



Exhibition: **Ana Peters**
(IVAM) Institut Valencià d'Art Modern
5th September – 4th November 2007

Organised by: Institut Valencià d'Art Modern

Curator: Barbara Rose

The retrospective exhibition of Ana Peters that will be shown at the IVAM comprises a selection of 76 paintings and drawings from all her series and artistic periods over the last twenty-five years.

Peters elaborates and alters the canvas, working at and upon it to such an extent that one can feel the time spent delaying, making reflections and taking painstaking decisions; reasons that influence the lack of change in the initial structure of the support, although the material qualities of surface and saturation of colour, and perhaps even tone, which at times seems overburdened, suffer the alteration brought about by time.

The catalogue of the exhibition is illustrated with reproductions of the works displayed and contains texts by Barbara Rose and Consuelo Císcar.

The painter Ana Peters was born in Bremen (Germany) in 1932. When World War II broke out, her family left Germany and moved to Valencia, where Peters first studied art at the Escuela de Bellas Artes San Carlos. She subsequently continued her studies at the Real Academia in Madrid. After her student days, she remained closely related with local circles of avant-garde artists. She took part in several group exhibitions and was a member of the Estampa Popular group in Valencia. In 1964 she married art critic Tomàs Llorens. In 1966 she held a painting exhibition entitled *Imágenes de la mujer de la sociedad de consumo* (Images of Woman in the Consumer Society) at Galería Eburne in Madrid, whose contents were very close to the postulates of the social art of the sixties.

Her plastic language was very similar to those used by the mass media, expressed by means of techniques used in advertising, comic strips, posters and press photography. Assimilated by art, images that were contemplated with indifference as part of daily routine produced a healthy critical reaction, rather than the tendency to reject them that they provoked when they were used to interfere with people's freedom.

Then she gave up her artistic activity to dedicate herself entirely to her family. In 1973 she settled with her husband and three children in Portsmouth (England). When she returned to Spain in 1985 she went to live in Denia (Alicante). After her return, she went back to her painting and devoted herself to developing a "clean and simple" style in the context of the new lyrical abstraction followed by the postmodern movement in the eighties. In 1993 she held the exhibition *Denia 1992-93* at Galería Punto in Valencia, where she displayed some fifty paintings and drawings. Her paintings, in lyrical abstraction style, portrayed the artistic and life experiences of their creator during her twenty years of silence.

Since then her work has been shown at art fairs in Cologne, Chicago, Paris (FIAC) and Madrid (ARCO), and in several Spanish galleries and museums. In 1994 she took part in the exhibition *Un siglo de pintura Valenciana* (A Century of Valencian Painting) at the IVAM; in 1998 she took part in the exhibition *Mujeres que fueron por delante* (Women at the Forefront) at the Museo de Bellas Artes in Valencia and in 2000 a retrospective exhibition of her work was held at the Museo de la Ciudad in Valencia.