

ANA DAGANZO

Portfolio

www.anadaganzo.com

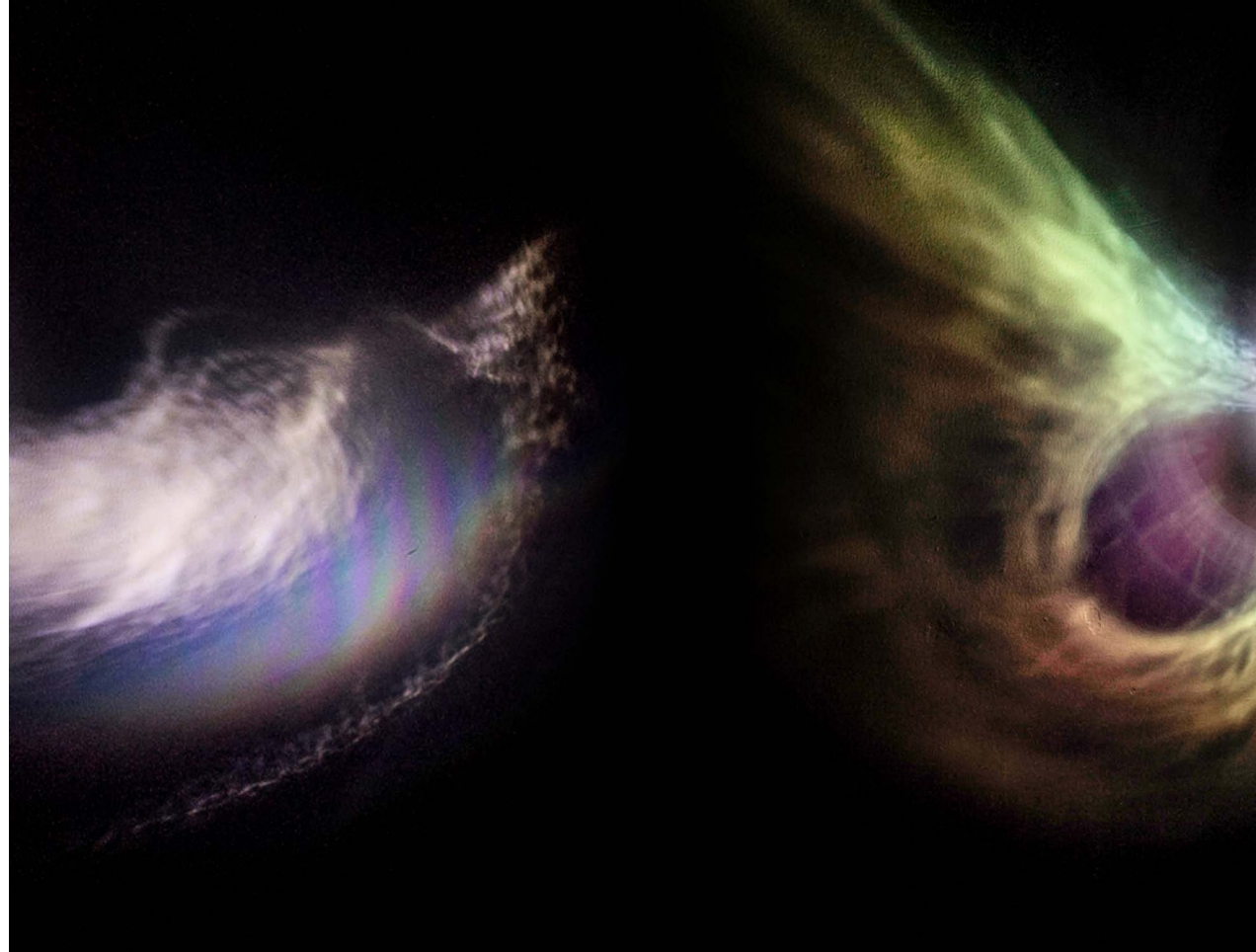
Handmade Auroras, 2016-2017

Interactive and participatory video installation and sound piece.

Handmade auroras is a piece in collaboration with the experimental musician Luis Herráiz made for the *Metamorphosis* exhibition at the Breverly Tap Gallery in Folkestone, UK. It takes the translation of the word used in Sami culture to name the auroras, *Guovssahas*, which means “the light that can be heard”.

It ironizes the current fascination with this phenomenon that has led to the commercialization of lamps and other gadgets and toys that project galaxies, constellations and multi-colored auroras onto the ceiling of our room. Visitors to the exhibition were invited to participate in the piece and make their own auroras with different types of light on holographic and discroic surfaces, making it a manual and artisanal process.

Project completed for the Breverly Tap Gallery, Folkestone, UK in collaboration with UCA Canterbury.





Principle of Correspondence, 2017-2019

- Photochemical print on laboratory paper.
- Photograph on methacrylate.
- Instalación con soluciones fotográficas en frascos.

Principle of Correspondence is a project that establishes a dialogue between ancient alchemical practices and experimental photographic techniques, reinterpreting this protoscience through light, chemicals, and paper.

