

# 2014



## **Museu Nacional d'Art de Catalunya**

### **Calendar of Exhibitions**

**MUSEU  
NACIONAL  
D'ART DE  
CATALUNYA**

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**T**he programme of exhibitions of the Museu Nacional d'Art de Catalunya for 2014 is one step more in line with the strategy foreseen for developing the museum's potential and putting it in its rightful place as a central, unique, outstanding institution.

The main event this season will be the **new presentation of the permanent collection of modern art** on the first floor, which will allow an arrangement in complex narrative form of an itinerary beginning in the late 19th century and leading up to the 1950s. This new permanent presentation will be complemented with a **temporary exhibition spanning the period from 1950 to 1977**, as a foretaste of the first full account of the whole of this period. The Museu Nacional will therefore be a place of reference for Catalan *Modernisme* and *Noucentisme*, the avant-gardes, the 1930s and the Spanish Civil War, among others.

The museum will also be presenting the large retrospective exhibition on Joan Colom, following the incorporation of the photographer's complete archives into its collections, and will recover two figures of a very high quality in Catalan art who deserve the two exhibitions acknowledging their work: the Orientalist from Reus, Josep Tapiró, and the tragic artist Carles Casagemas, a close friend of Picasso's.

The collections of **medieval art**, though, are still the museum's chief asset and flagship exhibit. For this reason, in April it will be home to the **Romanesque International Conference**, the internationally renowned biennial conference on Romanesque art jointly organised with the British Archaeological Association. This event will act as a platform to relaunch the museum internationally in this field. In the same context, two small-format presentations are being prepared in the collection of Romanesque art: one about the central Catalan sculptor of the period, the **Master of Cabestany**, and another to present the **Romanesque carvings** from the **Museu Vinseum in Vilafranca**, as a guest work to the collection.

A project by **Perejaume** specially prepared for the Museu Nacional on one of the possible connecting threads running through all of Catalan art and an exhibition of work by the 18th-century painter **Antoni Viladomat** which will be held simultaneously in Barcelona, Mataró, Lleida and Girona are the two proposals by the Museu Nacional to mark the tricentenary of 1714.

The programme is rounded off with an exhibition by the **Numismatic Cabinet of Catalonia** on the intense period for medal production that stretched from the 17th to the 19th centuries.

# Calendar

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# New Presentation of the 19th- and 20th-Century Collections

[Fortuny and the artistic trends of the late 19th century, *Modernisme*, *Noucentisme*, avant-gardes, 1930s, Spanish Civil War, Dau al Set and other trends from 1940 to 1950]

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MÉLA MUTER. *Portrait of the art dealer Josep Dalmau*.  
Museu Nacional d'Art de Catalunya, Barcelona.

## Organised and produced by

Museu Nacional  
d'Art de Catalunya

## Curators

Pepe Serra  
Juan José Lahuerta  
Department of  
Modern Art  
Cabinet of Drawings  
and Prints

## Dates

From July 2014

The new presentation of the collection for the 19th and 20th centuries, which will take us up to the 1950s with the Dau al Set movement and others, is a key project in the calendar for 2014, in line with the strategy drawn up by the Museu Nacional.

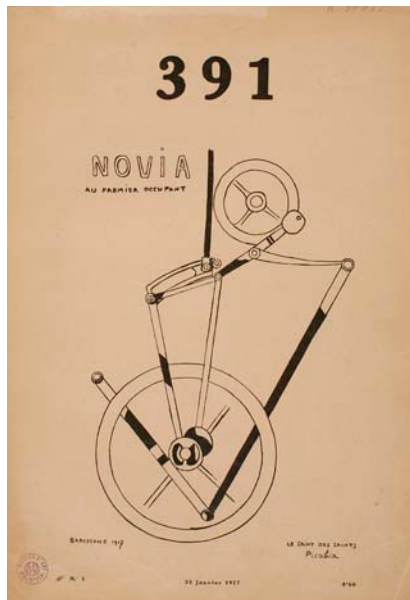
The project consists in a critical and complex account that avoids the mere succession of styles and names and includes all the period's artistic production, not just sculpture and painting. This means that photography, poster art, film, architecture and the decorative arts, for example, will be included and there will be a greater presence of elements to give an understanding of the social, historical and artistic context. This new proposal provides an account going beyond the cycles traditionally established by the historiography of the period and describes a web of rich and complex relations.

