

the canvas: rhythmic curves and traces, marks, lines and stains; subtle movements which do not quite refer to mechanical phenomena as they do natural. Peters' monochromes seem to slow down time, as they require concentration and attention, they do not seek an immediate graphic impact. Looking at her paintings we feel like we are floating, diving or gliding, to a certain extent they physically liberate us.

The recent metallic gold paintings synthesize the artist's personal interpretation of monochrome: they shine with a light which emanates from another world, but their opacity prevents our eyes' penetration into what lies behind the golden screen. In these gold monochrome paintings, colour is redefined as that pure brightness associated with the poetic, the precious and the divine.

Morado (Purple), 2000 Oil on canvas, 146 x 114 cm



Azul ultramar (Ultramarine blue) 1993 Oil on canvas, 130 x 196 cm



INSTITUT VALENCIÀ D'ART MODERN

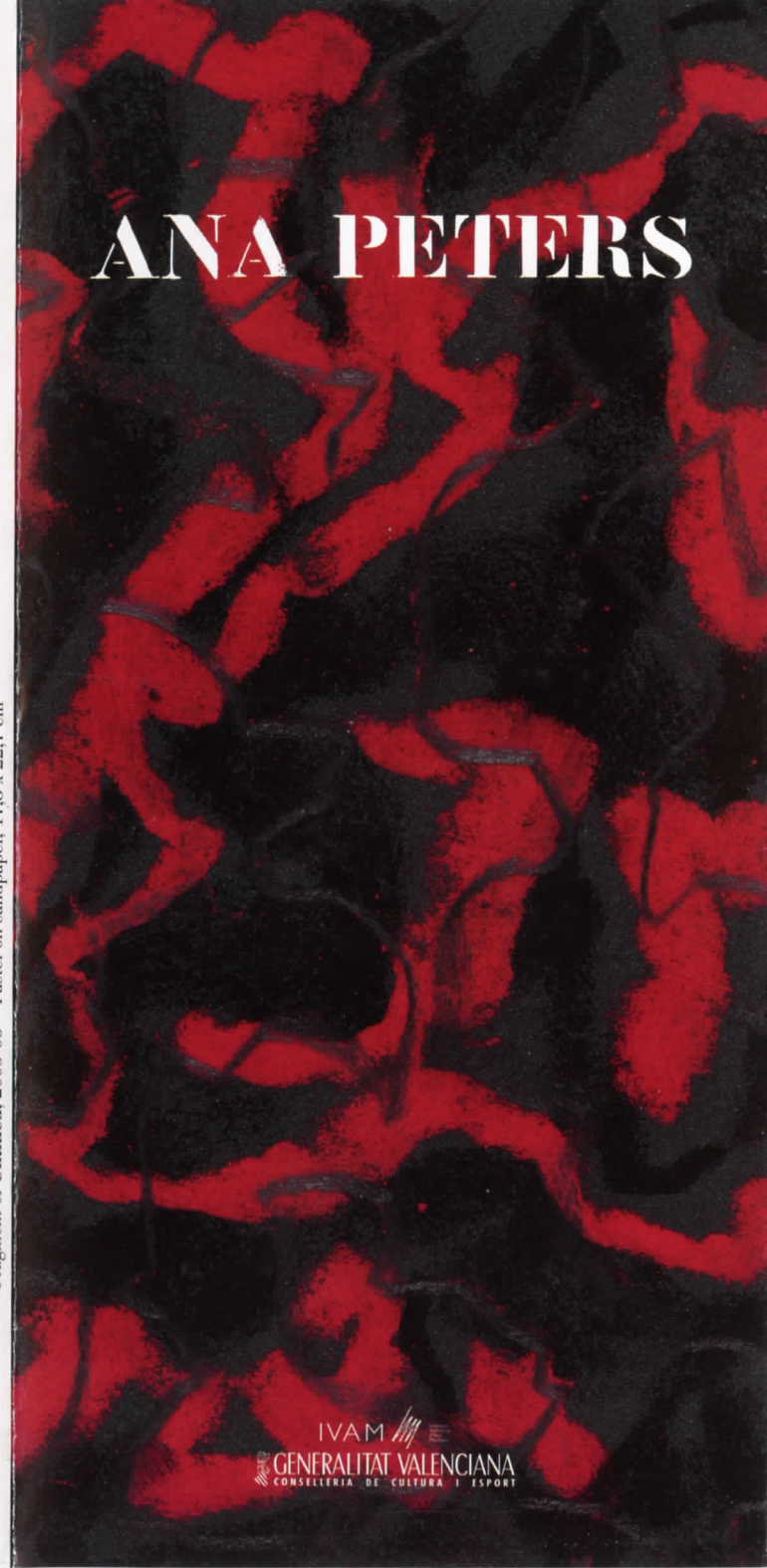
5 SEPTEMBER - 4 NOVEMBER 2007

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Tuesday to Sunday, 10 am to 8 pm
Sunday, Museum Open Day, admission free
Monday, closed

Fragment of **Untitled**, 2005-06 Pastel on sandpaper, 17,8 x 22,7 cm

ANA PETERS



IVAM
GENERALITAT VALENCIANA
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Ana Peters (Bremen, Germany, 1932) has lived in Spain since 1942, her family escaping from the massive destruction of the Second World War. She studied at the San Carlos school of Fine Art in Valencia and at the San Fernando Royal Academy in Madrid. Within Peters' circle of fellow art students, the main interest was in modern art and the German-born artist also knew well the art of Spanish artists of the generation before hers, such as Tàpies, Chillida, Palazuelo, the members of the El Paso group of artists and the Cuenca School and especially the art of her friend Gerardo Rueda. In her generation, that of Lucio Muñoz, Antonio López and Alfonso Fraile, there was little representation by female painters.