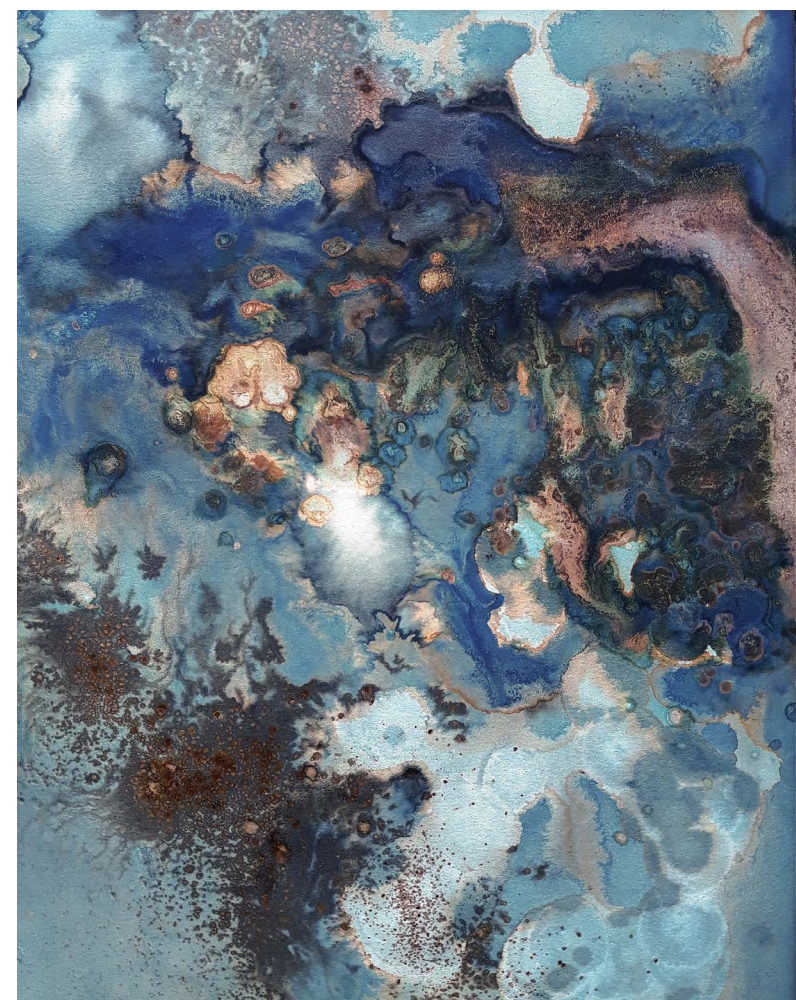
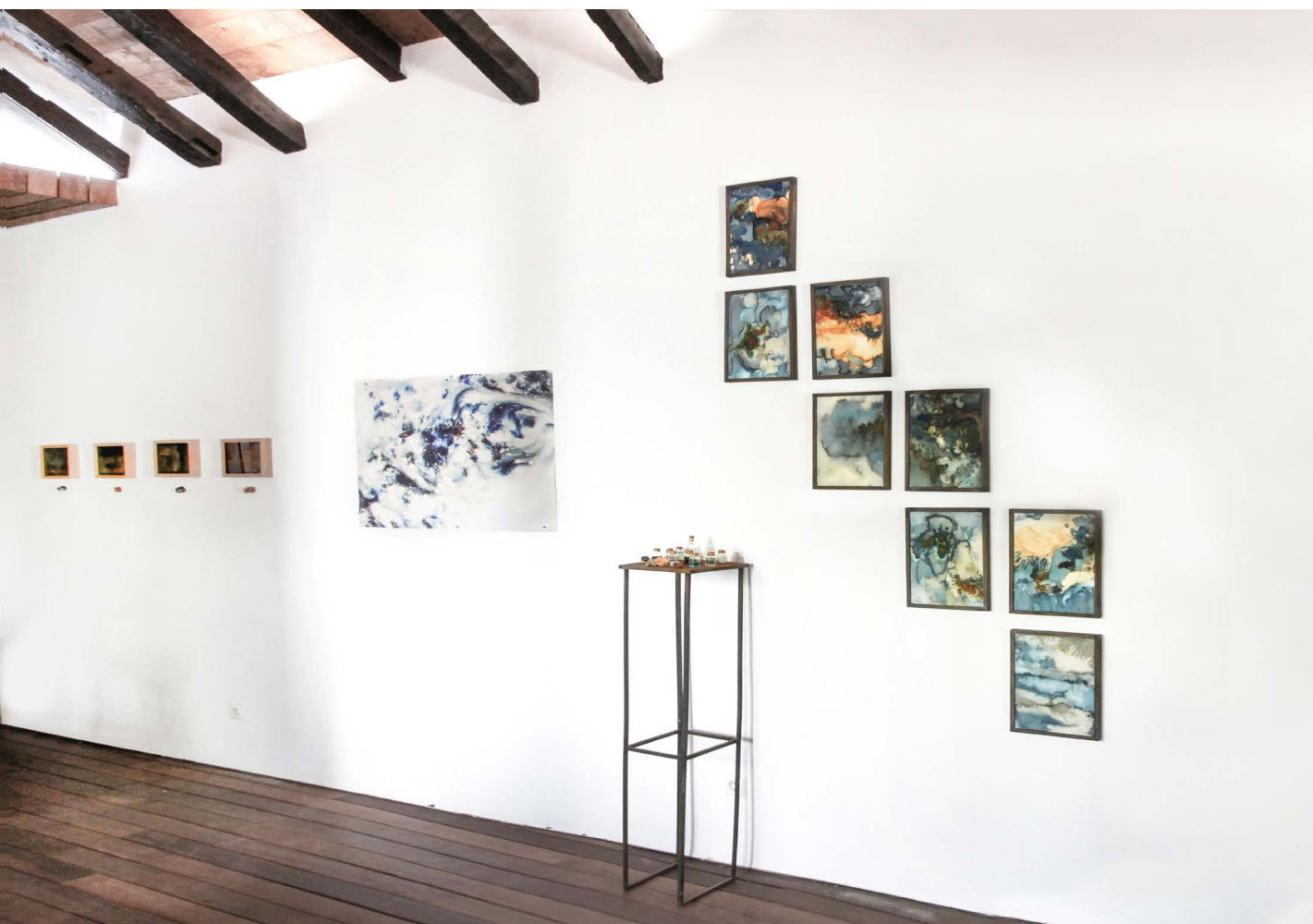
The work focuses on the chemigram technique, visually exploring the symbolic correspondences between metals and the planets near Earth according to alchemical tradition: copper for Venus, silver for the Moon, iron for Mars, gold for the Sun, lead for Saturn, and tin for Jupiter. From this association, photographic practice becomes a laboratory for experimentation where the symbolic and the material converge, generating images that condense ancestral disciplines and chemical reactions.