A key element of the new presentation will be the rooms devoted to Catalan *Modernisme*, from the work of Antoni Gaudí to Els Quatre Gats and including all the other names and trends of the time. These rooms will make the museum a point of reference for the art of the period.

The new presentation will retrieve figures that do not fit any of the categories with which the story has traditionally been told and present them in all their complexity, paying attention to the different facets of their

FRANCIS PICABIA. 391 magazine,  
Barcelona, January 1917, 1-7.

AGUSTÍ CENTELLES. *Untitled (Bram  
Concentration Camp)*, 1939.  
© 2012 State Archives, MECIE.  
DOCUMENTARY CENTRE FOR THE HISTORICAL  
MEMORY, Salamanca



work, from painting or sculpture to poster art, graphics, caricature, etc. It will also showcase the work of the women artists of the time, such as Lluïsa Vidal and Méla Muter, who have been marginalised by history.

There will be an increased presence of architecture and the decorative arts in a core itinerary taking into account that many of the most important and innovative Catalan artists of the 19th and 20th centuries (except for Picasso, Dalí, Miró...) were architects, from Domènech i Montaner or Jujol to Sert, Torres Clavé, the GATCPAC and so many others.

In this new presentation, large spaces will be devoted the 1929 Barcelona International Exposition, of which the museum building itself is a legacy, and the 1930s, which will have greater presence with movements like magic realism, social art and the different forms of Surrealism. The avant-garde –from Salvat-Papasseit, Barradas or Torres-García to artists and other creators connected with magazines from *Trossos* to *L'Amic de les Arts* or the *Manifest Groc*– will play an important part in this new presentation, which it is planned will include separate exhibits for the Galeries Dalmau, the GATCPAC and Le Corbusier, ADLAN, the different branches of Surrealism and, after the war, Dau al Set and others. There will also be emphasis on all these artists' and movements' international connections and on the presence in Barcelona and Catalonia of important artists representing the European avant-garde, from Picabia to the Cubists, from Le Corbusier to the Surrealists, etc.

Another central point will be the Spanish Civil War, which, as well as the more traditional arts, such as painting and sculpture, will be explained through the great explosion of different photo-typographic techniques emerging at that time and closely related to the experiments of the avant-garde: poster art, photography, photomontage, etc



# Artistic Practice in Catalonia, 1950-1977



Poster of the 7th anniversary of the Galeria René Metras

## Organised and produced by

Museu Nacional  
d'Art de Catalunya

## Curator

Valentín Roma

## Dates

Autumn 2014

To complement the new presentation of the Collection of Modern Art, which will cover the period to 1950, this exhibition is intended as the forerunner of a permanent exhibition at the Museu Nacional extending almost until 1980 and casting a light on some vitally important years of artistic practice that until now had not had a museum space of their own.

One of the most important periods in 20th-century Catalan art unfolded between 1950 and 1977, starting after Dau al Set and leading up to the country's democratic and institutional recovery.

This exhibition will set out to establish a detailed chronology of those twenty-five years, taking into account the artists, exhibitions, publishing projects, cultural events, etc. that shaped the evolution of contemporary artistic practice in Catalonia, often in the shadow of historiography.

