

2013



Calendar of Exhibitions

Museu Nacional d'Art de Catalunya

The calendar of the Museu Nacional d'Art de Catalunya must be based on a flexible model allowing a wide range of exhibition types and formats, reflecting the range of objectives the museum has set itself.

The programme of exhibitions the MNAC is preparing for 2013 is a first step in this direction, and although it has had to be finalised in a very short time it includes large-format retrospective exhibitions of two international Catalan artists, Antoni Tàpies and Joan Colom, with which the museum is venturing into the second half of the 20th century. It also includes an exhibition of one of the most important photographers of the 20th century, José Ortiz Echagüe, and a monographic exhibition focusing on a key work, *The Battle of Tetouan*, by Marià Fortuny, which is presented within the collection itself. Both of these exhibitions provide a vision of North Africa. Another novelty are the two small-format events to be held in the permanent exhibition rooms, which will lead on to a series of projects along the same lines.

This range of exhibitions will be completed in the future with the presence of work by active artists and a wider range of subject matter and dates in the collection.

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North Africa. Ortiz Echagüe



ORTIZ ECHAGÜE. *Sirocco in the Sahara*. © Museo Universidad de Navarra. VEGAP, 2012

Organised by Museu Nacional d'Art de Catalunya and Museo Universidad de Navarra

Curator Javier Ortiz Echagüe

Dates March-June 2013

This exhibition will for the first time be presenting the complete series of pictures taken by the photographer José Ortiz Echagüe in North Africa between 1909 and 1916.

Ortiz Echagüe (Guadalajara, 1868 – Madrid, 1980) is one of the most outstanding figures in 20th-century photography in Barcelona and a key artist with a unique style of work. His thirst for investigating made him a very personal graphic anthropologist, as he decontextualised reality and turned it into artistic creation, offering a highly personal vision, that of his own social and cultural context.

Born into a military family, after graduating he was sent to the territories of the Spanish Protectorate of Morocco as an engineer in the air service. This post brought about a change in his artistic production, a work of a pictorial nature in which we find portraits, allegories and pictures of everyday rural life. During this period he also used aerial photographs, as his work in the Protectorate consisted in taking pictures for making cartographic maps and locating enemy positions. Simultaneously, during his free time, he went on taking photographs of the local population in a picturesque reportage on the way of life of the inhabitants of the Rif, which he later developed and sent to photographic competitions.



ORTIZ ECHAGÜE. *Moorish Spring*. © Museo Universidad de Navarra. VEGAP, 2012



ORTIZ ECHAGÜE. *From the Air*, 1909. © Museo Universidad de Navarra. VEGAP, 2012

Ortiz Echagüe's African work can be seen as the beginning of the project of portraits of ordinary people which was to keep the photographer busy during the subsequent decades. In the sixth edition of the book *España. Tipos y trajes*, he included the African series, which he hadn't done in earlier editions.

The exhibition takes a fresh look at the origins of Ortiz Echagüe's work, at the same time as it helps understand his later work.



ORTIZ ECHAGÜE. *Riffian Woman*.
© Museo Universidad de Navarra.
VEGAP, 2012

The Battle of Tetouan of Fortuny



MARIÀ FORTUNY. *The Battle of Tetouan*, 1862-1864 (detail). Museu Nacional d'Art de Catalunya

Organised by Museu Nacional d'Art de Catalunya

Curators Francesc Quílez and Jordi A. Carbonell

Dates April-September 2013

To mark the 175th anniversary of the birth of the painter Marià Fortuny (1838-1874), the MNAC is organising an exhibition focusing on *The Battle of Tetouan*, one of his most emblematic works and at the same time one of the items most admired in the museum's collections. This exhibition explores the artistic, documentary and also sentimental sides of a work that stirs deep fascination, among specialists as well as among the general public.

The exhibition will be held in the rooms of the permanent collection, coinciding with the trip to Reus of about 50 works from the MNAC's collection for the exhibition *Fortuny, el mite*, amongst them the *Spanish Wedding*.