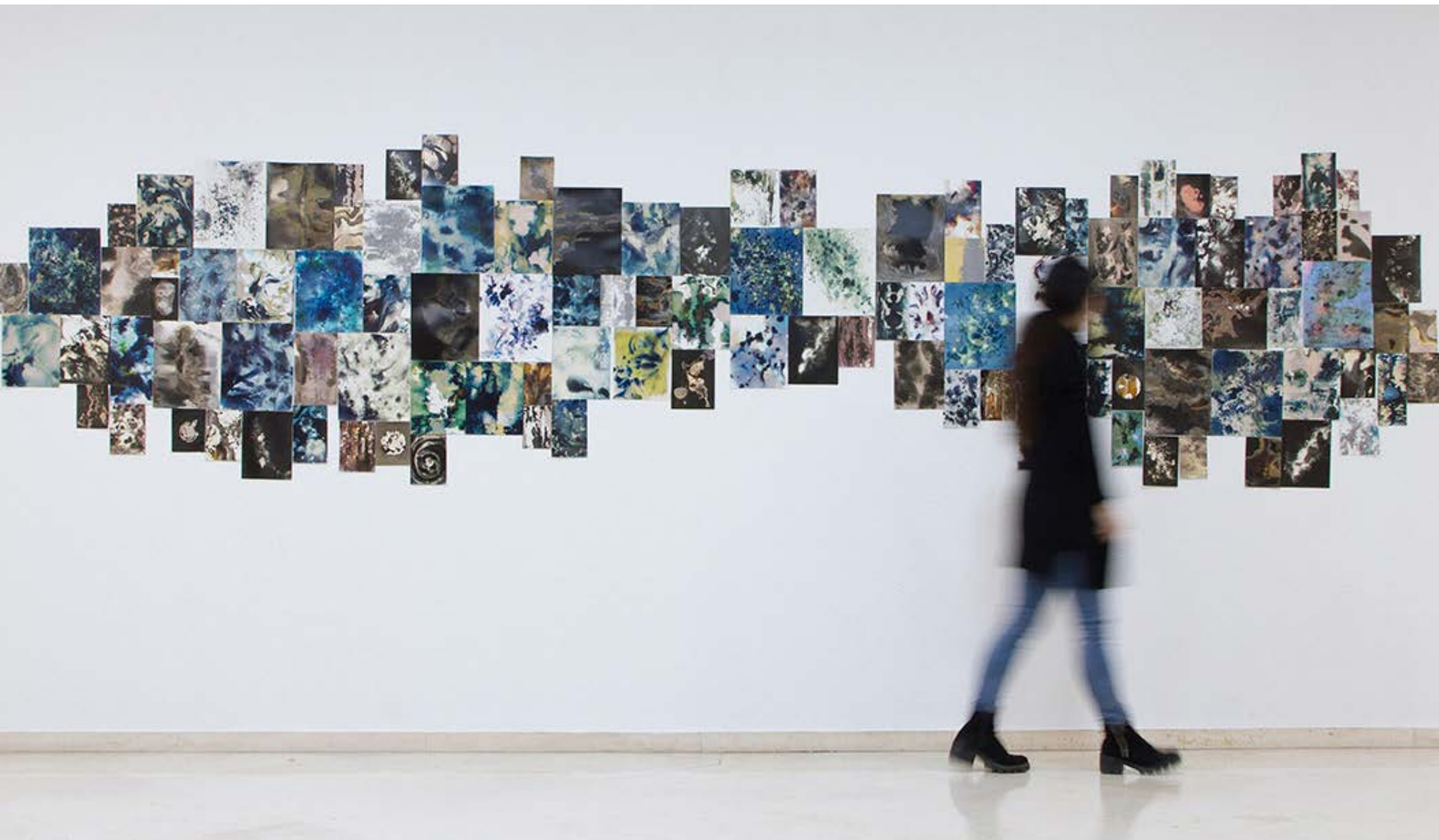
Artistic research project carried out thanks to the support of the Museum of Alchemy of Cordoba and the Antonio Gala Foundation residency and production grant carried out between 2017 and 2019.



Installation. Chemigrams made with Polaroid (left) and cyanograms (right) on cotton paper.
Photograph of the solo show *Transmutations* at Projekteria Art Gallery in Barcelona, 2019.



solo show *Transmutations* at Museum of Alchemy in Cordoba, Spain, 2017.



Chemigram installation. Analog laboratory and photochemical paper.



Photograph of the solo show *Transmutations* at Projekteria Art Gallery in Barcelona 2019.



Exhibition *Confluencias* at the Juan Cabré Museum (Calaceite, Teruel, Spain, 2022).



Four strata and a path. Toned cyanotype on handmade cotton paper. 132 × 75 cm



S/T. Cerámica esmaltada.
122 x 145 cm.



S/T. Cerámica esmaltada. 143 x 158 cm.