The project will create a visual timeline in the museum rooms which will develop multiple, year-by-year examples of how Catalan art progressed in the course of these two decades. It will present original works, paintings, sculptures, films and documentary material with the object of filling out the historiography of the period and, at the same time, relating apparently unrelated artists, trends and disciplines. From the develop-

ment of a well established native pictorial tradition, with such significant names as Joan Hernández Pijuan, Josep Guinovart, Joaquim Lluçà, Albert Ràfols-Casamada, Alfons Borrell, Joaquim Chancho, Albert Coma Estadella, Robert Llimós, Xavier Medina Campeny, to name just a few, to Antoni Clavé's film sets and costumes for Hollywood; from the magazine *Cavall Fort* (1961), with contributions by intellectuals of the calibre of Maria Aurèlia Capmany, Salvador Espriu, Montserrat Roig or Pere Calders, as well as by artists like Miró, Tàpies and Subirachs, to the appearance of the famous *Ajoblanco* in 1974 or the *Llibres del Mall* collection of books, with its unmistakable cover illustrations by, among others, Joan-Pere Viladecans, Maria Girona and Frederic Amat; from the endless activity of the Sala Vinçon during the last years of the dictatorship to the films of Joaquim Jordà, Vicente Aranda, Pere Portabella and others, or the exhibitions at the COAC (architects' association) in Barcelona in the early 1970s, where international architects and designers were presented who were previously unknown to us.

# Internacional Conference Romanesque Art: Patrons and Processes

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1714 X 2014



## Organised and produced by

Museu Nacional d'Art  
de Catalunya and  
British Archaeological  
Association

## Dates

7-9 April 2014

The Museu Nacional d'Art de Catalunya and the British Archaeological Association are organising the third biennial conference on Romanesque art, to be held in Barcelona, at the Museu Nacional, from 7 to 9 April 2014, under the title *Romanesque Art: Patrons and Processes*.

Following the conferences held in London in 2010 (*Romanesque and the Past*) and Palermo in 2012 (*Romanesque and the Mediterranean*), the BAA will be partnering the Museu Nacional d'Art de Catalunya in the organisation of this third biennial conference. The conference will focus on the figure of the art patron during the Roman period, whose personality is often more familiar to researchers than that of the actual architects and artists who worked on the buildings and works of art.

During these three days, Barcelona will be home to 150 specialists and students of Romanesque art from different universities and scientific institutions in Europe and America, including the Courtauld Institute of Art in London, the Hertzian Library in Rome, the universities of Princeton and Poitiers, the Complutense University of Madrid and the Autonomous University of Barcelona, who will discuss the role of the promoter in the widest sense of the word. Analysis of art sponsorship will focus on the figure of the individual patron or sponsor as well as on institutional patronage (the Church, Papacy, monarchies, etc.). The conference will also look at the promotion of large buildings and the relationship between patrons, design and artists, as well as the processes involved in long-term projects, with their varying fortunes.

The conference is complemented with two days of visits (10 and 11 April) to large Catalan medieval monuments, among them the cathedrals of Girona and Tarragona and the monasteries of Sant Pere de Rodes and Santes Creus.



# A Visit to the Romanesque.

## In the company of Antoni Tàpies

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ANTONI TÀPIES. *Romanesque Painting with Traditional Catalan Cap*, 1971.  
Fundació Antoni Tàpies Barcelona/Vegap



**Organised and produced by**

Museu Nacional  
d'Art de Catalunya

**Curator**

Gemma Ylla-Català

**Dates**

30 October –  
April 2014

Coinciding with the closing days of the exhibition *Tàpies. From Within*, the Museu Nacional d'Art de Catalunya will be presenting an intervention in the rooms of the permanent collection which will show how Romanesque art was one of the underlying art forms in the training, inspiration and sensibility of Antoni Tàpies.

A series of exhibition points will invite the visitor to reflect on the relationship between the work of Antoni Tàpies and the art of this period. The elements forming the backbone of this itinerary are textual citations by Tàpies or by contemporaries of his, with some works from the artist's private collection.

Tradition, Catalanness, the wall, material, reflections on magic and the sacred or the meaning of art are profound aspects in the work of Antoni Tàpies which are not only not foreign to Romanesque art but which the artist himself has associated with the 'Romanesque Museum of Barcelona'.

The aim of the exhibition, then, is to offer a contemporary look at medieval art, and at the same time to enrich Tàpies's universe with elements linking it to the art of our past.

# Marble Gems by the Master of Cabestany

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MESTRE DE CABESTANY. *Marble head.*  
Private collection.

