

Xoán Piñón Photography

Xoán Piñón was born in Corunna (Galicia, Spain) and after completing his degree in **Medicine** in Santiago de Compostela he gave up this profession to take up photography; in the early years he put on numerous exhibitions as an author and made a name for himself with his series *Iluminados* (“Enlightened”) for which he won the **second prize of the critics** (Vigo); this is a surprising black and white photograph collection, oil-painted and made in great detail, which opened the door to professional photography for him. From then on he has put on numerous individual and collective exhibitions:

Exhibitions.

- 1977 El Ojo Gallery. Madrid.
- 1978 Caixa Galicia. Corunna.
- 1979 Prisma Gallery. Lugo.
- 1980 Sargadelos Gallery. Madrid.
- 1981 Pub O Patacón Gallery, *Iluminados*. Corunna.
- 1982 Toquinho Gallery. Corunna.
1st Biennial Photo Exhibition. Vigo.
Corunna New Photographers. Collective. Itinerant.
- 1983 Cuartoscuro Gallery. O Ferrol.
- 1984 *1st Valencia Photography Meeting*, Collective. Valencia.
House of Culture with Manuel Vilariño. Vigo.
Kiosco Alfonso *Novas formas vellas raíces* (“New Forms Old Roots”). Corunna.
Conde Duque, Collective. Madrid.

- 1985 FOCO 85, Collective. Madrid.
Museum of the Galician People, Collective. Santiago.
Museum of Pontevedra, Collective. Pontevedra.
Caixa Galicia with Juan Rodriguez. Corunna.
- 1986 Museum of the Galician People *7 tendencias fotograficas* ("7 Photographic Trends").
Santiago.
Sargadelos Gallery. Santiago.
Menéndez Pelayo International University, *Fuerzas atroces del noroeste* ("Atrocious Forces from the Northwest"). Santander.
Kiosco Alfonso. Corunna.
- 1987 Painters and photographers with Juan Martínez de la Colina. *Contactos* ("Contacts")
Corunna.
Photography and Cinema, *Cinegalicia* ("Cinemagalicia"). Vigo.
Photography and Theatre. Bilbao.
- 1988 3rd Biennial Photo Exhibition. Vigo.
- 1989 2nd Photo Show, Collective. Lugo.
- 1990 Photoeroticism, Collective. Corunna.
- 1991 Tradition and Design. Stuttgart, Santiago, Paris, Zurich.
- 1992 Pavilion of Galicia, EXPO 92. Seville.
Xunta de Galicia (Galician Government), *Galicia en Fotos* ("Galicia in Photographs"),
Collective. Mexico, Buenos Aires.
- 1993 Council of the Galician Culture. *Galicia Terra Nai* ("Galicia Mother Land") Collective.
Galicia Unique Land. Corunna. Xunta de Galicia.
- 1994 Salvador de Madariaga Exhibition Room. Corunna.
Cuatro Caminos Shopping Centre. Passport Scotch Gallery. *Irrealidades*
("Unrealities"). Corunna.
- 1995 Casa da Parra, Xunta de Galicia *Urbe, Natura e Cosmos* ("City, Nature and Cosmos"),
Collective. Santiago.
- 1996 *Authorised Pigments*. Barcelona. AFPPMC. Barcelona.
- 1997 Province Council of Corunna, *A memoria recobrada* ("Memory Recovered"). Corunna.
Sonimag 98. Barcelona. Association of Professional Photographers Pavilion.
Province Council of Corunna, *Momentos de cine* ("Cinema Moments"). Itinerant.
Barrie de la Maza Foundation, *Galicia Terra Única* ("Galicia Unique Land"). Corunna.
- 1998 Palestina. *Arte por Palabra* ("Art for Word"). Araguey Foundation.
- 2002 Bottle thrown into the sea. *Nunca Máis* ("Never Again"). Itinerant.
- 2003 Sonimag 03. Barcelona. Danish Photo Pavilion .
Light Tide. Collective. Itinerant.
- 2004 *6+6 A Coruña vista por 6 fotógrafos + 6 pintores* ("Corunna Seen by 6 Photographers +
6 Painters"). Official Association of Architects. Corunna
A Paisaxe Humana ("The Human Landscape"). Individual. 25th Anniversary Ortigueira
Festival.
- 2005 Ourense Photographic Autumn. Maceda. *A Paisaxe Humana*.
- 2006 Ourense Photographic Autumn. Collective.