The work of Ana Peters hasn't always been abstract. Peters was interested in lyrical abstraction. Never-

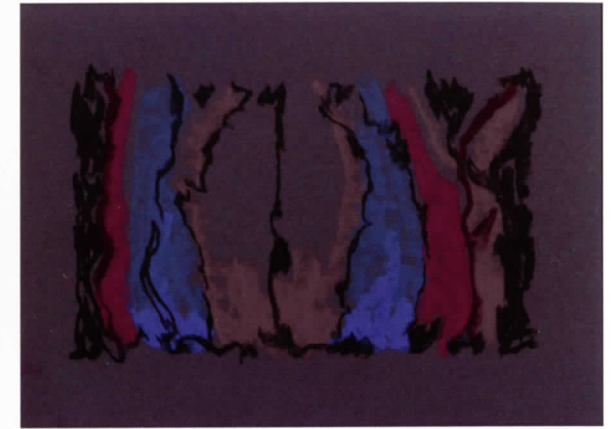
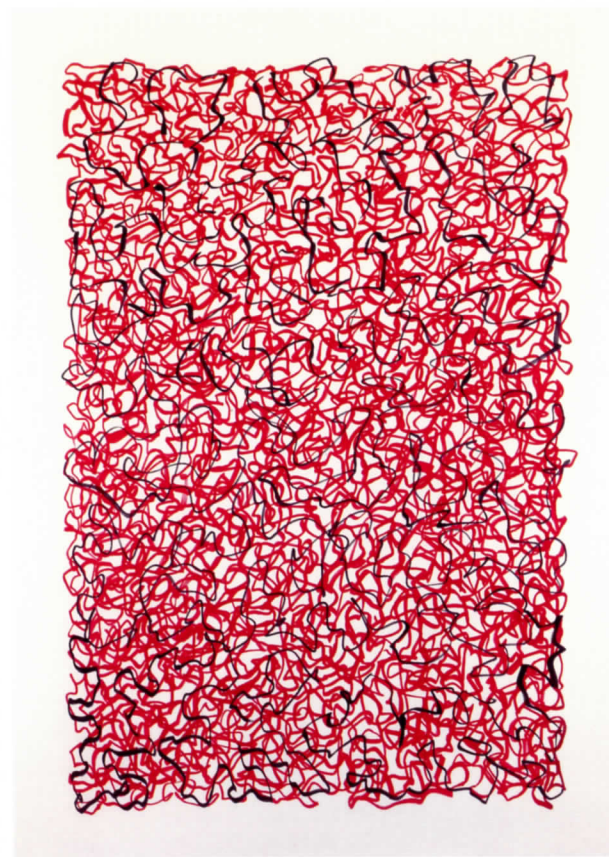
Untitled, 1993-94 Graphite on paper, 66,2 x 50,2 cm



theless, she abandoned abstraction around the mid 1960's and was drawn to the impact of Pop and the creation of the group of artists called Estampa Popular in Valencia, becoming an active member of the collective. She soon distanced herself from the pop movement; but its influence could be seen in three exhibitions held in Valencia and Madrid in 1966.

In 1972 Peters moved to Portsmouth with her husband and children, where they would live several years, escaping from Franco's dictatorial regime. She then dedicated herself to her family, putting her painting aside. She returned to Spain in 1985, settling in Denia, in the province of Alicante, where we can find the studio

Rojo y negro G.OP. XXXIV (Red and black G.OP. XXXIV), 1997
Marker on foam board, 140 x 100 cm



Untitled, 2005-06 Pastel on sandpaper, 17,9 x 24,3 cm

where she presently works. In the five years following her return, her art reached a certain maturity which manifested her learning, expressing a personal vision within the style known as colour field painting.

Around 1990 she started to create the monochromes which have become characteristic of her work. The interpretation which Peters constructs in her monochromes shows us her understanding of the history of modern art and the assimilation of its fundamental ideas. For modern painting, the distinction between the image and the painting itself becomes fundamental and modern artists identify the painting as all that which is not the image. If a painting has a surface but lacks volume or real space, the problem posed is how to represent a feeling of depth or volume which is neither illustration nor material.

Peters' interest for monochrome art is based not only on her fascination for colour, but her passion for light, especially in the representation of its nature. Her concentration on natural radiant light and its variation at various times of the day, filtered through clouds and branches or reflected in water, is Peters' main link to nature that can be seen even in her most abstract works; one of the reasons for the special attraction her art holds. Within the monochromatic field, Ana Peters creates variations on the surface of