**Organised and produced by**

Museu Nacional  
d'Art de Catalunya

**Curator**

Jordi Camps

**Dates**

April 2014

Coinciding with the Romanesque International Conference to be held at the museum in April and organised in collaboration with the British Archaeological Association, a series of works by the Master of Cabestany will be on show in the rooms of the permanent collection. This small collection of heads carved in white marble comes from the reliefs of the portal of Sant Pere de Rodes, the work of this famous anonymous sculptor.

The sculptures are presented in groups and treated almost like items of precious metalwork in order to show off the creative force, the powerful sculptural sense and the memory of ancient art that are such a feature of these works and their creator.

The presence of these items in the museum for a time will help fill a gap in the collection of Romanesque sculpture, which has works from important centres such as Ripoll, Besalú and Barcelona, but lacks specimens by this most unique of Romanesque sculptors.

# Guest Work: Carving of Saint John the Evangelist

(Vinseum, Museum of Wine Cultures of Catalonia, Vilafranca del Penedès)

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

## Organised and produced by

Museu Nacional d'Art de Catalunya and Vinseum Museu de les Cultures del Vi de Catalunya, Vilafranca del Penedès

## Curator

Jordi Camps

## Dates

Autumn 2014

**T**he *Carving of Saint John the Evangelist* is a key item in the sculptural group from the Erill workshop (Vall de Boí, Val d'Aran), which has an exceptional series of groups depicting the Descent from the Cross, a subject well represented at the Museu Nacional.

This image, which is carved in polychrome wood and depicts Saint John the Evangelist with his symbolic creature, the eagle, at his feet, will be presented along with the carvings from the permanent Romanesque collection in Room 11, which houses the paintings from Sorpe and the group sculptures of the Descent from the Cross from Vall de Boí (Santa Maria de Taüll, Erill la Vall and Durro) .

The loan of this work to the Museu Nacional d'Art de Catalunya by the Vinseum de Vilafranca is a chance to highlight the formal and iconographic aspects of the works, especially as regards their gestures, and revise the question of the workshop and chronology of the series. A restoration of the carving is also under way, along with an analysis of its technical aspects, whose results will also be made known.

This sort of exhibition centring on a guest item will be continued with the scheduling of new exhibitions linking works from other collections to those in the museum.

# I Work the Street

Joan Colom, photographs 1957-2007

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

**Organised and produced by**

Museu Nacional d'Art  
de Catalunya

**Curators**

Jorge Ribalta  
David Balsells

**Dates**

11 December 2013 –  
May 2014

This exhibition takes us on an exhaustive tour of all the periods and all the subject matter that made Joan Colom the great renovator of photography in the years after the Spanish Civil War and is the result of a detailed study of the photographer's archives. These archives, which contain more than 9,000 photographic prints, as well as negatives, an 8 mm film and all his documentation, entered the museum recently. A study of Joan Colom's archives in all their magnitude inevitably makes up a much more extensive exhibition than usual, with more than 500 photographs, but at the same time one that is very rich and diverse.

The exhibition will present the work in its historical context and will offer new interpretations of Spanish photographic culture under the dictator.

***I Work the Street. Joan Colom, photographs 1957-2007*** comprises the whole of the artist's life in photography and, of course, includes his last work, in colour, which is being exhibited for the first time. In fact, this exhibition is a first in many aspects, as except for the work on the *Barri Xino* and prostitution, Joan Colom's work is still largely unknown.

# Josep Tapiró

## Painter of Tangier

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JOSEP TAPIRÓ. *The Holy Man Darcaguy or Portrait of a Gwana*. Private collection.



JOSEP TAPIRÓ. *Tangier Beauty*. Daheh Museum of Art.

### Organised and produced by

Museu Nacional d'Art  
de Catalunya

### Curator

Jordi A. Carbonell

### Dates

April – September  
2014

With this exhibition, the Museu Nacional is setting out to restore the figure of Josep Tapiró to its rightful place as one of the leading representatives of international Orientalism. Josep Tapiró i Baró (1836-1913), the first painter from the Iberian Peninsula to settle in Tangier, was a direct witness of the extraordinary urban and cultural transformation of this city, where he lived from 1876 until his death.