Chemigram / Photograph of the solo show *Transmutations* at Projekteria Art Gallery in Barcelona, Spain, 2019.

Chaos Lumneux, 2019-2023.

- Installation in resin. 200 x 200 x 170 cm.
- Digital photograph on methacrylate. 16 pieces, 22 x 29 cm.
- Photograph in light boxes. Three units. 50 x 65 cm.

Chaos lumineux stems from an investigation revolving around vision, culminating in a series of pieces.

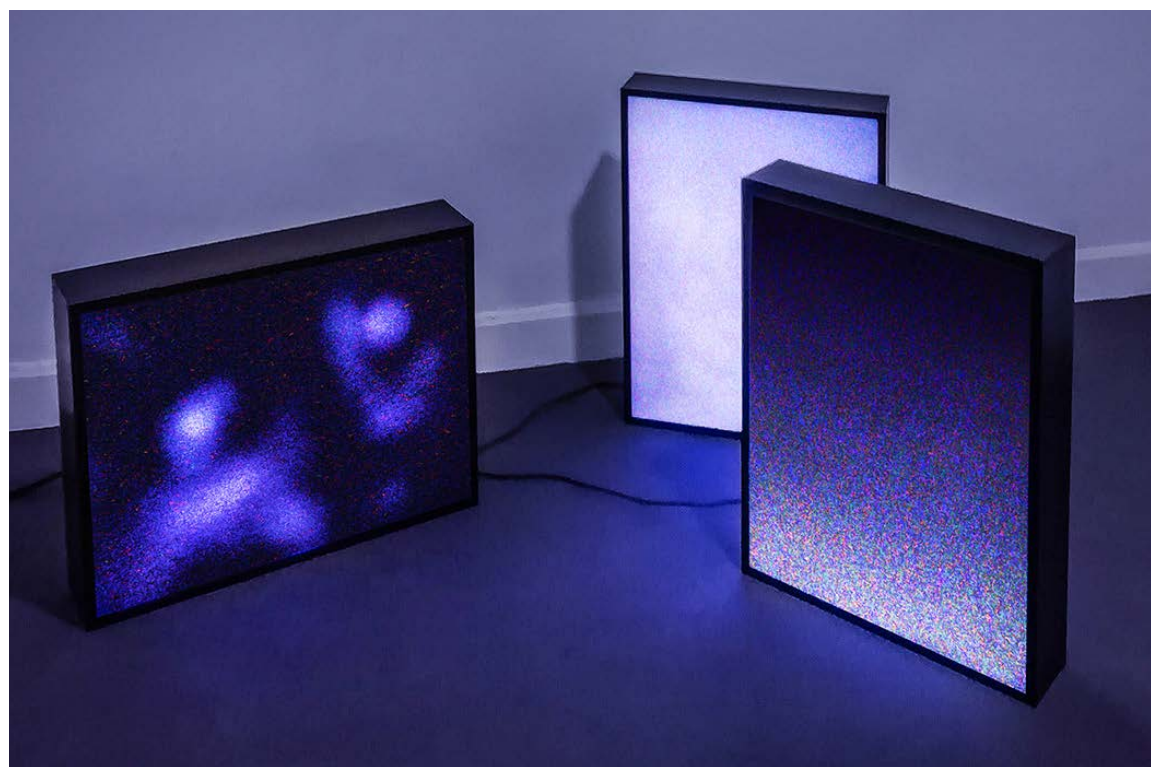
It proposes an exploration of the eye as a generative space, a territory where perception produces its own signs and figures. It is not about observing the external world, but about focusing on the effects that the ocular system generates on its own: flashes, floating silhouettes, diffractions, lines, and asterisms that emerge when closing the eyes, rubbing them, or looking at the sky.

