



MARÍA BUENO. STATEMENT.

"I was born on a very hot July 19th on the shores of the sea, while my mother thought that some small anchovies were pecking at her belly." This is how my mother told how I came into the world. That's how I picked it up years later, in an embroidered quilt.

Without a doubt, my birth and experiences linked to the Mediterranean have determined my work. I grew up between the countryside and the sea, between North Africa and Andalusia and, somewhat unconsciously, art has been narrating to me in connection with the others.

I studied Philosophy and Fine Arts. From painting and drawing I have been creating individual and collective projects, collaborations, curators and I have published books. Thanks to all of them, I have established a committed practice that deals with the concept of memory. This is what Susana Blas and Marta Mantecón say about me:

María Bueno demonstrates impeccable technical and conceptual mastery in her work, while constructing an emotional and intimate device of great originality. His thematic preferences converge in his series: the intimate relationship of the human being with nature and memory, the search for spirituality, the fragility of existence, the commitment to community learning and the recovery of the legacy of communities and cultures that do not exist. have had a voice in academic discourse... The artist's works exceed the aesthetic function and I assure you that they emanate effects in those who look: visions, regressions and acts of healing.

Susana Blas. Historian and independent curator.

María Bueno builds her imaginary in relationship with others, expanding the emotional network and its healing power. He likes to mix processes, weave complicities, do things in common and integrate what is foreign, but also what is his own. His entire artistic practice shows that the forms of knowledge that are transmitted from generation to generation and cannot be quantified, weighed or measured, nor are they governed by the logic of immediate benefit, are the most valuable legacy. Our heritage is made of memory.

Marta Mantecón. Historian, teacher and independent curator.

In 2009, I presented the individual exhibition **El día que me murieron** at the Rafael Pérez Hernando gallery in Madrid. I then collected, in large-sized paintings, my own family memory linked to the peasantry and crafts. A year later, in 2010, I received the **1st Focus Abengoa International Painting Award**. Thanks to this Madrid gallery, I have carried out projects such as **Possible scenery for Remedios and Leonora, Something like a trousseau** and **Drawings**.

Almost in parallel, moved by textiles, performing practices and collaborative creative processes, I exhibit at the headquarters of the Vermont company **Bread and Puppet Theater** and create a mural at the **NIAD Art Center** (National Institute of Arts and Dissabilities in California), as well as participating in the **International Conference on Art and Feminism at RESAD**.

Since 2017, I have been working with my mother Ángeles and daughter Maiá, which materializes in the publication of gastronomic books, exhibitions such as **Ojo de tigre when you look** and **A dress for Leonora**, participation in the **I International Symposium of Leonora Carrington** and the launch of **Fridafro**, a project currently in an open process, which is studied at an academic level and replicated in Latin America.

Recently, I have received awards for projects such as **Healing** and **M-Arte y Cultura Visual**. In both I try to put all those beings and people around me at the center; very especially, to women given the power of struggle, resilience and creation that they possess. Thus, from the beginning of my career I understand that it is crucial to build alliances and mutual support, under the premise of making this world a better place. Precisely for this reason, I have been featured in **the New York Times**.