Throughout those years, Tapiró undertook an almost scientific study of North African society and, apart from its artistic quality, his work is an important testimonial document of a world in retreat before European colonial pressure.

At the death of his great friend Marià Fortuny, Tapiró took over from him and decided to go deeper into the understanding of the North-African world with the object of presenting it rigorously in pictures. His best-known works are the series of busts and half-length portraits of traditional characters, the portraits of brides and the scenes that portray religious traditions. But apart from his work's indisputable ethnic value, Tapiró, as this exhibition shows, was an absolutely extraordinary artist with a marked personality and a language of his own and a virtuoso watercolourist, who for years has enjoyed widespread international recognition.

This exhibition, along with the one on Carles Casagemas, is part of a new line of work by the museum to recover and restore Catalan artists of a high standard.



# Carles Casagemas

## The artist beneath the myth

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CARLES CASAGEMAS. *Brothel*, c. 1899-1900. Museu Nacional d'Art de Catalunya, Barcelona.

**Organised and produced by**

Museu Nacional d'Art  
de Catalunya

**Curator**

Eduard Vallès

**Dates**

October 2014 –  
February 2015

**T**his exhibition sets out to vindicate the work of an artist who died at the very beginning of the twentieth century. The figure of Casagemas has been linked to that of Picasso, who as a young man was one of his great friends. He took on a mythical dimension following his suicide, an event that conditioned the response to his work, so that the personality has, in a way, overshadowed the artist.

One of the aims of the exhibition is in fact to display all his work together and draw up a catalogue to confirm this artist's rightful place in national and, at the same time, international historiography. His name normally appears as one of the acknowledged artists of the turn of the century but has never been presented monographically, with the only precedent of an exhibition in 1979 at the Galeria Daedalus in Barcelona. The Museu Nacional d'Art de Catalunya has one work by this artist in its collections, *Brothel*, purchased in 2007.

A painter and writer, Carles Casagemas i Coll (Barcelona, 1880 – Paris, 1901) has become one of the most unusual artists in the history of Catalan art. His work is characterised by a strong element of social critique and 'miserabilistic' reporting, often spliced with 'typicalism'. His scanty production is due to his premature death, but everything suggests that part of his work is unknown to us and was probably destroyed or lost.



CARLES CASAGEMAS. *Self-portrait*, c. 1899-1900.  
Artur Ramon collection.

This exhibition will present the bulk of the production that has reached our day, based on a range of subject matter, especially landscapes and portraits. There are several landscapes in oils that are of particular importance, but few oils are known to us and most of what has reached us consists of drawings, especially in pastel and charcoal, many of them watercoloured. The portraits swing between light-hearted caricature and a certain grim touch: cripples, beggars, pimps, old men and whores go hand in hand with compositions such as processions or bullfighting scenes. The artist's works are scattered around different museums and private collections.

Because of the small number of works that have come down to us, this will be a small-format 'cabinet exhibition'. It will also include a documentary section made up of some of his literary writings, works by other artists and photographs to fill out his artistic and human personality.

# Perejaume. Mother-of-pearl workers and oval makers

Baroque/Avant-garde

1714 X 2014



Detail of the Altarpiece of the Miracle (1758). Carving by Carles Morató, polychrome by Antoni Bordonas

## Organised and produced by

Museu Nacional d'Art de Catalunya

## Artist and Curator

Perejaume

## Dates

July – September 2014

A part from its calendar of exhibitions, one line of work at the Museu Nacional centres on the idea of having contemporary artists and creators permanently present through occasional interventions or presentations. While maintaining the main focus of all its activity on its collection, spanning more than ten centuries of art history, we see the museum as a living, critical space and by its very nature the setting for artists. In fact, all artists have always worked on the basis of the tradition preceding them and, in this sense, the work of the Museu Nacional with contemporary artists must give rise to dialogues and critical revisions of the collection.