The Battle of Tetouan will offer a comprehensive tour of different aspects of the picture Fortuny painted in Rome between 1862 and 1864 and which he left unfinished. The focus will be on the process of creating the work and the historical context in which Fortuny's artistic idea arose and developed, coinciding with his first trip to Morocco. The show will also deal with the pictorial object as an element of heritage of great value that has been through a series of adventures and misadventures, from its arrival in Barcelona in 1875, when it was purchased by the Provincial Corporation, to its last move in 2004, when it arrived on Montjuïc as part of the MNAC's permanent collection.



MARIÀ FORTUNY. Study for the picture *The Battle of Tetouan*. Museu Nacional d'Art de Catalunya

The exhibition will have a section given over to Salvador Dalí, who painted a large-scale version of *The Battle of Tetouan*, exhibited in the Saló del Tinell in 1962, which shows the influence Fortuny's work had on the master of Surrealism.

Fortuny. The Battle of Tetouan will include a selection of graphic material –drawings, prints, photographs, press cuttings, audiovisuals–, as well as a range of educational resources. A large part of the works to be seen in this exhibition belong to the MNAC's collections, which include a very considerable selection from Fortuny's production. Furthermore, the project will also have important loans from public and private collections, such as the Museo Nacional del Prado, the Museu de Reus, Spanish National Library, Patrimonio Nacional and the Dalí Museum in Figueres.



MARIÀ FORTUNY. Study of a wounded Moroccan. Museu Nacional d'Art de Catalunya

Tàpies. From the Inside



Tàpies in his studio

Organised by Fundació Antoni Tàpies and Museu Nacional d'Art de Catalunya

Curator Vicent Todolí

Dates June-October 2013

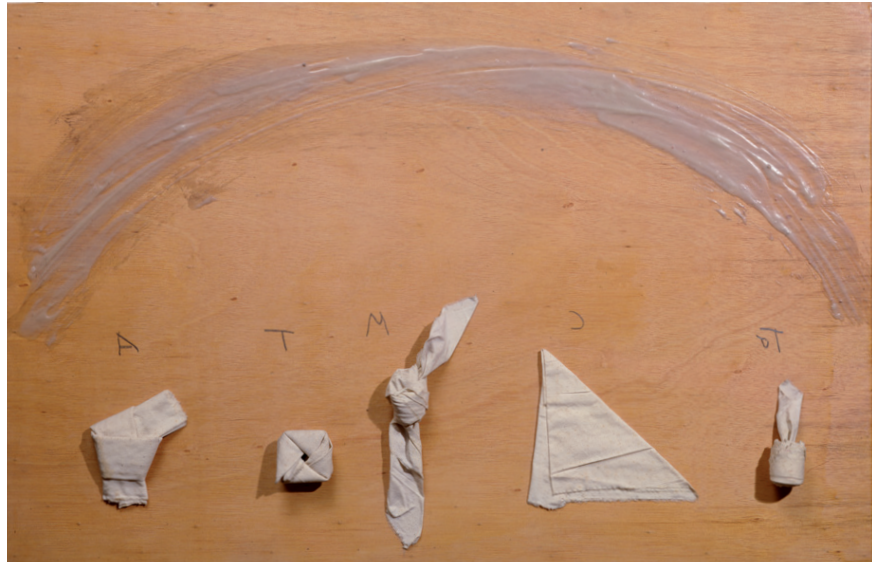
Jointly organised by the Museu Nacional d'Art de Catalunya and the Fundació Antoni Tàpies and curated by Vicent Todolí, *Tàpies. From the Inside* will present about 100 works from the artist's studio and from the Fundació Antoni Tàpies collection. This large retrospective exhibition will take us from the first paintings in the 1940s, under the influence of various avant-garde trends and his participation in the Dau al Set group, to the ones he did shortly before his death in 2011.

Thanks to the collaboration of the Tàpies family, this exhibition will allow an in-depth understanding of the legacy of the painter's studio and unearth works that had remained virtually unseen or, in some cases, even unknown.

