

INTRUSIVES DIALOGUES

Everything is the present

2020 November 13 – 2021 November 7

Museu Nacional d'Art de Catalunya



MUSEU NACIONAL
D'ART DE CATALUNYA



What are the dialogues? Who are the intruders?

We present you with a free, open and permeable aesthetic experience, which allows us to become accomplices to the *Intrusive Dialogues* between contemporary creations of the second half of the 20th century and permanent collection artworks selected from over 1,000 years of history. Encounters that, through analogies or contrasts, or even through both at the same time, speak to us and challenge us to rethink our own lives with questions that only we can answer.

Here everything is the present, including the heritage that we will discover if we are able to sense it from the standpoint of today. The temporal and cultural logic has been deliberately broken down to evoke some of the great timeless issues of human existence.

This proposal stems from the public-private collaboration between the Museu Nacional and the Fundació Suñol; a further step in building the country's artistic heritage around post-war art and the second avant-garde.

Open yourself up to the dialogue and dive into this project, which goes beyond the linear narratives of classical museography and frees us from the corset of academic models. A new way to visit the collection that is much more subtle, stimulating and provocative.

Fundació Suñol

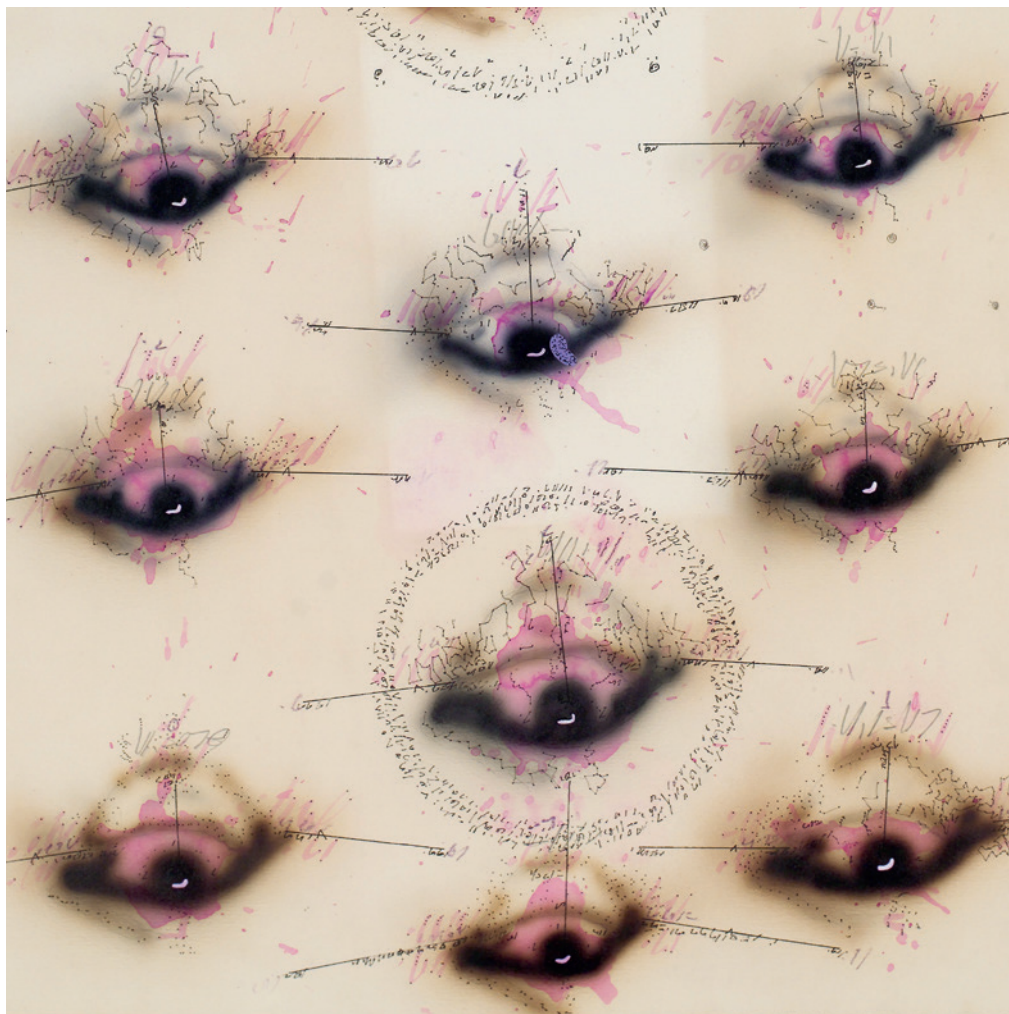


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Organize

Evru/Zush, Zeyemax. Detail, 1974. Suñol Soler Collection © Evru/Zush, VEGAP, Barcelona, 2020