In this context, and to mark the celebration of the tricentenary of 1714, the artist Perejaume has prepared a project specifically for the Museu Nacional centring on the connections between artistic tradition and the avant-garde in Catalan art. This project, based on works by Pau Costa, Eduard Fontseré, Josep Maria Jujol, Joan Miró, Antoni Tàpies, Jacint Verdaguer and others, takes a cross-cutting look at Catalan artistic creation and the idea of a possible invisible connecting thread making it recognisable across the ages.

In **Perejaume's** own words, it will be an exhibition of **'pairings of works that reveal a persistent, discreet substrate. With special attention to oval shapes with a tubular, bulbous, astronomic or corporal origin'**.

In connection with this project, Perejaume is preparing a performance at the MACBA with the title *Nine Sculpturally Broadcast Voices*, which orchestrates an assemblage of sculptures and voices.

Perejaume (Sant Pol de Mar, 1957) has often been associated with a number of practices that include painting, writing and the performative nature of works of art when moved. This heterogeneity of means and methods produces a dialectic that works against the grain of the links between text and image, voice and body, language and land, and so many others. This has made him difficult to pigeonhole as an artist and brings his profile more in line with that of a critic of culture.

# The Painter Antoni Viladomat i Manalt

(1678-1755)

1714 X 2014



ANTONI VILADOMAT. *Summer* [from the series *The Seasons of the Year*], 1730-1735. Museu Nacional d'Art de Catalunya, Barcelona

## Organised and produced by

Museu Diocesà i  
Comarcal de Lleida  
Museu de Mataró  
Museu d'Art de Girona  
Museu Nacional  
d'Art de Catalunya

## Curator

Francesc Miralpeix

## Dates

From May 2014

Centring on the figure of Antoni Viladomat, this exhibition is an ambitious project being held simultaneously in various venues around the country, relating the events of 1714 with the artistic activity of the time. Antoni Viladomat i Manalt (1678-1755) was the figure who was to take over from the generation of painters who died in the siege and his art is a continuation of the preceding pictorial tradition, but at the same time it marks a path towards a new concept of art based on liberalisation of the trade and academic practice. The project is made up of a total of five exhibitions and will show, for the first time and in all its breadth and ambition, the complete works of the artist.

- ***The Story in Painting***  
Museu Diocesà i Comarcal de Lleida
- ***Rediscoveries***  
Museu de Mataró
- ***Antoni Viladomat. The man, the artist, the work***  
Museu d'Art de Girona
- ***The Graphic Work of a Precursor***  
Museu Nacional d'Art de Catalunya
- ***The Chapel of Els Dolors. An Artistic Crossroads***  
Church of Santa Maria de Mataró



# Stories in Metal

## Art and Power in European Medals

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1714 X 2014



PHILIPP HEINRICH MÜLLER.  
*Liberation of the Siege of Barcelona, 1706.*  
Museu Nacional d'Art de Catalunya, Barcelona

### Organised and produced by

Museu Nacional  
d'Art de Catalunya

### Curator

Albert Estrada-Rius

### Dates

Autumn 2014

This exhibition sets out to illustrate the intense, excellent work in medals developed in Europe during the 17th to 19th centuries with the emergence of the so-called 'stories in metal'. At first these were series of medals that commemorated the most important events in a reign such as those of Louis XIV of France, Frederic the Great of Prussia or Napoleon. Their preparation involved team work by scholars, artists and experts under the attentive eye of the sovereign, for whom each medal was a sequence from their life depicting a succession of family events, diplomatic successes, military victories and constructions of public buildings.

In the most outstanding of them –like Louis XIV's–, illustrated volumes were also published with precise engravings of the pieces accompanied by the relevant explanation. The object of this dual model –medal and illustrated book– was to ensure the ruler could establish the landmarks he felt glorified the history of his rule in the eyes of contemporaries and for posterity. The success of this formula stirred up rivalry between monarchs and, in this sense, the emergence of genuine wars on metal, like the one that pitted William of Orange and the Archduke Charles against the Sun King. Subsequently, the passion for collecting eventually encouraged private publishers to undertake series of medals on different subjects or historical characters to cater for the growing demand.



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