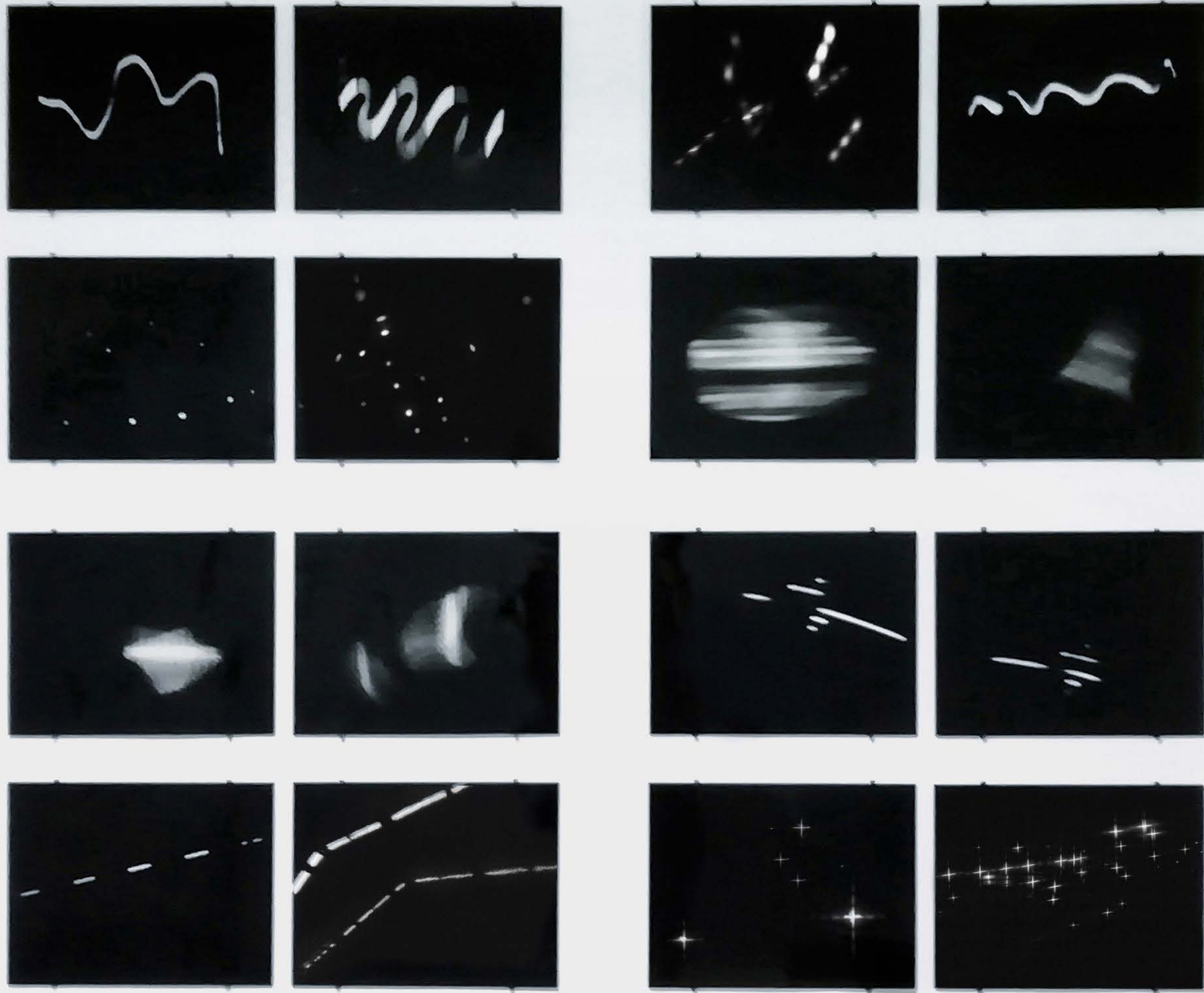
These effects reveal the capacity of vision to produce images without an external correlate, inviting a shift in focus: from the observed to the very mechanics of perception. It's about inhabiting the gaze, about situating oneself within the visual experience, where the abstract becomes material for imagining, encoding, and reinterpreting our vision.

The proposal poses a subtle question: what happens when the visible ceases to be a reflection of the world and transforms into an internal landscape? This elusive vision dismantles the notion of ocular transparency, exposing an imaginary world born from physiology itself, and allowing us to consider perception as a space to be experienced.

Project funded by the 2019 Injuve Grants.

Photographs from the exhibition *Returning Inside the Body* at Sala Amadis, Madrid, 2020.





Entoptic shapes, 2020. Photography on plexyglass. 16 pieces, 22 x 29 cm.



Celestial Alphabet, 2020.

- Transparent resin figures and fishing line.
200 x 200 x 170 cm.

This installation forms part of the *Chaos Lumineux* project and is composed of a series of small transparent pieces suspended in space.

The shapes of these pieces are based on the 'celestial alphabet', designed in the sixteenth century by the writer and alchemist Cornelius Agrippa to send encrypted messages to the beings and stars of the heavens.

They establish a parallel with myodesopsias, a phenomenon that occurs and becomes visible when looking up at the daytime sky, also known as 'floaters'. These drifting specks invade our field of vision under strong blue light, casting shadows on the vitreous humour, much like what happens in this piece.

Exhibited in *Sense of Woman* at Opus ME Dubai, United Arab Emirates (2021).

Curated by Semiramis González and Alejandra Rodríguez Cunchillos.

Phosphenes / Membrane, 2023.

- Photographic series.
- Installation in resin and bioplastic

'Phosphenes' are a type of neuro-optic phenomena that manifest as perception without any external stimulus: luminous patterns that emerge when the retina, in the absence of light, activates signals that the brain interprets as vision. This light without an object reveals a dissonance between the sensible and the real. An image born from within the body.

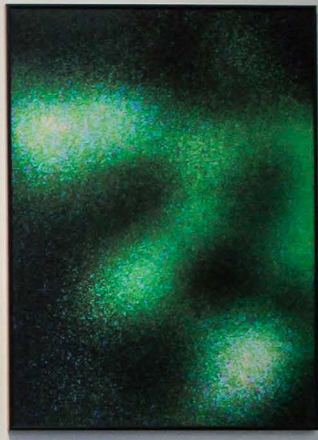
From a poetic standpoint, the phosphenes can be understood as a biological glitch: a disruption of the perceptual system that subverts its own logic.