In the early 80s he co-founded **Novos Fotógrafos Coruñeses** (Corunna New Photographers) together with **Xosé Abad, Vari Caramés, Xurxo Lobato, Luis Carré, Xulio Correa, Juan Rodríguez** and others. He began to alternate graphic design and poster design with photography, and his first works were for the **Province Council of Corunna**: art reproductions and posters for the **Kiosco Alfonso Municipal Exhibition Palace of Corunna**, etc.

Together with **Manuel Vilariño, Manuel Sendón, Xosé Luis Suárez Canal and Vitor Vaqueiro**, he founded the Canbranco group, from which the initiative of the first **Vigo Biennial Photo Exhibition**, sponsored by the Vigo City Council, came, in which he participated as a co-organiser and subsequently exhibiting his works.

Collections as an author that could be mentioned:

Iluminados (Enlightened, 1977 to 1985):

The aesthetics of the eighties, oil-painted black and white photographs, he made 25 photographs in four years.

Luz Coherente (Coherent Light, 1986):

Experimental photography with projected laser light and biomorph images. Slide on Cibachrome.

Inmateriales (Immaterial, 1987):

Portraying the intangible, made with the painter Juan Martínez de la Colina.

Nueva York (New York, 1987):

The fascination for architecture photography, projection on 35 mm. slide.

Galicia Terra Nai (Galicia Mother Land, 1993):

Going deeply into Galicia's magic and mystery. Black and white on baryta paper. Stored at the Council of Galician Culture.

10 Años de Moda (10 Years of Fashion, 1985 to 1995):

Advertising art in the fashion sector. A journey through the history of Fashion in Galicia. Varied techniques.

A Memoria Recobrada (Memory Recovered, 1997):

A personal vision of the craftsmen of Santiago's historical centre. Techniques of high contrast on photographic paper.

Momentos de Cine (Cinema Moments, 1997):

Portraits and memorable scenes of the cinema made in Galicia.

Espirais (Spirals, 1994 unfinished):

An exhibition based on the biologic and cosmic spiral shape. Made in studio. 6x6 and 9x12 slide on Cibachrome.

Dez Outonos no Courel (Ten Autumns in Courel, 1994 – 2004):

O Courel Sierra, an impossible search on the special week through the forest. 6x6 slide.

A Paisaxe Humana (The Human Landscape, 2003):

A commemorative exhibition of the 25th Anniversary of the Ortigueira Festival. Full-size pictures of people. A photo studio was moved there and, on a white background, people appear as a document decontextualised from the festival.

Extratos (Extracts, 2005 unfinished):

Abstractions on colour masses and distorted shapes. An approach to the most oneiric world.

A Horta de Carnati (The Orchard of Carnati, 2006 unfinished):

The turgidity of the earth, vegetable beings that explicitly manifest their existence.

Manuel Rivas wrote for one of his first exhibitions:

An owl in a window; with such a talisman there is no possible defeat. I hope Xoan Piñón gives me this photograph some day. Or a similar photograph with an owl from the family, equally friendly, mysterious and insolent. That mocking, wise and disturbing bird, like a god conscious of his mythology, summarises the very moment of the photograph: damned and naive, tender and sick. Revolution and permanence.

The legendary time when the last of the Mohicans, Uncas, showed the tattoo of the turtle and amazed the Delawares. That is the moment of the true photograph. And Piñón is here to amaze us with those tattoos of the tribe he has put on the walls.

The outbreak of the cell. Of the seed when it caresses the sun. The singing of passion. The moment of jargon. That is the true photograph, too. Energy and surprise, vertigo and amazement. And Piñón conveys those vibrations to us, because the camera of the masters has the gift to make things come to life again.

Discovery. Appropriation. Secret. Anybody that prides himself on being a pirate searches for treasures just out of the pleasure of the search. Anybody that prides himself on being a traveller should have no other destination but going further away. Every good falcon -I know- hunts to fly.

If by this one can understand that Xoan Piñón, a photographer, has a little bit of a pirate, of a traveller and of a falcon, that is all one needs to say. In a century, we will see.

Teaching Activities. Presentations. Lectures.

University of Vigo. Campus of Pontevedra. Faculty of Social and Communication Sciences. Guest Professor. Advertising and Public Relations. Practical Photography. 4th grade subject.

Regional Department of Culture. Xunta de Galicia. Audio-visual Consortium of Galicia. Instructors training. "Audio-visual in the classroom".

Regional Department of Education. Xunta de Galicia. "Advanced Treatments of Digital Images", Centre of Training and Resources. Plan of Image teachers training.

Lighting Courses. CIMAT. Madrid. Bilbao. Malaga. Seville.

Spanish Centre of New Professions. Corunna. Presentation Galician Fashion 20th century.

School of Image and Sound. Corunna.

Marcote School. Vigo.

Pablo Picasso Art School. Corunna.

Regional Department of Education. Xunta de Galicia CGAC "Meetings with Galician Plastic artists".

University of Vigo. Faculty of Social and Communication Sciences. "Advertising photography".

Digital Photography. New Technologies.

A pupil of **Daniel Margulis**, he is a person with some experience in digital photography and Digital Touching-up of Images, as well as in disciplines as specialised as Colour Calibration and Digital Pre-Printing, two domains that, at present, account for a high percentage of his work. Numerous communication firms have chosen Xoan Piñón to teach at courses, presentations and lectures of professional photography (Madrid, Bilbao, Vigo, Malaga, Corunna, etc.).

Fashion Photography.

At the time of the birth of the magazine **Galicia Moda**, created by Luis Carballo, he began to make his first attempts in fashion photography; brands like **Caramelo**, **Pull&Bear**, **Masimo Dutti**, **Antonio Pernas**, **Montoto**, **Unicén**, **María Moreira** launched their advertising campaigns with his personal style. National and international models like **Inés Sastre**, **Judit Mascó**, **Marcus Schenkenberg**, **Vanesa Lorenzo**, **Mar Flores**, **Estefanía Luick**, **Carlos Lozano** have been photographed by Xoán Piñón and his images published in magazines like Vogue, Wallpaper, Uomo Vogue, Elle, Marie Claire, Man, Fotogramas etc.

In 1995 he won the **Lux Moda** award with a catalogue for **Caramelo** with **Judith Masco** in recognition of his creative work.

Later on, he also worked for **Adolfo Domínguez** and **Roberto Verino** with the magazine Greca, and with **Grupo Inditex** in their brand Often.

Posters and sleeves.

He made numerous record sleeves and posters with different record companies like **EMI, Ariola, Boa-Music, Discmedi** for the bands **Milladoiro, Berrogüetto, Doa, Rosa Cedrón, Rodrigo Romaní, Susana Seivane, Emilio Cao, Fuxan os Ventos, Uxía Senlle, Grupo Universitario de Cámara, Leilía, Heredeiros da Crus, Ávalon, Lorena Lores**, and advertising photographs for **Luar na Lubre, Diplomáticos de Monte Alto, Na Lúa, Faltriqueira**, etc

An expert in the reproduction of plastic arts, he has made numerous books out of which the publications with the **Art Funds of the Xunta de Galicia, Caixa Galicia, Unión Fenosa Museum of Contemporary Art** stand out, as well as theme books, like those made for the **Auditorium of Galicia : The Russian Avant-Garde, Carlos Maside, Art Renovators in Galicia** (Laxeiro, Colmeiro, Souto and Seoane), **Isaac Díaz Pardo, Magreb Painters** etc. and for the **Luis Seoane Foundation, Museum of Fine Arts of Corunna and Regional Department of Culture of the Xunta de Galicia of the painter Luis Seoane**. Alberto Datas for the Province Council of Corunna. He has also made reproductions for the **Reina Sofía Art Centre**.

Cinema.

In the field of cinema, he has done numerous works for producers like **Buena Vista International, Warner, Filmax, Continental Producciones, Tornasol** films and others.

Publication: *Momentos de Cine* ("Cinema Moments", Province Council of Corunna)

Manuel Rivas wrote in the prologue to *Momentos de Cine*:

The Poacher

Just to resort to myths, let's imagine Walter Evans' social realism and Cindy Sherman's extreme contemporary mystification or, even more, Paco Cao turning into a photograph of an advertising poster of himself; the representation of the representation. Among the contrasts, the work of film shooting photographs Xoa Piñón shows us projects a paradoxical naturalness. They are also images taken at a performance stage, where people are characters, the landscape is landscape design, and what occurs is a fiction. And, nevertheless, they have that strange naturalness that charms us and makes us reflect upon the limits of reality, of the arts and even of human condition, that "one that is many", that being for the disguise. Each one of these images has the mixed aspect of a frame, a documentary and a psychological portrait... as if Piñón were simultaneously photographing the actor, the character and the literary and screen aura around them. Furthermore, some of these actors have popular faces, or, as it is commonly said in another media paradox, they are "familiar" to us. Another additional game for the photographer's camera. All these "hands of paint" become transparent in these shooting photographs. The talk to us, calmly, of the show of the show, of the fiction of the fiction, of the film that is making films. If in a shooting time is money, there

is time hunted like a frame of memory. The camera behind the camera. Cinema has created its new totems, the pagan idols humankind needs and which show us that the classical Greeks were also ahead in this: gods that are only human, gods full of passions, gods that fornicated till the verge of incest. Statues of those gods were carved to freeze them in the marble of time. The frankness of cinema includes its best value: image in motion. Photography is the one that hunts the gods. And there is Piñón. The poacher in the private game preserve where dreams are manufactured.

Xoan Piñón has taken advertising photographs in the films *Divinas Palabras* ("Divine Words", José Luis García Sánchez), *Viuda de Gómez e Hijos* ("Widow of Gómez and Children"), *Finisterre*, *Continental*, *Trece Campanadas* ("Thirteen Peals", Xavier Villaverde), *Se quién eres* ("I Know Who You Are", Patricia Ferreira), *El Bosque Animado* ("The Living Forest", Dygra, Manuel Gómez Santos, Ángel de la Cruz), *La Rosa de Piedra* ("The Stone Rose", Manuel Palacios for Canal +) *Para que no me olvides* ("So You don't Forget Me", Patricia Ferreira). *Heroína* ("Heroine", Gerardo Herrero), *Abrígate* ("Cover Up", Ramón Costafreda), *Días Azules* ("Blue Days", Miguel Santesmases). *Mia Sara* ("My Sara", Gustavo Ron), etc.

Numerous screen celebrities have posed for Xoán Piñón: **Francisco Rabal, Imanol Arias, Ana Belén, Geraldine Chaplin, Marisa Paredes, Manuel Manquiña, Luis Tosar, Aurora Bautista, Fernando Fernán Gómez, Nancho Novo, Elena Anaya, Marta Etura, Adriana Ozores, Berta Ojea, Oscar Jaenada, Marta Larralde, María Bouzas, etc**

Advertising Photography.

His images of advertising photography have made of this photographer one of the baseline references for campaign design.

He has worked for:

Caixa Vigo Foundation
Barrié de la Maza Foundation
Caixa Galicia Foundation
Luis Seoane Foundation
Auditorium of Galicia
Kiosco Alfonso Municipal Exhibition Palace
Queen Sofía Art Centre
Galician Centre of Contemporary Art
Unión Fenosa Museum of Contemporary Art
Corunna Museum of Fine Arts
Carlos Maside Museum
Perspectivas
Editorial Planeta

El País Semanal
Folk Roots
La Voz de Galicia
Editorial Novos Vieiros
Edicións Xerais de Galicia
Hércules Edicións
Oficio y Arte
Sargadelos O Castro Cerámicas
Centre of Art and Design of Galicia. Province Council of Lugo
Galician Association of Craftsmen
Galician Dramatic Centre
Ministry of Public Works
Iberia Lineas Aereas. Ronda Iberia
Aena
Compañía de Correos y Telecomunicaciones
Telefónica
Barceló Hoteles
Regional Department of Education Xunta de Galicia
Regional Department of Culture Xunta de Galicia
Regional Department of Presidency Xunta de Galicia
Regional Department of Industry Xunta de Galicia
Regional Department of Education E.O.U.
Audio-visual Consortium of Galicia
Basque Government
City Council of Corunna
City Council of Santiago
City Council of Vigo
City Council of Ortigueira
Province Council of Corunna
Province Council of Lugo
Menéndez Pelayo International University
University of Santiago de Compostela
University of Corunna
Caixa galicia
Banco Pastor
Barclays Bank
VISA
Official Association of Pharmacists
Official Association of Architects
Corunna Chamber of Commerce
Turgalicia
Microsoft
Buena Vista International
EMI

Warner
Filmax
Dygra Producciones
Real Club Deportivo de A Coruña
Televisión de Galicia
Tornasol Producciones
Continental Producciones
Ion Producciones
Televés
Turgalicia
R Cable Telecomunicaciones Galicia S.A.
Telecable
Softgal
Domus
Fadesa
Vogue España
L'uomo Vogue
Elle
Wallpaper
La Voz de Galicia
Fotogramas
Inditex Often
Caramelo
Florentino
Massimo Dutti
Montoto
Kina Fernández
Antonio Pernas
OgilvyOne worldwide
Imaxe
Bap&Conde
Luis Carballo
Sistema Diseño
Idea creatividad
Europublic
Terra
Neo
4Pes
Arturo Alvarez
Lacer
Coren
Gadisa
Pescanova
Salgado

Estrella de Galicia
Leche Pascual
Feiraco
Cabreiroá
Ternera Gallega
Martín Codax Bodegas
Casal Caeiro Bodegas
Fefiñanes Bodegas
Marqués de Vizhoja Bodegas
Vía Romana Bodegas
Casa Pardo Restaurant
Domus Restaurant
El Refugio Restaurant

Music.

In his old relationship with music, he recorded in 1968 with the band **Generación 49** the first EP of electronic music with Galician pieces as an instrumentalist and arranger. As a member and co-founder of the Galician music band **Doa**, he keeps an intense activity of recordings and performances.

<http://www.generacion49.blgspot.com>
<http://www.doa-music.com>

Recordings with Doa:

- 1979 *O Son da Estrela Escura* ("The Sound of the Dark Star") Ruada. Re-released in 2003 by SON de Galicia (La Voz de Galicia)
- 1984 *Polaridade* ("Polarity") Sociedad Fonográfica Asturiana / Ión Producciones. Re-released in 2002 by Ye Records Dos Acordes SL. The publication of 500 copies was transferred to "Nunca Máis"
- 2002 *Arboretum* (xingra.com).

Other musical collaborations:

Emilio Cao, *Fonte do Araño* ("Fountain of Araño") as an instrumentalist and arranger.
Bibiano, *Alcabre*, as an instrumentalist and arranger.
El Bosque Animado (Dygra Producciones) as a composer, instrumentalist and arranger.
El Templo ("The Temple") Videogame (Interacción) including pieces of the Doa's CD "Arboretum".