

## Sala 1

The Way of St James and religious mythology were the source of inspiration for the painter Alfonso Sucasas; the selected topics were treated with great intensity and captured in many pieces manufactured between 1992 and 1993 and developed in paintings, drawings and sketches we will admire in this exposition. This collection of 56 pieces is proof of the painter's degree of involvement with the Jacobean Route. The series locates, on the same level, legends and chronicles regarding good, evil, miracles, the supernatural, and also passages referring to the human soul. The artist rescues symbolic figures and places them in a contemporary context, and provides them with a suitable iconography while being incorporated into the artist's creative universe.

For Sucasas, the setting of his paintings is O Deza's region, a paradise that provides coverage for his characters. These are represented with well-defined and concise contours and likewise, he constructs the landscapes, and forests, or exposes fragments of trees with his own colours: greens, browns, reds, filtered by a foggy atmosphere. According to his plastic ethos, giving such prominence to the scenery of the Camino may respond to the artist's concerns about its preservation and importance as a natural space.

Alfonso Sucasas (San Miguel de Goiás, Lalín, Pontevedra, 1940 – Vila de Cruces, Ferreirós, Pontevedra, 2012) begins as a painter in the 1950s under the guidance of the teacher Carloandre Lopez del Rio in Lalín. He kept his studying in Madrid with Manuel Gutierrez Navas, discovered Greco's work and was astonished by its validity. In 1958, he came to Venezuela, where he got involved in the artistic circles of Caracas, and participated in the *Taller de Arte Libre* ("Free Art Workshop"); in such context, he knew David Alfaro Siqueiros.

After two years, he temporarily came back to Galicia and then chose a new destination: Brazil. In São Paulo, he approached the new art produced by the avant-garde circles; he was interested in Tarsila del Amaral and Candido Portinari's paintings; he was shocked by the popular and indigenist soul that was behind in pieces of authors who tried to reflect an American identity, whilst remaining firm on European art. He mixed his work as a painter with designing works for advertising companies, and he completed stage designs for Laureano Mantaras' theatre. He decided to come back to Galicia in 1968 convinced he belonged to European culture, and with a settled pictorial language. Thus, he prioritised the recreation of the human being with a painting that pursued colour sobriety and with a special essence and powerful trace. In this new stage, Sucasas incorporated topics about his land and its people. His way of painting renewed the Iberian artistic outlook during the 70s.