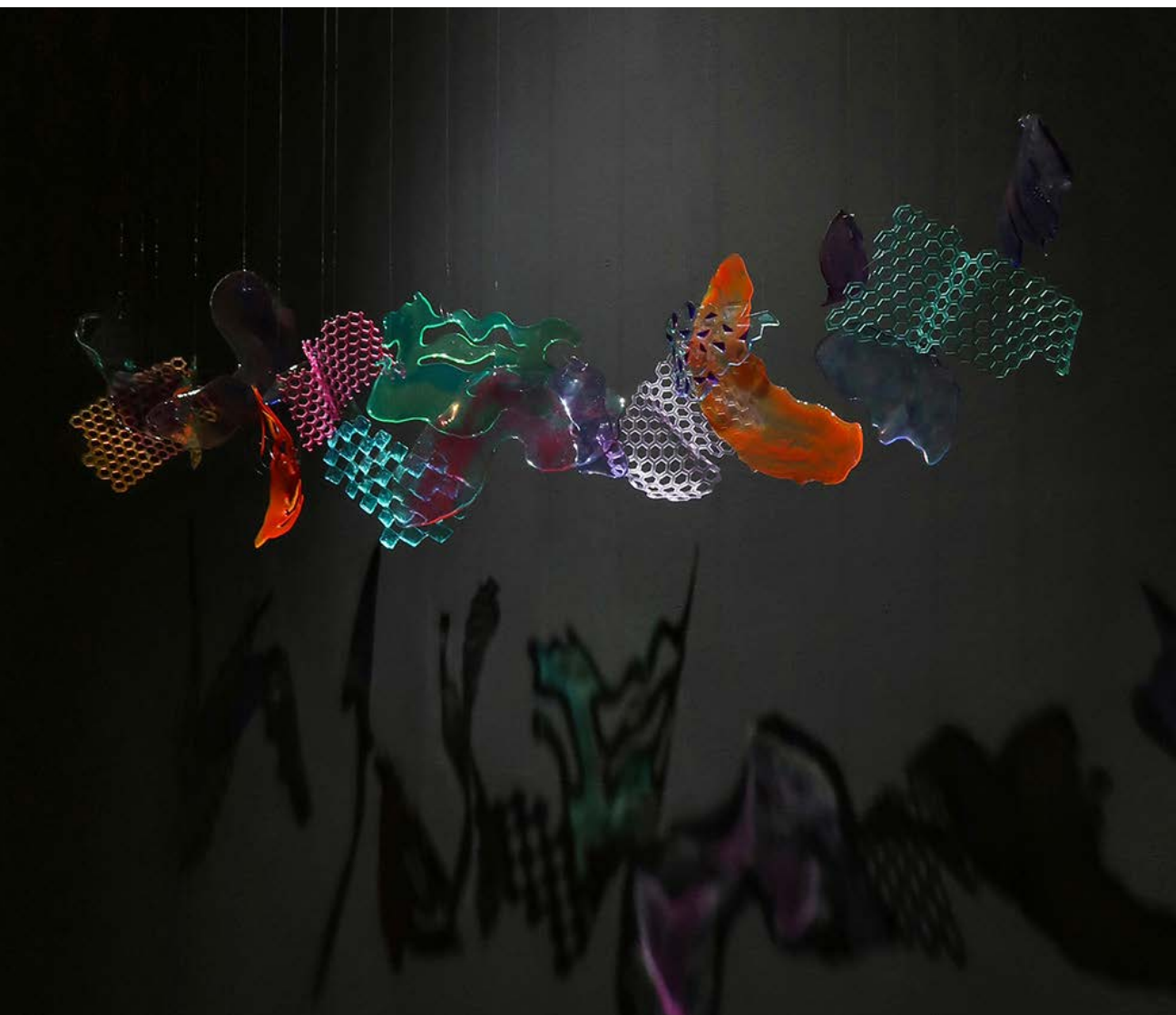
Its metaphorical and sensorial power invites us to explore it as a threshold between the visible and the imagined, between error, body and technology.

Project supported by the 'Creadores' grant programme at La Térmica, Málaga, 2023.

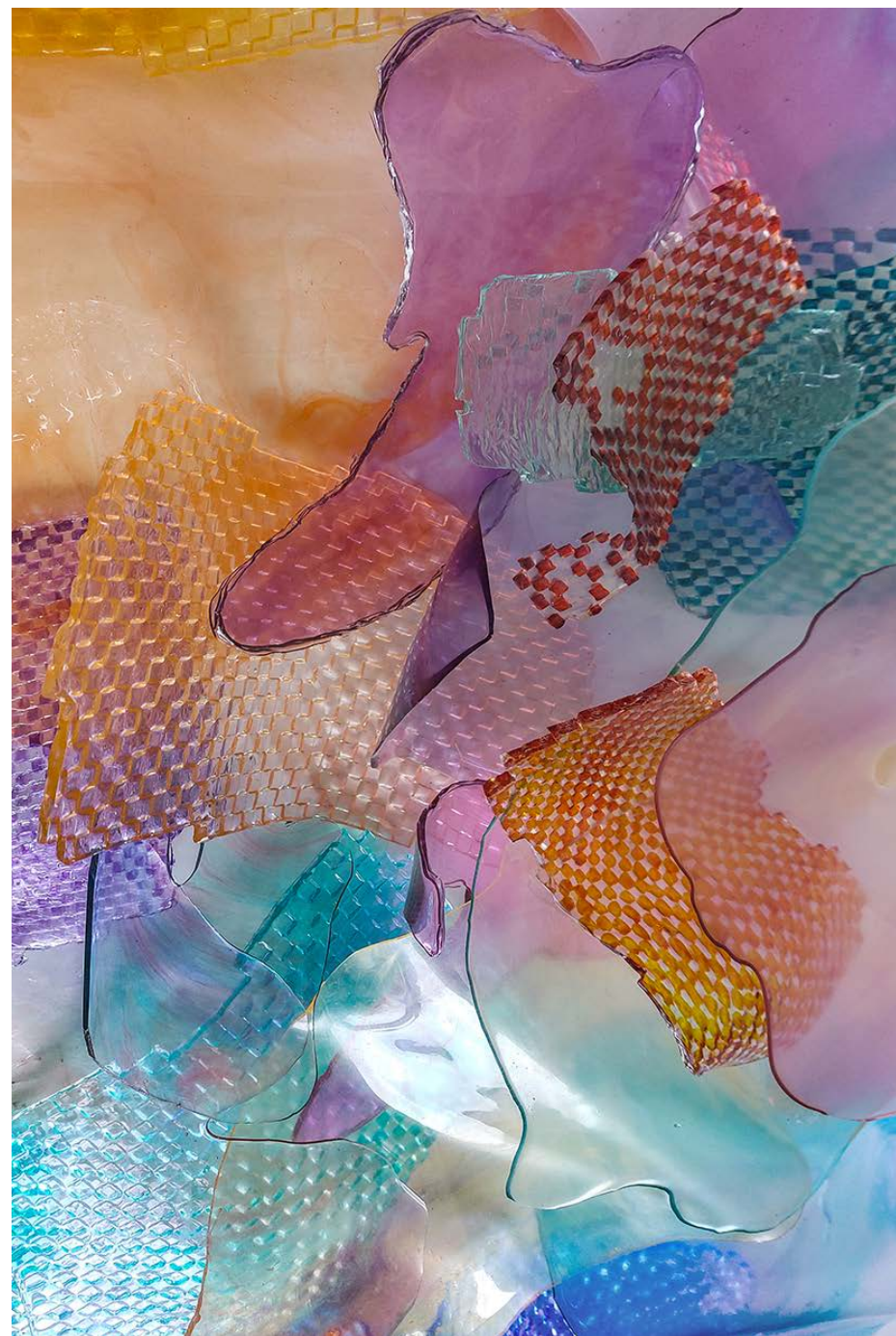
Photograph from the exhibition *La visión esquiva (Elusive vision)* at the Hospici de Olot, Olot, Girona, Spain, 2024.







