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**CELEBRATION OF ART
A HALF CENTURY
OF THE FUNDACIÓN JUAN MARCH**

2005

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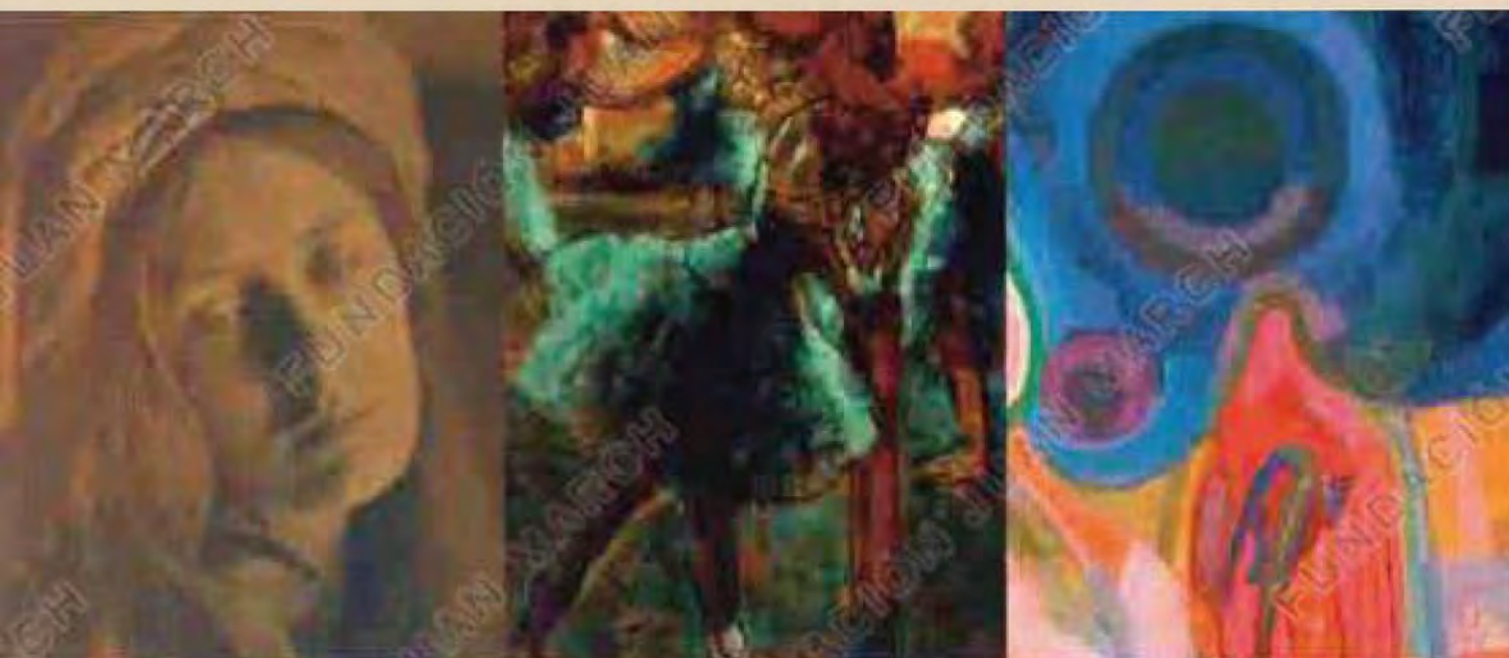


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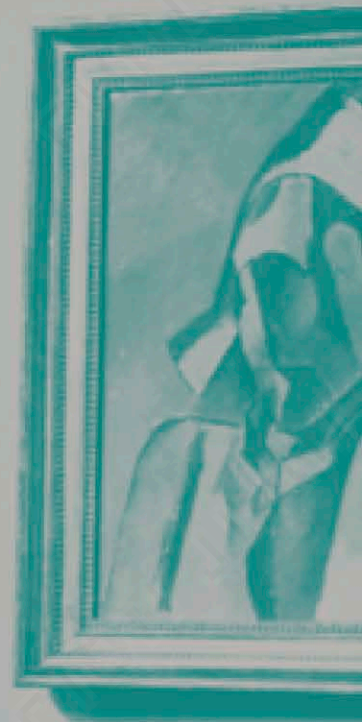


BACON BECKMANN BONNARD BRAQUE
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CÉZANNE CHAGALL CORNELL DALÍ
DE KOONING DEGAS R. DELAUNAY S. DELAUNAY
DIEBENKORN DUBUFFET ERNST FRANCIS
GAUGUIN GIACOMETTI GONZÁLEZ GRIS



HOCKNEY HOPPER JAWLENSKY JOHNS
KANDINSKY KIRCHNER KLEE KLIMT
KOKOSCHKA LÉGER LICHTENSTEIN LINDNER
MAGRITTE MALEVICH MANET MATISSE
MIRÓ MONDRIAN MONET MOTHERWELL
MUNCH NICHOLSON NOLDE O'KEEFFE
PICASSO PENN POLLOCK RAUSCHENBERG
ROTHKO SCHIELE SCHWITTERS
TOULOUSE-LAUTREC WARHOL WESSELMANN





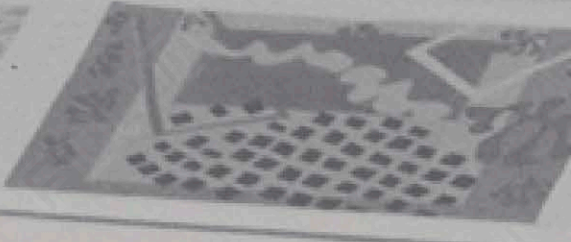
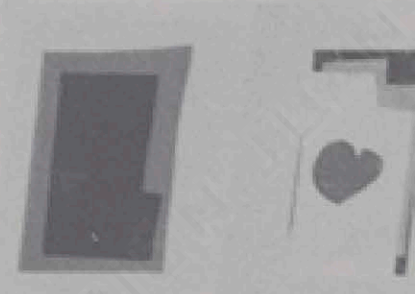




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Figures



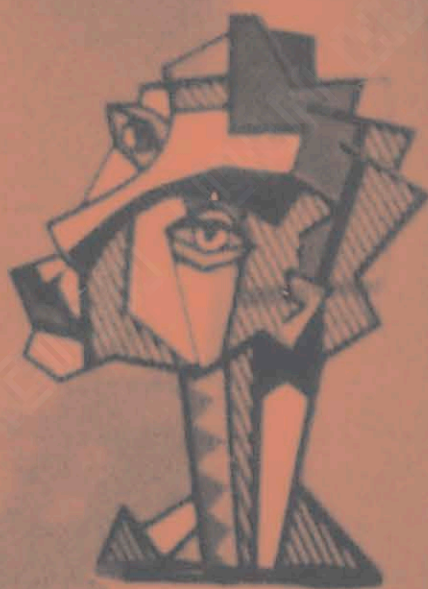
















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7 October 2005 - 15 January 2006

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Fifty years ago, in 1955, when the March family created the Fundación Juan March, Spanish culture and, in particular, the arts could be described as existing within an arid landscape. The mortal blow dealt by the Civil War, the departure into exile of numerous intellectuals, the absolutist nature of the regime and the long post-war period had rendered the arts a wasteland.

Of course, there were enthusiastic and dedicated Spanish painters, sculptors and critics attempting to expand artistic frontiers, and who managed to remain abreast of what was happening in the rest of the world. Proof of this is evident in the rise of art groups such as *Pórtico* (1947-50) in Zaragoza, *Dau al Set* (1948-53) in Barcelona and *El Paso* (1957-1960) in Madrid. Despite this, and from an institutional perspective, there were few outlets for either the exhibition, promotion or teaching of these experiences or for writing about and publishing them. It is therefore not surprising that, having analysed this situation, the Fundación Juan March dedicated itself to the support of the arts, one of the most important facets of its cultural activities. Its decision to establish its own headquarters can be explained within this context. It would allow for the organisation of exhibitions, as well as other cultural and scholarly activities, all aimed at helping Spain bridge the huge gap that separated it from other European countries more active in the arts. The task ahead was an important one that entailed considerable responsibilities. It required, from the outset, the definition of an approach to and concept of exhibitions involving the key figures of 20th-century art history. The intention was to offer Spanish society, and in particular the younger generations, the chance to see well-selected, retrospective exhibitions characterised by clear and coherent arguments that would allow the public to learn about art.

At a time when Spanish literature on art history was limited and university courses did not generally include modern art – usually due to the lack of informational sources, as Muñoz Molina recalls in this catalogue – the Fundación Juan March began to exhibit the work of artists never before seen in Spain. The exhibition programme began in 1973 with a display of Spanish contemporary art entitled *Arte '73* comprising 82 works by 41 artists. It marked the starting point of the Foundation's programme and over the next 32 years it organised 560 exhibitions in Madrid, Barcelona, Palma, Cuenca and numerous other Spanish and foreign cities. These have been seen by some ten million people, providing them with an opportunity to discover and learn about international art.

The retrospective exhibitions devoted to Picasso in 1977, Francis Bacon and Kandinsky in 1978, and De Kooning and Braque in 1979, all held for the first time in Spain, defined the Foundation's exhibition policy. It would be based on the "classic moderns," in other words the great figures whose work has given form to 20th-century art.

At no point has the intention been to construct a history of art based on these exhibitions, but rather to transform a previously barren terrain into a rich and fertile one in which the excellence of the works was fundamental. Acquiring the most in-depth knowledge possible about a core group of artists, all pioneers within the historic avant-garde movements, encouraged the Foundation to explore the origins of these artistic trends, tracing the spirit of modernity back to earlier decades. This was the motivation behind the organisation of exhibitions such as *Toulouse-Lautrec*, *Turner and the Sea*, *From Caspar David Friedrich to Picasso*, and *The Spirit of Modernity: From Goya to Giacometti*, among others. The aim was to trace a line from Romanticism, Impressionism and Symbolism, and connect it to avant-garde movements. However, the focus of attention was always the artists and movements of the early 20th-century vanguard. Picasso (presented in three monographic exhibitions and numerous group shows), Matisse (two individual exhibitions), Kandinsky (two individual exhibitions), Braque, Giacometti, Julio González, Malevich, Mondrian, Klee, Schwitters, Léger, Beckmann and Nolde, among others, have been the pivotal figures to whom the Foundation devoted the first individual exhibitions seen in Spain.

Movements such as Cubism, Abstraction, Surrealism, Constructivism, Dada, Symbolism and the Russian avant-garde have been the subject of study and display, as have figures such as Magritte, Delvaux, Redon, Ben Nicholson, Dubuffet, Chagall, Kokoschka, Klimt, Schiele, the Delaunays and Rodchenko, to name but a few.

The influence of these great names in Europe and the rest of the world, particularly following World War II, has also been an important exhibition theme. Such was the case in those dedicated to American artists such as Rothko, Rauschenberg, Motherwell, Lichtenstein, Warhol, Cornell, De Kooning, O'Keeffe, Hopper, Hockney, Diebenkorn, Gottlieb, Wesselmann, Stella, Lindner and others.

It is not just painting, however, that has been the focus of attention. Exhibitions have also been devoted to sculpture, such as those on Julio González, Isamu Noguchi, Giacometti, Picasso and the group show *Fifty Years of Sculpture*, which included important works by Brancusi. Other areas include photography, with exhibitions on Julia Margaret Cameron, Cartier-Bresson and Irving Penn; stage design, as explored via *Picasso and The Three-Cornered Hat*, or Chagall and Jewish theatre; as well as exhibitions on collections devoted to particular movements or subjects. Together, the result is a demonstration of the plurality of approaches evident in the Foundation's artistic programme. Particularly interesting were the exhibitions on *Minimal Art* (1981), *20th-Century Art in a Dutch Museum: Eindhoven* (1984), that examined the latest work of the Neo-Avant-Garde, *Repetitive Structures* (1985), which analysed the relationship between Minimal and Pop Art, and the exhibition on the *Zero Group* (1988). All have become "memorable exhibitions" in the words of Juan Navarro Baldeweg in his essay in this catalogue.

A characteristic of these exhibitions, and one that has allowed the Foundation to develop its projects with particular freedom of expression and maintain a consistent level of excellence, was the decision to use a unique working system. The traditional figure of the curator was replaced by outside collaborators, assisted by the advice of experts in specific fields, who aided in resolving organisational issues in each particular case. Thus, the choice of exhibitions, the selection of their contents, and the catalogue and installation design have always been undertaken by the Exhibitions Department at the Foundation, allowing for a coherence and continuity in the exhibitions organised over the years. Each exhibition is also accompanied by a catalogue featuring art-historical essays, texts by the artists themselves and a brief biographical summary. The goal has always been to offer an overview of the main trends within modern and contemporary art, its movements and styles and the contributions made by the artists involved.

The exhibition organised for this occasion entitled *Celebration of Art: a Half Century of the Fundación Juan March*, offers an overall vision of the work undertaken up to now. The works on display date from 1860 to 1996 and have been chosen to correspond with the periods and artists most closely associated with the Foundation's exhibition programme. Through these 60 works by 57 artists – all of whom were represented in exhibitions over

the years – the intention is to reveal the Foundation's particular aesthetic sensibility and the way it has developed. The exhibition can be seen as a map that traces the interrelationship between those key points in the expression of modern art, which Spain has had to labour so hard to consolidate, as Juan Pablo Fusi has written in this volume.

The particular artists and works that now return to Madrid to celebrate this event are significant to the Foundation, as through them it is possible to formulate a view towards the understanding of the major trends in modern and contemporary art. There is no doubt that some of these works are now acknowledged as icons of modern art and key factors within the formulation of its various styles.

All the works included in this exhibition are reproduced in the first part of this catalogue, entitled *Exhibition*. The images are accompanied by commentaries on each work and the exhibition of which it formed part in its day.

Manet's "modern" brushstrokes, Degas and Toulouse-Lautrec's scenes of everyday life, Gauguin's glowing colour, Cézanne's analytical construction, Monet's fluid representation of *Wisteria*, all introduce us to the major issues that Impressionism tackled in order to bring about a transformation of the modern gaze. Around 1905, the examples of Impressionism and Post-Impressionism made possible the rise of groups such as the Fauves (Matisse), and the Expressionists as manifested in *Die Brücke* (Kirchner) and *Der Blaue Reiter* (Kandinsky and Jawlensky), as well as the Viennese Secession (Klimt, Kokoschka and Schiele). These intense encounters, whose influence extended across Europe, would give rise to other movements such as Cubism (Picasso, Braque, Juan Gris and Léger) and its derivations, including the Orphism of the Delaunays and the output of the *De Stijl* group led by Mondrian. It was also a factor in Malevich's Suprematism, Abstraction (Kandinsky and Klee), Dada (Schwitters), and Surrealism, here represented by Magritte, Miró, Dalí and Max Ernst.

The complex nature of the early vanguard, their continuous self-analysis and questioning, make these categories and their boundaries fluid and shifting and resulted in the appearance of artists with highly individual aesthetics. Among them can be counted Julio González, Giacometti and Calder, as well as figures who cannot be categorised, such as Cornell.

The threat of war in Europe obliged many of these artists to emigrate to America. As a result, after the end of World War II, the geographical and economic centre of art shifted to New York. Between the 1950s and 1980s, the younger generations of artists associated themselves with two primary trends. The first was heir to the great European movements arising from Abstraction, Expressionism and Surrealism, and whose associates included De Kooning, Rothko, Pollock, Motherwell, Sam Francis and Diebenkorn. The second involved the revival of figuration, giving a new reading to the lessons of Dada, and involved figures such as Lichtenstein, Warhol, Wesselmann and Rauschenberg.

The second part of this catalogue, under the heading *Celebration*, provides an account of the history of the Foundation with regard to its other activities, outside of exhibitions, in the field of art; an area not as visible, but one that merits mention here.

Between 1956 and 1988, the Foundation developed and implemented a grant programme that has benefited 5,800 Spanish citizens, enabling them to expand their studies and undertake scholarly and artistic research within Spain and abroad. Of these grants, 400 were given in the field of art. A large number of artists and researchers now acknowledge the importance of the assistance they received, recording the fact that they were awarded grants by the Foundation in their CVs.

This chapter also looks at the Foundation's activities in the area of restoration and conservation of Spanish artistic heritage. The Foundation funded work on the following restoration projects: the façade of the Monastery of Santa María in Ripoll, Girona, the mural paintings in the church of Santa María in Cuiña in A Coruña, the altar of the Convent of Santa María de la Caridad in Tulebras, Navarre, the high altarpiece in Seville Cathedral, and different 14th- to 16th-century Gothic altarpieces in various churches in Majorca. A particularly special initiative was the acquisition in 1960 of the codex of the *Poema de Mio Cid*, considered the first work of Spanish literature. Acquired with the intention of donating it to the Spanish State, the manuscript subsequently entered the Biblioteca Nacional, Madrid.

Among the publications produced by the Foundation in the field of art, special mention should be made of the *Colección de Tierras de España*, a set of 18 volumes devoted to the different regions of Spain and reproducing

the artistic treasures and monuments to be found in each. Other collections of note are the *Serie Universitaria*, which published summaries of doctoral theses, as well as the various editions of the summary catalogues of the Museo de Arte Abstracto Español in Cuenca and the Museu d'Art Espanyol Contemporani in Palma. However, the major share of publications was devoted to the catalogues of the exhibitions organised by the Foundation, both in its headquarters in Madrid and in its museums. Over the period in question, 500 catalogues have been published in editions of approximately 1,000 each.

The publication of original prints has been, and continues to be, another of the activities undertaken by the Fundación Juan March. To commemorate the 15th and 30th anniversaries of the Museo de Arte Abstracto Español in Cuenca, the 10th anniversary of the Museu d'Art Espanyol Contemporani in Palma and the 50th anniversary of the Foundation itself, portfolios containing works by some of the artists represented in these museums were published.

This account must end with a reference to the Museo de Arte Abstracto Español in Cuenca and the Museu d'Art Espanyol Contemporani in Palma.

The generous donation made by the artist and art patron Fernando Zóbel in 1980 of a selection of works from his collection, located in the famous "Hanging Houses" of Cuenca (a donation supplemented by works from the Foundation's own collection and others specifically acquired for this purpose), formed the basis of the Museo de Arte Abstracto Español in Cuenca. The number of galleries in the building was increased in order to offer a museological display reflecting the creative endeavours of that legendary generation of visual artists who revived the spirit of modern art in Spain in the 1950s and 1960s through the expressive powers of abstraction.

Ten years later, in 1990, the Fundación Juan March used works from its own collection to form the Museu d'Art Espanyol Contemporani in Palma, housed in the building that was the private residence of the March family. The collection comprises a judiciously selected group of works that begins with a painting by Picasso dating from 1907 and culminates with works by present-day artists. Both museums have their own programme of temporary

exhibitions, which focus on thematic selections of works by international and foreign artists.

With the aim of offering an overall vision of the history and evolution of the Foundation, the present exhibition includes a section that offers a brief survey of both these initiatives.

This exhibition has been made possible thanks to the collaboration, remarkable dedication and generosity of numerous individuals and institutions. These include collectors, museums, institutions, artists, scholars, but also transport companies, installation teams, insurers, designers and publishers, all of whom have been faithful collaborators over the years, carrying out their tasks with great enthusiasm and interest. The present catalogue lists their names and records our thanks.

In particular, reference should be made to the outstanding contributions, in the form of the essays written for this volume, of Juan Manuel Bonet, Juan Pablo Fusi, Antonio Muñoz Molina and Juan Navarro Baldeweg, and the catalogue entries by Javier Fuentes.

This brief introduction concludes with a word of thanks to the staff of the Foundation. They form the basis of its endeavours, and are, namely: José Capa Eiriz, Exhibitions Director and Director of the Museums in Cuenca and Palma; the Exhibitions Department: José Enrique Moreno, María Luisa Barrio, Jordi Sanguino, Carla Luelmo, María Toledo and Aida Capa; the staff of the Cuenca Museum: Antonio Garrote, Celina Quintas, Javier López, José Benito, Jesús Guijarro, and Teo Bijaksic; the staff of the Palma Museum: Catalina Ballester, Catalina Castelló, Gabriel López, Antonio Barceló, Miguel Antonio Comas, Assumpció Capellá and María del Mar Alberti; and our collaborators in the Foundation's projects: Jordi Teixidor and Javier Maderuelo.

To all these people and institutions, who have contributed to the work of the Foundation over the years with such generosity and enthusiasm, we would like to express our most sincere thanks.

October 2005

A

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Barbara Bertozzi Castelli Collection, New York, U.S.A.

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Von der Hedyt-Museum, Wuppertal, Germany: Sabine Felehmann, Director, and Brigitte Müller, Exhibitions Co-ordinator.

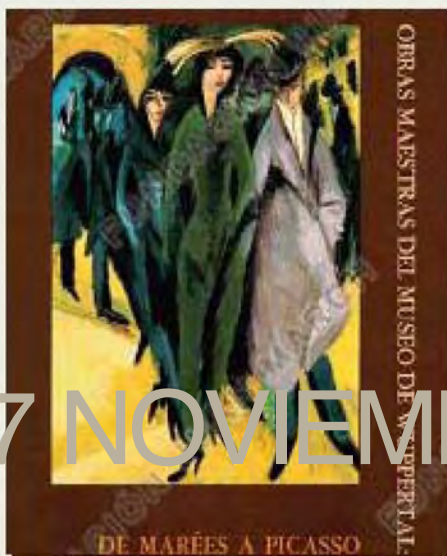
The Fundación Juan March would like to extend its most sincere thanks to all the above, as well as the numerous others who have made possible the presentation of this exhibition in Madrid.

*E*xhibition

Exhibition: A donation from a particular family or collector can transform a museum into an important centre for art. This has been the case with the city museum of Wuppertal following the various donations made by Baron Eduard Von der Heydt which have made that institution an important reference point within Europe.

Among the paintings that now form part of the Museum's collection are works by Edouard Manet, such as *The Fisherman* (1862), Edgar Degas' *Ballet Dancers in the Foyer* (1895-96), Paul Gauguin's *Still Life with Exotic Birds* (1902), as well as works by noted 20th-century artists such as *True Image of "The Island of the Dead"* by Arnold Böcklin, *at the Hour of the Angelus* (1932) by Salvador Dalí. While the first three paintings allowed for an appreciation of the various trends within the Impressionist movement and its legacy, the last painting represents one of the most important 20th-century avant-garde movements, namely Surrealism. Here Salvador Dalí's painting uncovers a dreamlike realm in which space is more a pure fantasy than the reproduction of any reality from the world of wakefulness. This is an imagined, dreamed location, commonly found in the artist's iconography, as Dalí used these desert settings in many of his works.

The exhibition, which received 73,826 visitors, featured some of the key works from the Wuppertal Museum's collection. The selection ranged from Marées to Picasso and the event enjoyed the collaboration of Dr. Harald Szeemann and Dr. Hans Christoph von Tavel, Director of the Kunstmuseum in Bern. The catalogue included a text on the Museum's history by its director Sabine Fehlmann, as well as analyses of the various works and artists chosen. These included Max Beckmann, Pierre Bonnard, Paul Cézanne, Lovis Corinth, Giorgio de Chirico, Salvador Dalí, Edgar Degas, Otto Dix, Kees van Dongen, Lyonel Feininger, Paul Gauguin, Erich Heckel, Ferdinand Hodler, Alexej von Jawlensky, Wassily Kandinsky, Ernst Ludwig Kirchner, Oskar Kokoschka, Fernand Léger, Max Liebermann, Edouard Manet, Franz Marc, Hans von Marées, Paula Modersohn-Becker, Claude Monet, Otto Mueller, Gabriele Münter, Edvard Munch, Emil Nolde, Pablo Picasso, Odilon Redon, Christian Schad, Oskar Schlemmer, Rudolf Schlichter, Karl Schmidt-Rottluff, Chaim Soutine, Carl Spitzweg, Henri de Toulouse-Lautrec, and Eberhard Viegener.



Provenance of the works: The Von der Heydt-Museum, Wuppertal.

17 NOVIEMBRE 1986 - 25 ENERO 1987

EDOUARD MANET



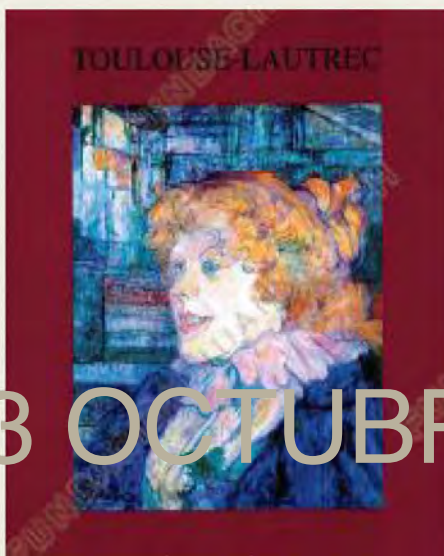
1. *The Fisherman*, ca. 1862

Exhibition: The oeuvre of Henri de Toulouse-Lautrec (Albi, 1864 – Malromé, 1901) can be considered one of the most unique and original among late 19th-century painting. His work, in which the influence of both Edgar Degas and photography is evident, was innovative in its subject matter as well as its formal treatment of motifs. The major part of Lautrec's work deals with the seamy underside of Parisian nightlife: prostitutes, pimps, alcoholics and cabaret dancers are depicted with his characteristically agile strokes which often convey the impression of a sketch or unfinished work.

In this oil painting from 1890, *Portrait of Désiré Dihau*, Toulouse-Lautrec is at his most restrained. Here, the sitter is a member of the middle class dressed in late-19th-century fashion and reading the newspaper in a garden that reflects his social status. Despite this and the fact that the subject matter of this painting is less daring than many of those included in the original exhibition, it still features interesting technical and compositional elements. These include the absolute freedom of the brushwork and the constructed viewpoint, derived from contemporary photography. Rather than depicted frontally or in profile, as would be normal in a portrait, the sitter is seen from behind, in a spontaneous pose, as if unaware of being captured on canvas by the artist.

The 39 paintings and 14 lithographs that made up the exhibition (27 of them from the Toulouse-Lautrec Museum in Albi) were created between 1882 and 1899. They included portraits of many of the nocturnal creatures with whom Toulouse-Lautrec preferred to associate, depicted spontaneously and at moments normally inaccessible to the gaze of the *voyeur*: young girls dressing, lesbian encounters, and actors putting on their stage make-up. The catalogue included two essays by Danièle Devynck, Director of the Toulouse-Lautrec Museum in Albi, and Valeriano Bozal, Professor of Art History at the Universidad Complutense, Madrid.

Provenance of the works: Alex Hillman Family Foundation, New York; Bibliothèque d'Art et d'Archéologie, Fondation Jacques Doucet, Paris; Courtauld Institute Galleries, London; Fondation Georges Bemberg, Toulouse; Fondazione Thyssen-Bornemisza, Lugano; Museo Thyssen-Bornemisza, Madrid; Jan Krugier Gallery, Geneva; The Metropolitan Museum of Art, New York; Musée des Augustins, Toulouse; Musée d'Orsay, Paris; Musée Toulouse-Lautrec, Albi; Werner and Gabrielle Merzbacher, Zurich; and various private collections.

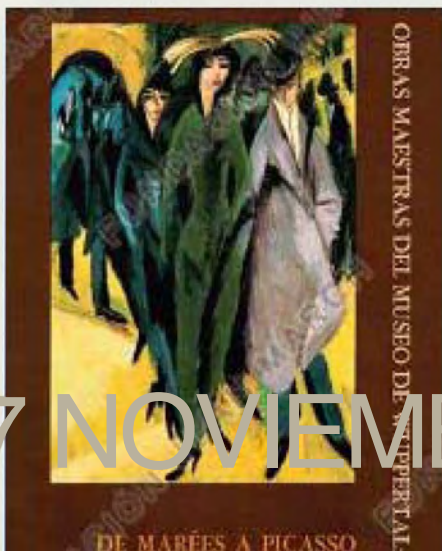


13 OCTUBRE 1989 - 4 ENERO 1990

HENRI DE TOULOUSE-LAUTREC



2. *Portrait of Désiré Dihau*, 1890



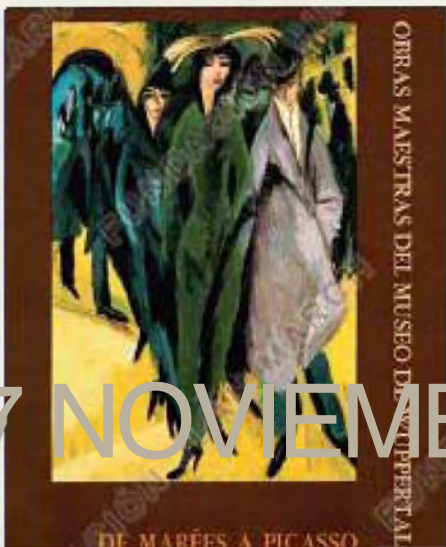
17 NOVIEMBRE 1986 - 25 ENERO 1987

Fundación Juan March

EDGAR DEGAS



3. *Ballet Dancers in the Foyer*, ca. 1895-96



17 NOVIEMBRE 1986 - 25 ENERO 1987

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PAUL GAUGUIN



4. *Still Life with Exotic Birds*, 1902

CÉZANNE obras maestras del museo de wuppertal



17 NOVIEMBRE 1986 - 25 ENERO 1987

Fundación Juan March

PAUL CÉZANNE



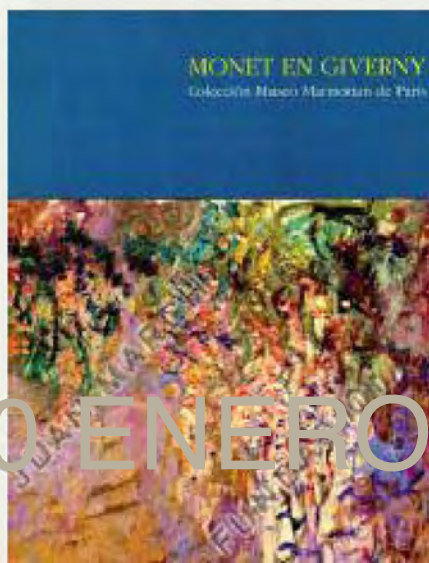
5. *Turning Road at Montgeroult*, 1898

Exhibition: Claude Monet (Paris, 1840 – Giverny, 1926), whose painting *Impression, Sunrise* (1872) gave the Impressionist movement its name, is now considered one of the great forerunners of abstract painting. Monet's work involved a radical deconstruction of what we see before our eyes. Through a variety of chromatic associations and a unique understanding of the effects of light, he constructed on canvas a world in the process of transformation. In his paintings the act of capturing a chosen moment responds more to the spontaneity of a decision than to the certainty of any scientific possibility. In this sense, it can be said that the works he created in the last years of his life – which were crucial for the development of Jackson Pollock's abstract paintings – impart one basic truth: that reality is in flux and evades the painter who attempts to capture it. Nothing is ever certain, static or secure, but rather always in transformation, leaving us in the most profound state of uncertainty. In these works, for example *Wisteria* (1919-20), Monet no longer represents a particular scene but rather the torrential flow of life itself.

The exhibition, seen by 188,000 visitors, lucidly revealed how Monet pursued his pictorial analyses to the point of pure abstraction. Through 20 works on canvas painted at his home in Giverny between 1903 and 1926, it was possible to appreciate the increasingly radical nature of his visual and pictorial constructions. Many of the paintings on display, such as this large oil, only reveal their subject matter through their title.

Following its Madrid showing the exhibition moved to the Palau de la Virreina in Barcelona. It benefited from the collaboration of Professor François Daulte, while the catalogue included a text by Gustav Geffroy as well as various passages from the artist's own letters.

Provenance of the works: Musée Marmottan-Monet, Paris.



30 ENERO - 25 MARZO 1984

Fundación Juan March

CLAUDE MONET



6. *Wisteria*, 1919-20

Exhibition: Henri Matisse (Cateau-Cambrésis, 1869 – Nice, 1954) was one of the artists of the 20th century who worked most intensively on the values and relevance of colour in painting, without, however, definitively moving away from figuration. His paintings, as well as his lithographs and *papiers découpés*, show such interest in chromatic harmonies that at first glance it might appear that drawing and line were secondary elements in his work. However, as the artist himself indicated, drawing provides the primary basis for all his major paintings. Matisse's art, with all its changes and variations – from his Fauve period to the last years of his career – represented an enduring break with academicism, from the starting point of an artistic idiom that he saw as profoundly comforting.

In this sense, the present work of 1918-19, *Interior with Violin Case*, reveals the artist's interest in a harmonious and tranquil form of painting. Everything seems idyllic in this space that opens onto a calm sea. We can almost feel the pleasant warmth of the air entering through the balcony, while harmonies of light and colour propitiate a painting that is, in the words that Matisse himself used to describe the work: "Like a comfortable armchair in which to relax."

The first exhibition at the Fundación Juan March devoted to Matisse received 155,278 visitors, and was presented as a thoroughly comprehensive survey of his entire career. It counted on the collaboration of the Matisse family in its organisation and comprised 64 works (41 oil paintings, 11 drawings, six *papiers découpés*, four sculptures and two books). The exhibition was organised chronologically, beginning with works created in 1896, when Matisse was still influenced by Impressionist art, and concluding with *Large Blue Nude*, a remarkable *découpé* of 1952. The catalogue included various texts, statements and comments by the artist himself.

Provenance of the works: Maeght Foundation, Saint-Paul de Vence; Galerie Beyeler, Basel; The Museum of Modern Art (MoMA), New York; Musée Matisse, Nice; MNAM/CCI Centre Georges Pompidou, Paris; and various private collections.



14 OCTUBRE - 14 DICIEMBRE 1980

Fundación Juan March

HENRI MATISSE

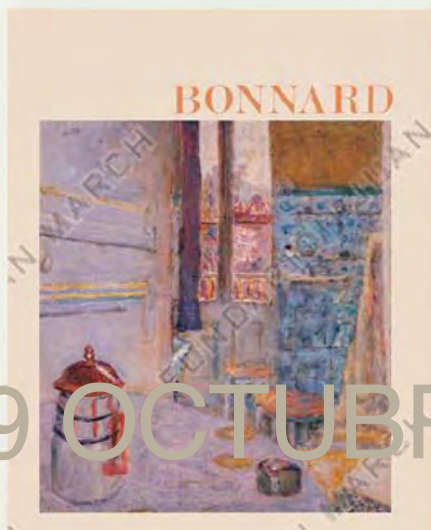


7. *Interior with Violin Case*, 1918-19

Exhibition: Within art history, the place occupied by Pierre Bonnard (Fontenay-aux-Roses, 1867 – Cannes, 1947), and his fellow artists, is revealed in a careful reading of some of his writings. “When my friends and I,” he wrote, “decided to continue and further the investigations of the Impressionists, we aimed to go beyond their naturalistic impressions of colour. [...] However, the march of progress prevailed; society welcomed Cubism and Surrealism before we were able to achieve our goals.” Such remarks reveal how Bonnard’s art is suspended in a sort of no-mans’ land. His work, which aimed to continue and go beyond the achievements of Impressionism, was suddenly sidelined by the enormous changes in art and by the concepts and ideas introduced by the avant-garde movements of his day. In this sense, the present still life, *Fruit in a Fruit Bowl* of 1934, is a perfect example of the way in which the artist always remained faithful to his original aesthetic interests. The painting does not aim to be innovative or challenging, but rather to approach the subject using colour as the most important as well as the most sensual element. As in many works by the Impressionists, Bonnard looks at the still life from a new viewpoint, while also diluting his brushstrokes so that the composition acquires greater spontaneity and naturalism.

The exhibition received 50,341 visitors and was organised as an overview of the work of the artist as seen through 60 oil paintings and two works in watercolour and gouache. All of them were created between 1890 and 1945 and allowed for an appreciation of the relationship of the artist’s work to some of the great masters of Impressionism, such as Monet and Renoir, as well as the leading Post-Impressionists, such as Gauguin, Toulouse-Lautrec, Cézanne and Van Gogh. After its Madrid showing, the exhibition travelled to the Caixa in Barcelona. It counted on the invaluable assistance of Daniel Wildenstein, Member of the Academy of Fine Arts in Paris, as well as François Daulte, member of the same institution and Director of the Lausanne Library. The catalogue included an essay by Ángel González García as well as various texts by the artist himself.

Provenance of the works: Collection of Baron Hans Heinrich Thyssen-Bornemisza, Lugano; Mrs. Frank Jay Gould Collection; Musée d’Art et d’Histoire, Geneva; Musée du Petit-Palais, Paris; S. Kocher and Co. S.A. Montres Eska-Royce, Granchen, Switzerland; and various private collections.



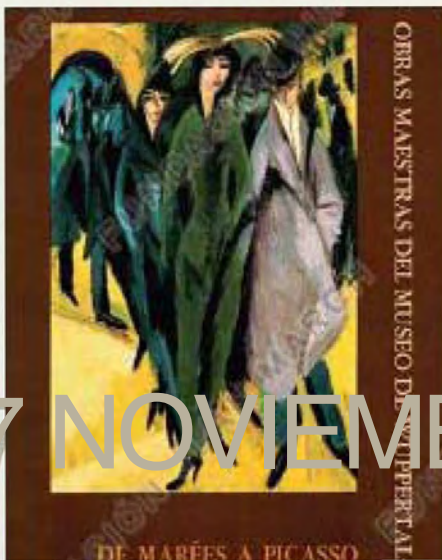
29 OCTUBRE - 27 NOVIEMBRE 1983

Fundación Juan March

PIERRE BONNARD



8. *Fruit in a Fruit Bowl*, 1934



17 NOVIEMBRE 1986 - 25 ENERO 1987

Fundación Juan March

EDVARD MUNCH



9. *Summer at Krager*, 1911

Exhibition: Only rarely and with some difficulty does an important artistic movement come to form the basis of a museum's entire collection. This, however, is the case with the Brücke-Museum in Berlin, whose collection consists of key works by this Expressionist "community" founded in the city of Dresden in 1905. Thanks to an initial gesture by one of the group's members, Karl Schmidt-Rottluff, the project for the Museum began in 1964 and culminated with its opening three years later. Its holdings include works by all the members of this group that aspired to renew German culture in line with specific aspects of Nietzschean thought.

According to the members of *Die Brücke*, German culture had declined in the hands of an excessive rationalism and an extreme emphasis on science and the scientific approach. There was a need to rediscover the spontaneity of existence, to return to the immediacy of passions and sensations and liberate those primary impulses that bourgeois society (guided by the dictates of reason) had condemned. In this sense, *Reclining Nude before a Mirror* (1909-10) by Ernst Ludwig Kirchner seems to synthesise all these concerns. It is not just a painting in which colour, line and volume break with pre-established academic concepts, but also one that aims to look for a primary spontaneity in which freedom takes pride of place. Kirchner did not seek to represent what he saw in the manner of an academic artist, but rather to visually construct what he felt: his passions, desires and emotions. The painting, created with large areas of colour, is more the immediate expression of an impulse than an analysis of a situation.

The exhibition comprised 77 works (47 paintings, 20 watercolours and 10 drawings and prints) by seven of the artists included in the Museum's collection, and allowed for an overview of their creative interests. Rapid and spontaneous brushwork, a certain aggressive approach to the pictorial surface and a constant search for existential intensity expressed on the canvas revealed the profoundly anguished nature of their art. The various works on display dated from between 1905 and 1913, spanning the life of the group, and also included important later paintings by Otto Müller. The exhibition, which received 66,008 visitors, counted on the crucial collaboration of the Berlin Senate, and in particular that of Dr. Magdalena M. Moeller, Director of the Die Brücke Museum, who wrote the catalogue essays.

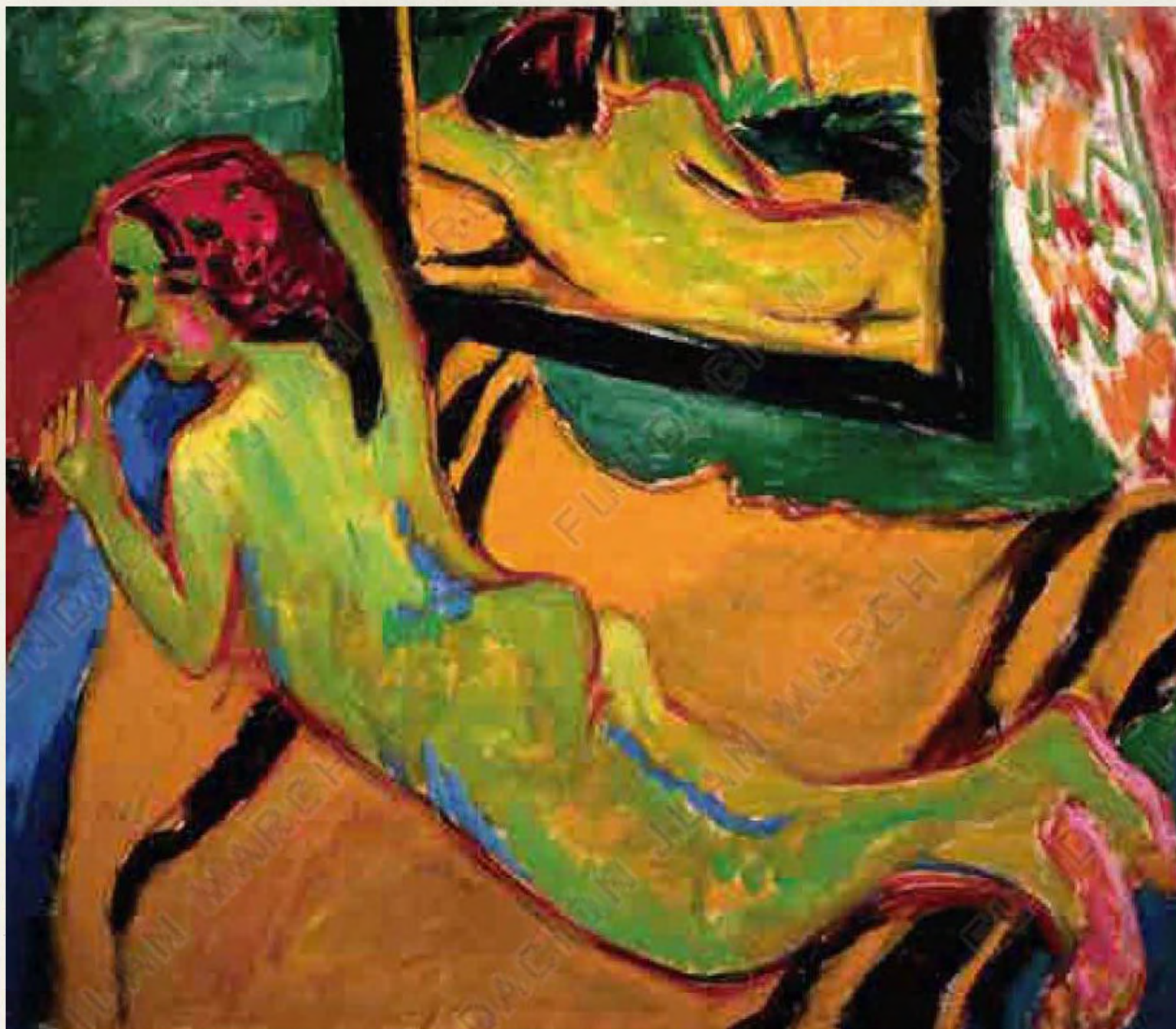
Provenance of the works: The Brücke-Museum, Berlin.



1 OCTUBRE - 12 DICIEMBRE 1993

Fundación Juan March

ERNST LUDWIG KIRCHNER



10. *Reclining Nude before a Mirror*, 1909-10

Exhibition: Among 20th-century artists, it is perhaps Alexej von Jawlensky (Torsok, 1864 – Wiesbaden, 1941) for whom colour has played the most important role. His work, which was considerably influenced by such late-19th-century artists as Paul Gauguin, can be understood, as a whole, as an expression of his emotions and feelings through a proliferation of chromatic interplay. Rather than being primarily interested in his subject matter, Jawlensky was more focused on organising and combining colours in order to achieve a more honest expression of his emotional state.

The exhibition brought together 121 paintings created between 1893 and 1937, allowing for an appreciation of this crucial aspect of the artist's output. Along with works from his early years, which revealed clear links with the work of the Post-Impressionist painters and with some of the Fauve artists, the exhibition also included various key portraits painted between 1909 and 1913, such as *Lola* (1912), in which colour takes on a primary role. These are paintings created from almost flat zones of colour that turn the figure's face into a sort of mask, entirely at the service of the artist's visual preoccupations. In addition, the exhibition, in great part, allowed the visitor to appreciate Jawlensky's repetition of motifs over the years with the intention of studying with even greater intensity the expressive potential of chromatic variations.

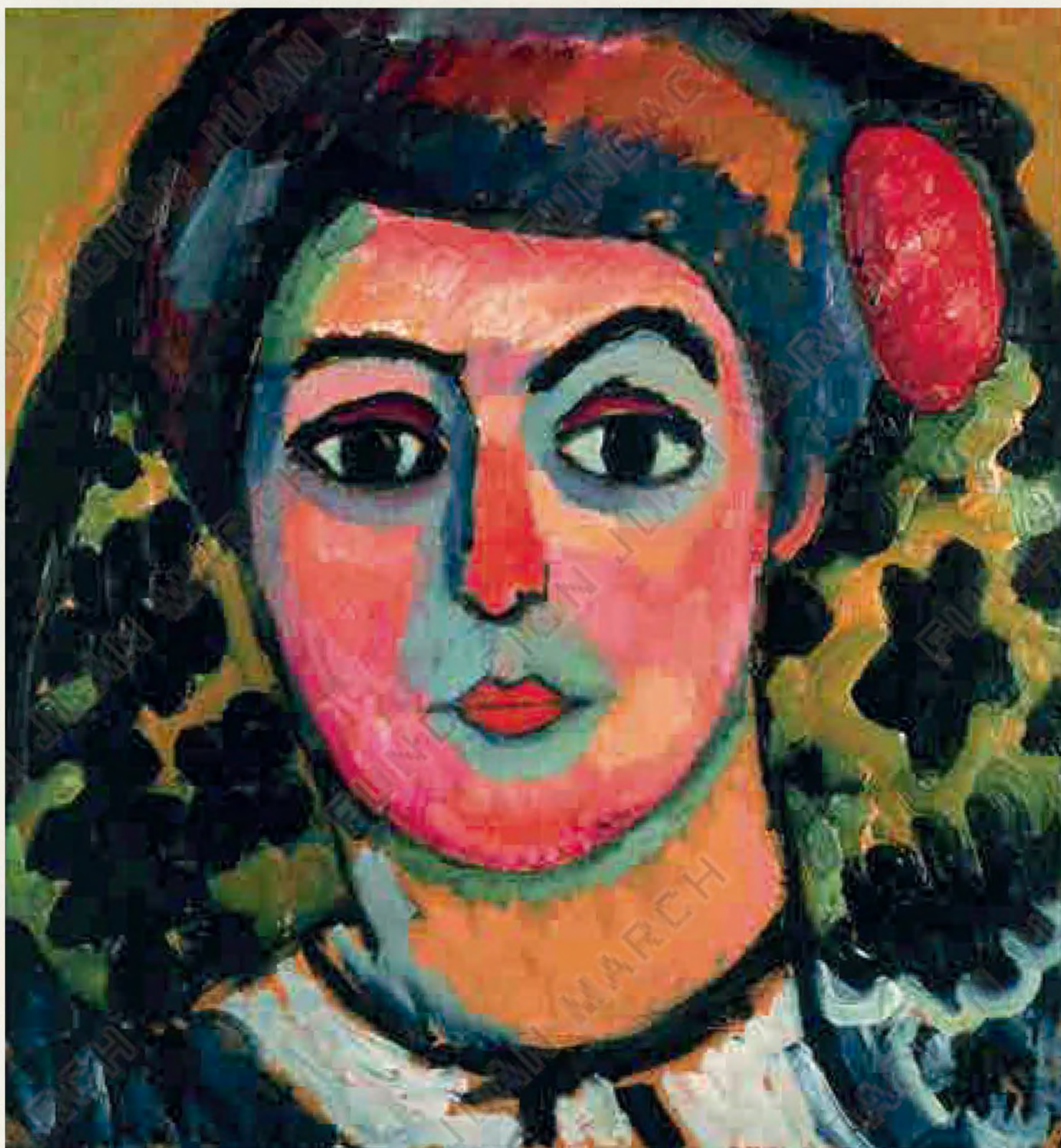
The exhibition was seen by 29,940 visitors and, following its Madrid showing, travelled to the Museo Picasso in Barcelona. It counted on the important collaboration of the Jawlensky family, specifically Lucía and Angelica, who acted as advisors, as well as Dr. Volker Rattemeyer, Director of the Wiesbaden Museum, and Dr. Helmut Friedel, Director of the Lenbachhaus in Munich. The catalogue included an essay by Angelica Jawlensky.

Provenance of the works: Frank Brabant Collection, Wiesbaden; Eric Estorick Collection; Thyssen-Bornemisza Collection, Lugano; Deutsche Bank AG, Frankfurt; Familia Arnold Saltzman; Henri Nannen Foundation, Kunsthalle, Emden; Gallery Fischer, Lucerne; Gallery Neher, Essen; Gallery Thomas, Munich; Hamburger Kunsthalle; Kunsthalle Bielefeld; Kunstmuseum Bern; Lafayette Parke Gallery, New York; Leonard Hutton Galleries, New York; Achim Moeller Fine Art, New York; Museo Cantonale d'Arte, Lugano; Ludwig Museum, Cologne; Morsbroich Museum, Leverkusen; Von der Heydt-Museum, Wuppertal; Pinacoteca Casa Rusca, Locarno; Staatsgalerie Stuttgart; Staatliche Galerie Moritzburg, Halle; Peter Selinka, Ravensburg; Werner and Gabriele Merzbacher; Wittrock Kunsthandel, Düsseldorf; and other private collections.



27 MARZO - 14 JUNIO 1992

Fundación Juan March



11. *Lola*, 1912

Exhibition: Together with George Grosz and Otto Dix, Max Beckmann (Leipzig, 1884 – New York, 1950) was one of the most important German inter-war artists. His work, characterised by an overt pictorial density and the bold treatment of figures and volumes, covers almost all the traditional genres within painting, from portrait and still life to mythological subjects and landscape. Falling within the latter category is *Large Landscape of the Côte d'Azur* (1940), a vast canvas in which all the angst typically expressed in his work of the previous decades – such as suffering, anguish and political tension – gives way to a calm mood of peace and tranquillity. The view from a terrace onto a landscape bathed in light and nuances of marine tones expresses a unique state of mind within the work of Beckmann. The landscape does not reflect the fact that only a few kilometres away from this setting the Spanish Civil War had only just ended, and that shortly after the painting's completion the Nazi regime – which had obliged the artist to leave Germany – would initiate World War II.

What was clear from this first exhibition devoted to Beckmann in Spain (seen by 39,664 visitors) was the influence on his work of Impressionism and the art of Picasso and Matisse (the latter clearly evident in the present landscape). Above all, it revealed the importance that his work would have years later for German artists such as Markus Lüpertz and Albert Oehlen. The 34 oils featured in the exhibition were created between 1905 and 1950 and represented key stages in the different phases of Beckmann's career, corresponding to his stays in Berlin, Frankfurt, Amsterdam, St. Louis and New York. In addition, it reflected the way in which his distinctive line and colour were always used in the service of a restrained expressionism.

In the exhibition's organization Professor Dr. Klaus Gallwitz acted in an advisory capacity and was the author of one of the texts for the catalogue, which also included passages from Beckmann's own writings.

Provenance of the works: Bayerische Staatsgemäldesammlungen, Munich; Berlinische Galerie, Berlin; MNAM/CCI Centre Georges Pompidou, Paris; Deutsche Bank AG, Frankfurt; Thyssen-Bornemisza Museum, Madrid; Kunsthaus, Zurich; Kunstmuseum, Bonn; Kunstmuseum, Düsseldorf im Ehrenhof; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Museum am Ostwall, Dortmund; Museum der Bildenden Künste, Leipzig; Museum Ludwig, Cologne; Neue Nationalgalerie, Berlin; Pfalzgalerie, Kaiserlautern; Sprengel Museum, Hannover; Staatliche Galerie, Moritzburg de Halle; Staatsgalerie, Stuttgart; Städelsches Kunstinstitut, Frankfurt; National Gallery of Art, Washington D.C.; Städtisches Museum in der Alten Post, Mülheim an der Ruhr; Von der Heydt-Museum, Wuppertal; and various private collections.



7 MARZO

8 JUNIO 1997

Fundación Juan March

MAX BECKMANN



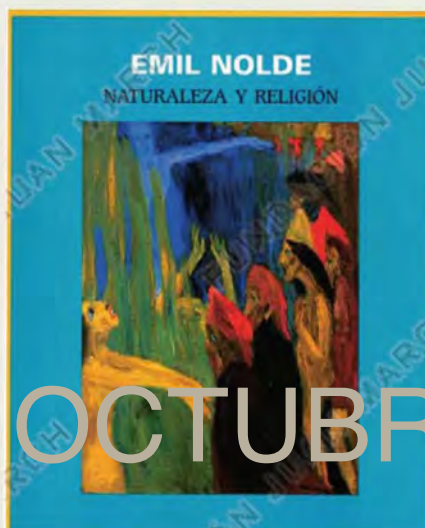
12. *Large Landscape of the Côte d'Azur*, 1940

Exhibition: Emil Nolde (Nolde, 1867 – Seebüll, 1956) was undoubtedly one of the most important German artists of his generation. Though he dedicated himself completely to painting relatively late in life, his contribution had a crucial impact on numerous 20th-century artists. These included members of the COBRA group, artists such as Jean Dubuffet and more recent figures including Georg Baselitz, Markus Lüpertz and the Danish painter Kirkeby, all of whom have repeatedly affirmed their debt to this major representative of German Expressionism.

Following his first meeting with Karl Schmidt-Rottluff in the spring of 1906, Nolde became a member of the *Die Brücke* group and came to share many of the artistic concerns of its members, who would contribute to the renewal and innovation of German culture. Nolde, however, increasingly moved away from the other members to follow his own, more individual, path. As this oil of 1948 entitled *Giant Wave* reveals, the artist had a profoundly Romantic conception of his endeavours and always understood painting as a space of intensity and profundity through which the artist hoped to enter into communion with the hidden face of the universe. Nature, one of the great myths of Western culture, “primitive” cultures and the sea as a massive force before which man feels overwhelmed, were some of the subjects through which he aimed to express as intensely as possible a quasi-mystical experience of life.

For these reasons, the exhibition, which received 72,809 visitors, focused on two key themes in Nolde’s work: nature and religion, naturally bearing in mind that for an artist who came very close to pantheism, these two ideas could not necessarily be separated. Through 39 oil paintings and 23 watercolours, divided into five sections (Religious Paintings, The Sea, Flowers, Figures and Watercolours), the exhibition revealed how intense emotion as a fundamental value of human life was probably the concept to which Nolde’s work most often returns.

Following its showing in Madrid, the exhibition travelled to the Fundació Caixa de Catalunya in Barcelona. The selection of 62 works, dating from 1906 to 1951, was made on the advice of Dr. Manfred Reuther, Director of the Nolde Foundation, who also wrote the theoretical analysis of the artist published in the catalogue.



Provenance of the works: Brücke-Museum, Berlin; Nolde-Stiftung, Seebüll; Kunsthalle zu Kiel; Museum Folkwang, Essen; Staatsgalerie, Stuttgart; and various private collections.

3 OCTUBRE - 28 DICIEMBRE 1997

Fundación Juan March

EMIL NOLDE



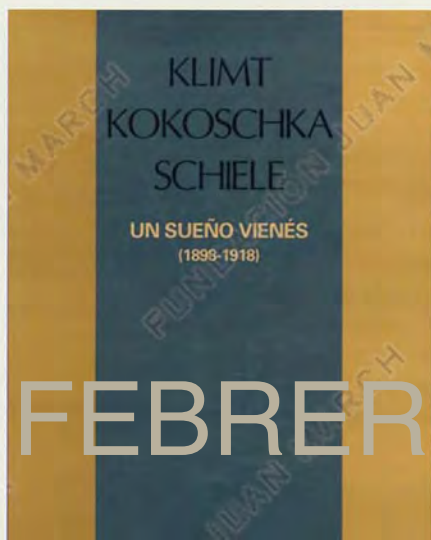
13. *Giant Wave*, 1948

Exhibition: Within the context of European culture, early 20th-century Vienna is one of the high points in the development of contemporary art and thought. The Austrian capital was undoubtedly a center for the flourishing of the arts around 1900 given the presence of musicians such as Gustav Mahler and Arnold Schönberg, writers and journalists such as Karl Krauss, psychologists such as Sigmund Freud, architects such as Adolf Loos, philosophers such as Ludwig Wittgenstein and artists such as Gustav Klimt, Oskar Kokoschka and Egon Schiele.

This exhibition, seen by 135,800 visitors, offered an overview of the work of the three aforementioned artists. Through 32 oil paintings and one work in tempera it revealed the formal and thematic links between the work of Gustav Klimt (Vienna, 1862 - Vienna, 1918) and Egon Schiele (Tulln, 1890 - Vienna, 1918) and between the latter and Oskar Kokoschka (Pöchlarn, 1886 - Montreux, 1980). All the works on view manifested that spirit of decadence and nihilism normally associated with Viennese culture of this period: the clear sensation of confronting the figures and artistic idioms of the *fin-de-siècle*. This is evident, for example, in *Adam and Eve*, an oil painting of around 1917-18 by Klimt. In it a hopeless and nostalgic naïveté is expressed in the bodies of the two founders of the human race, as if that conflict or melancholy were the very origins of the modern human condition. In Schiele's *Portrait of Trude Engel* of 1915, similar preoccupations reveal themselves. Here the colour is diluted to a grimy ochre through which the artist conveys the desolation of the ephemeral, while the figure's huge eyes and stiff, sinewy fingers refer both to a troubled psyche and a devastating illness.

The Fundación Juan March was able to count on the collaboration of Dr. Gerbert Frodl, Director of the Österreichische Galerie-Belvedere, and Dr. Stephan Koja, Curator at the same institution, who also wrote a catalogue essay.

Provenance of the works: Thyssen-Bornemisza Museum, Madrid; Moderna Museet, Stockholm; Museum am Ostwall, Dortmund; Museum voor Schone Kunsten, Ghent; Neue Galerie der Stadt, Linz; Österreichische Galerie-Belvedere, Vienna; Staatliche Museen zu Berlin, Nationalgalerie; Tiroler Landesmuseum Ferdinandeum, Innsbruck; and various private collections.



7 FEBRERO - 21 MAYO 1995

Fundación Juan March

GUSTAV KLIMT



14. *Adam and Eve*, 1917-18

Exhibition: Oskar Kokoschka (Pöchlarn, 1886 – Montreux, 1980) can be regarded, together with Egon Schiele, as the most radical artist working in Vienna at the beginning of the 20th century. His work comprised not only portraits of the leading intellectuals of the day – such as Adolf Loos and Alma Mahler – but also extended to the theatre, as well as to more scandalous endeavours, such as walking around the streets of Vienna with a life-size rag doll impersonating a female companion. In general, his production after 1930 is less well known. Kokoschka's painting involves a violent gesturalism, using a brushstroke indebted to Van Gogh, while his canvases convey a world charged with tension in which man's condition can no longer aspire to calm and serenity.

In this sense, this portrait of *The Artist's Mother* (1917) synthesises some of the principal formal and expressive concerns present throughout Kokoschka's career. The nervous brushwork and the sense of claustrophobia surrounding the figure refers to a cultural context profoundly imbued with nihilism. Everything is contracted in this canvas which, nonetheless, offers a generous vision of the sitter. Beyond a general sense of liberated tension and anxiety, there is still a maternal tranquillity that even Kokoschka was unable to eliminate.

The exhibition received 25,000 visitors and offered an overview of the artist's work, with a particular focus on the works created in the last decades of his life. In the catalogue by Dr. Heinz Spielmann, the exhibition was divided into 10 sections: Oils and Preparatory Studies for Oils; Watercolours; Prints; Self-Portraits and Portraits of Olda Kokoschka; Portraits, Series (a selection) and Single Sheets; The Florentine Sketchbooks; "The Trojans" by Euripedes;" "Ecce Homo" – "Ecce Homines;" Literary Work; and Comenius.

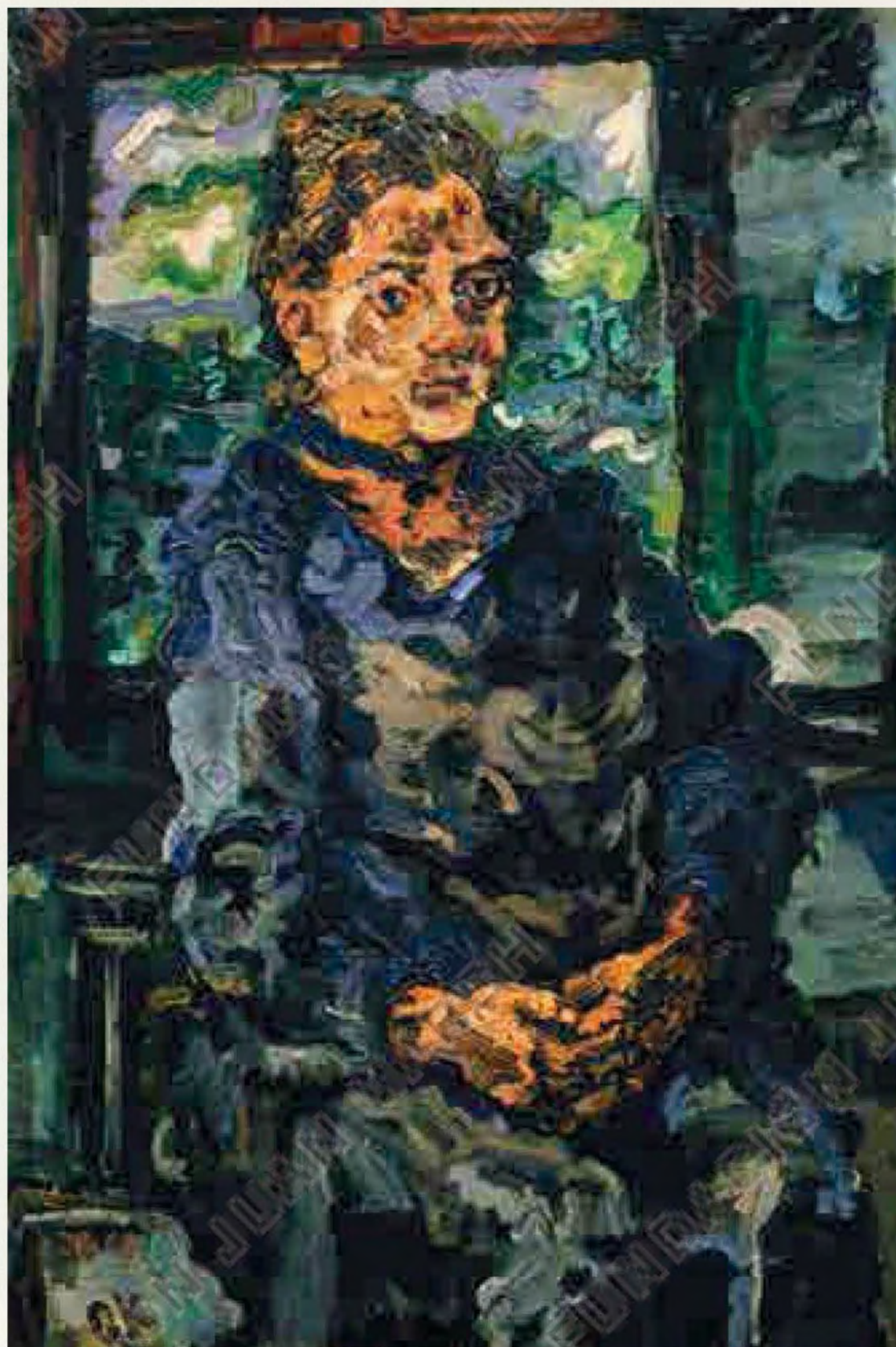
Provenance of the works: The artist's collection, Hochwürdigen Collection, Augsburg; Marlborough Gallery, London; Kunsthaus, Hamburg and The Tel Aviv Museum.



21 MAYO - 5 JULIO 1975

Fundación Juan March

OSKAR KOKOSCHKA



15. *The Artist's Mother*, 1917

SCHIELE un sueño vienés 1898 - 1918

60



7 FEBRERO - 21 MAYO 1995

Fundación Juan March

EGON SCHIELE



15. *Portrait of Trude Engel*, ca. 1915

Exhibition: Within the context of art history, Pablo Picasso (Malaga, 1881 – Mougins, 1973) is generally identified, along with Marcel Duchamp, as the most important artist of the 20th century. It is true that these two figures opened up crucial pathways for the development of modern art. While some artists opted for the deconstructive and ironic path chosen by Duchamp, others preferred the way in which Picasso created different worlds throughout his long and varied career. The latter was, without doubt, a tireless creator, an artist who adopted different techniques and viewpoints from a very early age (evident in the many different periods of his career). This he did in order to express the fact that, rather than having one specific identity, the world changes and takes shape according to the constructive gaze implied by the artistic process.

This constant mutation of styles and approaches was the focus of this exhibition, which included 30 oil paintings and one gouache created between 1901 and 1968. The exhibition received 105,369 visitors and was subsequently shown at the Palacio de la Meca in Barcelona. It allowed the viewer to appreciate how Picasso had, throughout his career, continued to create widely diverse pictorial possibilities while always finding solutions that involved or supplemented the discoveries of previous periods. The catalogue reproduced numerous passages from the major texts on the artist, as well as poems and texts written specially for the exhibition. These included writings by Rafael Alberti, Vicente Aleixandre, José Camón Aznar, Gerardo Diego, Juan Antonio Gaya Nuño, Ricardo Guillón, Enrique Lafuente Ferrari, Eugenio d'Ors and Guillermo de Torre.

Picasso's oil painting of 1911, *Pipe Rack and Still Life on a Table*, reveals a number of the great achievements of Analytical Cubism. It is a painting of medium size in which colour has been completely omitted and the distinction between foreground and background is almost imperceptible. All that appears before the viewer is a complex structure of lines and planes beneath which lies the subject of the painting. In contrast to what has at times been stated, this is more of a formal investigation teeming with imagination and freedom than a meticulous representation of the structure of the objects. The use of letters as part of the pictorial expression, as well as some highly schematic elements, makes us realise that we are not, in fact, witnessing the development of a type of abstraction, something that never actually interested the artist.



23 SEPTIEMBRE - 27 NOVIEMBRE 1977

Fundación Juan March

PABLO PICASSO



17. *Pipe Rack and Still Life on a Table*, 1911

Exhibition: The work of Georges Braque (Argenteuil-sur-Seine, 1882 – Paris, 1963) has been firmly placed, by the dictates of art history, within one specific period, while the rest of his work is considered to be of considerably less interest. His artistic endeavours in the first six years of the 20th century are considered important in the formation of Fauvism, and his contribution to the development of Analytical and Synthetic Cubism, along with that of Picasso, among the highpoints in the history of modern painting. Nevertheless, the majority of his oeuvre created after the end of World War I has been largely overlooked.

For this specific reason, this exhibition (which received 56,736 visitors) chose to focus on the less well-known aspects of this French artist's work. Apart from three oil paintings and a number of prints from the first two decades of the century, the majority of the 125 works on display (32 oils, five reliefs, 18 gouaches and 68 prints) dated from the 1940s to the 1960s. They manifested the evident links between the work of Braque and that of Miró, Matisse and Picasso himself during his Surrealist period.

The Guitar (1912) is an outstanding work from Braque's Cubist period. In addition to breaking away from the square format of the traditional canvas, here the artist takes the absence of colour and decorative or aesthetic elements to their ultimate conclusions. The painting, in which the use of words has a semantic as well as pictorial value, lies on the extreme edge between figuration and abstraction, without ultimately departing from the former, in line with Cubist practice.

The exhibition's catalogue included essays by Jean Paulhan, Jacques Prévert, Christian Zervos, George Salles and André Chastel, as well as a transcription of a 1950 conversation between Pierre Reverdy and the artist. Following its Madrid showing, the exhibition travelled to the Museo de Arte Contemporáneo in Seville and the Sala de Exposiciones of the Valencia City Council.

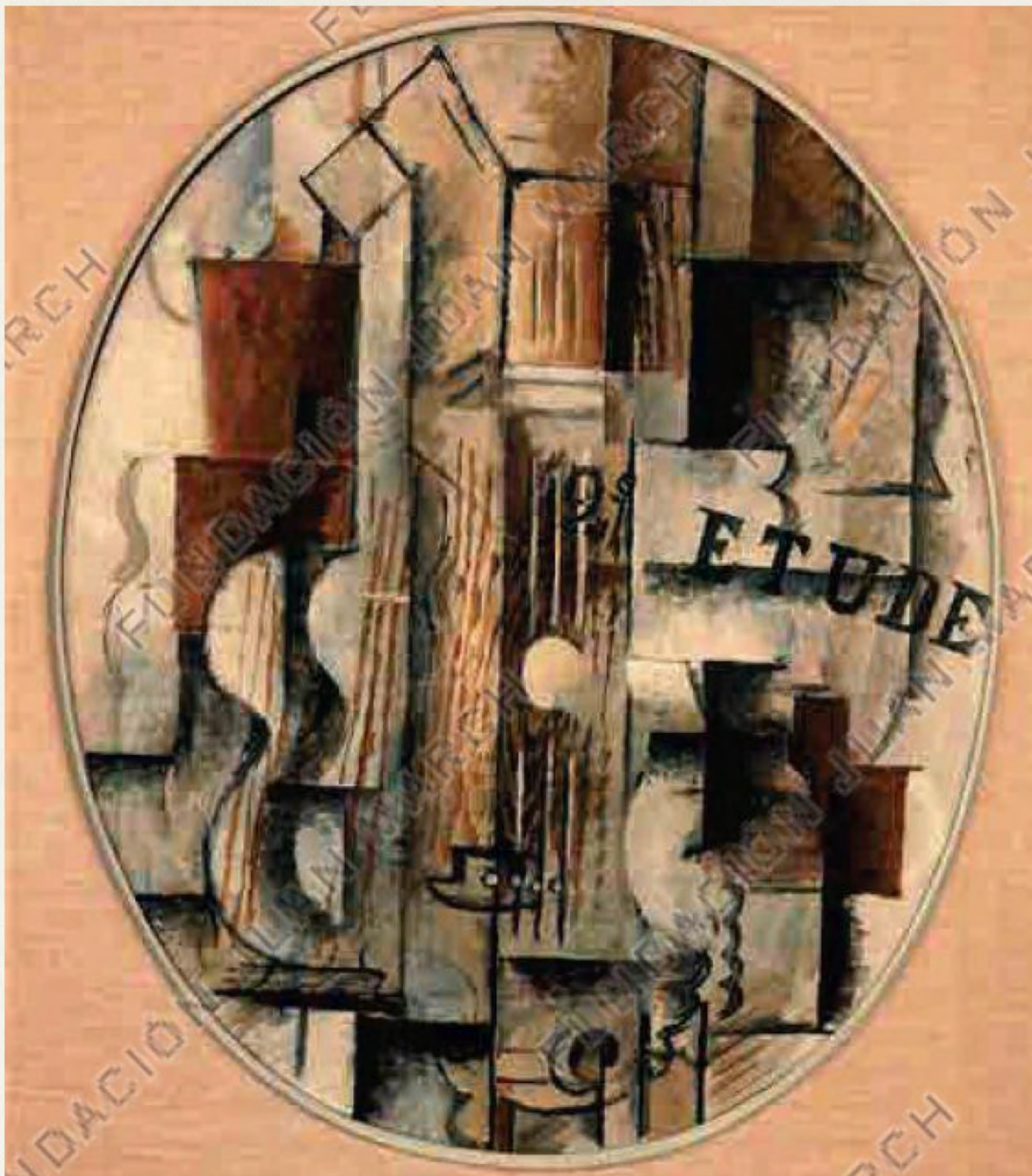


27 SEPTIEMBRE - 2 DICIEMBRE 1979

Fundación Juan March

GEORGES BRAQUE

GEORGES BRAQUE



18. *The Guitar*, 1912

Exhibition: Traditionally located among the hierarchy of genres below that of portraiture and even landscape painting, the still life was always considered a lesser subject. It only acquired a relative status when it formed part of a more prestigious subject, as is the case with some works by Velázquez, or some of the major paintings by the 15th-century Italian artist Carlo Crivelli.

However, within the context of 20th-century art, the still life became a significant genre, as reflected in this exhibition (which received 22,558 visitors). It featured 81 works by 33 artists created between 1878 and 1977 and revealed how the still life has been a subject used by a wide variety of artists practicing different styles and aesthetics. This became evident, for example, in a comparison between works by various Pop artists and figures such as Antoni Tàpies and Alberto Giacometti. The variety of viewpoints and approaches to the subject as revealed through the works in the exhibition showed how the still life became a 20th-century pretext for the investigation of certain formal, visual and spatial issues of considerable complexity, rather than a valid or invalid theme in itself.

The catalogue reproduced the Reinhold Hohl text, "The Silent Dialogue: The Still Life in the 20th Century." It was accompanied by images of works by the following artists included in the exhibition: Jean Arp, Max Beckmann, Julius Bissier, Pierre Bonnard, Georges Braque, Marc Chagall, Jean Dubuffet, Raoul Dufy, Max Ernst, Alberto Giacometti, Juan Gris, Paul Klee, Oskar Kokoschka, Le Corbusier, Fernand Léger, Roy Lichtenstein, René Magritte, Henri Matisse, Joan Miró, Adolphe Monticelli, Ben Nicholson, Claes Oldenburg, Pablo Picasso, Odilon Redon, Georges Rouault, Kurt Schwitters, Chaim Soutine, Nicolas de Staël, Saul Steinberg, Antoni Tàpies, Jean Tinguely, Maurice Vlaminck and Andy Warhol.

Juan Gris' *Carafe and Bowl* from 1916 is a perfect example of how Cubism changed, even revolutionised, the subject of the still life in the 20th century. We no longer see a series of objects submitted to the academic gaze, which prevailed from the Renaissance onwards. Instead, we find the free, meticulous and reflexive construction of an extremely simple subject. This still life perfectly reveals the

aesthetic concerns outlined above: the subject is the starting point for the development of a formal investigation, rather than being of interest *per se*. Ultimately, what gives the work its complexity and density is in fact the rupture and arrangement of the fractured planes involved in the process of its formal construction.



18 ABRIL - 3 JUNIO 1979

Fundación Juan March

JUAN GRIS



19. *Carafe and Bowl*, 1916

Exhibition: The work of Julio González (Barcelona, 1876 – Arcueil, 1942) represents one of the most important contributions to modern sculpture. While a significant part of his output still incorporated elements derived from 19th-century tradition – to be expected in an artist whose initial training was based on craft skills – this interest in detail and “good craftsmanship” gave his work a surprising intensity. For González, the body was a recurring motif that constantly referred to man’s vulnerability in the world and the impossibility of achieving total security within our existence.

The exhibition featured 111 works by the artist created between 1910 and 1942 and was seen by 26,906 visitors. It comprised 66 sculptures and 45 works on paper offering a highly comprehensive overview of González’s oeuvre. On display were various sculptures in which the human face was merely suggested through the material, achieving a structure difficult to separate from the substance with which it was made. Alongside such works were a number of figures, including *Large Standing Figure* (1934), created by the addition of metal elements, that convey both the abstract fragility of identity as well as the artist’s quest for drawing in space. This sculpture clearly reflects the most interesting and important formal and visual innovations found in González’s sculpture. In it, the figure almost becomes a “un-structure,” – as was the case with many Surrealist works – as well as a prescient investigation into volume and space.

The various works on paper permitted an understanding of González’s sculpture from the viewpoint of a formal organisation of two-dimensional space. The exhibition was first seen in Madrid, then travelled to the Hospital de Santa Cruz in Barcelona. The accompanying catalogue included an essay on the artist by Germain Viatte, Curator at the Musée National d’Art Moderne, Centre Georges Pompidou in Paris.

Provenance of the works: Museo de Arte Moderno, Barcelona; MNAM/CCI Centre Georges Pompidou, Paris; Galerie de France, Paris; Carmen Martínez and Viviane Grimiger Collection, Paris; Hans Hartung Collection, Antibes; Fondation Maeght, Saint Paul-de-Vence; Galería Theo, Madrid; Pedro Vallenilla (son) Collection, Caracas; and various private collections.



21 ENERO - 25 MARZO 1980

Fundación Juan March

JULIO GONZÁLEZ



20. *Árbol de la vida*, 1934

Exhibition: In a classic text written in the early years of the 20th century, Guillaume Apollinaire commented that the painting of Robert Delaunay (Paris, 1885 – Montpellier, 1941) departed from the orthodoxy of Braque and Picasso and introduced colour into Cubism. According to Apollinaire, the result was a style that he termed Orphism. Together with Robert Delaunay's innovations, the approach evident in the work of his wife Sonia Delaunay-Terk (Gradzihsk, 1885 – Paris, 1979) in the fields of fashion design, book illustration and interior decoration were also highly innovative and novel. Her ability to fuse the concerns of haute couture and everyday life can be considered an anticipation of ideas and practices that would be investigated at the Bauhaus in the 1920s.

The exhibition, which comprised 157 works created between 1901 and 1973, offered a survey of almost all the areas of interest explored by this artistic couple, including paintings of different periods, illustrations and book covers for volumes of poetry, and a number of pieces of clothing designed by Sonia. The catalogue featured a number of essays: "The Delaunay and their Spanish Friends" by Juan Manuel Bonet, an essay on the exhibition's significance by Jacques Damase, "Simultaneity" by Ramón Gómez de la Serna, "Sonia Delaunay-Terk and the Decorative Arts" by Guillermo de Torre, and a number of poems by Isaac Vando Villar and Vicente Huidobro. The exhibition received 16,446 visitors and benefited from the collaboration of the Delaunay family.

Particularly interesting are these two canvases from the same period, painted during the time the Delaunays visited and travelled around Spain and Portugal. In *Nude Woman Reading* (1915-16) by Robert (one of a series of seven works on this subject), there is a clear association between figuration and abstraction, particularly evident in the blue background and the floor of the room. The same relationship is to be found in *Flamenco Singers (Large Flamenco)* by Sonia (1916), in which abstraction flows across the entire surface of the painting, with the exception of the body and the face of the main figures, which are still faintly recognisable.

Provenance of the works: Bibliothèque Nationale, Paris; Artcurial Collection, Paris; Familia Delaunay Collection, Paris; François Giroud Collection; Ida Chagall Collection, Paris; Jacques Damase Collection, Paris; Jean Gabriel Mitterand Collection; Louis Carré Collection, Paris; Patrick Raynaud Collection, Paris; Calouste Gulbenkian Foundation, Lisbon; Galería de Varenne, Paris; Musée des Arts Décoratifs, Paris; Musée d'Art Moderne de la Ville de Paris; Musée des Beaux-Arts, Rennes; Museo Municipal de Brest; Musée Fabre, Montpellier; MNAM/CCI Centre Georges Pompidou, Paris; Museo de Unterlinden, Colmar; Sociedad Pinton, Paris; Taller Pinton, Aubusson; and French Couturiers' Union, Paris.



Robert y Sonia Delaunay

14 ABRIL - 23 MAYO 1982

Fundación Juan March

ROBERT DELAUNAY



21. *Nude Woman Reading*, 1915-16

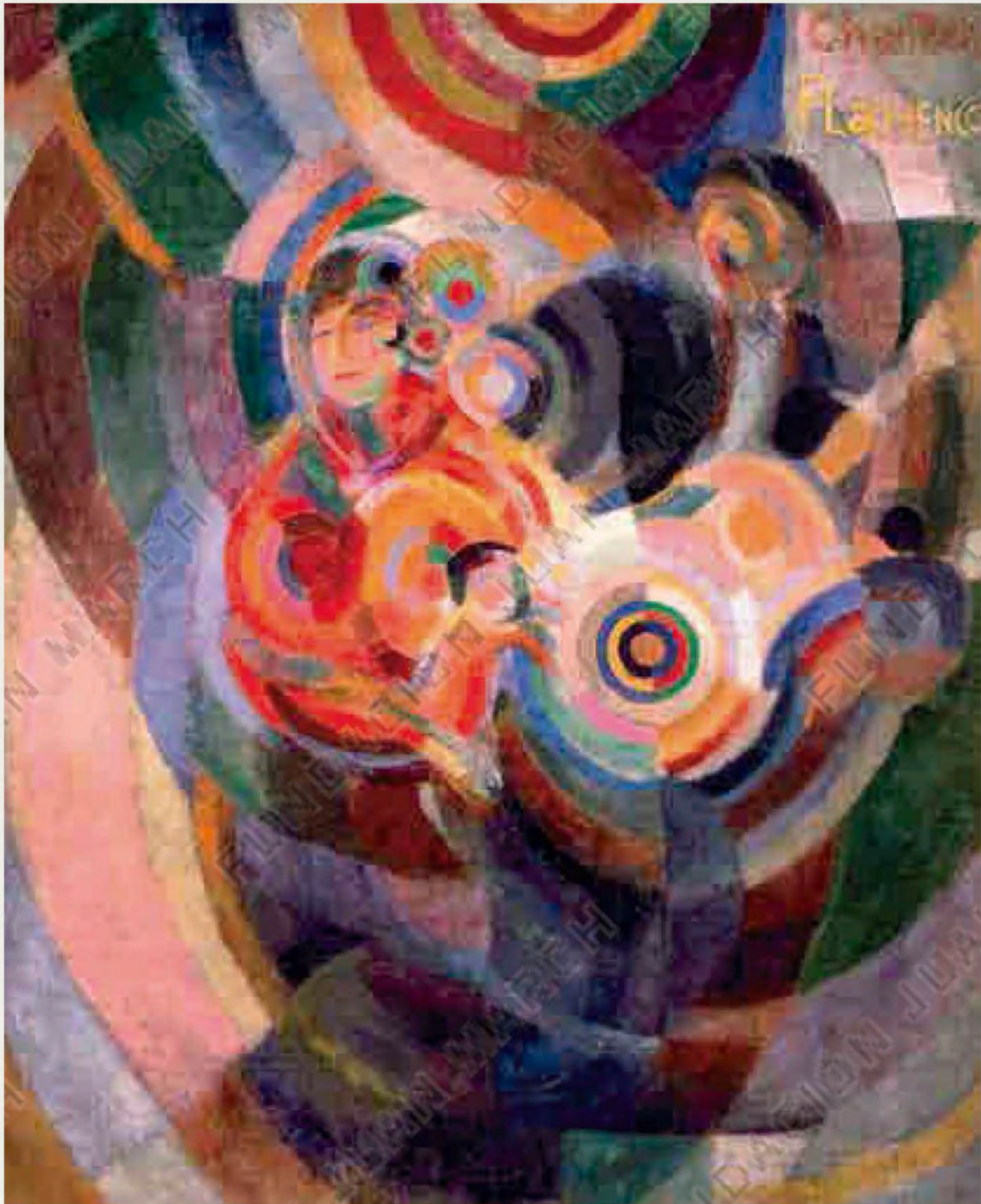


14 ABRIL - 23 MAYO 1982

Fundación Juan March

Robert y Sonia Delaunay

SONIA DELAUNAY



22. *Flamenco Singers (Large Flamenco)*, 1916

Exhibition: This exhibition took place 25 years after an earlier one devoted to the artist at the Fundación Juan March. Seen by 169,593 visitors, it focused on the artist's work created between 1899 and 1920. The 44 works selected (30 paintings and 14 watercolours, ink drawings and prints) presented a survey of his pictorial output through the subject of landscape. It opened with early Impressionist-style paintings and concluded with large canvases in which the abstract interplay of form and colour expanded to encompass an intense and musical spirituality.

Painting with Three Spots (1914) is characteristic of this mature style, created two years after the artist had published *On the Spiritual in Art* (1911). Here, the subject matter ceases to be an element taken from reality and becomes one of pure visual abstraction. Kandinsky's interest focuses entirely on volumetric, chromatic and spatial relationships with the intention of producing a series of intensified sensations and emotions in the viewer. The painting falls within Kandinsky's most creatively spontaneous period. A few years later, following his time at the Bauhaus, he began to develop a type of pictorial structure that conformed to rules he himself set out in his celebrated text *Point and Line to Plane* (1926).

Prior to its Madrid showing, the exhibition was seen at the Fundació Caixa de Catalunya in Barcelona. It counted on the collaboration of the State Tretyakov Museum, its Director, Valentin A. Rodionov; its Deputy Director, Lidia Iovleva; its Chief Curator, Ekaterina L. Selezneva; and the head of its international relations Department, Tatiana P. Gubanova. The catalogue included a 1914 lecture given by Kandinsky himself and various passages from the artist's writings; an essay by Valeriano Bozal, Senior Professor of Art History at the Universidad Complutense, Madrid; and an analysis of *Composition VII* (1913) by Marion Ackermann, Curator at the Städtische Galerie im Lenbachhaus in Munich.

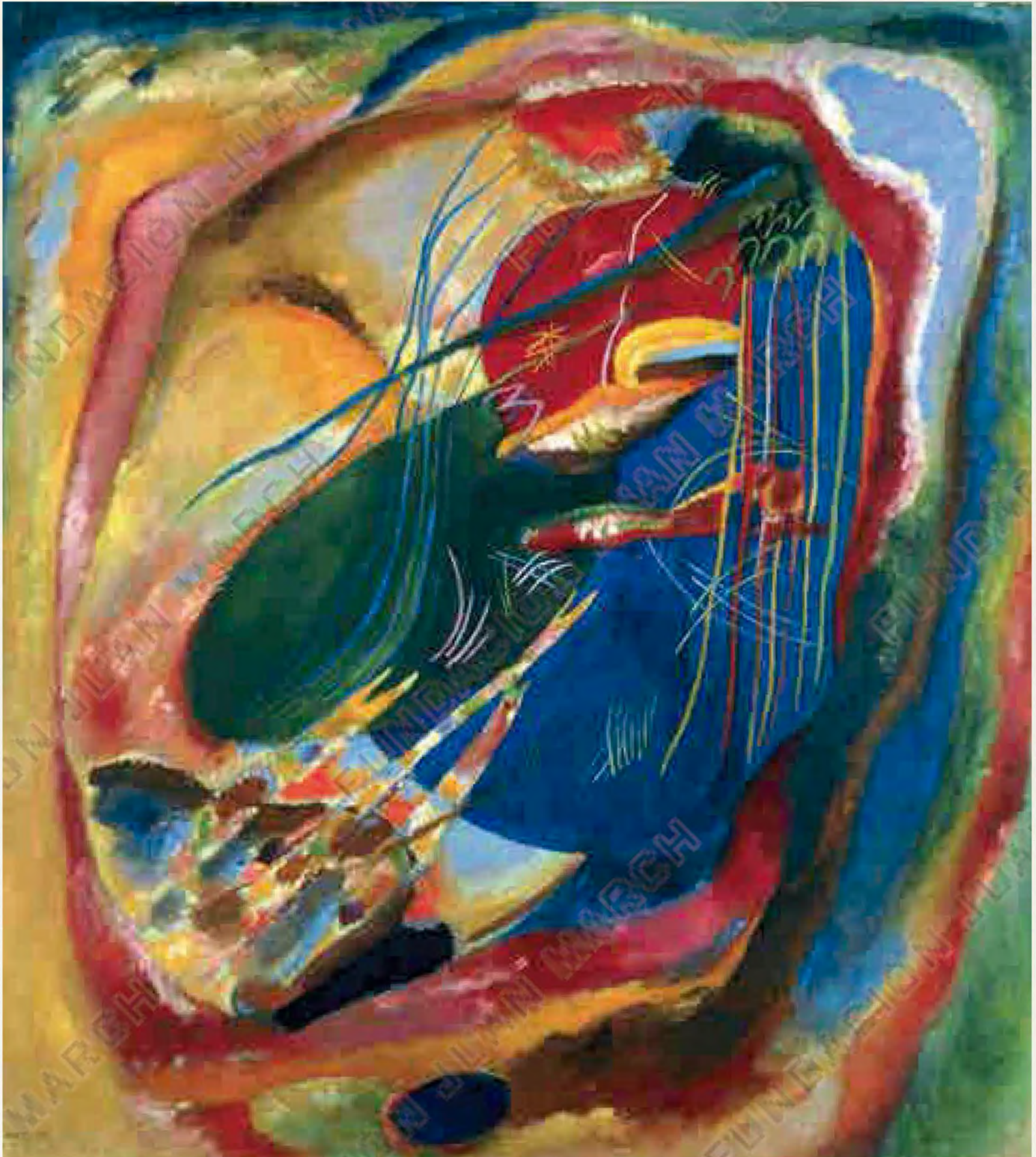
Provenance of the works: Carmen Thyssen-Bornemisza Collection, Madrid; Collection of the Gemeentemuseum, The Hague; Kustodiev Gallery, Astrakhan; National Gallery of Armenia, Erivan; Kaiser Wilhelm Museum, Krefeld; MNAM/CCI Centre Georges Pompidou, Paris; Fine Arts Museum, Tula; State Museum for Fine Arts, Nijni-Novgorod; State Museum for Fine Arts of the Republic of Tatarstan, Kazan; State Museum for Fine Arts of Tjumen; Tretyakov State Museum, Moscow; Regional Fine Arts Museum of Kovalenko, Krasnodar; Thyssen-Bornemisza Museum, Madrid; Städtische Galerie im Lenbachhaus, Munich; Tate Gallery, London; and the Von der Heydt-Museum, Wuppertal.



8 OCTUBRE 2003 - 25 ENERO 2004

Fundación Juan March

WASSILY KANDINSKY



23. *Painting with Three Spots*, 1914

Exhibition: The art of Piet Mondrian (Amersfoort, 1872 – New York, 1944), is undoubtedly one of the most considered bodies of work created in the 20th century. The artist's investigations in the field of Neo-Plasticism reflect his desire to create a painting with ideal/Platonic references that could attain universality. Mondrian sought to reduce the pictorial field to its essential elements: the three primary colours (red, blue and yellow), along with black and white, and the straight line. For the artist, all remaining elements (secondary colours and various geometrical forms) could be extracted from these and thus were considered "derivative."

For this reason, *Composition II* is particularly interesting. It does not fall within the artist's most developed period (as of 1921), but is instead a painting in which Mondrian is still searching for the purity he would later attain. Here, some of the squares are still light blue, while at top the lines that divide the spaces are not yet black, as they would become soon thereafter. These lines, in contrast, are still in greys and halftones, marking a preliminary step in the discovery of the primary elements. *Composition II* thus indicates the direction that Mondrian would take, and has the freshness and naturalness of a work that has not yet found a definitive idiom.

Following its presentation in Madrid, where it was seen by 52,349 visitors, the exhibition travelled to the Palau de la Virreina in Barcelona. It was a survey of 70 works by Mondrian, from the 1897 landscapes to his last geometrical compositions of 1944 in which the influence of New York's topography is evident. The exhibition also revealed a particularly interesting aspect, namely, the notably teleological nature of Mondrian's work, as year after year, figurative representation broke down to reach a level of pure abstraction in which there was no longer any link with "reality" other than its purely essential conception. The exhibition catalogue included the text "Plastic Art and Pure Plastic Art," which the artist himself wrote in 1937.

Provenance of the works: Ladas Collection, New York; Max Bill Collection, The Hague; Ernst Beyeler, Basel; Pace Gallery, New York; Sidney Janis Gallery, New York; Gemeentemuseum, The Hague; J. P. Smid Kunsthandel Monet, Amsterdam; The Museum of Modern Art (MoMA), New York; Stedelijk Museum, Amsterdam; Staatsgalerie, Stuttgart; Van Abbemuseum, Eindhoven.

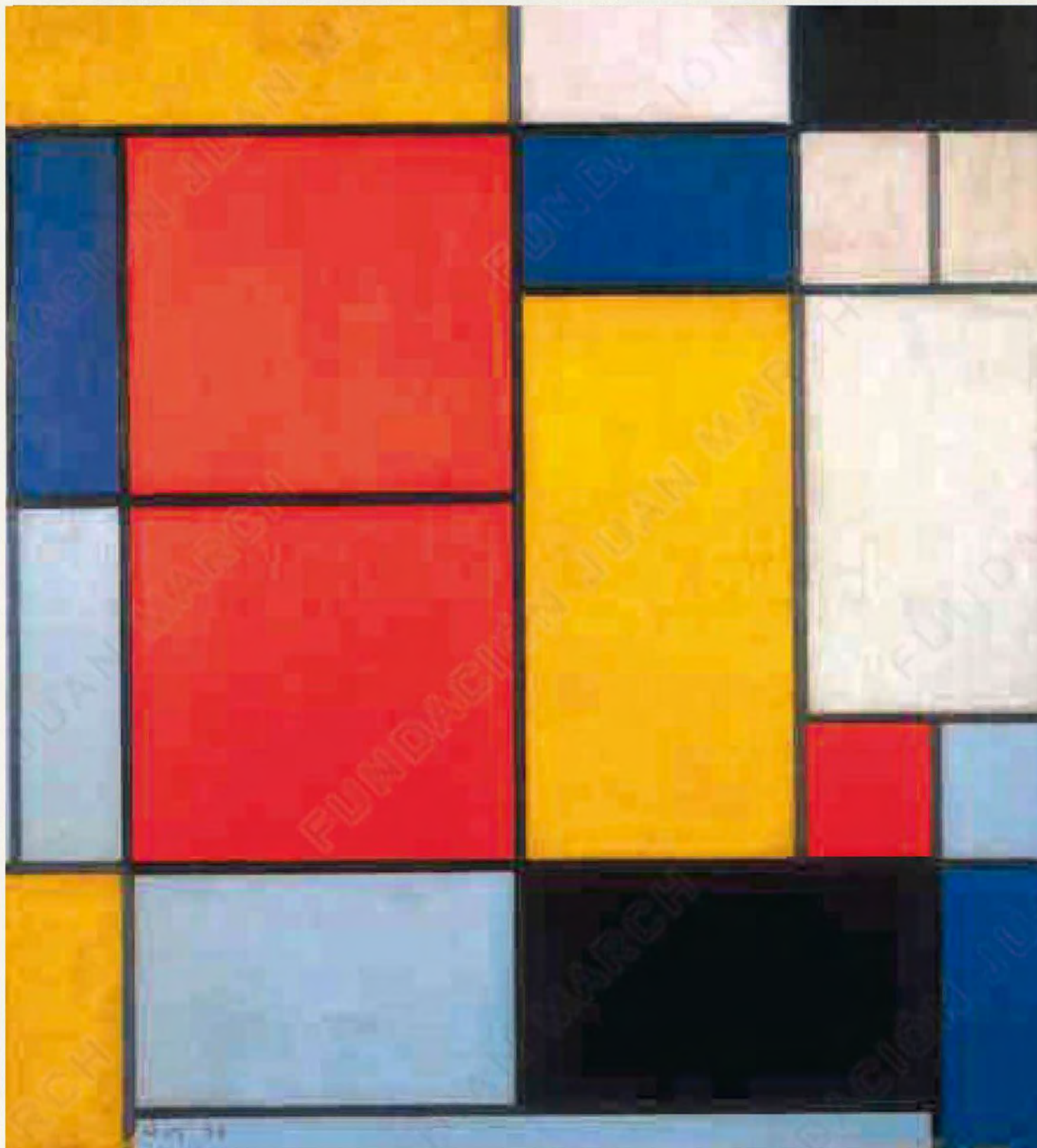


19 ENERO - 26 MARZO 1982

PIET MONDRIAN

Fundación Juan March

PIET MONDRIAN



24. *Composition II*, 1920

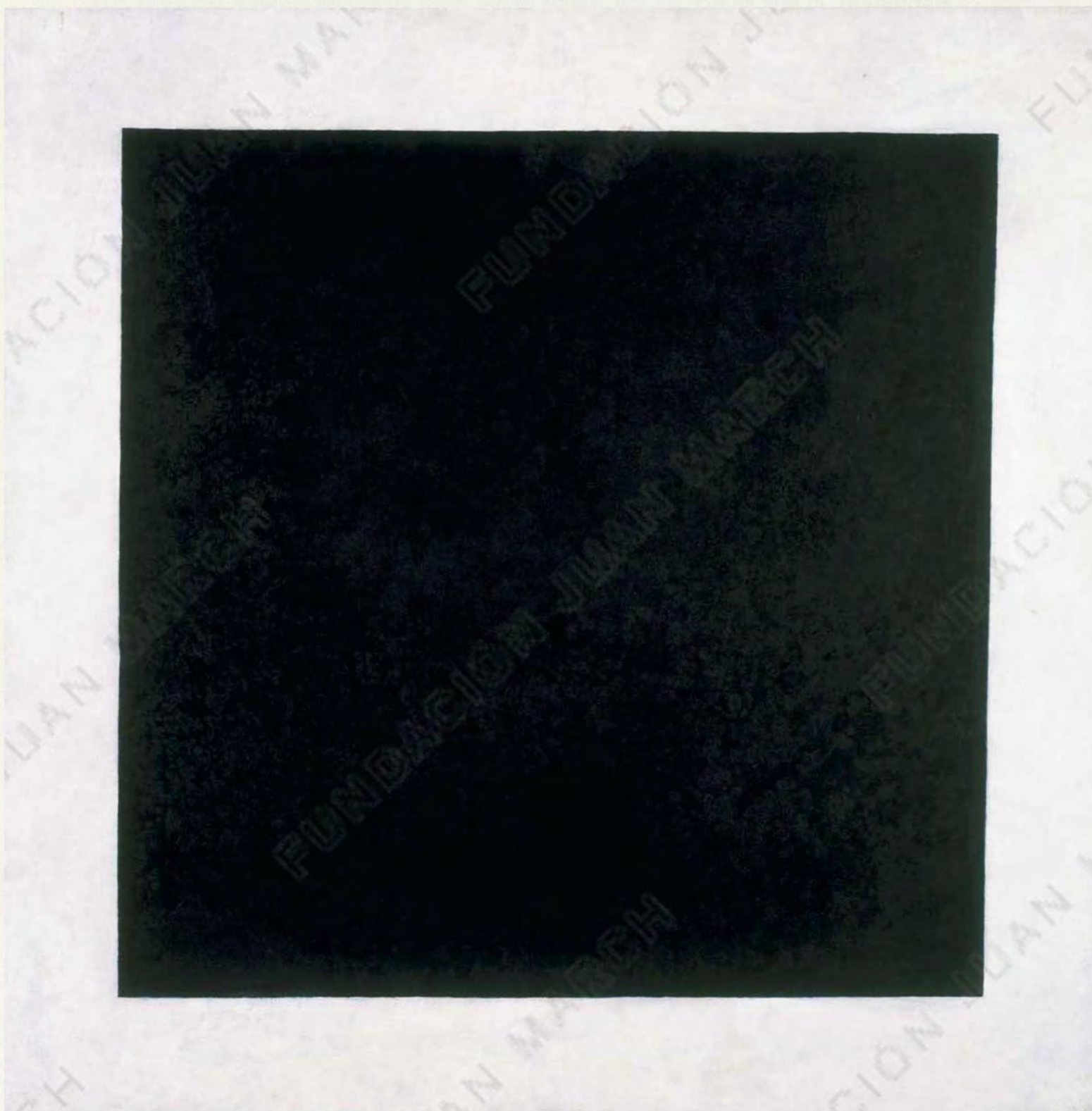
Exhibition: Within the context of the development of 20th-century art, the work of Kasimir Malevich (Kiev, 1878 – Leningrad, 1935) is undoubtedly a high point. Malevich took painting beyond the achievements of Cubism and Futurism – movements with which he was closely connected at the turn of the century – to Suprematism. Together with Constructivism, this avant-garde movement was the most important Russian art trend of the early 20th century.

As this exhibition made clear, Malevich's work passed through a variety of different phases during the course of his artistic career: a first phase derived from Impressionism, a Cubist-Futurist period and another known as his "Second Peasant Cycle." The selection of 42 works (40 oil paintings, a tempera, and a gouache and watercolour) permitted a clear appreciation of this process. The exhibition opened with canvases from 1900 that revealed Malevich's links with Impressionism, and concluded with his final paintings of 1933 that were a return to a type of painting with Renaissance echoes. Among these works, however, the outstanding composition was *Black Square* of 1929, perceived by the numerous writers on this period as the work that marks the end of a historical tradition (some have referred to it as an icon of nihilism). The painting is a synthesis of most of Malevich's artistic concerns about "Absolute Painting" and it became a symbol or emblem for Malevich's followers, as their photographs reveal. It can be described as a testament to a way of understanding the world through a new and highly innovative vision, which Malevich himself understood as the promise of a new dawn for humankind.

Following its showing in Madrid, the exhibition (which received 49,800 visitors) travelled to the Museo Picasso in Barcelona, IVAM in Valencia and the Palazzo Medici Ricardi in Florence. It benefited from the collaboration of the Russian Ministry of Culture; Vladimir Gusev and Evgenia N. Petrova, Director and Deputy Director, respectively, of the State Russian Museum in St. Petersburg; and Elena V. Basner, curator at that museum. The catalogue included an essay by Evgenia N. Petrova and another by Elena V. Basner, as well as a short biography of Malevich.

Provenance of the works: Collection of the State Russian Museum, St. Petersburg.

KASIMIR MALEVICH



25. *Black Square*, 1929

Exhibition: In any search for the origins of the most important creative undertakings of the second half of the 20th century in fields as diverse as poetry, sculpture and music, it is difficult not to come across the crucial figure of Kurt Schwitters (Hannover, 1887 – Ambleside, 1948). Schwitters' work clearly influenced the art of Robert Rauschenberg, the development of Concrete poetry and the musical activities of John Cage, all highly innovative within their respective fields.

The present exhibition brought together 201 works by Schwitters and offered an important comprehensive overview of his artistic career. Works on display dated from 1919, when the artist began to make his first, unique collages – which he titled *Merz* works – to the creations realised one year before his death. The pieces selected included both drawings and two- and three-dimensional works, most of them created using found elements, a particularly characteristic feature of Schwitters' art. The exhibition was seen by 23,669 visitors and permitted an appreciation of the formal preoccupations of this artist who inherited some of the concepts of Cubism but who worked primarily in a direction closer to Dadaism and the crisis of Western art.

Blue dates from 1923-26 and reveals how Schwitters' work can be located precisely within the context of current avant-garde artistic preoccupations. It reflects recurring issues in his work with regard to the found object (in this case pieces of wood) and the art of assemblage. It also points to Constructivist interests of the type found in Neo-Plasticism, as well as more ironic readings of art, such as those found in Jean Arp's Dadaism.

Following its showing in Madrid, the exhibition travelled to the Fundación Joan Miró in Barcelona. The artist's son, Ernst Schwitters, assisted in its organisation and was also the author of an essay published in the catalogue, but originally written in 1965. Two further texts by Werner Schmalenbach analysed Schwitters' work.

Provenance of the works: S. Charles Lewsen Collection, London; Fondazione Thyssen-Bornemisza, Lugano; Gallery Gmurzynska, Cologne; Kunstmuseum mit Sammlung Sprengel, Hannover; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Marlborough Fine Art, London; and various private collections.



KURT SCHWITTERS

28 SEPTIEMBRE - 5 DICIEMBRE 1982

Fundación Juan March

KURT SCHWITTERS

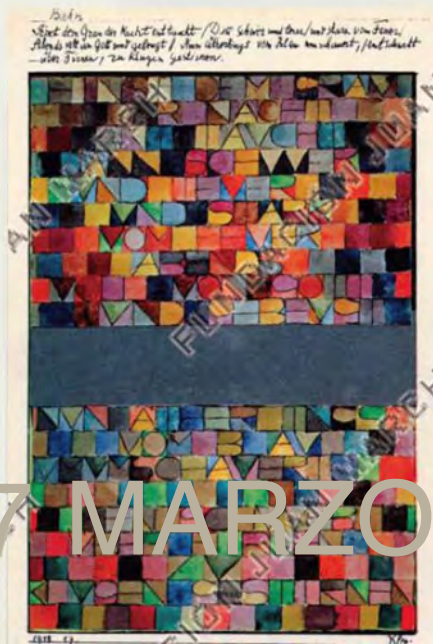


26. *Blue*, 1923-26

Exhibition: When in 1920 Paul Klee (Münchenbuchsee, 1879 – Muralto-Locarno, 1940) wrote: “Art does not reproduce the visible, art makes visible,” he was in fact offering a decisive criticism of art as mimesis, or a passive reproduction of the world. For Klee, whom Picasso described as the “master of the small,” art was the active demarcation of the “real,” or, in other words, its authentic realisation. The mission of art production is to create the world and establish the reality in which man exists. Paul Klee’s Post-Nietzschean paintings allude to a world that is the result of multiple acts of “creation,” among which art undoubtedly has a privileged role.

This small oil on cardboard of 1914, entitled *Homage to Picasso*, reveals some of the artist’s most important aesthetic concerns. It is a minimalist work in which the details and the minute visual differences assume a leading role. The painting, like so many of Klee’s creations, directs our gaze to normally unimportant elements (such as differences in tone, changes of gradation, areas of dotting and glazing, softened, blurred areas and areas of thickly applied paint) in order to create a small composition of enormous complexity. His work has often been related to the music of Alban Berg, a pupil of Schönberg, and both Klee and Kandinsky can be described as using a musical type of organisation within the pictorial field.

The exhibition was seen by 48,830 visitors, and was organised as an overview of Klee’s work and career. It included 202 works (96 oil paintings and watercolours and 106 drawings) dated between 1901 and 1940, and conveyed the artistic concerns that preoccupied Klee at different points of his career. The exhibition opened with early etchings in which the influence of Alfred Kubin was evident, and continued with watercolours and oil paintings covering the years 1910 to 1940. In them it was possible to see how Klee’s abstraction always featured “naturalist” elements such as landscapes and figures. These works, many in small format, clearly revealed the way Klee’s great concentration on the picture surface was achieved through the smallest values of spatial construction. Following its Madrid showing, the exhibition travelled to the Fundación Joan Miró in Barcelona. The catalogue included a passage from Klee’s book *Creative Confession*, published by the artist in 1920.



17 MARZO - 10 MAYO 1981

Fundación Juan March

PAUL KLEE



27. *Homage to Picasso*, 1914

Exhibition: The work of Fernand Léger (Argentan, 1881 – Gif-sur-Yvette, 1955) can be characterised as a response to painting that aspired to visual precision rather than pictorial ambiguity or subtlety. The artist, who has frequently been described as a “classic-modern painter,” used a firm, bold line to define his figures and geometrical shapes and a palette that acquired an autonomous character. Léger’s painting evolved from an individual interpretation of Cubism to a unique style of figurative painting in which the artist created personalised universes based on immediate impressions and on the reality around him. In this sense, his oil of 1924, *Mechanical Element on Red Background*, is particularly interesting because he creates one single object from several mechanical elements.

The exhibition featured 101 works and offered an overview of some of the key moments in Léger’s artistic career. It started with his Cubist beginnings in 1912 (*Paris Rooftops*), and covered various decades to culminate with some of the works on paper executed in the year of his death. The exhibition received 25,214 visitors and revealed Léger’s intense interest in themes of industrial development and the urban landscape in general. As can be seen in the present work, he approached these subjects from a deep interest in flat, ungraduated colour and with a particular understanding of movement. The accompanying catalogue included an essay by Antonio Bonet Correa.

Provenance of the works: Mr. and Mrs. Adrien Maeght Collection, Paris; Ernst Beyeler Collection, Basel; Fondation Maeght, Saint-Paul-de-Vence; Adrien Maeght Gallery, Paris; Beyeler Gallery, Basel; Gallery Gmurzynska, Cologne; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; MNAM/CCI Centre Georges Pompidou, Paris; Musée national Fernand Léger, Biot; and various private collections.



8 ABRIL - 22 MAYO 1983

Fundación Juan March

FERNAND LÉGER



28. *Mechanical Element on Red Background*, 1924

Exhibition: The art of Ben Nicholson (Denham, Buckinghamshire, 1894 – Hampstead, 1982) has two evident facets: an interest in still life and an obvious concern for the possibilities of abstraction. As can be seen in *Geranium*, an oil and pencil on canvas of 1952, Nicholson was obviously influenced by the Cubism of Braque and Gris. This is evident here in the geometrical construction of the entire composition, as well as the location of the painting on the edge of an abstraction that was not, however, fully realised. In other works, Nicholson had clearly absorbed the formal interests of Piet Mondrian, while his reliefs recall the simplicity and clarity of Miró and Calder, all demonstrating the British artist's interest in the great masters of the 20th century.

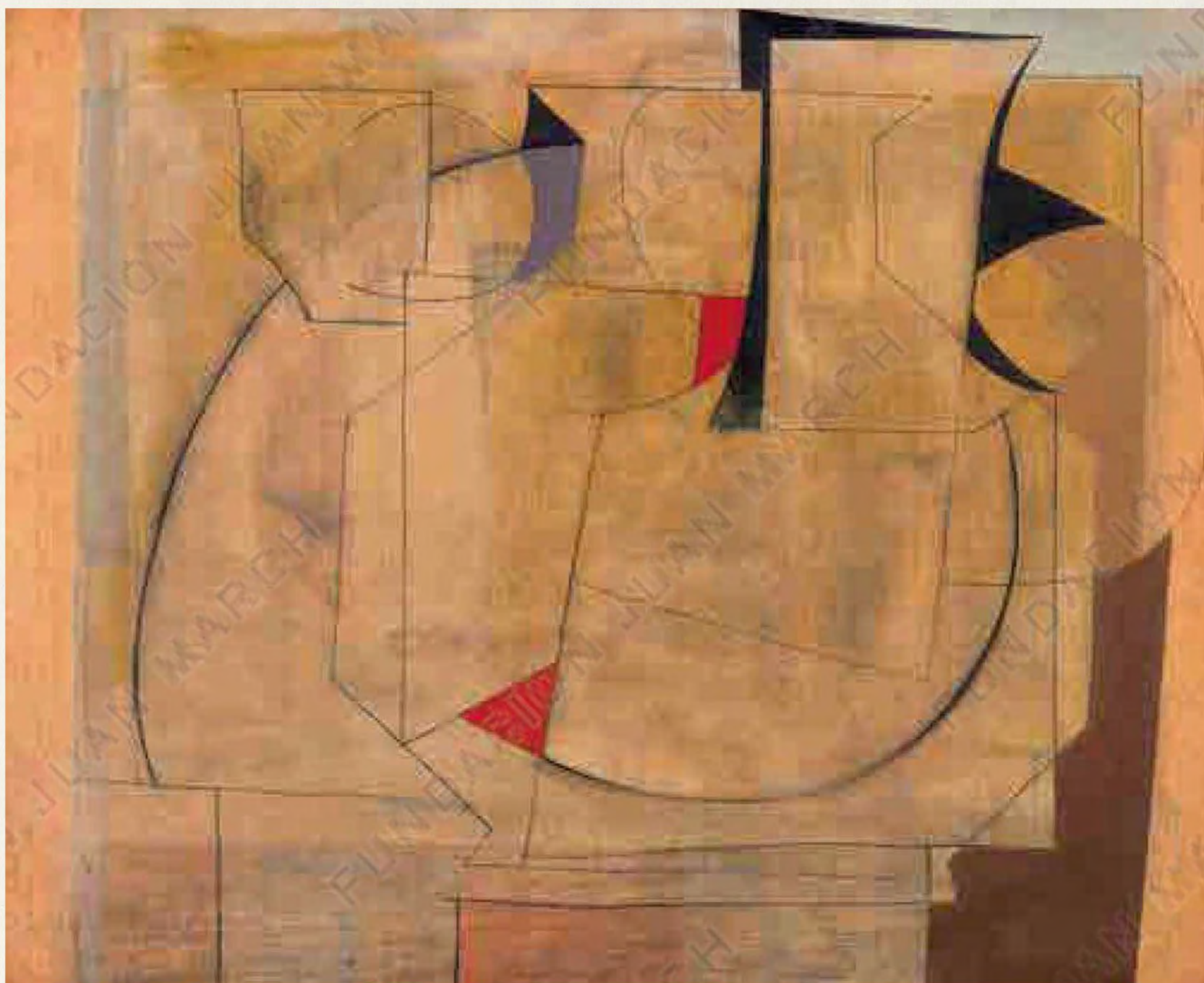
The exhibition devoted to Nicholson at the Fundación Juan March received 25,711 visitors. It comprised 66 works created between 1919 and 1981 (oils on panel, four reliefs and a gouache) and allowed for an appreciation of the influence of the above-mentioned artists in Nicholson's work. The exhibition was organised by The British Council and benefited from the collaboration of the artist's family; Jeremy Lewison, Curator at the Tate Gallery; and Henry Meyric Hughes, Director of the Department of Art at the British Council. The catalogue featured passages from Nicholson's own writings, as well as a lengthy essay on the artist's career by Jeremy Lewison.

Provenance of the works: Aberdeen Art Gallery Museum; Albright-Knox Art Gallery, Buffalo, New York; Arts Council of Great Britain; Ca'Pesaro, Venice; CBS Inc., New York; City of Bristol Museum and Art Gallery; Helen Sutherland Collection; Collection of the IBM Corporation, Armour, New York; Courtauld Institute Galleries, London; The Estate of the Artist; Gimpel Fils, London; Hirschhorn Museum and Sculpture Garden, Washington, D.C.; Kettle's Yard Gallery, The University of Cambridge; Kunsthaus, Zurich; Lady Summerson; Laing Art Gallery, Newcastle upon Tyne; Leeds City Art Galleries; The Museum of Modern Art (MoMA), New York; National Museum of Wales; National Portrait Gallery, London; Nottingham Castle Museum; The Phillips Collection, Washington D.C.; The Pier Gallery, Stromness, Orkney; Richard S. Zeisler, New York; Scottish National Gallery of Modern Art, Edinburgh; Solomon R. Guggenheim Museum, New York; Trustees of the Tate Gallery, London; and Waddington Galleries, London.



6 FEBREIRO - 29 MARZO 1987

Fundación Juan March



29. *Geranium*, 1952

Exhibition: Marc Chagall (Vitebsk, Russia, 1887 – Saint Paul de Vence, France, 1985) can be considered one of the many 20th-century artists who worked alone, unattached to any group. Although his work reveals aspects of Expressionism, Cubism and Surrealism, it cannot be placed within any of the avant-garde movements. As the works included in this exhibition demonstrated, Chagall's art is filled with references to religious motifs and subjects relating to Jewish tradition. As a whole, it can be seen as an expression of the free development of imagination in the artist's search for a longed-for state of spirituality. In this sense, the present large oil painting, *Flying over the City*, which exists in two versions, features some of the key characteristics of the artist's work. In the painting, the artist presents his own dream – almost in the manner of a folk tale or children's story – of the capture and carrying off of a female figure whom we can assume to be his own wife. The painting also features innovative technical and formal aspects, such as the influence of Parisian Cubism, evident here in the shirts worn by the two lovers and in the way the village of Vitebsk is constructed.

The exhibition was seen in Madrid by 123,736 visitors, and was later shown at the Fundació Caixa de Catalunya in Barcelona. It included 41 works, among them the studies for the architectural decoration and design of the stage of the theatre of Jewish art in Moscow. This topic had never before been presented in Spain and was the subject of a highly detailed study published in the catalogue by Benjamin Harshav, Professor of Hebrew Literature at Yale University. The various paintings selected dated from 1909 to 1976 and revealed the evolution of Chagall's own, unique style in which the figures' relationship with space has no regard for conventional rules and is the product of the artist's total freedom and imagination.

In the development of the exhibition, the Foundation counted on the collaboration of the Ida Chagall Estate and the Michel Brodsky Bequest: Bella Meyer, Piet Meyer and Meret Meyer Graber. The latter wrote the biography of Chagall for the catalogue, which also included an essay by Sylvie Forestier, Honorary Director of the Musée National Message Biblique Marc Chagall in Nice.

Provenance of the works: Thyssen-Bornemisza Museum, Madrid; MNAM/CCI Centre Georges Pompidou, Paris; Musée d'Art Moderne et d'Art Contemporain de la Ville de Liège; Museum Ludwig, Cologne; Öffentliche Kunstsammlung, Basel; The State Tretyakov Gallery, Moscow; Stedelijk Museum, Amsterdam; and various private collections.



15 ENERO - 11 ABRIL 1999

Fundación Juan March

MARC CHAGALL



30. *Flying over the City*, 1914-18

Exhibition: The oeuvre of Max Ernst (Brühl, 1891 – Paris, 1976) can be interpreted as a constant search for a means to escape the fear that the blank canvas inspired in the artist. For this reason, on numerous occasions – as, for example, with the collages, *frottages* and *grattages* – Ernst took his starting point from existing reality in order to generate a representation created from the addition of elements removed from their original context. As is the case with the 1928 *Landscape with Shells*, the artist constructs what could be described as “strange worlds” or terrains, in which mystery and uncertainty prevail. Using a clear, homogenous and unequivocal approach, Ernst interprets the universe in his works as an inexplicable realm.

Werner Spies acted as scholarly advisor to this first retrospective on the artist in Spain. It was organised as a survey of 125 works dating between 1909 and 1974 and was divided into three sections: 75 oil paintings, collages, gouaches, watercolours and *frottages*; a section on sculpture; and a third on graphic work (comprising 48 works). The exhibition received 55,432 visitors and following its showing in Madrid, travelled to the Fundación Joan Miró in Barcelona. It included some exceptionally interesting examples of the *grattage* technique, such as *The Eternal City* (1936-37) and *Fascinating Cypress* (1939-49). The catalogue included an essay by Werner Spies, as well as texts by Ernst himself on his life and art written over the course of his lifetime.

Provenance of the works: Artcurial, Paris; City Council of Brühl; Ernst Beyeler and Galerie Beyeler, Basel; E. W. Kornfeld, Bern; Peggy Guggenheim Foundation, Venice; Der Spiegel Gallery, Cologne; Dieter Brusberg Gallery, Berlin; German Institute, Madrid; Mr. and Mrs. Louis and Michel Leiris, Paris; Mr. and Mrs. D. and J. de Menil and The Menil Foundation, Houston; The Museum of Modern Art (MoMA), New York; Ludwig Museum, Cologne; MNAM/CCI Centre Georges Pompidou, Paris; Peter Schamoni, Munich; Stephen Mazoh, New York; and various private collections.



28 FEBRERO - 27 ABRIL 1986

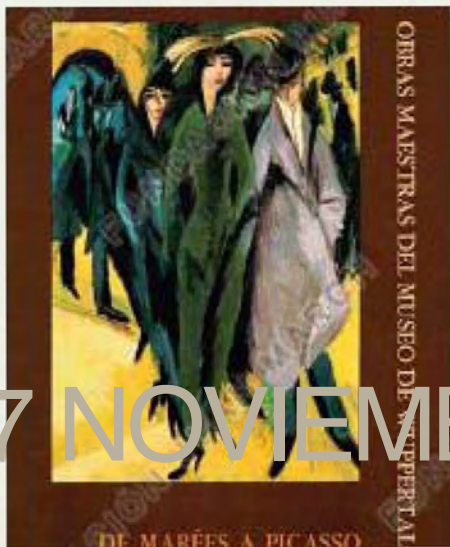
Max Ernst

Fundación Juan March

MAX ERNST



31. *Landscape with Shells*, 1928



17 NOVIEMBRE 1986 - 25 ENERO 1987

Fundación Juan March



32. True Image of Arnold Böcklin's "Isle of the Dead" at the Hour of the Angelus, 1932

Exhibition: René Magritte (Lessines, Belgium, 1898 – Brussels, 1967) is today acknowledged as one of the most important members of the Surrealist group. His paintings, in which solid, rational structures are called into question and in which doubt is cast upon accepted perceptions of time, space and language so as to favour other possible ways of understanding the world, reflect many of the interests of the Surrealists, as led by André Breton. Rather than being interested in dreaming for its own sake or in psychology on a deeper level, Magritte investigated alternative ways of confronting reality, beginning with a key idea: the way in which things “are” is no more than a determined, widely accepted, rational structure. Essentially, real freedom comes about when these parameters of knowledge are questioned and new ones suggested.

This exhibition was seen by 168,525 visitors and included 63 works by the artist created between 1925 and 1967. The various paintings on display allowed for an appreciation of the profound irony that always characterises Magritte’s work, as well as the way in which his particular viewpoint always deconstructed the pre-established logic of the gaze. Thus, a window such as the one seen in *The Key of the Fields* could be both a window through which the viewer sees a landscape as well as a surface occupied by that landscape, depending on how these elements are expressed or presented. Ultimately, it has to be the work of art that, from the standpoint of its total freedom, informs the world how it should be, and not the other way round. Such is the case within the western tradition of *mimesis*, in which painting was always subjected to the intentions of its context.

The exhibition benefited from the collaboration of Roger Dehaybe (Director of the Delegation for International Relations of the French Community in Belgium), Mlle. Catherine de Cröes (member of that Delegation), and M. François Daulte (President of L’Hermitage Foundation in Lausanne). The catalogue included a text by Camille Goemans and a selection of Magritte’s own writings.

Provenance of the works: Menil Collection, Houston; M. Etienne Périer, Paris; Fondazione Thyssen-Bornemisza, Lugano; Galería Beyeler, Basel; Mme. de Jean Krebs, Brussels; Kunstsammlung Nordrhein Westfalen, Düsseldorf; Marlborough Fine Art, London; Ministry of Culture of the French Community in Belgium; Musée des Beaux-Arts, Charleroi; Musée des Beaux-Arts, Tournai; Musée des Beaux-Arts, Verviers; Musée d’Ixelles, Brussels; The Museum of Modern Art (MoMA), New York; Nicole d’Huart Collection, Brussels; La Province du Brabant; Richard Zeisler Collection, New York; La Ville de la Louvière; and various private collections.



20 ENERO - 23 ABRIL 1989

Fundación Juan March

RENÉ MAGRITTE



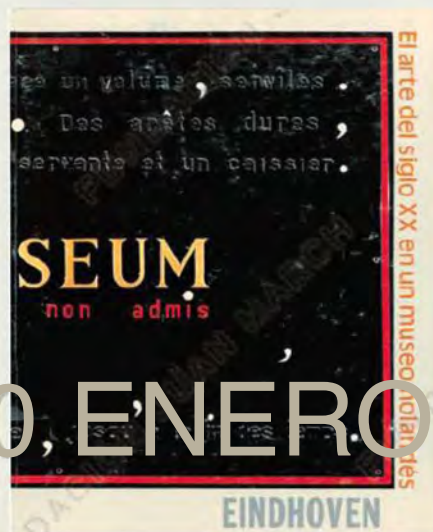
33. *The Key of the Fields*, 1936

Exhibition: The Van Abbe Municipal Museum in Eindhoven lent a large part of its collection to the Fundación Juan March for the purpose of presenting a panorama of 20th-century European art. The exhibition, shown in Madrid and Albacete, was seen by 34,501 visitors in Madrid. It included works by 58 artists ranging from the early avant-garde movements to the present day. It benefited from the collaboration of Rudi Fuchs, Director of the Museum, and Piet de Jonge, its Curator, as well as the Dutch Ministry of Culture, which sponsored the exhibition. The poster was designed by the artist Jan Dibbets, while the catalogue included various texts by Rudi Fuchs. Following its presentation in Madrid, the exhibition travelled to Albacete.

Among the works on display was *Composition with Ropes* by Joan Miró, a particularly interesting work due to its unusual complexity. This was a collage painting dating from 1950 in which the Majorcan artist revealed the most Baroque aspect of his style. The painting is a synthesis of many of his most characteristic symbols, such as the flat elements that recall the figures from his Surrealist period and the pieces of rope that derive from his important work in the field of tapestry. Miró's dream-like pictorial liberty, which unfolds in every possible direction, reveals that this painting would undoubtedly have interested some of the Abstract Expressionists at the time of its creation.

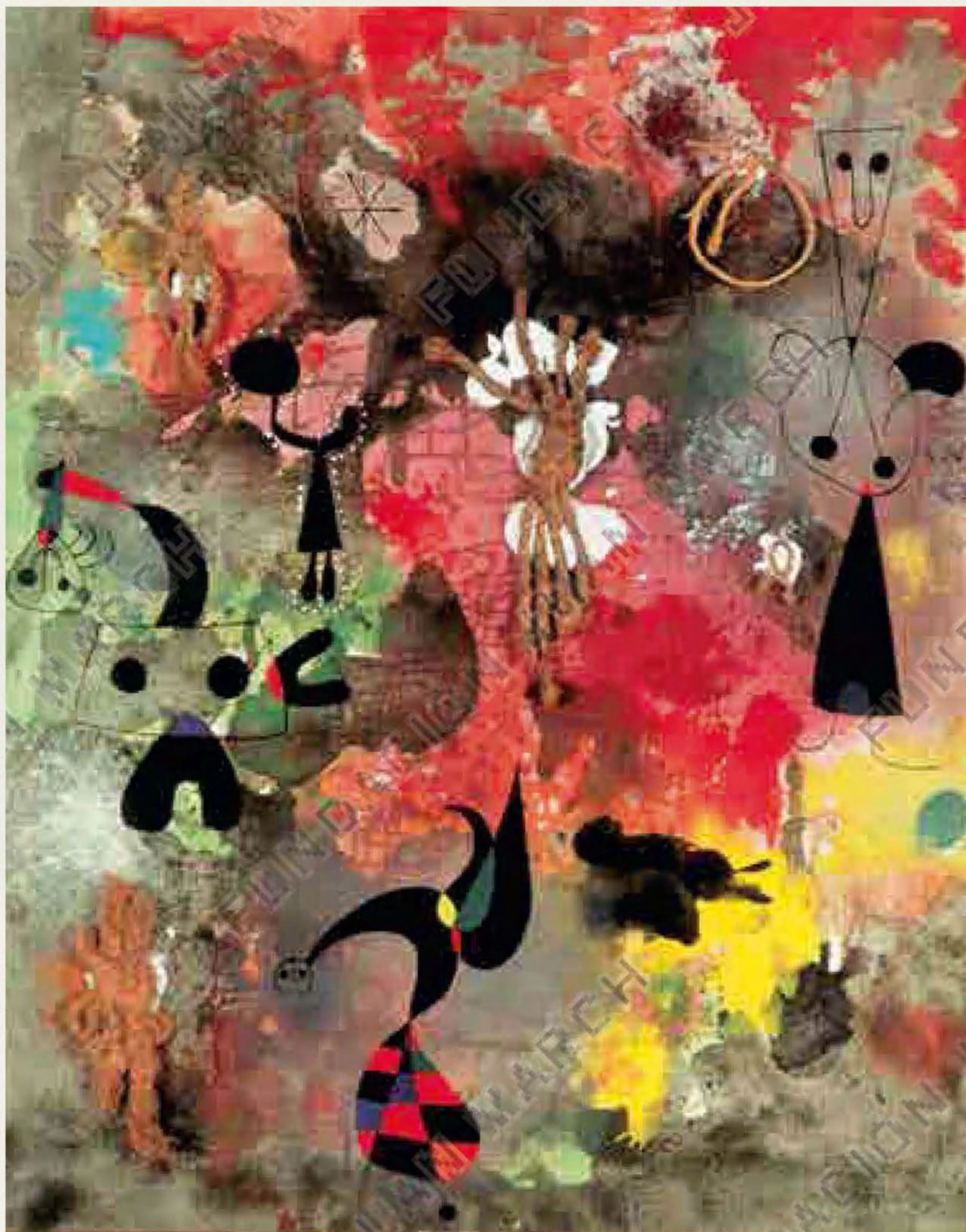
The artists included in the exhibition were: Carl Andre, Karel Appel, Armando, Francis Bacon, Georg Baselitz, Jean Bazaine, Georges Braque, Marcel Broodthaers, Daniel Buren, Constant, René Daniëls, Robert Delaunay, Jan Dibbets, Jean Dubuffet, Max Ernst, Luciano Fabro, Lucio Fontana, Hamish Fulton, Gilbert and George, J. C. J. van der Heijden, Hans van Hoek, Jörg Immendorff, Wassily Kandinsky, On Kawara, Anselm Kiefer, Per Kirkeby, Yves Klein, Oskar Kokoschka, Joseph Kosuth, Jannis Kounellis, Herman Kruyder, Fernand Léger, Jacques Lipchitz, El Lissitzky, Richard Long, Lucebert, Makus Lüpertz, Robert Mangold, Piero Manzoni, Mario Merz, Joan Miró, Piet Mondrian, Hermann Nitsch, Pieter Ouborg, A. R. Penk, Giuseppe Penone, Pablo Picasso, Gerhard Richter, Ulrich Rückriem, Jan Schoonhoven, Katharina Sieverding, Jan Sluijters, Frank Stella, Antoni Tàpies, Niele Toroni, Henk Visch, Lawrence Weiner and Ossip Zadkine.

Provenance of the works: Van Abbemuseum, Eindhoven.



30, ENERO - 25 MARZO 1984

Fundación Juan March



34. *Composition with Ropes*, 1950

Exhibition: This exhibition (which received 43,241 visitors and benefited from the collaboration of the Maeght Foundation in Saint-Paul-de-Vence) offered an overview of the work of some of the most important sculptors of the 20th century. The 123 works in the exhibition were by the following artists: Alexander Archipenko, Jean Arp, Ernst Barlach, Max Bill, Umberto Boccioni, Antoine Bourdelle, Constantin Brancusi, Georges Braque, Alexander Calder, Edgar Degas, Marcel Duchamp, Raymond Duchamp-Villon, Max Ernst, Otto Freundlich, Naum Gabo, Pablo Gargallo, Alberto Giacometti, Julio González, Katarzyna Kobro, Henri Laurens, Wilhelm Lehmbruck, Jacques Lipchitz, Aristide Maillol, Marino Marini, Henri Matisse, Joan Miró, László Moholy-Nagy, Henry Moore, Antoine Pevsner, Pablo Picasso, Pierre-Auguste Renoir, Auguste Rodin, Alexandre Rodchenko, Medardo Rosso, David Smith, Gueorgii Stenberg, Vladimir Tatlin, Georges Vantongerloo and Ossip Zadkine. The accompanying catalogue included a text by Jean-Louis Prat, Director of the Maeght Foundation.

Provenance of the works: Annely Juda Fine Art, London; Adrien Maeght Collection, Paris; Aimé Maeght Collection, Paris; Anna-Eva Bergman and Hans Hartung Collection, Antibes; Binia Bill Collection, Zumikon; Claude Laurens Collection; Denise Laurens Collection; Dina Vierny Collection, Paris; Dorothea Tanning Collection; Dumitresco-Istrati Collection, Paris; Gerald Cramer Collection, Geneva; Henriette Gomes Collection, Paris; Lehmbruck Heirs Collection, Stuttgart; Jacqueline Picasso Collection, Mougins; Maurice Léfèvre-Foinet Collection, Paris; Max Bill Collection, Zurich; Miriam Gabo Collection, London; Nina Gabo Collection, London; Richard Hamilton Collection, Henley-on-Thames; Rodhia Dufet-Bourdelle Collection, Paris; Dr. W. A. Bechtler Collection, Zollikon; Arp Foundation, Clamart; Henry Moore Foundation, Much Hadham; Maeght Foundation, Saint-Paul-de-Vence; Galleria de Arte Moderna Civica, Milán; Gallery Gmurzynska, Cologne; Louis Carré Gallery, Paris; Louise Leiris Gallery, Paris; Marlborough Gallery, New York; Sidney Janis Gallery, New York; Göteborg Kunstmuseum, Göteborg; Knoedler & Co., New York; Kunsthau, Zurich; The Museum of Modern Art (MoMA), New York; Museum of Modern Art, Vienna; Musée d'Art Moderne de la Ville de Paris, Paris; Musée Bourdelle, Paris; Musée de Henri Matisse, Le Cateau-Cambrésis; Moderna Museet, Stockholm; MNAM/CCI Centre Georges Pompidou, Paris; Musée d'Orsay, Paris;

Musée Picasso, Paris; Musée de Pontoise; Musée Rodin, Paris; Stedelijk Museum, Amsterdam; Perls Galleries, New York; Préfecture de la Seine-Maritime, Rouen; The Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Van Abbemuseum, Eindhoven; and various private collections.

Medio Siglo de Escultura: 1900-1945

Archipenko Arp Barlach Bill
Boccioni Bourdelle Brancusi
Braque Calder Degas
Duchamp Duchamp-Villon
Ernst Freundlich Gabo
Gargallo Giacometti González
Kobro Laurens Lehmbruck
Lipchitz Maillol Marini
Matisse Miró Moholy-Nagy
Moore Pevsner Picasso
Renoir Rodin Rodchenko
Rosso Stenberg
Tatlin Vantongerloo Zadkine

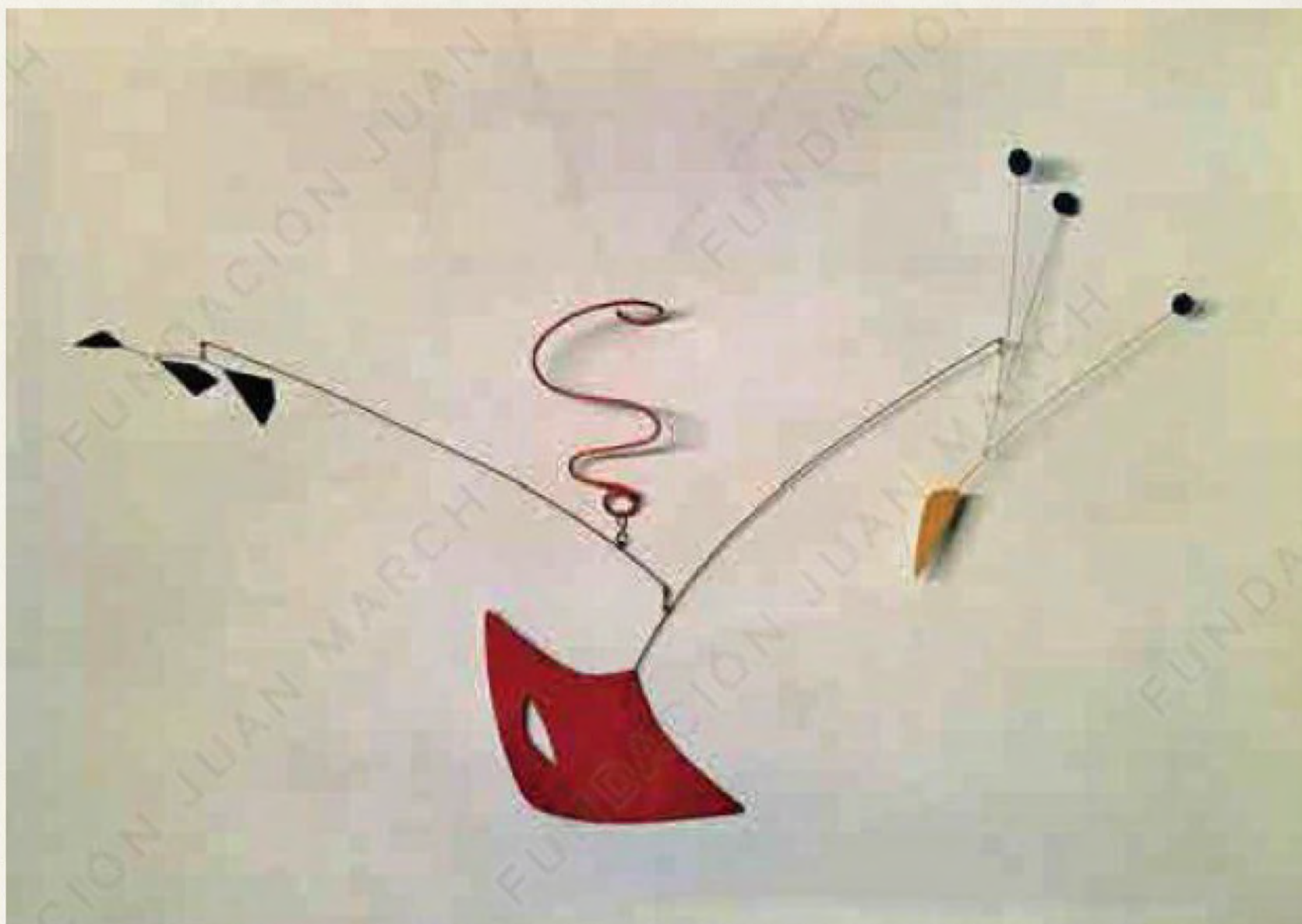


Fundación Juan March

30 OCTUBRE - 23 DICIEMBRE 1981

Fundación Juan March

ALEXANDER CALDER



35. *Mobile Red Angel Fish*, 1957

Exhibition: The artistic endeavours of Alberto Giacometti (Stampa, 1901 – Chur, 1966) can be divided into two main periods: an initial phase in which he was associated with Surrealism, and a second stage when, following his expulsion from the ranks of the avant-garde led by André Breton, the artist developed his own, unique style. In this second phase, Giacometti investigated issues such as the void, nihilism and the meaningless of existence, problems that located him within the context of contemporary French thought, for example the so-called Theatre of the Absurd. The figures that he painted, sculpted and drew lack a defined identity and wander through a troubling extension of nothingness, a feeling clearly expressed, for example, in *Walking Man* of 1960. Here a figure is anchored to the ground by feet that reach for security but he is, however, consumed by the absurdity of his environment. Basically, the figure is more a senseless automaton than a human being filled with hope.

The exhibition dealt with all these issues, bringing together 90 works by the artist. It was visited by 20,004 members of the public. The 37 drawings, five paintings, 22 sculptures and 24 lithographs created between 1926 and 1965 revealed the artist's obsession with various ideas, as well as his evolution over the period in question. Thus, the re-use of various models and the insistence on some figures made clear the way in which Giacometti looked for meaning in an empty universe. His approach could be located between addition and subtraction and is evident in his sculptures as well as his drawings and paintings, in which it is difficult to see if his creative method added or subtracted material. The catalogue reproduced texts by Jean Genet and Jean Paul Sartre published in 1957, as well as a short essay on Giacometti's work by Jacques Dupin.

Provenance of the works: Fondation Maeght, Saint-Paul-de-Vence; Aimé Maeght Collection, Paris; Maeght Gallery, Paris; Alberto Giacometti Foundation, Zurich (Kunstmuseum, Zurich); MNAM/CCI Centre Georges Pompidou, Paris; Pierre Matisse Collection, New York; Tériade Collection, Paris; Louis Clayeux Collection, Paris; Joachim Jean Aberbach Collection, New York; Lady Sandra Weidenfeld Collection, New York; The Museum of Modern Art (MoMA), New York; James Lord Collection, Paris; Museum of Art, Carnegie Institute, Pittsburgh; Gustav Zumsteg Collection, Zurich; Graff Collection, New York; Kunstmuseum, Winterthur; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Sidney Janis Gallery, New York; The Detroit Institute of Arts, E.W. Kornfeld Collection, Bern; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington; The Art Institute of Chicago, Block Collection, Chicago; and other private collections in Zurich, Geneva, Chicago, Toronto, Basel and Paris.



20 OCTUBRE - 8 DICIEMBRE 1976

Fundación Juan March

ALBERTO GIACOMETTI



36. *Walking Man*, 1960

Exhibition: The contribution to painting made by Jean Dubuffet (Le Havre, 1901 – Paris, 1985) is reflected not only in his oeuvre, but also in the numerous and highly lucid theoretical texts that he wrote throughout the course of his career. Dubuffet was above all an artist interested in areas of knowledge and contact with the world that have been traditionally marginalised by Western rational thought. Hence, for example, his interest in the art and expressive powers of mentally disturbed people, which seeks out the cracks in what might be termed the conventional desire for a strictly unitary and ordered mode of thought.

In this sense, *Car on the Black Road* synthesises many of Dubuffet's concerns. It is a work filled with tension and edge, as if the line and brushwork will not submit to the rigorous and strict order dictated by Reason, and allows itself to be carried away by the frantic rhythm of contradictions. This major oil of 1963 clearly evinces a relationship between its handling and drawings made by the mentally ill, locating Dubuffet in a highly delicate terrain. Essentially, his approach from an artistic perspective (a highly regulated realm within a social context, involving galleries, museums, the art market and academies) to a radically "outside" world such as that of the mentally infirm, may imply a playful and ultimately artificial – even voyeuristic – transformation of this universe of the disturbed. However, Dubuffet's endeavours become more interesting if they are seen as not so much imitating the painting of the mentally ill as learning from and translating – or filtering – the vision of the mentally ill into the ordered, hygienic, rigorous and hyper-aestheticised world of social Reason. These disjointed threads ultimately indicate that order and chaos are not separate realities, but rather that disorder, anxiety and illness are also constituent elements of our existence within the world.

The exhibition, which received 11,583 visitors, brought together 54 paintings, gouaches and drawings and 29 painted sculptures. All these works, created between 1945 and 1974, represented key moments in the artist's career. They ranged from his earliest works, in which his interest for the art of the mentally ill is made evident, to works from the 1970s that regain a certain sense of tranquillity. In them, the artist aspired to do away with his creative id, coming close to French philosophical thought of the period. The Gallery Beyeler in Basel played a key role in the realisation of the exhibition, as did the artist himself, some of whose notes on art and painting were reproduced in the catalogue.

Provenance of the works: Beyeler Gallery, Basel.



9 FEBRERO - 31 MARZO 1976

Fundación Juan March

JEAN DUBUFFET



37. *Car on the Black Road*, 1963

Exhibition: At a time when the prevailing masculine hegemony relegated women artists to secondary or tertiary roles, Georgia O'Keeffe (Wisconsin, 1887 – New Mexico, 1986) ensured that her work received considerable attention from both critics and contemporary art specialists. Following her first exhibition at the avant-garde gallery of the art dealer and photographer Alfred Stieglitz (later to be her husband), O'Keeffe's abstract works and compositions based on her unique approach to the natural world came to occupy an important place in the development of American culture.

The presentation of 34 oil paintings dating from 1919 to 1972 at the Fundación Juan March revealed the key aesthetic concerns of an artist whose investigations into the work of figures such as Kandinsky and Jawlensky would be of primary importance. The exhibition was seen by 59,029 visitors and was divided into three main thematic sections: "Landscapes," in which the artist sought out the grandeur and openness of nature; "Flowers and Leaves," observed from close up; and "Abstract Works." From the latter group is this *Abstraction I*, in which the essence of the work is revealed through its composition and through the development of the chromatic range and its nuances. Nonetheless, as this oil of 1921 reveals, the last two series were extremely proximate at times, as O'Keeffe's vision of the plant world came very close to abstraction due to her focus on the immediate close-up.

Lisa M. Messenger, Associate Curator in the Department of Modern Art at The Metropolitan Museum of Art, New York, provided invaluable advice on the selection of works, and also wrote the essay published in the catalogue.

Provenance of the works: Brauer Museum of Art, Valparaiso University, Indiana; Brooklyn Museum of Art, New York; Columbus Museum of Art, Ohio; Curtis Galleries, Minneapolis; Frederick Weisman Art Museum, Santa Fe; Gerald Peters Gallery, Santa Fe; Indianapolis Museum of Art; Milwaukee Art Museum; MNAN/CCI Centre Georges Pompidou, Paris; Thyssen-Bornemisza Museum, Madrid; Museum of Art, Rhode Island School of Design, Providence; Museum of Fine Arts St. Petersburg, Florida; National Gallery of Art, Washington; San Francisco Museum of Modern Art, California; The Metropolitan Museum of Art, New York; The Cleveland Museum of Art, Ohio; The Georgia O'Keeffe Foundation, Abiquiu; The Phillips Collection, Washington; Whitney Museum of American Art, New York.



8 FEBRERO - 2 JUNIO 2002

Fundación Juan March



38. *Abstraction I*, 1921

Exhibition: Although for Joseph Cornell (Nyack, 1903 – Flushing, 1972) the encounter with Surrealism – particularly the collages of Max Ernst – was an acknowledged pivotal point in his artistic development, the artist also dissociated himself from any direct association with André Breton’s group. Cornell’s world revolved around a highly distinctive personal psychology revealing a number of recurring, complex and intricate concerns. Many of his boxes, for example, convey his interest in Time, from his reflection on childhood in *Lost Paradise* to the use of the word “Hotel” to convey the transitory and fleeting nature of existence itself.

Cornell’s assemblages disconcert the viewer’s gaze: they never seem to reveal enough, and, as is often the case with old objects and things that we have preserved from childhood, they evoke a feeling of disquiet or uncertainty. Something troubling and sinister seems to lurk inside these boxes or display cases imbued with “memories of no-one.” *Compass Card*, a small work of 1952-54, manifests some of those obsessions that recur throughout Cornell’s oeuvre. Rather than having a narrow iconographical significance, the compass seems to suggest the order of the world and the direction of life itself. The toy white pipe again recalls that lost childhood, never to be regained: nostalgia for a lost time in which we still fail to question the direction, meaning and sense of existence itself.

The 74 works in the exhibition, which was seen by 11,609 visitors, were divided into two principal groups. One section was devoted to his so-called “Constructions” (three-dimensional objects in the form of boxes, display cases and volumetric spaces), while the other section looked at the artist’s collages. The first group featured 61 works dating between 1940 and 1968, gathered into 12 different series (Bird Cages, Cosmologies, Palaces, Dovecots, Museums, Medici Princes, Sand Boxes, Cases, Objects, Memory Boxes, Miscellaneous, and Sound Boxes). The second section, devoted to the collages, comprised 13 works dating between 1930 and 1966. Following its Madrid showing, the exhibition travelled to the Fundación Joan Miró in Barcelona. The accompanying catalogue included an essay by Fernando Huici.

Provenance of the works: Burton Kanter Collection; Leo Castelli Collection; Linda Olin Collection; James Corcoran Collection; Richard Ader Collection; Richard Feigen Collection; Joseph Cornell Bequest; San Francisco Museum of Modern Art, California; and various private collections.



2 ABRIL - 27 MAYO 1984

Fundación Juan March

JOSEPH CORNELL



39. *Compass Card*, 1952-54

Exhibition: Edward Hopper (Nyack, New York, 1882 – New York, 1967) was one of those 20th-century artists who took painting to interesting and innovative levels without actually questioning the basic structures of representational modes. Hopper clearly remained in the wake of the culture of French Impressionism, which he himself often praised. He might thus be described as being a 19th-century creative spirit. Nonetheless, the subject matter of his paintings generally refers to a different world and one in which political and social alienation, lack of communication and loneliness constitute the ultimate essence of life. Hopper generally depicts light-filled scenes, ordered, calm and seemingly peaceful but beneath which a specific sense of disquiet can be detected. America as imagined by Hopper is presented as a transparent society but one with an underlying spirit of melancholy. However, this 1960 work, *People Sunbathing*, emphasises another of the artist's most important preoccupations: the link between man and his natural environment. Or, similarly: the new relationships that had arisen between the urban subject (as the clothing of these reclining figures indicates) and the great open landscapes of the New World. The exaltation of light as a pictorial material and the delight in the sensuality of colour are undoubtedly among the key characteristics of Hopper's painting that are reflected in this work. However, these were interests that provoked criticism of his work for being too aesthetically oriented, gentrified and, in particular, decorative. The exhibition received 107,648 visitors and was organised as a survey of the oeuvre of this great 20th-century American realist. The 61 works assembled (30 oils, eight watercolours, 10 drawings and 13 prints) were all created between 1907 and 1960 and revealed the evolution of a painter for whom urban landscapes, distance and introspection were fundamental. The exhibition counted on the crucial collaboration of Germain Viatte and Nicolas Cendo of the Musée Cantini in Marseilles, while the catalogue included an analysis of Hopper's artistic evolution by Gail Levin.

Provenance of the works: ACA Galleries, New York & Gerald Pictures Gallery, Santa Fé, New Mexico; Fondazione Thyssen-Bornemisza, Lugano; Daniel J. J. Terra Collection, Terra Museum of American Art, Chicago, Illinois; Hirshhorn Museum & Sculpture Garden, Washington D.C.; Musée Cantini, Marseilles; National Gallery of Art, Washington D.C.; National Museum of American Art, Smithsonian Institution, Washington D. C.; Norton Gallery of Art, West Palm Beach, Florida; The Brooklyn Museum of Art, New York; The Butler Institute of American Art, Youngstown, Ohio; The Columbus Museum of Art, Ohio; The Corcoran Gallery of Art, Washington D.C.; The Lobell Family Collection, New York; The Metropolitan Museum of Art, New York; The Museum of Modern Art (MoMA), New York; The Philadelphia Museum of Art; The Whitney Museum of American Art, New York; Museum of Fine Arts, Richmond, Virginia; Walker Art Center, Minneapolis, Minnesota; Williams College Museum of Art, Williamstown, Massachusetts; Yale University Art Gallery, New Haven, Connecticut.



EDWARD HOPPER

13 OCTUBRE 1989 - 4 ENERO 1990

Fundación Juan March

EDWARD HOPPER



40. *People Sunbathing*, 1960

Exhibition: Few artists have been as capable of so completely confronting the disintegration of the self in the West as Francis Bacon (Dublin, 1909 – Madrid, 1992). Throughout his career, this Irish painter offered the viewer the certainty of an ultimate breaking apart: the figures in his works never achieve the firmness, closure or security aspired to in Western thought over the centuries. On the contrary, and as this triptych from 1974 demonstrates, they duplicate themselves, are diluted, and torn apart or, in the artist's own words, "destroy themselves." Both the brushstrokes applied to the rough surface of the unprimed canvas (characteristic of Bacon's working method) and the panes of glass in which the viewer is reflected, thus becoming part of the scene depicted, encourage the sense of tension and anxiety that the artist constantly sought to create.

The 17 paintings of different format presented in the exhibition (seen by 33,093 visitors) revealed some of these key issues in Bacon's work. With the exception of the *Self-Portrait* of 1969, the remaining 16 works all dated from the 1970s. In addition to the recurring figures found in Bacon's paintings, they featured other motifs that obsessed the artist: bodies either naked or only in underwear; mirrors that multiplied disturbing spaces; closed rooms with openings onto frightening areas of darkness. Iconographical elements were taken from traditional or popular culture such as the work of Edgar Degas or the glass box in which the former Nazi leader Adolf Eichmann was encased during his trial.

Following its Madrid showing, the exhibition travelled to the Fundación Joan Miró in Barcelona. The accompanying catalogue included an essay by Antonio Bonet Correa.



14 ABRIL - 21 MAYO 1978

Fundación Juan March

FRANCIS BACON



41. *Triptych*, 1974

Exhibition: While American Abstract Expressionism is normally associated with large-format paintings, it can be said that most of those working in this mode also produced important work on a smaller scale. While these artists never came together to form a homogenous group or publish manifestos, they did associate with each other and their paintings and drawings reveal significant visual connections. In general, the Abstract Expressionists sought to create works that reflected an expressive immediacy on the pictorial surface without the mediation of any type of rational control.

The works on paper assembled for this exhibition, which received 15,093 visitors, reveal the extreme importance of this medium to artists such as Mark Rothko, Jackson Pollock and their contemporaries. It was one in which they achieved significant results in addition to their endeavours on canvas. The exhibition counted on the collaboration of The Metropolitan Museum of Art in New York and on the advice of William S. Lieberman, Chairman of the Metropolitan's Modern Art Department, and Lisa M. Messinger, Associate Curator in the same department. The latter also wrote the catalogue text. The 75 works on paper, dating from between 1938 and 1969, represented the work of the following 22 artists: William Baziotés, James Brooks, Fritz Bultman, Dorothy Dehner, Herbert Ferber, Adolph Gottlieb, Philip Guston, Gerome Kamrowski, Franz Kline, Elaine De Kooning, Willem De Kooning, Lee Krasner, Robert Motherwell, Barnett Newman, Jackson Pollock, Richard Pousette-Dart, Theodore J. Roszak, Mark Rothko, David Smith, Tony Smith, Theodoros Stamos and Mark Tobey.

This canvas by Jackson Pollock, *Shimmering Substance from the "Sounds in the Grass" series*, of 1946, is particularly interesting as it straddles two key periods in the artist's work: a highly expressive early phase, but one still dictated by the control of the paintbrush, and a later phase in which the artist made the great leap to his "drip" technique. This work is entirely made up of short brushstrokes (recalling late Monet) that turn the painting into a uniform field of gestures without any spatial reference apart from the round yellow shadow at midpoint. This way of creating pictorial space, without a particular centre of focus, anticipates the primary direction of Pollock's work after 1947. From that date on, rather than applying paint to the surface of the canvas, the artist allowed it to drip onto it or splattered it from a distance.

Provenance of the works: The Metropolitan Museum of Art, New York.

EXPRESIONISMO
 ABSTRACTO
 OBRA SOBRE PAPEL
 COLECCION THE
 METROPOLITAN
 MUSEUM OF ART
 NUEVA YORK

9 MAYO - 9 JULIO 2000

Fundación Juan March

JACKSON POLLOCK



42. *Shimmering Substance* from the "Sounds in the Grass" series, 1946

Exhibition: The work of Mark Rothko (Dvinsk, Russia, 1903 – New York, 1970) is undoubtedly one of the most intense and profound to be created by any artist in the 20th century. The painting of this naturalised American artist combines a rigorous precision with the intent to unite pictorial investigation, spiritual force and emotional tension. All of Rothko's canvases synthesise an expressive intensity that goes beyond the realm of the word or of rational description, as he himself noted. His works are fields of spiritual force, deserts that manifest a longing for the possibility of mapping meanings for human existence. These ideas are reflected in this 1956 canvas, a work reduced to the most essential expressive elements and in which instability (a fundamental issue in the development of Rothko's art) can be clearly sensed. Nothing is definitively closed here: the volumes, which are far from having a geometric character, are ambiguously related both to each other and to the edges of the canvas. This affirms the artist's famous statement that all those who saw an aesthetic intent in his colours were basically unable to see that each centimetre of them contained a world of suffering.

The exhibition, organised by the Tate Gallery in London, received 51,258 visitors in Madrid. The 58 works on display provided an overview of the artist's work, beginning with his first paintings of the New York urban environment. It then moved on to his first abstract paintings and large canvases of horizontal bands, to conclude with the melancholy greys and blacks of Rothko's late works of the 1960s and the palette of icy greys and pinks he utilised just before his death. The exhibition involved the participation of Alan Bowness, Director of the Tate Gallery, while the catalogue included an essay by Michael Compton, Tate curator and the person responsible for the selection of works. It also included various texts by the artist.

Provenance of the works: Mr. and Mrs. Allen M. Turner, Chicago; Mrs. Barnett Newmann; Carnegie Museum of Art, Pittsburgh; Heirs of Mark Rothko Collection; Christopher Rothko and Kate Rothko Prizel; Dallas Museum of Art; Sarah Campbell Blaffer Foundation, Houston; Mr. and Mrs. Graham Gund; The Metropolitan Museum of Art, New York; Ludwig Museum, Cologne; The Museum of Modern Art (MoMA), New York; National Gallery of Art, Washington D.C.; Philadelphia Museum of Art; Tate Gallery, London; and Whitney Museum of American Art, New York.



23 SEPTIEMBRE 1987 - 3 ENERO 1988

Fundación Juan March

MARK ROTHKO

MARK ROTHKO



43. *Beige, Yellow and Purple*, 1956

Exhibition: The conventional idea that from the 1950s onwards the U.S.A. was the centre of the art world has been repeated on innumerable occasions. Following the publication of Serge Guilbaut's legendary 1983 text on this issue, it seems clear that many of the art works and bodies of work used to formulate the western canon of art history were indeed created in that country. In this sense, movements such as Abstract Expressionism, Post-pictorial Abstraction, the Proto-Pop of Jasper Johns and Robert Rauschenberg and the fully developed Pop Art of Andy Warhol, Rosenquist and Lichtenstein, reflect the way in which a country with a relatively poor artistic and cultural heritage was responsible for the construction of a number of trends and concepts within visual art from World War II onwards.

Red and Pink (Hotel on the Seine) by Sam Francis, one of the most widely acknowledged representatives of Abstract Expressionism, can be understood as a sort of symbolic entry into that process of development in American post-war art. Created in 1950, the painting already reveals some of the issues that, from the 1940s onwards, would most interest art critics such as Clement Greenberg. It is a non-representational or abstract painting, in which volume and depth disappear in favour of the pure flat character of the pictorial medium. Both Greenberg as well as his student Michel Fried, some years later, understood that the intrinsic logic of painting must pursue that path until it arrives at a pure form of painting, uncontaminated by other media such as photography, sculpture or literature. Precisely for this reason, Francis' painting permits an appreciation of purely pictorial qualities without any mythological or narrative references that would interfere with its visual immediacy. As is well known, the art produced immediately following this period by figures such as Rauschenberg and Jasper Johns, and the Pop Art of Warhol and Lichtenstein reacted precisely against this technical purity.

The exhibition, which focused on this new American canon, featured 36 works and received 17,389 visitors. In addition to three works by Joseph Albers – a key immigrant for the younger generation of American artists – and two by Alexander Calder, it also included works by Sam Francis, Jasper Johns, Franz Kline, Willem de Kooning, Roy Lichtenstein, Morris Louis, Barnett Newman, Kenneth Noland, Claes Oldenburg, Jules Olitski, Jackson Pollock, Robert Rauschenberg, Mark Rothko, Frank Stella, Mark Tobey and Andy Warhol. The selection of works clearly revealed a specific line within American painting, from the pictorial purity of the abstract artists who looked to

Francis' approach, to the irony of the major representatives of Pop Art. Following its showing in Madrid, the exhibition travelled to the Fundación Joan Miró in Barcelona. The catalogue included an essay by Harold Rosenberg on the concept of action in painting.

Provenance of the works: Galerie Beyeler, Basel, and various private collections.



9 FEBRERO - 31 MARZO 1977

Fundación Juan March

SAM FRANCIS



44. *Red and Pink (Hotel on the Seine)*, 1950

Exhibition: In any investigation of the relationship between abstract and figurative art – one of the chief considerations in the development of 20th-century painting – it is clear that the work of Richard Diebenkorn (Portland, Oregon, 1922 – Oakland, 1993) occupies a privileged position. As was evident in this exhibition, Diebenkorn’s figurative paintings, and even more clearly his landscapes, are imbued with an abstract pulse. His abstract compositions, meanwhile – works such as *Ocean Park #62* – refer to places that have been reduced to their essential elements through the artist’s use of schematic structures and an aerial viewpoint. This canvas of 1963 is clearly an abstract work: the pure relationship between the planes, spaces, colours and geometrical forms have no direct connection to reality. However, here we might also be looking at an imaginary strip of coastline seen from a plane or a kind of inverted desert landscape. Diebenkorn’s abstract landscapes always include a minimal, almost imperceptible, element that seems to suggest schematic topographies.

The exhibition at the Fundación Juan March received 25,724 visitors and was organised in collaboration with the Whitechapel Art Gallery in London (where it was shown prior to Madrid) and the Frankfurter Kunstverein, its final destination. It comprised 52 works (51 oils on canvas and an oil on cardboard on panel) dating from between 1949 and 1985. All revealed the abstraction-figuration relationship, discussed above, with particular clarity. The exhibition counted on the collaboration of the artist himself, his wife Phyllis and their children Christopher Diebenkorn and Gretchen Grant. Also essential was the assistance offered by Lawrence Rubin, Carol Corey, the team at Knoedler Gallery in New York, Mr. Norland and John Elderfield, Head of the Department of Prints and Drawings at The Museum of Modern Art in New York. The latter wrote the essay that appeared in the catalogue.

Provenance of the works: Albright-Knox Art Gallery, Buffalo; Acquavella Contemporary Art, Inc.; The Brooklyn Museum of Art; The Carnegie Museum of Art, Pittsburgh; Collective Art Collection, The Reader’s Digest Association, Inc.; Byron R. Meyer Collection, San Francisco; Familia Schorr Collection; Mr. and Mrs. Graham Gund Collection; Gretchen and John Berggruen Collection, San Francisco; Joan and Jerry Serchuck Collection; Mr. and Mrs. Lawrence Rubin Collection; Lenore S. and Bernard A. Greenberg Collection; Michel and Dorothy Blankfort Collection; Neuberger Museum;

Oakland Museum; Rita and Toby Schreiber Collection; Craig and Janet Duchossois Collection; Mr. and Mrs. Gifford Phillips Collection; Grand Rapids Art Museum; Mr. and Mrs. Harry W. Anderson; Heirs of Sarah Campbell Blaffer; Milwaukee Art Museum; Mr. and Mrs. Richard Diebenkorn; Mr. and Mrs. Richard McDonough; San Francisco Museum of Modern Art (MoMA); The University of Arizona Museum of Art; Yale University Art Gallery; and various private collections.



10 ENERO - 8 MARZO 1992

Fundación Juan March

RICHARD DIEBENKORN



45. *Ocean Park #62*, 1973

Exhibition: During key periods of his career, the pictorial oeuvre of Willem de Kooning (Rotterdam, 1904 – New York, 1997) moved between total abstraction and the use of landscape and anthropomorphic elements, combined with the artist's use of his characteristically free, gestural technique. This expressive immediacy on the canvas ensures a scale that the viewer's gaze encompasses – in contrast to Jackson Pollock's great "unfolding terrains." The result is that De Kooning's works maintain a contained tension in which the combination of the elements of control and chance imply a rediscovery or even extension of the interests evident in European Surrealism some years before.

In this sense, this oil painting, *Untitled XIX* of 1976, perfectly reflects American Abstract painting. In contrast to Jackson Pollock or even Franz Kline, De Kooning dominates and controls the brushstroke and directs it within a coherent, unified space. Here we can easily imagine the artist reducing the size of his brushstrokes and restraining each gesture, without controlling it in a reflexive manner but neither letting himself become trapped by a completely emotional and corporeal gesturalism. The painting liberates the artist's spontaneous presence while its various parts also open up and reveal formal tensions that avoid complacent harmony and order.

The 13 oil paintings, two sculptures and 23 lithographs assembled for the exhibition (seen by 14,313 visitors) were created in the 1970s, making this event a survey of the artist's most recent work. In addition to the sculptures from 1972 – various little-known, three-dimensional works – the paintings on show revealed the most spontaneous side of De Kooning's creativity and the one farthest removed from figuration. Compared to earlier works, which feature narrative, descriptive or allegorical references, these were untitled. They thus focused on the most purely visual, chromatic and gestural aspects within his work. The catalogue included an essay by Diane Waldman.

19 ENERO

14 MARZO 1979

Fundación Juan March



WILLEM DE KOONING



46. *Untitled XIX*, 1976

Exhibition: Robert Motherwell (Aberdeen, 1915 – Provincetown, 1991) can be considered the most analytical of the artists associated with American Abstract Expressionism. His intellectual endeavours were not limited to painting, as he was also active as a writer and journalist. It was Motherwell who, in fact, was responsible for giving the movement one of its early titles: “The New York School.” In addition to opting early on for a flat style in which the composition is entirely made up of colour and spatial masses, Motherwell’s art sought to simplify the presence of these elements in order to achieve an intense immediacy of expression.

These aesthetic concerns are clearly evident in the present large oil on canvas painted between 1983 and 1985, and which returns to a recurring subject in Motherwell’s art: *Elegy to the Spanish Republic*. The painting is a variation on an ink drawing first created by the artist in 1948 to illustrate a poem by the critic Harold Rosenberg and later reused to illustrate Federico García Lorca’s *Llanto por la muerte de Ignacio Sánchez Mejías*. The artist’s numerous variations on this work always repeat the volumes as black strips juxtaposed with elliptical forms, thus creating an interplay of black shapes that contrast with a background of various colours.

The exhibition received 10,404 visitors and also was shown at the Centre Cultural of the Caixa in Barcelona. It offered an overview of the artist’s career but paid particular attention to his work of the 1970s. Of the 24 works on display, only the remarkable oil painting *Little Spanish Prison*, of 1941, two paintings from the 1950s and three paintings from the 1960s pre-date the period in question. Most of the works were acrylic on canvas and also included a number of collages (a technique favoured by Motherwell), in addition to a book with 21 aquatints. The accompanying catalogue featured an abbreviated version of an interview with Motherwell by Barbaralee Diamonstein that took place at the New School for Social Research in 1979.



18 ABRIL - 31 MAYO 1980

ROBERT MOTHERWELL



47. *Elegy to the Spanish Republic*, 1983-85

Exhibition: Throughout history private and religious patrons were the main supporters of the art of the day. By the second half of the 19th century and throughout the 20th century, however, this role was played by gallery owners. It is impossible, for example, to ignore the importance of Leo Castelli (Trieste, Italy, 1907 – New York, 1999) in the development of the careers of a number of American artists as of the 1950s. This art dealer was not only a major promoter of American art, but was also capable of recognising the talent of some of the key creative figures of the post-war years, artists such as Robert Rauschenberg, Joseph Kosuth, Andy Warhol and Jasper Johns. The latter executed this ink on plastic entitled *Cicada* of 1980 in which he works in his most characteristic 1980s style.

Castelli had represented Warhol since 1964, the period when he exhibited his polemical and now celebrated *Brillo Box* works. In 1975 Castelli commissioned his portrait from the artist, who turned to his habitual technique of silkscreen on canvas, colouring the image in flat tones and thus giving the sitter a relaxed air that contrasts with his jacket and tie and the focused gaze. As in numerous other works by Warhol, the sitter is treated in a casual and seemingly spontaneous manner, in a work that would otherwise suggest a note of irony or reluctance on the part of the sitter.

The exhibition was seen by 34,805 visitors and brought together 60 works from the Castelli Collection (dated between 1955 and 1988), representing some of the most important art movements of the second half of the 20th century, including Minimalism, Post-Minimalism, Conceptual and Pop Art. The works selected, including paintings, drawings, fluorescent lights, assemblages and sculptures, were by 16 key artists: Richard Artschwager, Dan Flavin, Jasper Johns, Donald Judd, Ellsworth Kelly, Joseph Kosuth, Roy Lichtenstein, Robert Morris, Bruce Nauman, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Edward Ruscha, Richard Serra, Frank Stella and Andy Warhol. The catalogue included various essays analysing Leo Castelli's career written by John Cage, Judith Goldman, Gabriele Henkel, Jim Paete, Barbara Rose and Calvin Tomkins.

Provenance of the works: The Leo Castelli Collection, New York.



7 OCTUBRE 1988 - 8 ENERO 1989

Fundación Juan March

JASPER JOHNS



48. *Cicada*, 1980

Exhibition: David Hockney (Bradford, 1937) is considered one of the most unique representatives of British Pop Art. Through his work he has been able to create connections between two cultures – the American and European - that, although not strictly at odds with each other, have developed different contemporary modes of expression. In this sense, his ties to California and its lifestyle from 1963 on determined his artistic direction, both with regard to his subject matter – swimming pools, buildings, etc. – and his manner of treating them. Hockney looked with fascination at the culture that surrounded him while at the same time focusing on a flat and agreeable mode of painting in which Matisse inevitably comes to mind.

All these facets are evident in one of his most famous images: *A Bigger Splash*, a painting created in 1967 and in which Hockney abstracts the represented elements to create pure sensation: the pleasures of an affluent lifestyle in cities such as Miami and Los Angeles. It is precisely in this schematic reduction that the artist becomes truly interesting, as this is not a work filled with details, nuances or subtleties. It is, rather, a translation to the pictorial space of the American dream of wealth, related more to stereotypes and shared concerns than the ambit of the real or the tangible.

The exhibition was seen by 75,331 visitors and clearly revealed both the artist's fascination with bright colours and flat surfaces and his interest in other creative techniques. It comprised 76 works realised between 1954 and 1991, and showed that Hockney is not just a painter but also an artist who has taken full advantage of computer techniques and lithography, and has also produced an interesting body of photographic work. Before its showing in Madrid, the exhibition, which counted on the collaboration of the artist himself and his assistant, Karen S. Kuhlman, as well as André Emmerich, was seen at the Palais des Beaux-Arts in Brussels. After Madrid, it travelled to the Palau de la Virreina in Barcelona. The catalogue included an essay by Marco Livingstone.

Provenance of the works: Agnes Grund, New York; Los Angeles County Museum of Art; The Arts Council of Great Britain, Hayward Gallery, London; The Art Institute of Chicago; Christie's, London; André Emmerich Gallery, New York; Gemini G.E.L., Los Angeles; Hamburger Kunsthalle; Hirshhorn Museum and Sculpture Garden,

Washington; Mr. and Mrs. Martin Trust, Massachusetts; The Metropolitan Museum of Art, New York; Mr. and Mrs. Morris S. Pynoos, California; Boymans-van Beuningen Museum, Rotterdam; Van Hedendaagse Kunst Museum, Ghent; Mr. and Mrs. Norman Lear, Los Angeles; Peter Morton, Los Angeles; Sotheby's, New York; The Tate Gallery, London; Tyler Graphics Ltd., New York; The Walker Art Center, Minneapolis; and various private collections.



18 SEPTIEMBRE - 13 DICIEMBRE 1992

Fundación Juan March

DAVID HOCKNEY



49. *A Bigger Splash*, 1967

Exhibition: The body of work produced by Robert Rauschenberg (Texas, 1925) from the 1950s onwards can be considered one of the most important and influential contributions made to contemporary art. For some theoretical writers on Postmodernism, Rauschenberg is the artist who has been able to open up pictorial space to the images of mass culture, a gesture that can be understood as a response to the concepts of pure painting by such contemporaneous artists as Mark Rothko and Barnett Newman. Rauschenberg's work, however, extends into much more ambitious areas. Examples are his incursions into the field of modern dance, along with Merce Cunningham and John Cage, and his interest in breaking down the barriers between sculpture and painting, resulting in works such as the so-called *Assemblages*.

The exhibition of 32 of Rauschenberg's works at the Fundación Juan March permitted an appreciation of some of his most important creations, such as *Monogram* (1955-59) and *Volon* (1971). It allowed for an understanding of Rauschenberg's real artistic concern: the interconnection of elements and the combination of media as a testament to the undogmatic complexity of the universe. In this sense, this 1996 fresco, *Grove*, once again reveals how Rauschenberg's work has attempted to connect images taken from different fields in order to create a metaphor of the means of knowledge in the post-war era, in which channel-hopping and collage are the authentic visual reality.

The exhibition offered a broad survey of Rauschenberg's work, from the period of his early white paintings (1951) – in which silence and the participation of the viewer were fundamental – to works from 1983 and 1984 in which the superimposition of images from art history became the focus of the artist's reflection. The exhibition was seen by 21,471 visitors in Madrid, then travelled to the Fundación Joan Miró in Barcelona. It benefited from the collaboration of the artist himself, the gallery owner Leo Castelli, and Michael and Ileana Sonnabend. The catalogue included a text by Lawrence Alloway.

Provenance of the works: David White Collection; Michael and Ileana Sonnabend Collection; Mr. and Mrs. Morton Neumann Collection; Robert Rauschenberg Collection; Leo Castelli Gallery; Sonnabend Gallery; Moderna Museet, Stockholm; and The Museum of Modern Art (MoMA), New York.



8 FEBRERO - 27 MARZO 1985

Fundación Juan March

ROBERT RAUSCHENBERG



50. *Grove*, 1996

Exhibition: Richard Lindner (Hamburg, 1901 – New York, 1978), is one of those fortunate artists whose work has been categorised as falling within the category of the unclassifiable, as his unique and unusual approach has made it impossible to place him within any specific movement or trend. Lindner's work clearly contains references to the art of Oskar Schlemmer and Fernand Léger, but his painting – far removed from the Abstract Expressionism of the 1950s – is really to be regarded as a sort of Pop Art *avant la lettre*. Lindner was profoundly impressed by advertising hoardings in New York, with their flat and contrasting colours and the impact they had on the life of the city, a passion relating to his status as European immigrant rather than native New Yorker.

Together with these stylistic elements, Lindner's work reveals a deeply ambiguous psychological aspect in which the relationship between the figures is never clearly explained. This is the case, for example, with *The Visitor* (1953), in which the innocence of the child dressed in a sailor suit and playing with a hoop contrasts with the serious, imposing dress of the bourgeois figure coming through the doorway. The erotic, infantile passion for the father's friend and the adult's concealed longing for innocent youth, as analysed at that time by Nabokov in *Lolita*, seem to float in the atmosphere of this image: a space in which transgression belongs more to the realm of desire than to reality.

The exhibition brought together 46 paintings and watercolours dating from between 1950 and 1977 and was the first retrospective to be devoted to the artist in Spain. After its showing in Madrid (where it was seen by 41,041 visitors), the exhibition travelled to the Centro Julio González, Instituto Valenciano de Arte Moderno. Collaborating on the project were Anouk Papadiamandis, head of the Lindner Archive, and Werner Spies, Director of the Centre Georges Pompidou in Paris. The latter wrote the essay in the accompanying catalogue.

Provenance of the works: Robert E. Abrams, Fred Howard, Léon Kopelman, Ellen and Max Palevsky Collection, Sylvie Baltazart-Eon Collection, René Schneider Collection, Ulla and Heiner Pietzsch Collection, MNAM/CCI Centre Georges Pompidou, Paris; Thyssen-Bornemisza Museum, Madrid; The Elkon Gallery, Nancy Schwartz Fine Art, New York; Galerie Claude Bernard, Paris; Fondazione Thyssen-Bornemisza, Lugano; Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington D.C.; IVAM, Centre Julio González, Valencia; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; The Metropolitan Museum of Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum Ludwig, Cologne; National Gallery of Art, Washington; Solomon R. Guggenheim Museum, New York; Tate Gallery, London; Whitney Museum of American Art, New York; and various private collections.



2 OCTUBRE - 20 DICIEMBRE 1998

RICHARD LINDNER

Fundación Juan March

RICHARD LINDNER



51. *The Visitor*, 1953

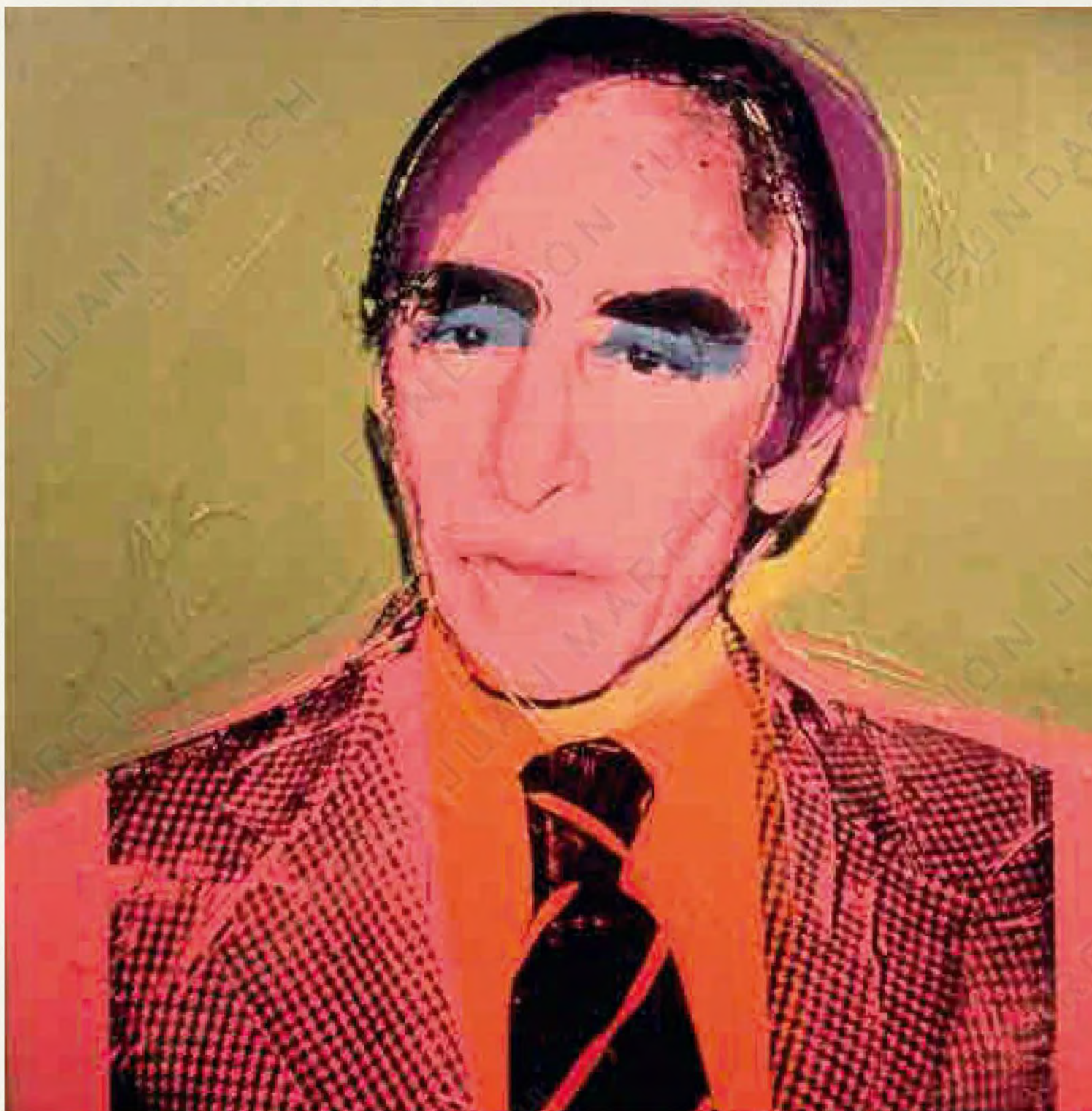
ANDY WARHOL colección leo castelli

132



7 OCTUBRE 1988 - 8 ENERO 1989

Fundación Juan March



52. *Portrait of Leo Castelli, 1975*

Exhibition: Roy Lichtenstein (New York, 1923 – New York, 1997) is surely one of the most important artists associated with American Pop Art. His work, which distanced itself from that of the second generation of Abstract Expressionists in the early 1960s to take a radical new direction, is particularly celebrated for its reflection on the relationship between High and Popular Culture. Lichtenstein's painting, which uses line and dots as basic pictorial signs of a pointillist type, borrows images from popular culture (printed in magazines and newspapers) and covers a wide variety of subjects and themes such as comic-book stories or the appropriation of Picasso and Mondrian's styles.

Lichtenstein's creative universe is open to the society in which it is immersed, with the result that he has often made connections between subjects that traditional culture has considered incompatible. These include the styles of the great 20th-century masters represented in the manner of contemporary comics. In this sense, *Girl with Tear III* of 1977 presents a recurring theme in his work – the crying woman – but also introduces a reference to the Surrealist painting of Magritte and Dalí. As in all of the artist's references to high culture, this is presented as a de-mystification of the great cultural references of the century.

The exhibition was organised by the Saint Louis Art Museum, Missouri, and co-ordinated by Jack Cowart. It was an overview of Lichtenstein's work between 1970 and 1980. In Madrid, the exhibition received 44,390 visitors and was organised into 14 different sections on the key themes of the artist's work: Mirrors, Frames, Triptychs (Towards the Abstract), Artists' Studios, Trompe l'oeil, Purism, Office Still Lives, Surrealism, American-Indian Surrealism, Expressionism, Brushstrokes, Drawings, and Sculptures. The brochure published to accompany the exhibition included a text by the exhibition's co-ordinator and another by Carter Ratcliff.

The exhibition also travelled to the Seattle Art Museum; Whitney Museum of American Art, New York; Fort Worth Art Museum; Ludwig Museum, Cologne; Osanmichele, Florence; Decorative Arts Museum, Paris; and Seibu Museum, Tokyo.

Provenance of the works: Among the numerous institutions and collections who loaned works for this exhibition were: Ace Gallery, Vancouver; Leo Castelli Collection, New York; Gallery Beyeler, Basel; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; James Corcoran Gallery, Los Angeles; The Metropolitan Museum of Art, New York; Ludwig Museum, Cologne; Museum Moderner Kunst, Vienna; Saint Louis Art Museum; Stedelijk Museum, Amsterdam; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

LICHTENSTEIN
ROY LICHTENSTEIN 1970-1980 - JACK COWART



14 ENERO - 30 MARZO 1983

Fundación Juan March



53. *Girl with Tear III*, 1977

Exhibition: The flat, luminous colours found in the work of Tom Wesselmann (Cincinnati, 1931 – New York, 2004) undoubtedly refer to advertising and consumer desire within the capitalist system. Wesselmann goes beyond the format of traditional painting in order to find an appropriate mode for expressing his subject matter, with a clear intention of approximating the viewer's realm of perception. In this sense, the artist's association of eroticism with consumer desire is undeniable and is made explicit, for example, in the way that he combines nude women with consumer objects in a clear reference to the fetishism of sex and consumption in contemporary society. This interest is perfectly reflected, for example, in *Bedroom Painting #13*, in which the woman's breast is no longer so much that of a real body as an abstract symbol of desire in mass culture: bodies created to be consumed visually rather than out of an "authentic" eroticism.

This was the first exhibition to be devoted to Wesselmann in Europe and was jointly organised by a number of museums and institutions. It enjoyed the collaboration of the artist himself and the Institut für Kulturaustausch in Tübingen, and was supported by Mercedes Benz. The 98 works assembled, all dating from 1959 to 1993, were divided into 12 sections: Early Large Collages, Early Small Collages, Collage Paintings, Assemblages, Plastics, Shaped and Standing Paintings, Drop Outs, Studies and Drawings, Bedroom Paintings, Smokers, Works in Metal and Sculptures. The exhibition received 58,944 visitors and the accompanying catalogue included texts by Marco Livingstone, Jo-Anne Birnie Danzker, Timan Osterwold and Meinrad Maria Grewenig.

Provenance of the works: Altes Museum, Berlin; Culturgest, Lisbon; Didier Imbert Fine Art, Paris; Fondation Cartier pour l'Art Contemporain, Paris; Historisches Museum der Pfalz, Speyer; Kunsthal, Rotterdam; Kunsthalle, Tübingen; Mayor Gallery, London; Musée d'Art Moderne et d'Art Contemporain, Nice; Museum Villa Stuck, Munich; Palais des Beaux-Arts, Brussels; Palau de la Virreina, Barcelona; Sidney Janis Gallery, New York; Galerie Nikolaus Fischer, Frankfurt; and various private collections.



2 FEBRERO - 21 ABRIL 1996

Fundación Juan March

TOM WESSELMANN



54. *Bedroom Painting #13*, 1969

Exhibition: Julia Margaret Cameron (Calcutta, 1815 – Sri Lanka, 1879) is now considered one of the most important and celebrated creative figures at the dawn of photography. Evident here in both *Untitled (A. "Madonna")* and *Beatrice*, the misty tint of her photographs gives them their dream-like mood, while also depicting real people or fictional characters bathed in a halo of absence. Only rarely do her sitters look directly at the lens and, in general, their intense gaze is directed inwards towards the pictorial or photographic space, giving these works a troubling sense of distance.

The exhibition devoted to Julia Margaret Cameron at the Fundación Juan March received 17,055 visitors. It focused on the mysterious intensity of Cameron's photographic vision and, in particular, on her interest in a type of photography that, rather than seeking to capture a particular instant, was based on the continuity of narrative, linking it in many cases to the 19th-century pictorialist tradition in photography. The exhibition was organised by the John Hansard Gallery, Southampton University, and was divided into three sections: The Sacred and the Everyday, Legends and Idylls, and Prophets and Sibyls. It featured some 126 works by Cameron as well as a number of wood engravings, lithographs and watercolours by other contemporary artists that added context to her work. The accompanying catalogue featured various essays by Mike Weaver and a selection of texts by Cameron herself. In addition to its Madrid showing, the exhibition was seen at the Rheinisches Landesmuseum in Bonn, the Centre National de la Photographie in Paris and the International Center of Photography in New York.

Provenance of the works: Ashmolean Museum, Oxford; Bodleian Library, Oxford; Mrs Angus Hewat Collection; The Hon. Edmund Howard; Liverpool City Libraries; National Portrait Gallery, London; The Royal Photographic Society; Science Museum, London; Victoria & Albert Museum, London; Welcome Institute Library, London.



4 DICIEMBRE 1984 - 27 ENERO 1985

Fundación Juan March

JULIA MARGARET CAMERON



55. *Untitled (A. "Madonna")*, 1860

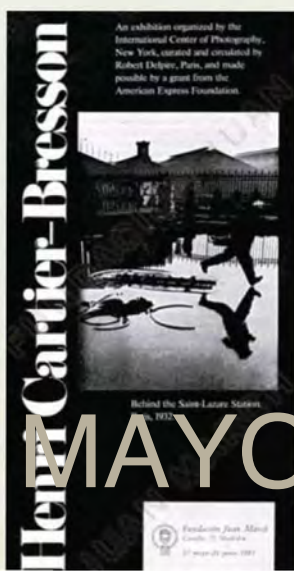


56. *Beatrice*, 1870

Exhibition: Among artists responsible for the formulation of the 20th-century vision, Henri Cartier-Bresson (Seine-et-Marne, 1908 – Isle-sur-la-Sorgue, 2004) is undoubtedly a key figure. His photographs, reproduced on numerous occasions as posters and postcards, have achieved such widespread dissemination that they ultimately created their own aesthetic, which is now recognised as having art-historical validity. Above all, as a photographer, Cartier-Bresson was profoundly committed to the subjects that he chose. He was aware that the camera is not a passive tool for reproducing the world, but rather an extension of the photographer's body: an instrument he used to give emotional and intellectual form to the world around him. When explaining his concept of the photographic image, Cartier-Bresson wrote: "To 'give meaning' to the world, one has to feel involved in the subject framed by the lens."

These two images, taken in the 1930s, are particularly interesting as they reveal a Cartier-Bresson marked by the Surrealist ideas of the time. It is not so much a question of these images being influenced by dream imagery or the unconscious, or that the artist has manipulated the composition or development process (as in the case of Man Ray). It is instead that both reveal an explicit interest in the everyday realm and the uniqueness of a moment, captured in a "chance" way on the negative. This is revealed in a much more explicit way in *Madrid*, an image in which the controlled "chance" of the background with its circles and columns fuses with the presence of the passers-by who disrupt its chromatic interplay. In addition, the advertising poster seems to interact with the presence of the other figures, who look directly at the spectator.

The exhibition, organised by the International Center of Photography and curated by Robert Delpire, focused on different periods of Cartier-Bresson's career. It received 8,245 visitors in Madrid and was also seen at the Kunsthhaus, Stiftung für Photographie, Zurich; Museum des 20. Jahrhunderts, Vienna; Stedelijk Museum, Amsterdam; Palais des Beaux-Arts, Brussels; Museum für Kunst und Gewerbe, Hamburg; Münchner Stadtmuseum, Fotomuseum, Munich; Fotografiska Museet, Stockholm; Louisiana Museum of Modern Art, Humlebaek; and the Fondation Nationale de la Photographie, Lyons. The exhibition counted on the invaluable support of the American Express Foundation.



9 MAYO - 24 JUNIO 1983


Fundación Juan March

HENRI CARTIER-BRESSON



57. Madrid, 1933

An exhibition organized by the International Center of Photography, New York, curated and circulated by Robert Delprat, Paris, and made possible by a grant from the American Express Foundation.



Henri Cartier-Bresson

Behind the Saint-Lazare Station
Paris, 1932

Fundación Juan March
Calle de Alcalá, 131
28014 Madrid

9 MAYO - 24 JUNIO 1983

Fundación Juan March

HENRI CARTIER-BRESSON



Henri Cartier-Bresson

Exhibition: Within the context of 20th-century photography, Irving Penn (Plainsfield, New Jersey, 1917) made the unusual decision of approaching the subjects that interested him in a manner normally associated with 19th-century art. In contrast to such contemporaries as Weegee or Cartier-Bresson – and as can be seen in these two images (*Woman with Roses* of 1950 and *Two Guedras, Morocco*, 1971) – Penn is not the type of photographer who ventures onto the streets in search of subjects, events or situations to be captured by his lens. He is not a photographer of the chance event, but rather applies a scientific gaze and his images are constructed using a rigorous control of light, framing, focus and composition with the intention of describing the world within the tranquillity and objective distance of the laboratory. His subjects and motifs are always “out of context,” located in the neutral – though no less aesthetically dramatic – terrain of the artist’s studio.

Organised for New York’s MoMA by John Szarkowski, Head of that museum’s Department of Photography, the exhibition received 21,800 visitors in Madrid where it was the first exhibition of Penn’s work in 20 years. The 168 photographs, dating between 1939 and 1980, allowed for a survey of most of the subjects that have interested this artist: portraits, ethnographic themes, still lifes, fashion, etc. The exhibition also featured a number of images in colour, in which Penn was a pioneer. It was presented in Madrid under the auspices of The International Council of The Museum of Modern Art in New York, with the support of the SCM Corporation.

Provenance of the works: The Museum of Modern Art (MoMA), New York.



IRVING PENN



59. *Woman with Roses*, 1950



3 ABRIL - 17 MAYO 1987

Fundación Juan March

IRVING PENN



60. *Two Guedras, Morocco, 1971*

*C*atalogue of Works

Edouard Manet

1. *The Fisherman*, ca. 1862
Oil on canvas
46 x 56 cm
Von der Heydt-Museum, Wuppertal

Henri de Toulouse-Lautrec

2. *Portrait of Désiré Dihau*, 1890
Oil on cardboard
56.2 x 45 cm
Musée Toulouse-Lautrec, Albi

Edgar Degas

3. *Ballet Dancers in the Foyer*, ca. 1895-96
Oil on canvas
70.5 x 100.5 cm
Von der Heydt-Museum, Wuppertal

Paul Gauguin

4. *Still Life with Exotic Birds*, 1902
Oil on canvas
58 x 71 cm
Von der Heydt-Museum, Wuppertal

Paul Cézanne

5. *Turning Road at Montgeroult*, 1898
Oil on canvas
81.3 x 65.7 cm
The Museum of Modern Art, New York;
Bequest of Mrs. John Jay Whitney, 1998

Claude Monet

6. *Wisteria*, 1919-20
Oil on canvas
100 x 300 cm
Musée Marmottan-Monet, Paris

Henri Matisse

7. *Interior with Violin Case*, 1918-19
Oil on canvas
73 x 60 cm
The Museum of Modern Art, New York;
Lillie P. Bliss Collection, 1934

Pierre Bonnard

8. *Fruit in a Fruit Bowl*, 1934
Oil on canvas
42 x 57 cm
Private Collection

Edvard Munch

9. *Summer at Krager*, 1911
Oil on canvas
111 x 120 cm
Private Collection

Ernst Ludwig Kirchner

10. *Reclining Nude before a Mirror*, 1909-10
Oil on canvas
83.3 x 95.5 cm
Brücke-Museum, Berlin

Alexej von Jawlensky

11. *Lola*, 1912
Oil on cardboard on panel
53 x 49 cm
Private Collection

Max Beckmann

12. *Large Landscape of the Côte d'Azur*, 1940
Oil on canvas
106.5 x 221.5 cm
Private Collection

Emil Nolde

13. *Giant Wave*, 1948
Oil on canvas
68.5 x 88.5 cm
Nolde-Stiftung, Seebüll

Gustav Klimt

14. *Adam and Eve*, 1917-18
Oil on canvas
173 x 60 cm
Österreichische Galerie Belvedere,
Vienna

Oskar Kokoschka

15. *The Artist's Mother*, 1917
Oil on canvas
112 x 75 cm
Österreichische Galerie Belvedere, Vienna

Egon Schiele

16. *Portrait of Trude Engel*, ca. 1915
Oil on canvas
100 x 100 cm
Lentos Kunstmuseum, Linz

Pablo Picasso

17. *Pipe Rack and Still Life on a Table*,
1911
Oil on canvas
50.8 x 128 cm
The Metropolitan Museum of Art, New
York; Mr. and Mrs. Klaus G. Perls
Collection, 1997

Georges Braque

18. *The Guitar*, 1912
Oil on canvas
29 x 24 cm
Private Collection

Juan Gris

19. *Carafe and Bowl*, 1916
Oil on wood panel
55 x 33 cm
Fundación Juan March

Julio González

20. *Large Standing Figure*, 1934
Iron
133 x 65 x 18 cm
Fundación Juan March

Robert Delaunay

21. *Nude Woman Reading*, 1915-16
Oil and tempera on canvas
203 x 194 cm
Centro de Arte Moderna José de
Azeredo Perdigão/Fundação Calouste
Gulbenkian, Lisbon

Sonia Delaunay

22. *Flamenco Singers (Large Flamenco)*, 1916
Oil and wax on canvas
174 x 141 cm
Centro de Arte Moderna José de
Azeredo Perdigão/Fundação Calouste
Gulbenkian, Lisbon

Wassily Kandinsky

23. *Painting with Three Spots*, 1914
Oil on canvas
121 x 111 cm
Thyssen-Bornemisza Museum, Madrid

Piet Mondrian

24. *Composition II*, 1920
Oil on canvas
63.2 x 57.4 cm
Private Collection

Kasimir Malevich

25. *Black Square*, 1929
Oil on canvas
80 x 80 cm
The State Tretyakov Gallery, Moscow

Kurt Schwitters

26. *Blue*, 1923- 26
Assemblage, mixed technique on wood
53 x 42.5 cm
Courtesy Galerie Gmurzynska

Paul Klee

27. *Homage to Picasso*, 1914
Oil on cardboard
37 x 30.5 cm
Private Collection

Fernand Léger

28. *Mechanical Element on Red
Background*, 1924
Oil on canvas
92.8 x 65.5 cm
Musée national Fernand Léger, Biot;
Donation of Nadia Léger and Georges
Bauquier, 1969

Ben Nicholson

29. *Geranium*, 1952
Oil and pencil on canvas
54.2 x 64.5 cm
Private Collection

Marc Chagall

30. *Flying over the City*, 1914-18
Oil on canvas
141 x 198 cm
The State Tretyakov Gallery, Moscow

Max Ernst

31. *Landscape with Shells*, 1928
Oil on canvas
65 x 81 cm
Staatliche Museen zu Berlin,
Nationalgalerie

Salvador Dalí

32. *True Image of Arnold Böcklin's "Isle of the Dead" at the Hour of the Angelus*, 1932
Oil on canvas
77.5 x 64.5 cm
Von der Heydt-Museum, Wuppertal

René Magritte

33. *The Key of the Fields*, 1936
Oil on canvas
80 x 60 cm
Thyssen-Bornemisza Museum, Madrid

Joan Miró

34. *Composition with Ropes*, 1950
Oil, plaster and rope on canvas
97 x 77 cm
Van Abbemuseum, Eindhoven, Holland

Alexander Calder

35. *Mobile Red Angel Fish*, 1957
Painted metal
102 x 148 x 58 cm
Private Collection

Alberto Giacometti

36. *Walking Man*, 1960
Bronze
182 x 60 cm
Private Collection

Jean Dubuffet

37. *Car on the Black Road*, 1963
Oil on canvas
195 x 150 cm
Fondation Beyeler, Riehen/Basel

Georgia O'Keeffe

38. *Abstraction I*, 1921
Oil on canvas
71.1 x 61 cm
Thyssen-Bornemisza Museum, Madrid

Joseph Cornell

39. *Compass Card*, 1952-54
Mixed technique/construction
28.9 x 41.5 x 10.1 cm
Robert Lehrman Art Trust Collection,
Washington, D.C.

Edward Hopper

40. *People Sunbathing*, 1960
Oil on canvas
102.6 x 153.5 cm
Smithsonian American Art Museum,
Donation of S.C. Johnson & Son, Inc.

Francis Bacon

41. *Triptych*, 1974
Oil and pastel on canvas
198 x 442 cm
Private Collection

Jackson Pollock

42. *Shimmering Substance from the "Sounds in the Grass" series*, 1946
Oil on canvas
76.3 x 61.6 cm
The Museum of Modern Art, New York;
Mr. and Mrs. Albert Lewin and Mrs. Sam
A. Lewisohn Collections, 1968

Mark Rothko

43. *Beige, Yellow and Purple*, 1956
Oil on canvas
183 x 152.5 cm
Private Collection

Sam Francis

44. *Red and Pink (Hotel on the Seine)*, 1950
Oil on canvas
162 x 130 cm
Private Collection

Richard Diebenkorn

45. *Ocean Park #62*, 1973
Oil on canvas
223.5 x 193 cm
Private Collection

Willem De Kooning

46. *Untitled XIX*, 1976
Oil on canvas
153 x 137 cm
Private Collection

Robert Motherwell

47. *Elegy to the Spanish Republic*, 1983-85
Oil on canvas
188 x 215 cm
Private Collection

Jasper Johns

48. *Cicada*, 1980
Ink on plastic
81.3 x 65.4 cm
Courtesy of the Fogg Art Museum,
Harvard University Art Museums,
loaned from the Jean-Christophe
Castelli Collection, Class of 1985

David Hockney

49. *A Bigger Splash*, 1967
Acrylic on canvas
242.5 x 243.9 x 3 cm
Tate. Acquired 1981

Robert Rauschenberg

50. *Grove*, 1996
Fresco
190.5 x 189.2 cm
Private Collection

Richard Lindner

51. *The Visitor*, 1953
Oil on canvas
127 x 76 cm
Museo Nacional Centro de Arte Reina
Sofía, Madrid

Andy Warhol

52. *Portrait of Leo Castelli*, 1975
Acrylic and silkscreen on canvas
101.6 x 101.6 cm
Barbara Bertozzi Castelli Collection

Roy Lichtenstein

53. *Girl with Tear III*, 1977
Oil and magna on canvas
117 x 101.5 cm
Fondation Beyeler, Riehen/Basel

Tom Wesselmann

54. *Bedroom Painting #13*, 1969
Oil on canvas
148 x 163 cm
Staatliche Museen zu Berlin,
Nationalgalerie

Julia Margaret Cameron

55. *Untitled (A. "Madonna")*, 1860
Photograph, albumin print
12.7 x 9.5 cm
Ordóñez-Falcón Collection

Julia Margaret Cameron

56. *Beatrice*, 1870
Photograph, albumin print
34.4 x 26.5 cm
Ordóñez-Falcón Collection, on deposit
with IVAM

Henri Cartier-Bresson

57. *Madrid*, 1933
Photograph
34 x 23.5 cm
Museo Nacional de Centro de Arte
Reina Sofía, Madrid

Henri Cartier-Bresson

58. *Valencia*, 1933
Photograph
23.5 x 34 cm
Museo Nacional Centro de Arte Reina
Sofía, Madrid

Irving Penn

59. *Woman with Roses*, 1950
Photograph, platinum/palladium print
41.5 x 32 cm
Ordóñez-Falcón Collection, on deposit
with IVAM

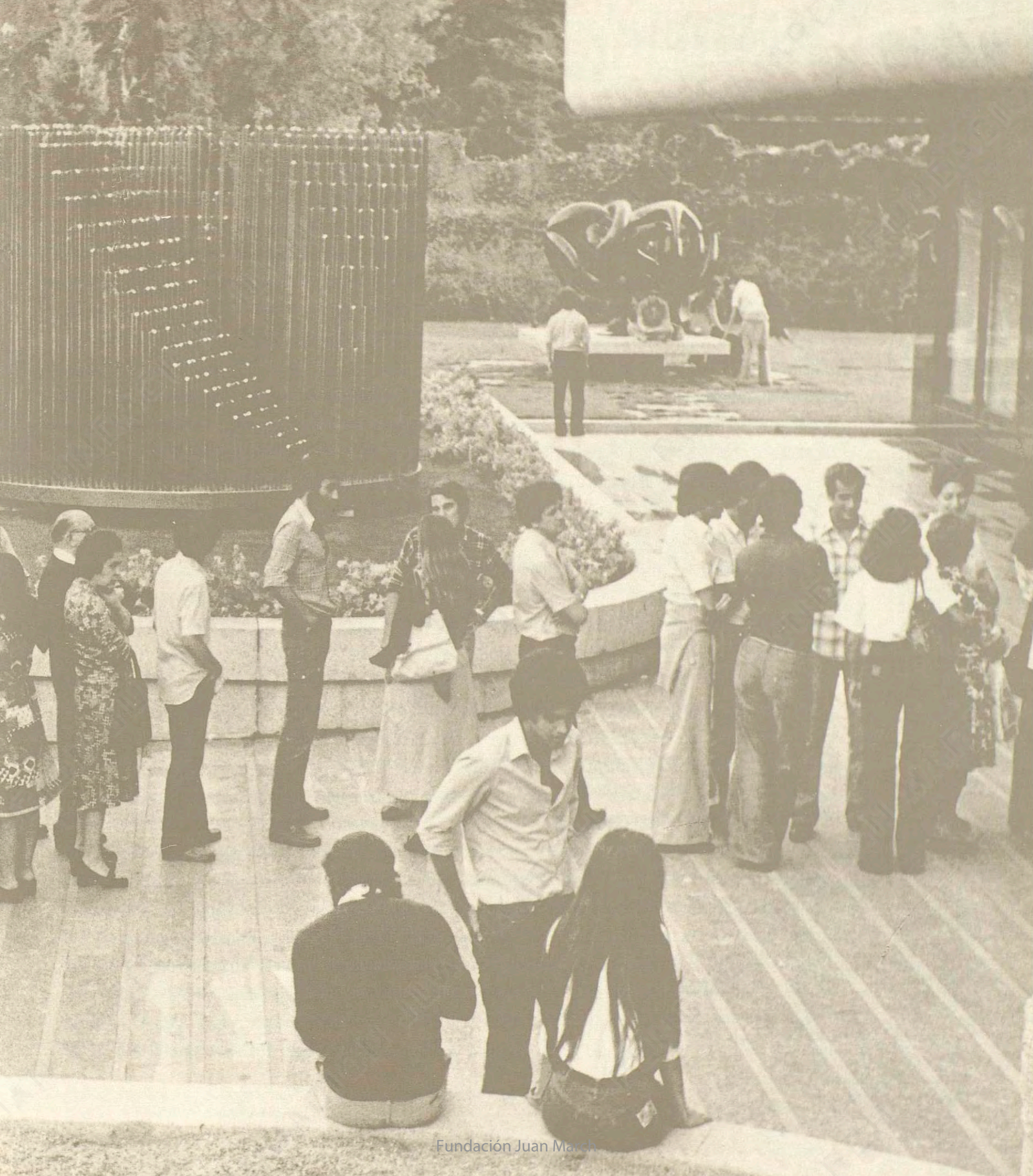
Irving Penn

60. *Two Guedras, Morocco*, 1971
Photograph, platinum/palladium print,
printed in 1977
53.5 x 43.4 cm
The Museum of Modern Art, New York,
Donation of the photographer

Celebration

Essays





A crucial part of our artistic education

Madrid 1980: three years of our rediscovering the democratic process in Spain, with the country finally open to Europe and the world on a permanent basis. In the field of the visual arts there was the rapid and widespread process of updating, largely the result of initiatives taken by the Ministry of Culture whose director general, Javier Tussell, sadly passed away prematurely in 2005 as I completed this essay. Under the government of Adolfo Suárez and the UCD, Tussell's ministry implemented a policy that could be described as one of national reconciliation, thanks to which a series of previously censored artists were once again the focus of attention. In addition, a much needed and urgent modernisation of the museum world was set in motion. With regard to the youngest generation of artists, the "*pintura-pintura*" (painting-painting) trend was the prevailing one, represented in Zaragoza and Barcelona by the *Trama* group headed by José Manuel Broto and supported by Tàpies. Their work was displayed in Madrid in 1977, along with others of a similar vein, in the polemical exhibition *En la pintura* (In Painting), held in the Palacio de Cristal in the Retiro Park. In contrast, other emerging names, such as Carlos Alcolea, Guillermo Pérez Villalta and Manolo Quejido, focused on poetical figurative modes. In the autumn of 1979, Quico Rivas, Ángel González García and I were responsible for another even more controversial group exhibition, *1980*, held in what was then Juana Mordó's large gallery space at 7 calle Castelló.

That same year (1980), the Fundación Juan March, located higher up on the same side of the street, at number 77, held the first survey exhibition in Spain devoted to Henri Matisse. In those days, of all the artists of the first half of the twentieth century, Matisse was probably the key reference point for contemporary Spanish painters. Broto and his colleagues, in particular, were addicted to his work, familiar to them through the pages of *Tel Quel*, and above all through the writings of Marcelin Pleynet. We had all avidly read and underlined his books, *L'enseignement de la peinture* and *Art et Littérature*, as soon as they came out (published in 1971 and 1977, respectively, in the *Seuil* collection linked to *Tel Quel*). The fact that the Fundación Juan March invited Pleynet to speak on the occasion of the exhibition indicates how in touch it was with the spirit of the times. Re-reading my articles of the period, I have come across one published in the now defunct newspaper *Pueblo*. In it I enthusiastically drew attention to two forthcoming, and which now seem to me crucial, exhibitions: the Matisse show at the Foundation and the exhibition devoted to José Guerrero organised by the Ministry of Culture held in the Palacio de las Aljahas. For the latter, I was extremely pleased to have obtained a text by Pleynet – poet and critic – with whom both the painter and I had been in touch since 1977. That year, we coincided at the memorable course organised by the Universidad

Internacional Menéndez Pelayo in Santander and directed by Antonio Bonet Correa. Its title was *The Avant-garde: Myth or Reality?*

Matisse reigned supreme in that retrospective. It included *Music* (1907) and other works loaned by New York's Museum of Modern Art, whose founder, Alfred H. Barr, did so much in support of that artist (and of Picasso). The Musée national de l'Art Moderne Centre Georges Pompidou loaned *The Algerian Woman* (1909), and other works. The exhibition also featured the key work *Port at Collioure* (1914), the bronze *Torsos* of 1910-20, a number of canvases from the Nice cycle of the following decade, and some of the great *papiers découpés* of the 1940s. Also featured was an example of *Jazz* (1947), one of the most beautiful *livres d'artiste* of the 20th century and the masterpiece of its publisher Tériade. Of all the exhibitions organised up to that date at the Foundation by José Capa and his team, the Matisse show was the most complex, although similarly challenging ones were to come: for example the Mondrian and Rothko retrospectives, which I will discuss shortly. In addition, few exhibitions were as timely as the one on Matisse for reasons of historical context. "The right show at the right time," to paraphrase an apposite English expression. On that occasion, as on so many others, the Foundation offered us exactly the spiritual nourishment we were in need of, and which no other institution was able to provide at that moment. I could refer, for example, to a Ministry of Culture that, despite the laudable efforts it had initiated, was still slow to react, although this would significantly change in the period immediately following, when Carmen Giménez's contribution was so decisive.

Returning now, more than 20 years later, to the case of Matisse – to whom we clearly always need to return for a real understanding of 20th-century painting – in 2001 the Foundation presented a new exhibition, this time focused on his work on paper. The last section naturally and correctly focused on the eternally marvellous *papiers découpés* that I referred to above, and which so interested subsequent artists, starting with Ellsworth Kelly. Kelly's stay in post-war Paris, where he saw these late works by the ageing master, was fundamental to his work.

By 1980, the year of the Matisse exhibition, which occupied my thoughts at the start of this essay, the Foundation had already been at work for five years on offering the Spanish public regular access to the works of the great masters of modern art. Their programme, which, seen in retrospect, appears to be both extremely systematic and monumental in scope, began in May 1975 with a retrospective of Oskar Kokoschka, one of the great figures of Expressionist painting. The artist was present at the inauguration, as were numerous others at their respective exhibitions, which I shall go on to discuss. A few months later, that same year, the by-now terminally ill Franco opened the Museo Español de Arte Contemporáneo (MEAC). It was an institution that, for reasons of location (quite far-off in Madrid's Ciudad Universitaria) as well as politics, failed to consolidate itself and was replaced a decade later by the Museo Nacional Centro de Arte Reina Sofía.



Founded in 1955, the Fundación Juan March, by the time of the Kokoschka exhibition, had been active for 20 years. Over that time, its cultural activities had been crucial in various fields: for example, its programme of artist grants, which allowed many of the most important Spanish creative figures to study outside the country.

I referred earlier to the process of national reconciliation underway at that time, to which all the relevant democratic bodies made a contribution. In the field of art, the major event was undoubtedly the return of Picasso's *Guernica* from MoMA in 1981, which had cared for it over the preceding decades. The painting was described in the press as the "last returning exile" and it was installed in Madrid's Casón del Buen Retiro. Four years earlier, in 1977, the same year as the first free elections, the Foundation had anticipated the return of *Guernica* and organised a comprehensive and memorable Picasso retrospective of 31 works with the help of the Beyeler and Marlborough galleries. Among the highlights was a 1907 study for the *Demoiselles d'Avignon* and two oils from 1937, the year of *Guernica's* creation. The exhibition was, of course, a political and aesthetic triumph for the Madrid public. The catalogue, whose list of contributors deserves to be reproduced in full, featured texts by exiles and by others who had remained behind: Rafael Alberti, Vicente Aleixandre, José Camón Aznar, Gerardo Diego, Juan Antonio Gaya Nuño, Ricardo Gullón, Enrique Lafuente Ferrari, Eugenio d'Ors and Guillermo de Torre. Years later, two further exhibitions would once more fill the Foundation's gallery space with Picassos. I refer to the one held in 1991 and devoted to the portraits of his second wife, Jacqueline Roque, organised by the Picasso Museum in Barcelona. That was followed in 1993 by an exhibition focusing on the sets for *The Three-Cornered Hat*, Manuel da Falla's *Ballet Russe*, based on the novel by Pedro Antonio de Alarcón.

In addition to looking back to Matisse – and further back, to Cézanne – almost all of the emerging names in Spanish painting of the 1970s and 1980s looked obsessively to the American painters. The Foundation brilliantly hit the target here with their spectacular group exhibition *Arte USA*, held in 1977 with a catalogue text by Harold Rosenberg, the inventor of the term "Action Painting." It included major works by the key names of Abstract Expressionism and served, as we now know, as a foretaste of future events, focusing on the same subject, to be held at the Juan March. Looking back, perhaps with a hint of nostalgia, to that event, in 2000 the Foundation organised a new collective exhibition, *Abstract Expressionism: Works on Paper*, comprising works loaned by The Metropolitan Museum of Art in New York. Another event certainly worth recalling was the 1988 exhibition *The Leo Castelli Collection*, the subject of catalogue texts by Barbara Rose and Calvin Tomkins, among others.

Other exhibitions were organised with the same intention of focusing on the major contribution of the New York School. One such memorable event was the exhibition at the Foundation on the Russian-American artist Markus Rothkowitz, better known by his artistic name of Mark Rothko. This came from London's Tate Gallery and was put together by one of the museum's curators, Michael Compton. Few

modern painters have reached the sublime level attained by Rothko around 1950, following earlier more conventional phases influenced by Matisse and filtered through Milton Avery and the Italian *novecento à la* Morandi and Filippo de Pisis. Heir to the great northern Romantic tradition, as Robert Rosenblum noted in his now-classic analysis, Rothko would continue to explore this tradition over the following 20 years, faithful to his oft-quoted maxim of creating an art that was not formalist but rather expressed “basic human emotions.” The importance that Spanish painters of the generation of 1950 conferred on Rothko’s remarkably sublime and important mature painting is well known. It was particularly significant for the *El Paso* group, as was his aesthetic of the limit for the artists of the 1980s, not forgetting Nacho Criado’s three-dimensional *Homage to Rothko* (1970), now in the Patio Herreriano in Valladolid. All subsequent Rothko exhibitions in Spain have been important ones, particularly the two museum ones held at the Fundación Joan Miró in Barcelona and the Guggenheim in Bilbao. However, I find it particularly moving to remember the 1987 exhibition at the Juan March. This emotion was felt by

the organisers themselves, reflected in the opening lines of the catalogue’s introduction: “The Mark Rothko exhibition presented by the Fundación Juan March in Madrid is the result of a long-held ambition on the part of this institution.” The critical response was extremely responsive, as was that of most of the public who attended: “for the first time in Spain...” was the phrase on the lips of the majority of journalists and critics.



I referred to the Granada-born, New York-based artist José Guerrero earlier. Once again, extremely receptive to new names in Spanish art, the Foundation invited him to give a lecture in Alicante that, according to some among the audience, was distinctly picturesque, not to say bizarre. This was in 1979, when the exhibition *Recent Work by Willem de Kooning* moved from the Foundation in Madrid to the Caja de Ahorros del Mediterráneo. A number of Spanish abstract painters of the 1950s, above all Antonio Saura, owe a debt to the relationship between figure and gesture found in the art of de Kooning, among whose masterpieces is the *Women* series. He was, however, less of a reference than others of his generation for Spanish painters of the 1970s and

1980s, although something of his influence is to be detected in Manolo Quejido’s large scale, 2 x 2 metre canvases.

Another particularly brilliant and, above all, moving moment in the life of the Foundation came about in 1980, immediately after the Matisse exhibition. This was the exhibition devoted to Robert Motherwell, who was present at the inauguration in the company of his last wife, the photographer Renata Ponsold. Works on

display included *Pequeña cárcel española* (Small Spanish Prison, 1941) and various *Elegías a la Segunda República Española* (Elegies to the Second Spanish Republic). Their aesthetic was very close to the work that would be created by the *El Paso* artists and can certainly be detected in some of Millares' paper creations. There were also works from the trips to France and Italy, the unforgettable collages, the very Matisian *Blue Door* (1977), and one of the monumental *Open* series (1974), so well described in verse by Octavio Paz. Along with a contribution from the present author (nervous and cold-ridden), the inaugural event included another poet, Rafael Alberti, who recited his poem "El negro Motherwell" (Motherwell Black), which he had written for the occasion. In 1972, Motherwell had produced the aquatints for a fine limited edition of *A la pintura* (To Painting).

The results of that memorable evening at the Foundation would appear shortly after, in 1982, in the form of another similar volume, *El negro* (Black), in which Motherwell set up a dialogue with the verses devoted to him, this time through the medium of lithography. Following this were a number of further opportunities to see the work of this most European of American painters in Spain: in the now-closed Galería Juana Mordó, at the Sala Pelaires and the Palau Solleric in Palma de Mallorca, the Galería Joan Prats in Barcelona and at the Reina Sofía, the latter curated by Dore Ashton. It was Motherwell's friend Pleynet who wrote particularly well on his work, reproducing a work on paper from his own collection, entitled *Beside the Sea no. 24* (1962), on the cover of *Art et Littérature*. None of the subsequent exhibitions, however, had that feeling of human warmth experienced at the Juan March. In addition to the absolutely packed opening, we should recall – as I did not so long ago in an article in *Arte y Parte* which the reader may like to consult for more precise details on the event – the encounters between Motherwell and his Spanish admirers that took place at this time. The first was in the apartment of Gustavo Torner and the second in Guerrero's studio. There was also the artist's visit to Cuenca and its Museo de Arte Abstracto Español, and the Barcelona venue of the exhibition, held at the Fundació Caja de Pensiones, the latter also giving rise to memorable meetings.

Around 1980, Spanish painters also looked attentively at the work of another American painter, at that time considerably less well known than those I have mentioned to date: the Californian Richard Diebenkorn, creator of the marvellous and unforgettable *Ocean Park* paintings, inspired by the coast of his native region. The exhibition organised in 1992 at the Foundation with a catalogue introduction by John Elderfield, art historian and MoMA curator, provided a unique occasion to see them. This retrospective was also shown at London's Whitechapel Gallery and Frankfurt's Kunstverein. For my part, I recall that when I looked at them I remembered (as I did years later visiting the artist's exhibitions at the Whitney Museum and the Gagosian Gallery in New York) one of my first published poems, which had appeared 15 years earlier in the "ArteFACTO" supplement of the now-defunct magazine *Arteguía*. It was entitled "Ocean Park" and was printed beside a reproduction of one of Diebenkorn's charcoal works from the series. The poem began: "Si en la tiniebla en el norte / hubo alguna vez mil novecientos quince / no puedes no reconocer el estuario...."

Continuing with the theme of American painting of the 1950s, the Foundation devoted its attention more recently, in 2000, to one of Rothko's closest friends: Adolph Gottlieb. The exhibition was organised by Sandford Hirsch, the director of the foundation that manages the artist's critical fortunes, and who recently also organised two solo exhibitions at the Elvira González Gallery in Madrid, which has also exhibited the work of Rothko. An artist of exceptional power and intensity, Gottlieb, during his start in the 1940s, paid great attention to Torres-García's Universal Constructivism, as did Millares during the same period in his *Pictografías canarias* (Canarian Pictographs). In addition, the intense colour of his mature work withstands comparison to Miró.

In 1997, the exhibition *Bonnard and Rothko: Color and Light* at New York's Pace Gallery brought these two artists together. This was organised in collaboration with Wildenstein and directed at all those who love painting more than labels. Its yellow catalogue had a fine introduction by Bernice Rose and, in my opinion, the exhibition is worthy of a museum version one day. We know that in 1947-48 Rothko was profoundly impressed by his predecessor, first by a solo exhibition devoted to Bonnard at the Bignou Gallery, and later by a retrospective on the artist held at MoMA. It was at the latter that he was also moved by Matisse's *Atelier rouge* (The Red Studio), another crucial work for Rothko and to which he would pay homage in his famous canvas of 1953. This was the period when he formulated the visual system that he would adhere to for the rest of his career. It was at the exceptional Bonnard retrospective held at the Juan March in 1983 that we in some way "read" that artist's work from a Rothkoesque perspective. Bonnard, "the Japanese Nabi" and an artist well explained by Ángel González García in his essay in the accompanying catalogue. Bonnard, a "painters' painter," whom I have often discussed with other artists: Alex Katz, for example.

From a similar viewpoint, Spanish painters of the 1980s were at this point "reading" Claude Monet, whose excellent, classic biography by Gustave Geffroy had been republished in an important revised edition by the publishers of *Macula* in Paris. Monet was also the subject of brilliant commentaries by André Masson and Clement Greenberg, while another interesting volume was Georges Clémenceau's text on the *Water Lilies*. Fernando Zóbel, a connoisseur of little-known museums and the early masters, pointed me in the direction of the Musée Marmottan, next to the Bois de Boulogne, a little visited and thus particularly delightful museum, as is the one devoted to Gustave Moreau. *Monet at Giverny*, held at the Juan March in 1991, was not the first to be devoted to the father of Impressionism as Paloma Esteban had curated a major retrospective for MEAC in 1986. However, the 1991 exhibition – which was based on the collection of the Marmottan, and whose catalogue judiciously returned to some of Geffroy's perspectives on the artist – focused on late Monet, in other words, the Monet who would be such an important example for Masson, Sam Francis, Riopelle and Joan Mitchell. As the latter pointed out, during her second, short and final visit to Madrid, she had lived and painted in Vétheuil in a house next to the Seine, on the avenue Claude Monet!



In addition to Monet and Bonnard, two further artists representing that astounding late 19th-century dawning of modern French art (Impressionism, Post-impressionism and Symbolism) were the subject of exhibitions at the Juan March. In 1990, it was Odilon Redon's turn, loaned by the Ian Woodner collection. Redon was an exceptionally literary and mysterious painter and printmaker and a friend of our own Ricardo Viñes, who refers to him in his private diaries. Six years later, accompanied by a catalogue with an introduction by Valeriano Bozal, the Foundation organised an exhibition devoted to the meteoric and always brilliant Henri de Toulouse-Lautrec. A painter, printmaker, and poster designer who raised the colourful world of the *fin-de-siècle* urban scene to high art.

Confronting Impressionism was Cubism. While a few artists, such as the Spaniard Francisco Bores, attempted to reconcile them at an early date, the fact is that at the birth of the 20th century, the *Cubist Revolution* – to paraphrase the title of a great book by Serge Fauchereau, sadly not yet translated into Spanish – established the foundations of the avant-garde. There have been various exhibitions at the Fundación Juan March on the protagonists of that revolution. In addition to the one on Picasso mentioned above, I recall one on Georges Braque (1979), accompanied in the catalogue by writers associated with him, such as Pierre Reverdy, Jean Paulhan and Jacques Prévert. Others were devoted to Fernand Léger (1983) and Julio González (1980), nine years before the opening of IVAM, now the great repository of work by that Catalan artist who dreamed of sculpture as drawing in space. I should also mention the exhibition on Robert and Sonia Delaunay (1982), and the one devoted in 1990 to the highly curious style of Czech Cubism, represented by works from the rich collection of the National Gallery of Prague, whose then director, the late Jiri Kotalik, wrote the catalogue introduction.

Each and every one of these exhibitions merits a more extensive commentary. Particularly marvellous, for example, was the one devoted to Léger, in which the outstanding works were *Still Life-Contrast of Forms* (1914) and *Disks in the City* (1920). It had a judicious catalogue entry by Antonio Bonet Correa, who, in the very title of his essay, upheld the French artist as a “modern painter” and compared his art with that of Darius Milhaud and John Dos Passos. In addition, he recalled that Ramón Gómez de la Serna had portrayed Léger, in his own unique style, in the chapter entitled “Tubularismo” in *Ismos* (1931).

Another significant exhibition was the one that reconstructed the travels – including to Spain – of the Delaunays, one of those artistic marriages (others being Alfred Steiglitz and Georgia O’Keeffe, Hans Arp and Sophie Taeuber Arp, Joseph Albers and Anni Albers, Maria Helena Viera da Silva and Arpad Szenes, and Jackson Pollock and Lee Krasner) that were so frequently encountered during the years of the avant-garde. In the case of Robert Delaunay, the exhibition ran from his remarkable pre-1914 visions of Paris to his dynamic abstractions, which formed part of the architecture of the 1937 Paris Universal Exhibition, for which Picasso also painted *Guernica*. In the case of Sonia Delaunay, it focused in a special way on her contribution to the applied arts and fashion. Of course, the exhibition featured an example of that jewel of bookmaking, the fold-

out *La prose du Transsibérien* (1913), in which Sonia's "simultaneous colours" create a dialogue with the poetry of Blaise Cendrars, a friend of the Delaunays (as was Léger). In the catalogue, I had the good fortune to examine the Spanish period of their career, when they established close contacts with Ramón Gómez de la Serna – a figure who always appears in the doings of our early avant-garde. Other contacts were the Chilean Vicente Huidobro (for whose poem *Tour Eiffel*, published in Madrid in 1918, Robert Delaunay designed a spectacular *pochoir* cover), the *ultraístas* Guillermo de Torre and Isaac del Vando-Villar, and others. The catalogue reproduced texts and poems by all these writers celebrating the Delaunays.

Among the Portuguese figures who became close to the Delaunays during their stay in that country were José de Almada Negreiros, a painter and illustrator who worked in a style that varied between Cubist and Neo-classical. A Futurist poet, narrator, and essay writer, Almada Negreiros was of the generation of Pessoa, whom he depicted in a now immortal image that exists in two versions. He was, in other words, one of the key figures of the Portuguese avant-garde and an adopted citizen of Madrid between 1927 and 1931. In 1984 the Foundation devoted a retrospective to him that included the version of the Pessoa portrait now in the Fundação Calouste Gulbenkian, Lisbon. This painting would be seen again ten years later in CAAM in Las Palmas de Gran Canarias in my exhibition *The Poet as Artist*. The Almada exhibition relates to an earlier, smaller one held in 1981 in the basement of the Foundation in the lobby of the lecture theatre rather than in its exhibition hall. This was also devoted to Almada, who, despite the efforts of Ángel Crespo and José Antonio Llardent, did not at that point enjoy the recognition, I might even say the popularity, he has in Spain today. The year 1998 featured an exhibition on another Portuguese avant-garde figure, the unsuccessful Cubist painter Amadeo de Souza-Cardoso. Most of his career was spent in Paris, though one of his paintings was included in the 1913 New York Armory Show, that symbolic starting point for the romance between Manhattan and modern art that still continues today.

The painter *par excellence* of modern New York and a totally unique figure, especially in her later years spent in isolation in New Mexico, was Georgia O'Keeffe, wife of the great photographer Alfred Stieglitz who founded *Camera Work* and *291*. I mentioned them above as one of the great artistic marriages of the 20th century, and their names appear inevitably in any discussion of the origins of modern art in America (see for example the catalogue of a recent exhibition at the National Gallery of Art, Washington, and another held at the Musée d'Orsay and the Reina Sofía). In 2002 the Fundación Juan March rose to the difficult challenge of organising an O'Keeffe retrospective, aptly entitled *Intimate Still Lifes*.

From nocturnal New York, with its river of light down Broadway painted by O'Keeffe, we proceed to that fast-paced and abstract city of Mondrian's last phase. Few 20th-century artists were so coherent as the Dutch painter, who founded the magazine *De Stijl* and the movement known as Neo-Plasticism. The latter would be exceptionally important not just for painting but also for typography and architecture. Mondrian can undoubtedly be seen as one of the great artistic peaks of the 20th century. The work of few

other artists produces in us that sense of constructive serenity that can be placed within the context of the timeless Dutch tradition of Saenredam or Vermeer, as a number of art historians have noted. The Mondrian retrospective at the Juan March in 1982 was an unforgettable event, a splendid exhibition that would be difficult to repeat, and indeed there has been nothing comparable in Spain since. It counted on the collaboration of institutions such as the Gemeentemuseum in The Hague, the Stedelijk Museum, Amsterdam, the Van Abbemuseum, Eindhoven, New York's MoMA, Max Bill and others. The exhibition allowed us to appreciate the coherence and rigour of this artist's career, a key model for Rothko and for his friend the composer Morton Feldman.



The exhibition covered Mondrian's entire career, from his realist origins within the context of the so-called Hague School (the earliest work on display, *Landscape with House and Canal*, dated from 1897) to its final culmination: six paintings from the 1940s, three of them unfinished and representing an extraordinary example of "work in progress" with their strips of adhesive tape still visible (restored by Sidney Janis). These late works represent a perfect translation of Mondrian's experience in that vertical city once known as New Amsterdam into an abstract and absolute, pre-Minimalist language. Between the start and the end of his career we find Cubism, with its crucial variations of the period 1910-20 depicting the North Sea at Domburg, the church there and a tree, as well as the most elemental and austere non-figurative compositions of the central period.

Remaining with Constructivism, the highlight was the retrospective of 42 paintings by the Suprematist Kasimir Malevich in the exhibition *Malevich: The Collection of the State Russian Museum, St. Petersburg*, which the Foundation held in 1993 and that then travelled to Barcelona's Picasso Museum and IVAM in Valencia. The latter is undoubtedly the Spanish museum that has devoted the most attention to Constructivist trends in 20th-century art, of which it has important examples in its own collection. In 1985, eight years after the Malevich exhibition and when IVAM was still just a concept waiting to be realised and known only to a few, the Foundation organised a major group show on the subject, *The Russian Avant-Garde 1910-1930: The Ludwig Collection and Museum*. Another important exhibition, which allowed us once more to make the mental journey to those distant steppes was the 1987 Marc Chagall retrospective with catalogue essays by Louis Aragon and André Malraux. It was complemented 12 years later by an exhibition that focused specifically on Chagall's experience of Jewish traditions.

For Chagall, Judaism was a guiding thread in his life and work, a situation comparable, within the context of Catholicism, to that of the French artist Georges Rouault. Rouault was a solitary figure, a Catholic *à la* Léon Bloy, a tormented and truly sincere artist and precursor of the German Expressionists. The Foundation devoted a major retrospective to his work in 1995.

German Expressionism, which I have just mentioned in the context of Rouault, has been one of the Foundation's most favoured subjects over the last few years. No other Spanish institution has worked in such a systematic manner to promote knowledge of this key movement. Its influence is to be widely detected, not just in painting, sculpture and printmaking, but also in poetry, narrative and music (another of the Foundation's major areas of activity), as well as film. In addition to the extensive 1993 group exhibition on *Die Brücke*, from the Berlin museum of that name, there was the corresponding section of the 1985 exhibition, *The 20th-Century German Woodcut*, organised by the Goethe Institute, which extended as far as Baselitz's inverted eagles. We should also remember the retrospectives devoted to the German-based Russian Alexej von Jawlensky (1992), Emil Nolde (1997, subtitled *Nature and Religion*), Max Beckmann (also 1997) and Karl Schmidt-Rottluff (2000). Nor should we forget the exhibition mentioned earlier devoted to Kokoschka, whose name reappears in the 1995 exhibition schedule as part of the magnificent *Klimt, Kokoschka, Schiele: A Viennese Dream (1898-1918)*. Another influential event related to the world of Expressionism was the Lovis Corinth retrospective (1999), an attractive artist who spanned the late 19th and early 20th centuries. Given that all these exhibitions were outstanding, it is hard to select the best, but I think I will opt for Beckmann.

Initiating their artistic careers within the context of German Expressionism, neither the Russian Wassily Kandinsky nor the Swiss Paul Klee (both also notably influenced by Symbolism) remained within its orbit. The proof lies in the fact that during the 1920s both were teachers at the Bauhaus, first in Weimar then in Dessau. Following the closure by the Nazis of that remarkable school of art and architecture, with its functionalist approach, both were obliged to leave Germany. Kandinsky took refuge in Paris and Klee in his native land. Kandinsky, the father of abstraction and founding spirit behind the *Blaue Reiter*, has been the subject of two exhibitions at the Juan March. The first was a retrospective held in 1978, the year which also saw a travelling exhibition at the Foundation on the Bauhaus organised by the Goethe Institute, and focused on the origins of abstraction with a catalogue introduction by Valeriano Bozal. With regard to Klee, the perfect retrospective organised in 1981 and comprised of works from Bern and the Beyeler Foundation – a crucial source of support for the Foundation at that period – was not the first to be held in Spain. Neither would it be the last, obviously, but it represented another of those stellar episodes in support of the culture of the modern age. Few painters had that capacity for poetry which shines through all of Kandinsky's oeuvre: the creator, as he so aptly phrased it, of *kleine welte* or "small worlds."

Many of the works by Klee exhibited at the Foundation – for example, *Small Port* (1914), measuring 15 cm high by 14 cm wide – had that same magic of a microcosm evoked by its small format, as well as a similar capacity to enclose the world and its mysteries on a sheet of paper. These qualities are also found in the watercolours of the British artist Turner, the subject of a lovely exhibition in 2002: *Turner and the Sea: Watercolours from the Tate*. Something similar, in the sense of its closeness to Klee's universe, is to be detected in the work of the German artist Julius Bissier, whom Morandi so appreciated. This was held in 1984,

while another fine exhibition on the same artist was held at the Fundación Bancaja in Valencia. At times, Bissier's work seems to prefigure the subtle and charming world of the Spanish artist Manuel H. Mompó, with both artists making expressive use of the white of the paper or canvas, of dancing signs, the air of the street...

Remaining with the Germanic world and in the main with a similar focus on the intimate and the small scale, another key figure of the avant-garde was Kurt Schwitters. The retrospective held in 1982 at the Juan March had a particular magic. It took place at a time when the work of this multi-faceted, iconoclastic and nomadic German painter and poet was barely known in Spain. His complete works, published by Dumont, take up various thick tomes: Schwitters was a typographer, almost a composer with his *Ursonate*, a Dadaist but not a political one, unlike his Berlin colleagues, the inventor of *Merz*, and a friend of the Neo-plasticists and Constructivists. He was also a utopian architect as a result of his prolific *Merzbau*, total works of art that, in the context of Spain, might be compared with Ramón Gómez de la Serna's *torreones*. The subject of a subsequent encyclopaedic exhibition at IVAM in 1995 (which owns examples of his work), the Schwitters' universe was the subject of a second exhibition at the Juan March in 1999, almost 20 years after the first. This was entitled *Kurt Schwitters and the Spirit of Utopia* and comprised works from the collection of the artist's son, both by Schwitters and other related artists, a combination that made for an innovative exhibition.



Max Ernst was also the author of an extensive body of written work, and also influenced first by Expressionism and then by Dada, characteristics also shared by another historically related figure, the sculptor and poet Hans Arp. Ernst became one of the key figures of the Surrealist movement, establishing particularly close links with Paul Éluard. His period of American exile was also significant, when he was married to Peggy Guggenheim. The 1986 Ernst exhibition at the Juan March was remarkable and exceptionally comprehensive, with a catalogue essay by Werner Spies, an expert on the artist and also a great friend of the Foundation. Similarly admirable were the exhibitions on two more Surrealists, both Belgian, whose imagery looks back to that country's Symbolist movement. These were René Magritte, the subject of a 1989 exhibition who, along with Dalí, was the most popular and imitated of the members of Breton's group, and the less well-known Paul Delvaux, also the focus of attention at the Juan March in 1989. Delvaux, painter of railway stations and enigmatic women, was also seen at the nearby Fundación Carlos de Amberes in an exhibition devoted to his works on paper.

The Swiss artist Alberto Giacometti can only be described as intermittently Surrealist during a brief phase of his career, and later came to represent the paradigmatic solitary creator. He has been the subject of a number of exhibitions in Spain, but the Foundation was once again a pioneer with its 1976 show featuring works from the Foundation Maeght in Saint-Paul-de Vence. The catalogue included texts by Jean-Paul Sartre, Jean Genet and the poet and art critic Jacques Dupin. Giacometti's bronze figures, reduced to the most



minimal expression, are iconic expressions of the modern era, as are his searching portraits in oil and his drawings that seemingly dissolve in air.

Another solitary creator whose importance has taken too long to be acknowledged is Edward Hopper, the subject of a triumphant retrospective held at the Juan March in 1989. It was organised in collaboration with the Musée Cantini in Marseilles and with a catalogue essay by Gail Levin, the great expert on the artist. Hopper epitomises the artist whose critical fortunes have grown since his death and who is now to be seen everywhere (this without detracting from his unique creativity). This great American artist briefly visited Paris, looking to Marquet to find a manner of

painting it. Once back in America, he became the incomparable poet of New York Sundays and the Cape Cod coastline.

Let's now turn to another solitary figure, albeit of a different type: the British artist Ben Nicholson. The fundamental and exquisite exhibition held at the Juan March in 1987, with a catalogue introduction by Jeremy Lewison, was followed by others in Spain such as that held by Jorge Mara in his Madrid gallery (now closed) and the more recent one at IVAM. The event at the Juan March allowed for an understanding of the absolutely unique way that the creator of some of the most important reliefs of the 20th century assimilated the achievements of Constructivism. Nicholson made them beat to the figurative pulse of the universe and had a preference for the muted tone similar to that felt by Spain's Gerardo Rueda, who so greatly admired him.

The year 1984 saw an absolutely memorable exhibition devoted to the American Surrealist Joseph Cornell. It was extremely well staged, with a dark interior like a cabinet of curiosities, by Gustavo Torner, a great admirer (as was Zóbel) of Cornell, a native of Utopia Parkway. For Cornell (the subject of a fine catalogue essay by Fernando Huici), the art he saw in New York in the early 1930s was crucial to his development, particularly Max Ernst's collages, exhibited by Julien Levy. A stationary traveller *à la* Jules Verne or Lezama Lima, Cornell derived the inspiration for his boxes – including those on hotel themes – from Manhattan's auctions, antique dealers, second-hand bookstores and bric-à-brac shops, as poets such as Octavio Paz and Charles Simic have so well conveyed to us. He also used them as the starting point for a mental journey to Europe, about which there are so many clues to be gleaned in his marvellous diaries, only partially published to date by Thames and Hudson, edited by Mary Ann Caws. In them we find gratifying and surprising references to Alain Fournier, Déodat de Séverac and the above-mentioned Ricardo Viñes. With regard to the latter, the only occasion on which I have heard a live performance of his work was at the Juan March's concert hall in a memorable piano recital by Pedro Espinosa. In contrast to the other names on whom the Foundation have cast light, Cornell has never been the subject of a second exhibition, which is a pity, although the Reina Sofia, the Museo Thyssen-Bornemisza and IVAM possess works by the artist.

The America that gave rise to Abstract Expressionism, but not just that, returned again in 1994 in a retrospective of primary importance, this one devoted to the American sculptor of Japanese origin, Isamu Noguchi. Noguchi was a subtle creator, hard to classify, who lived between two cultures, as Dore Ashton so well demonstrated in her monograph on the artist. In addition, in the mid-1930s, he contributed to modern Mexican art. Here also the Foundation was a pioneer. That same year it also presented an exquisite exhibition entitled *Treasures of Japanese Art: The Edo Period (1615-1868)* from the Fuji Museum in Tokyo. Ten more years would pass before Noguchi's name reappeared in Madrid, this time at the Reina Sofía in 2002, with a very different exhibition that also featured the artist's designs and stage sets, displayed in a pared-down setting by Bob Wilson.

A case apart is that of the American-based German artist Richard Lindner, heir to many of the ideas of central European magic realism and the creator of some extraordinary paintings, among them *Boy with Machine*, which Gilles Deleuze and Félix Guattari reproduced as the frontispiece of their famous book *L'Anti-Oedipe*. It was not surprising that following its showing in Madrid, the Lindner exhibition travelled to IVAM in Valencia, as that museum owns *Rear Window* (1971), another important work by a painter whose contribution to modern art was discussed in the catalogue, once again by Werner Spies.

The French artist Jean Dubuffet, inventor of *art brut* and considered by Clement Greenberg to be *the* great name of post-war European art – a view I do not in fact share, although I find certain areas of his work of considerable interest – was the subject of an early retrospective held in 1976. This was the second individual exhibition organised by the Juan March, and was the forerunner of others on Dubuffet that have been held recently in the Madrid gallery space of La Caixa and at the Guggenheim in Bilbao. The retrospective of Francis Bacon held in 1978 inevitably attracted great media attention. It was certainly an impressive exhibition on another of the great figurative voices of the century and an artist whom, by a chance of fate, would die in Madrid 14 years later. Since then, Bacon has been the subject of further, albeit less significant, exhibitions in Spain. Continuing with the theme of the 1950s, in 1991 the Foundation focused on the Portuguese painter Maria Helena Vieira da Silva, the great secret figure of the *École de Paris*, whose work mentally reconstructs her native Lisbon of blue enamel tiles, and evokes bookshops, train stations and other labyrinthine spaces. In 2000 it was the turn of the Op Art sculptor Victor Vasarely, who studied with Lajos Kassák in his native Hungary and who, in 1950s Paris, was an associate of the Spanish artist Eusebio Sempere, both of whom exhibited at the Galerie Denise René.

El Paso after El Paso, held in 1988, was an interesting group exhibition whose contents corresponded exactly to the title, as it focused on the later histories of the members of the mythical *El Paso* group – founded in 1957 – after their break up three years later.

The name Fernando Zóbel has appeared a number of times in this essay. To date, Zóbel is the only Spanish artist who has been the subject of a retrospective at the Foundation, albeit posthumous, as it took place in 1984

just after his much-lamented death in Rome. The Juan March wished to honour the memory of someone who had been so generous towards it, donating to them nothing less than his historic achievement, the Museo de Arte Abstracto Español de Cuenca (Museum of Spanish Abstract Art of Cuenca). The museum was a fundamental reference point, it must be said once again, for all of us who followed. The exhibition catalogue had a heartfelt introduction by Francisco Calvo Serraller and the show travelled to Cuenca then Seville – another key place for the artist – and to a further eight Spanish cities. It was the first in a series of posthumous retrospectives that would culminate with the one held at the Reina Sofía in 2003. Zóbel was a collector, a patron, a “riche amateur” *à la* Barnabooth, but above all a painter: a creator of works of a Rothkoesque light, of gestural abstractions in black, of white landscapes of slightly Impressionist abstraction, re-readings of some of the Old Masters, from Saenredam to Degas.

Continuing with Spanish abstract art, I should also mention the exhibition *Spanish Art in New York*, held in 1986. This comprised works from the exceptional collection of Spanish abstract art, so notably influenced by Action Painting, assembled by the American Amos Cahan. The present author wrote the introduction to the accompanying catalogue, as well as a text for the *El Paso after El Paso* mentioned above. A happy consequence of the *Spanish Art* exhibition was the acquisition by the Foundation of a group of works that enriched the already fine collection in Cuenca.

A particularly interesting exhibition for the way in which it opened up new perspectives for the Spanish public was the one entitled *Zero, A European Movement* (1988), which looked back at the contribution made by that German group in the late 1950s and early 1960s. Zero’s members included Günther Uecker and Heins Mack, among others, who forged links with other cutting-edge groups around Europe.

Returning briefly to the American scene, I should emphasise the importance of the collective exhibition on Minimalism held in 1981. Also notable were those devoted to a series of creative figures who introduced us to the world of Pop Art: Roy Lichtenstein (1983), Robert Rauschenberg (1985), Andy Warhol (1990) and the recently deceased Tom Wesselmann (1996). For me, the one that made the most impression was the exhibition on Lichtenstein, a very painterly painter despite the fact that for many years his point of departure was the comic book. Within Spain, Lichtenstein (who attended the exhibition) was an important reference point for *Equipo Crónica* and then for Manolo Valdés, after he went solo. After his death his work would be the subject of exhibitions at IVAM and the Reina Sofía and the new courtyard of the enlarged Reina Sofía now displays one of the artist’s giant sculptures. Andy Warhol was brought to Madrid by Fernando Vijande in 1983, at the same time that Lichtenstein was in the city, the former receiving more media and public attention than the latter. The exhibition held by the Foundation on Warhol took place after his death and was restricted to the series created for Daimler-Benz, the last that the artist produced.



British Pop Art was a key reference point and more important than the American version for Alcolea, Pérez Villalta and other Neo-Figurative Madrid artists of the 1970s whom I mentioned above. The only exhibition in this field held by the Juan March was devoted to David Hockney and took the form of a retrospective, co-organised with the Palais des Beaux-Arts in Brussels and the Palau de la Virreina in Barcelona. Despite the catalogue contribution by Marco Livingstone (who also wrote for the Wesselmann show), the label Pop is not adequate to describe the unique work of this singular painter. Straddling the cities of London and Los Angeles, Hockney has become one of the great voices of contemporary figuration and has also produced a considerable and innovative body of photographic work.

With regard to photography, the only three photographers to have had individual shows at the Foundation are the pioneering British photographer Julia Margaret Cameron in 1984, the French artist Henri Cartier-Bresson in 1983, and the American Irving Penn (one of the creators of *Vogue*) in 1987. The latter show had a catalogue introduction by Yves Bonnefoy. However, in 1981, at a time when the quintessentially modern medium of photography was still of little interest, the Juan March held the important group exhibition *Mirrors and Windows: American Photography since 1960*, which came from New York's MoMA. It was organised by the important, and now historic, scholar John Szarkowski, who also curated the Irving Penn exhibition. Approaching the present day, there were also a good number of contemporary photographs included in the exhibition *Contemporanea: Kunstmuseum Wolfsburg* (Spring 2005), along with paintings, sculptures, videos and installations. They included works by Nobuyoshi Araki, Richard Billingham, Jan Dibbets, Andreas Gursky, Cindy Sherman and Jeff Wall.

My lengthy list of exhibitions still omits others worth mentioning, such as those on the Foundation's own holdings of Goya, the exhibitions of artists who have received grants from the Juan March, and a good number of group exhibitions, some as interesting as the one on art from New Guinea and Papua (1977). In addition, there was *Ars Medica* (1978), with a catalogue essay by Carl Zigrosser; the survey entitled *Fifty Years of Sculpture: 1900-1945* (1982), curated by Jean-Louis Prat; and *Repetitive Structures* (1985), with a commentary by Simón Marchán. From 1994 onwards there were also exhibitions held not on calle Castelló in Madrid but in Cuenca and Palma de Mallorca in the two museums administered by the Foundation. Picasso with his *Vollard Suite*, Nolde, Kandinsky, Rodchenko, Liubov Popova, Schwitters, Delvaux, Motherwell, Gottlieb, Esteban Vicente, Guerrero, Chillida, Millares, Saura, Lucio Muñoz, Sempere, Zóbel, Rueda, Mompó, Rauschenberg, Frank Stella, Gordillo, and Miquel Barceló the ceramicist are the artists whose work has been displayed at these two venues, some of whom have also been represented in Madrid. In addition to their importance within Spain – particularly so in the case of Cuenca, where it was a delight to view the exhibition *Zóbel: Río Júcar* in 1994 – the museums in Cuenca and Palma also play an important role in contributing to the cultural life of the cities in which they are located.

One important point to be made about the Foundation is the significance of its contribution, compared to other Spanish institutions, in the decentralisation of cultural life in Spain. Particularly notable were its

initiatives in setting up dynamic cultural programmes such as “Cultural Albacete” and “Cultural Rioja” which have something of the spirit of the old *Misiones Pedagógicas*. Also important are the travelling exhibitions that it has often taken to the remotest parts of Spain and beyond. These include the exhibitions on Goya mentioned above, as well as a selection of its own works of contemporary art, entitled *Arte '73*, and another on Spanish abstract prints.

I have referred a number of times to essays written for the catalogues of the Foundation's exhibitions, most of them now out of print, that I consider a significant fact explained by the exceptional response of the visiting public. These contributions have brought about a rethinking of the concept of the exhibition catalogue itself, a genre that was languishing in Spain in the 1970s. I cannot fail to mention two of the Foundation's catalogue designers: the much-lamented Diego Lara, who created memorable catalogues for the exhibitions on Matisse, Léger, Klee, Schwitters, Willem de Kooning and Motherwell, and the painter Jordi Teixidor. Both were demanding graphic designers whose high standards have set the mark for those who have followed.

While he has always preferred to remain more of an “*eminence grise*” than a foreground figure, I must also mention the collaboration of Gustavo Torner, whose advice, shared trips, installations etc., were particularly important during the early years of this adventure.

A visible reality, a completed task. No other Spanish institution has contributed as substantially to the artistic – I was about to say *sentimental*, in a Flaubertian way – education of my generation as the Fundación Juan March. I, in turn, have one regret in this regard and must make a small personal confession, which is that I have not paid enough attention to its literary and musical programmes. Had I done so, I could have attended events that saw the participation of creative figures such as Gerardo Diego, Álvaro Cunqueiro or Frederic Mompou, to name just three, all of whom I now consider of outstanding significance.

Modernity Reviewed

In the autumn of 1974, with the regime of Francisco Franco (1939-1975) already in decline and the possibility of a return to democracy on Spain's horizon, the Fundación Juan March organised the first of its outstanding art exhibitions. This one, in particular, was devoted to contemporary Spanish art, which at that point became the focus and best-known aspect of the institution's activities over the first 50 years of its existence. Taken as a whole, the exhibitions that the Fundación March organised in their Madrid space between that year and 2003 –exhibitions devoted to Kokoschka, Dubuffet, