

## **Art from Andalusia to the 21<sup>st</sup> century.** Jose A. Íñiguez

The field of action of Gloria Martín's work is the feminine identity, the role of woman in the society of the past, but with her sight set on the present day. Feminine imagery is approached from critical positions, but ones that do not attempt to conceal certain nostalgia for the iconography of woman in the Spanish post-war period. She thus uses feminine stereotypes for her paintings, but also techniques traditionally associated with women, such as embroidery, also used by other artists on the Seville scene such as Mercedes Carbonell or Pilar Albarracín.

The first works shown by Martín were embroidery where she retrieved this practice, even diving into family memories to reinterpret gender roles. In this first stage, the wedding gown became the symbol of the feminine condition, a sort of shroud that changed her complete entry into the world to reclusion in the family home. Newspaper headline were also embroidered onto wedding dresses telling of the murders of women at the hands of their partners -bloody reminders and delicate epitaphs dedicated to the victims of infamy.

Later paintings were to recover post-war images to illustrate the conditions of woman reduced to a recipient of Christians virtues, constantly subjected to masculine authority. The series dedicated to feminine education had the same intention, although it also fantasizes with the past and imagines how things might otherwise have been, as in the small installation to create an alternative school photograph.

In her last project, the doll's house becomes an image of the home and refuge, an extension of her own body, this new element allows her to continue investigating the universe of education and things feminine through painting and now sculpture also, but, at the same time she delves deeper into the everyday intimacy of interfamily relations.