Works of art speak to each of us differently

How do the life experiences we accumulate affect us?
How does the current context condition us?

- **Pick** one of the dialogues.
- **Think** about what it suggests to you.
- **Share it** via social media.

You have a lot to say!

#DialegsIntrusos



Itinerary with audios and photographs on the free app, Second Canvas.

Download it here in the wifi areas: Vestibule, Oval Hall and Dome Hall.



Google Play



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Ground Floor

4 Sergi Aguilar. *Dos-Tres núm. 1*, 1978 + Circle of the Master of Pedret. *Apse of Santa Maria d'Àneu*, end of 11th century – beginning of 12th century

MYSTERY
Closed, impenetrable spaces that become vehicles for transcendence and receptacles of a truth revealed.

4 Evru/Zush. *Zeyemax*, 1974 + Circle of the Master of Pedret. *Apse of Santa Maria d'Àneu* and *Apse of El Bungal*, end of 11th century – beginning of 12th century

KNOWLEDGE
The eye that contemplates and, with its hypnotic presence, pursues enlightenment.

5 José María Sicilia. *Flor marco negro*, 1987 + Anonymous. *La Seu d'Urgell 1200 workshop. Tost baldachin*, c. 1220

THE INVISIBLE
The abstraction that essentializes the natural world, which is not decorative but rather abysmal and primordial.

7 Jaume Xifra. *Chaise de salon d'art*, 1974 + Anonymous. *Altar frontal from Durro*, mid-12th century

SUFFERING
Perversion and sacrifice, timeless impulses of humanity.

9 Susana Solano. *Colinas huecas núm. 15*, 1985 + Master of Santa Maria de Taüll. *Apse of Santa Maria de Taüll*, c. 1123