From the earliest works, Tàpies embarked on an aesthetic research which involved experimenting with materials and forms, leading in the 1950s to the 'matter' paintings that earned him his international reputation. During that period, he placed his hopes in an art that made an impact on the public, that shook people up. From that moment on, for the rest of his life, Tàpies continued experimenting tirelessly, even obsessively, developing his iconography, his vocabulary made up of varied signs and materials, colours and recognisable objects.

The exhibition is being presented in Barcelona at two sites, the Fundació Antoni Tàpies and the Museu Nacional d'Art de Catalunya. It will then go on show at different international museums.

ANTONI TÀPIES. *Folded Napkins*, 1973
© Fundació Antoni Tàpies, Barcelona / Vegap, 2012
Photograph: © Gasull Fotografia



ANTONI TÀPIES. *Wood and windows*, 1976
© Fundació Antoni Tàpies, Barcelona / Vegap, 2012
Photograph: © Gasull Fotografia



ANTONI TÀPIES. *Diptych in Varnish*, 1984
© Fundació Antoni Tàpies, Barcelona / Vegap, 2012
Photograph: © Gasull Fotografia



Joan Colom



JOAN COLOM. *The Street*, 1961. © Joan Colom

Organised by Museu Nacional d'Art de Catalunya

Curators *Jorge Ribalta and David Balsells*

Dates November 2013 – February 2014

The MNAC is preparing a major retrospective exhibition of the work of the photographer Joan Colom (Barcelona, 1921). The exhibition takes us on an exhaustive tour of every period and all the subject matter that made him the great renovating force in Spanish post-war photography and in the most representative photographer of the so-called New Avant-Garde of the 1950s and 60s.

It will also be presenting the results of a detailed study of the photographer's archives, which recently entered the museum and which contain more than 9,000 photographic prints on paper, as well as negatives, an 8 mm film and all his documentation.

On show will be the photographs taken between 1958 and 1961, when Colom regularly ventured into Barcelona's red-light district, furtively recording the life of its streets, the curious characters roaming there and compromising moments in the business of prostitution. The exhibition also includes the reportages he made in the Somorrostro and Born neighbourhoods and the ones of bullfighting. Also present are colour photographs, most of them never before seen in public, taken from the 1990s on, when Colom returned to photography, having chosen to give it up in 1964.

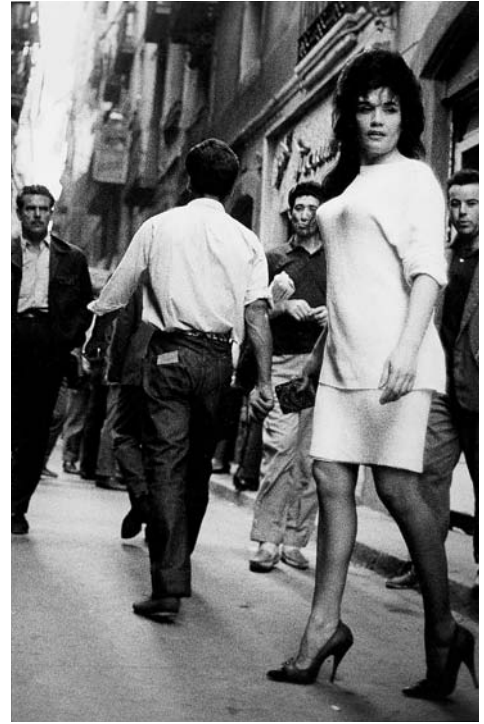
Joan Colom's chief subject matter is street life and its actors and his work combines scenes from often down and out neighbourhoods with modern reportage.



JOAN COLOM. *The Street*, 1961. © Joan Colom



JOAN COLOM. *The Street*, 1961. © Joan Colom



JOAN COLOM. *The Street*, 1961. © Joan Colom

In 1999 the MNAC organised the exhibition *The Street. Joan Colom at the Sala Aixelà, 1961*. On this occasion, it aims to review the complete works of one of the key figures for our understanding of 20th-century photography.



