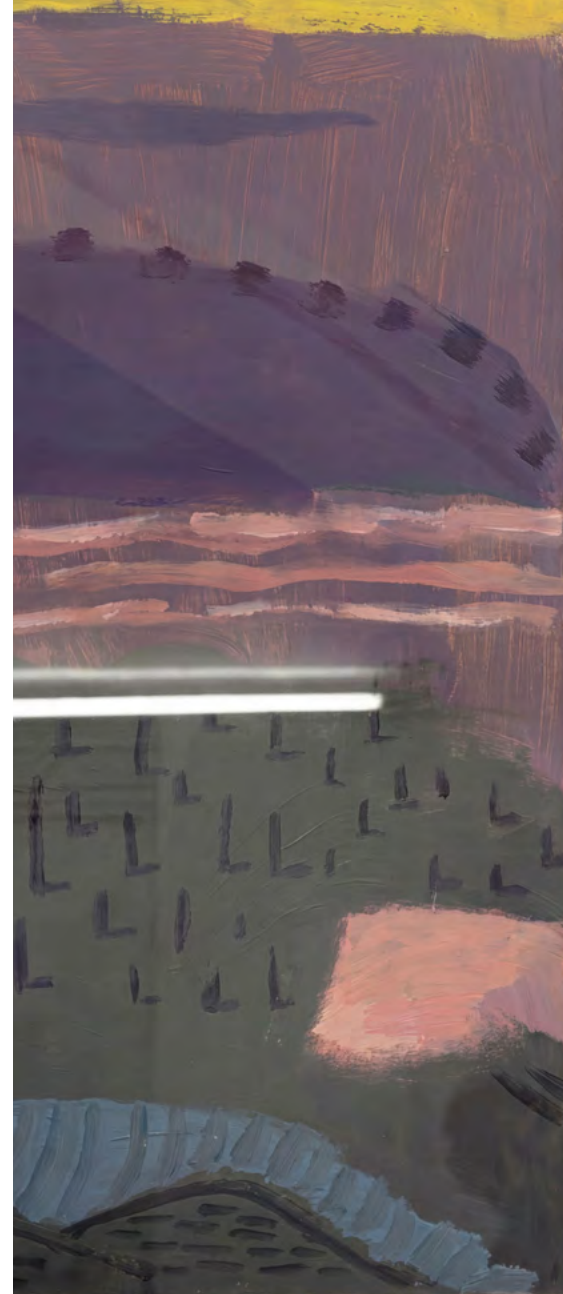






842-0057
Paisaje, 2025
Acrylic and oil on 360 gsm paper.
200 × 140 cm.











0842-0069
Cuatro pisos en el cielo, 2011-2022
Ceramic, slip, glaze and glass.
39 × 300 × 100 cm.











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