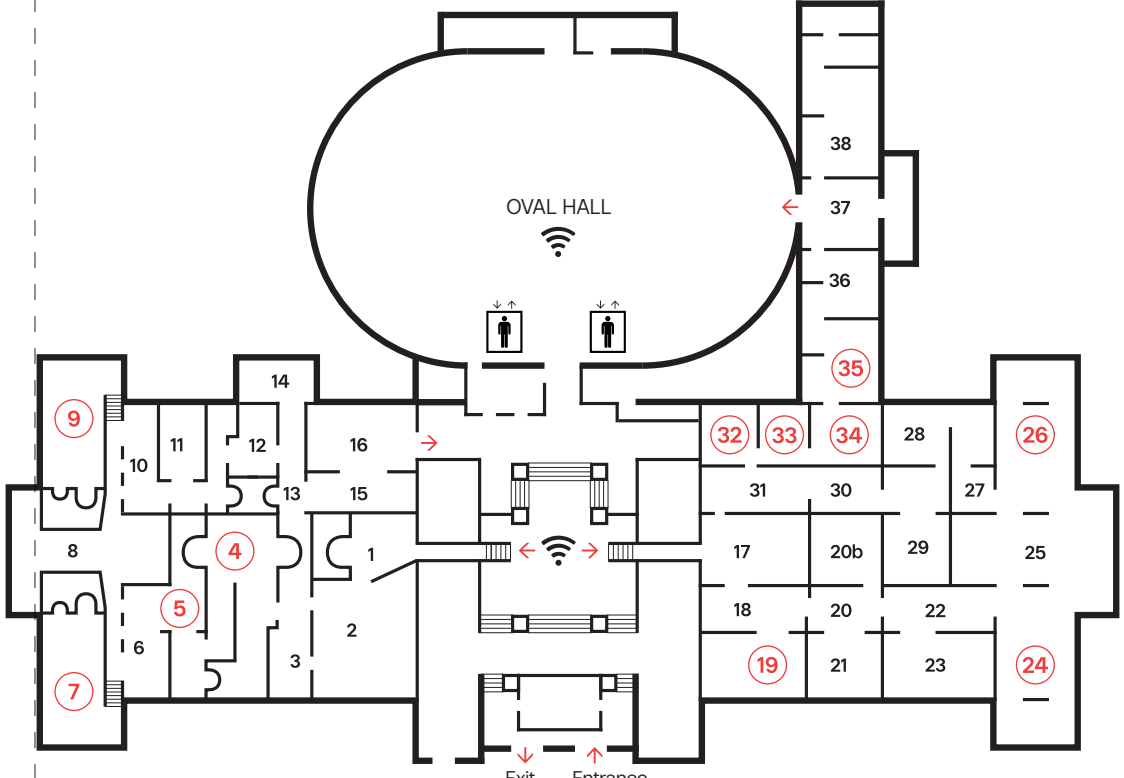
ARCHITECTURES
Enigmatic spaces with architectural dimensions, restrained and severe, all containing different beauties.

19 José Manuel Broto. *A-3*, 1984 + Anonymous. *Panels from the grave of the Knight Sancho Sánchez Carrillo. Pleurants*, c. 1295

EMOTIONS
The expression of intense feelings, dramatic landscapes and scenarios for passions.

24 Eva Lootz. *Untitled*, 1980 + Bonanat Zaortiga. *Virgin of Mercy*, 1430-1440

LIGHT AND SHADOW
Reality's sublime dimension revealed two ways: the aesthetic of light and the *horror vacui* felt towards simplicity, shadow and emptiness.



MEDIEVAL - ROMANESQUE ART rooms 1-16. MEDIEVAL - GOTHIC ART rooms 17-26
RENAISSANCE and BAROQUE rooms 27-38
MODERN ART rooms 39-81 (First Floor)

26 Antoni Tàpies. *Butaca*, 1987 + Lluís Dalmau. *Virgin of the «Consellers»*, 1443-1445

PRESENCE
Thrones, armchairs and chairs that make us question our place in the world and our claims to power.

32 Evru/Zush. *Sabina eyeya*, 1974 + Workshop of Francisco de Zurbarán. *Christ Crucified*, c. 1655

ATONEMENT
The body as a source of knowledge, antenna, sounding board, source of throbbing wisdom.

33 Dario Villalba. *Pies vendados*, 1974 + Mateo Cerezo. *Saint John Evangelist*, c. 1665

HUMILITY
The human being who faces their own decadence and chooses the type of freedom and connections that they want in order to give value to their existence.

First Floor

34 Eduardo Chillida. *Rumor de límites IX*, 1971 + Diego Velázquez. *Saint Paul*, c. 1619

MEDITATION
The contained severity invites us to turn our backs on frivolity and leads us to a place shot through with questions.

35 Claudio Bravo. *Pan tostado*, 1974 + Luis Egidio Meléndez. *Still Life with Apples, Grapes, Melons, Bread, Jug and Bottle*, c. 1771

REALITY
Still lifes, never; rather, explosions of life that celebrate the mystery of things and, simultaneously, their sensuality and proximity.

39 Lucio Fontana. *Concetto spaziale. Pillola*, 1967 + Juli González. *Raised Right Hand / Raised Left Hand*, c. 1942

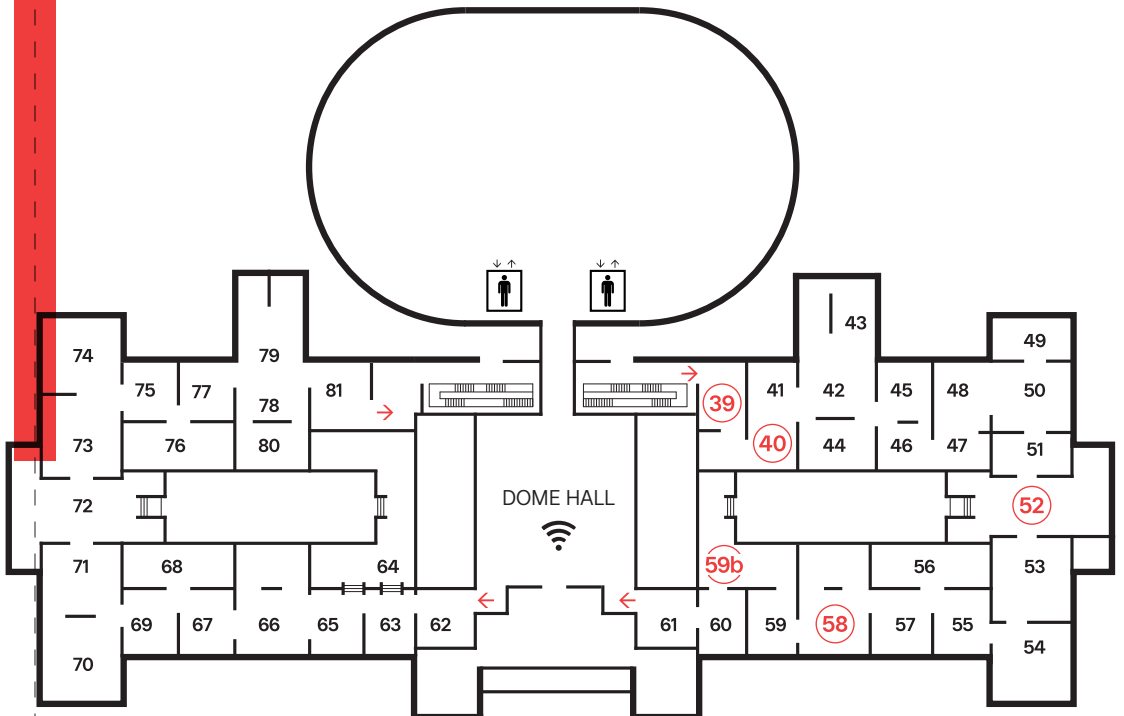
REVOLUTIONS
Two eras and two gestures confront each other under the same revolutionary spirit.

40 Richard Avedon. *Igor Stravinsky*, 1975 + Ramon Casas. *Self portrait*, c. 1882. Francesc Gimeno. *Self-portrait*, c. 1925

IDENTITY
The face reveals an implacable truth: that of the passage of time.

52 Joan Hernández Pijuan. *Díptic II / Paisatge amb horitzontal / Lápiz plomo 4h-h-b-2b-4b-6b*, 1978 + Joaquim Mir. *The Rock in the Pond*, c. 1903

LANDSCAPES
From the orgiastic fiesta of colours to the greatest containment to make subtle auroras emerge.



58 Carmen Calvo. *Estantería*, 1990 + The Modernist house, c. 1900

ATTACHMENT
As if things (possessing them) protected us from chance events and fate.

59b Joan Brossa. *Capitomba*, 1986 + Josep Puig i Cadafalch. *Hanging lamp with floral decoration*, c. 1900

MONEY
Unmasking our relationship with gold: need, fascination and aversion.

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An engaged Museum



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