JOAN COLOM. *The Street*, 1961. © Joan Colom

Stories in Metal

Art and Power in European Medals



Organised by MNAC Numismatic Cabinet of Catalonia

Place Numismatics temporary exhibition room

Curator Albert Estrada-Rius

Dates June 2013 – May 2014

This exhibition will offer a view evoking the beginning, the chief manifestations and the complex interrelations of the innovative and spectacular breakthrough the so-called *histoires métalliques* represented in 18th-century Europe. These *histoires métalliques* were large series of medals that officially commemorated the chief events during a reign.

The passion these series of medals roused led to all-out ‘metal wars’ in the search for opposing versions. A paradigmatic example of this is the one produced by William III of England against Louis XIV’s, or the confrontation in metal that set the Archduke Charles of Austria against Louis XIV and Philip V on the occasion of the War of the Spanish Succession.

Although only a few monarchs undertook these large-scale global initiatives, the majority coined medals under the influence of these series. This was the case of the renewal of the art of the medal introduced into Spain by the Borbons.

The success of the formula and the passion for collecting meant that privately issued series of medals appeared on different subjects or historical characters to cater for the growing demand for these items.



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1 GEORGE FRIEDRICH NÜRNBERGER. *Commemorative medal of the liberation of Barcelona, of the entry into Madrid and Brabant, and of the victory at Tirlémont, 1706.*
MNAC/GNC 39895

2 NICOLAS BRENET and DOMINIC DENON. *Commemorative medal of Caroline Bonaparte as Queen of Naples, 1808.*
MNAC/GNC 311026
New acquisition by the MNAC, 2011

3 JEAN MAUGER. *Commemorative medal of Spain's recognition of France's right of precedence, 1662.*
MNAC/GNC 78288

The Taüll Group (provisional title)



ANTONI TÀPIES. *Romanesque Painting with 'Barretina'*, 1971.
© Fundació Antoni Tàpies, Barcelona / Vegap

Organised by Museu Nacional d'Art de Catalunya

Curator Gemma Ylla-Català

Dates Autumn 2013

As a parallel to the major exhibition planned by the MNAC and the Fundació Antoni Tàpies, this event will explore Tàpies's links with the art of this period. The point of departure is the work *Romanesque Painting with 'Barretina'* (1971), of which the background is part of a Romanesque mural and which will be placed in the section of the museum housing the paintings from Santa Maria de Taüll.

The exhibition offers a complementary view of a specific aspect of Antoni Tàpies's artistic universe and will also be presenting photographs of the Taüll Group (1955) and other material.

This exhibition will be a gesture of complicity between Romanesque art and the art of the 20th and 21st centuries.



The Taüll Group in front of the paintings of the apse of Sant Climent de Taüll (1955)

Guest work

Carving of Saint John the Evangelist (Vinseum, Vilafranca del Penedès)



Room 11 with a group depicting the Descent from the Cross

Organised by MNAC and Vinseum,
Vilafranca del Penedès

Curator Jordi Camps

The *Carving of Saint John the Evangelist* of Vilafranca is a key item in the sculptural group by the Erill Workshop (Vall de Boí, Val d'Aran), with its exceptional series of groups of the Descent from the Cross, which is well represented in the MNAC.

This image, which is carved in polychrome wood and depicts Saint John the Evangelist with his symbol, the eagle, at his feet, will be shown alongside the carvings in Romanesque room 11, which houses the paintings from Sorpe and the groups depicting the Descent from the Cross from Vall de Boí (Santa Maria de Taüll, Erill la Vall and Durro).

The loan of the piece to the MNAC by the Vinseum in Vilafranca will help underline the formal and iconographic aspect of the works, especially their gestural aspect, and will allow us to revise the question of the workshop and the chronology behind the series.

This sort of exhibition centred on a guest work will be continued with the scheduling of further exhibitions that will draw a link between other collections and the museum's collections.



Carving of Saint John the Evangelist. Vinseum, Vilafranca del Penedès



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