Group exhibition *Estación de paso a...* at La Térmica, Malaga, Spain, 2023.





Photograph from the exhibition *La visión esquivada* (Elusive vision) at the Hospici de Olot, Olot, Girona, Spain, 2024.



Photograph from the exhibition *La visión esquivada* (Elusive vision) at the Hospici de Olot, Olot, Girona, Spain, 2024.



Seeing Oneself Seeing, 2024.

- Cyanotypes on paper. 500 x 200 cm.
- Photograph transferred onto ceramic pieces. 159 x 500 cm

The eyes are the organic prototype of philosophy. Their enigma is that they not only can see but are also able to see themselves seeing. This gives them a prominence among the body's cognitive organs. A good part of philosophical thinking is actually only eye reflex, eye dialectic, seeing-oneself-see.

Peter Sloterdijk, Critique of Cynical Reason.

'The Purkinje Tree' is an optical phenomenon in which, under specific lighting conditions, the capillaries of the retina reveal themselves as a branching silhouette before one's own eye.

An internal structure that, momentarily, becomes visible to itself, as if the body could contemplate its own vascular architecture.

These branches establish a connection between the inner and outer realms of perception: between what we see unconsciously and what we look at consciously.

Project carried out with the support of the Olot Fotografia production grant.

Photograph from the solo show *La visió esquiva (Elusive vision)* at the Hospici de Olot, 2024. Girona, Spain.



Seeing Oneself Seeing, 2024. (photo detail). Photograph transferred onto ceramic pieces.



Seeing Oneself Seeing, 2024. Cyanotype on cotton paper. 5 meter installation.

Videre sonum, 2025.

Installation. Paper, pressed plants, resin and glass
200 x 200 x 225 cm.

Videre sonum (to see sound) is the title of the site-specific exhibition at Casa de las Chirimías in Granada (Spain), which unfolds as an ascending journey up the tower, highlighting its historical function in the 16th century as both a musical space and a strategic lookout. The exhibition proposes a conceptual synaesthesia, transforming sound into image and vision into an expanded form of listening.

The journey gradually evolves into an introspective and abstract experience, where visual perception becomes fragmented and slowed, compelling the viewer to pause and intuit what is not explicitly shown. The exhibition presents a narrative that moves from organic forms and figuration to the geometric essentiality of the circle, which becomes the formal and conceptual unit that structures the entire proposal.

Awarded in the 1st International Call for Residency + Site-Specific Project, Casa Chirimías – Laboratory for Exhibition Innovation, Faculty of Fine Arts, University of Granada, in collaboration with the City Council of Granada and the Albaicín Agency.





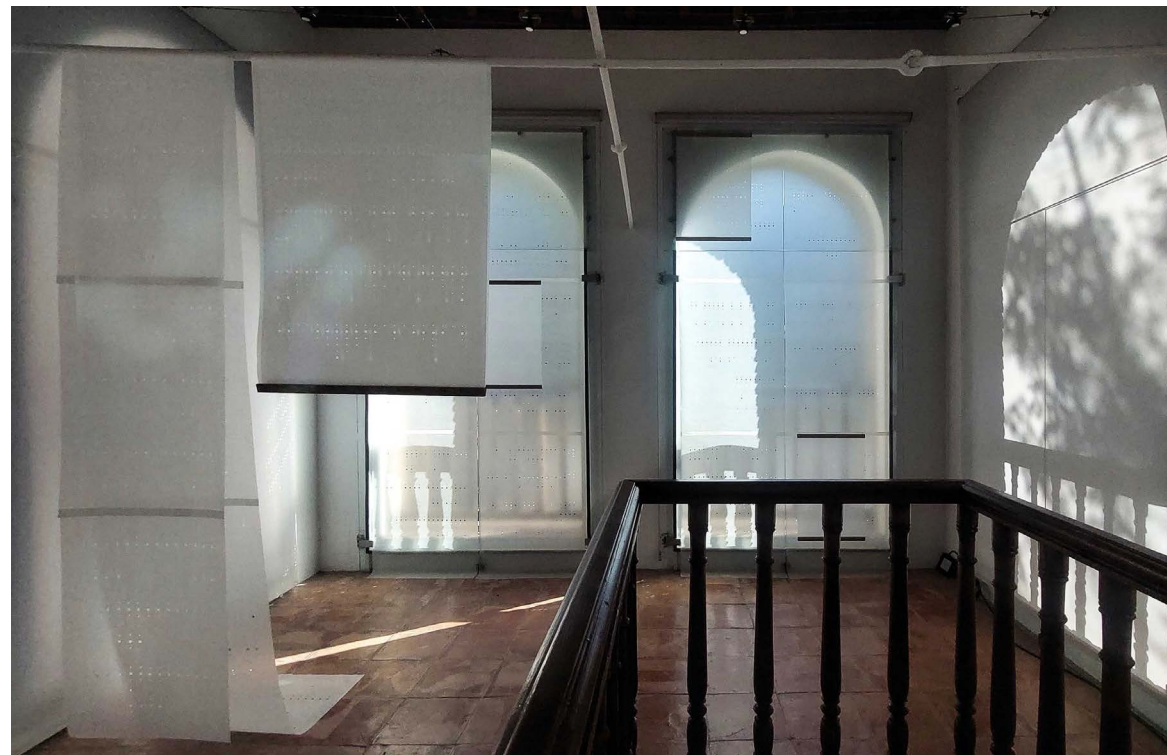


Videre sonum solo show at Casa de las Chirimías, Granada, 2025.

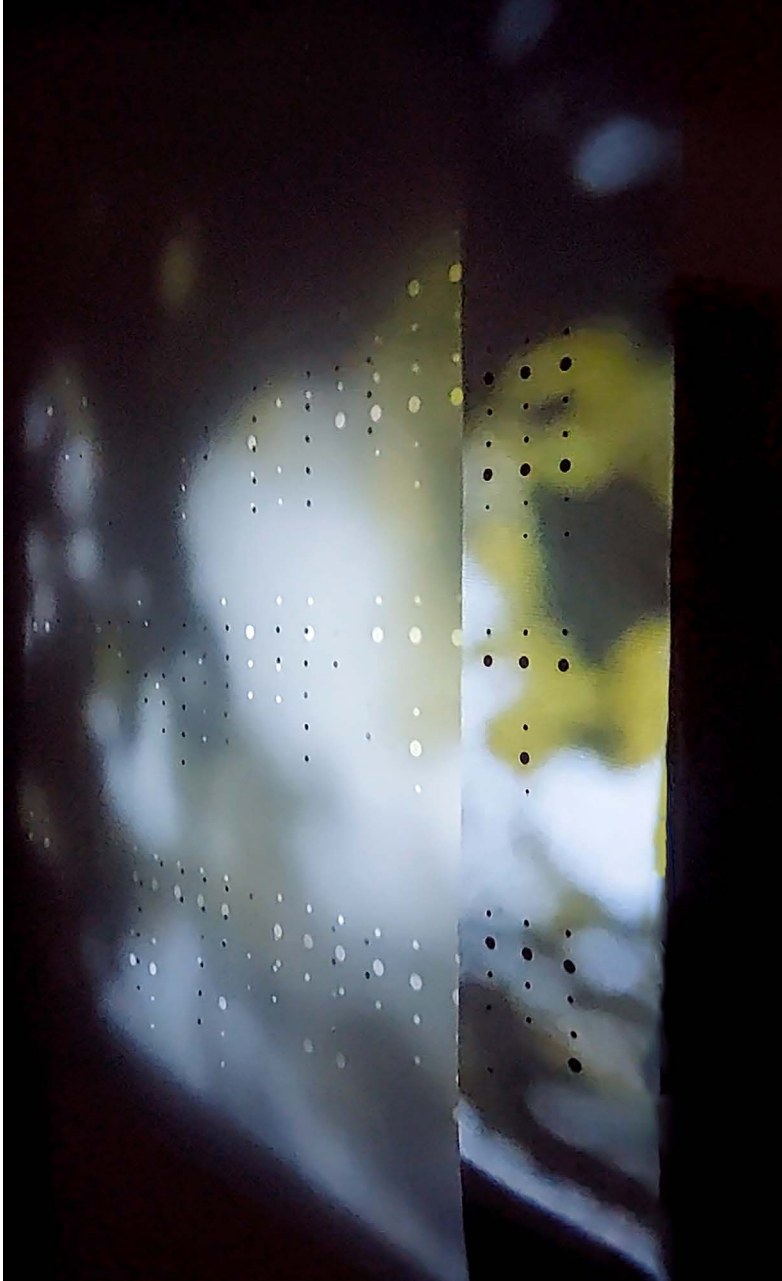








Videre sonum solo show at Casa de las Chirimías, Granada, 2025.





A Hostile Garden, 2026.

Glazed ceramic installation. 300 x 300 x 225 cm.

Toned cyanotype installation on watercolor paper. Two pieces measuring 10 meters in length, with widths of 0.54 meters and 0.37 meters.

A Hostile Garden explores ruderal flora, species capable of growing in environments degraded by human activity and of initiating processes that promote ecological regeneration.

On one hand, through cyanotype, it delves into the distribution strategies of these plant species. On the other, a series of ceramic pieces draws inspiration from their strategies of adaptation and defense.

The project questions the idea of “weeds” and the notion of the ordered garden, reflecting on the resilience, expansion, and organizational capacity of plant life in altered contexts.

This project was supported and funded through the “Artist on Campus” program at UAM in 2025, which included a three-month research residency in the Botanical Unit of the university’s Faculty of Biology.



A hostile garden, 2026. Solo show at UAM Madrid. Glazed ceramics.





A hostile garden, 2026. Solo show at UAM Madrid. Cyanotype on cotton paper.



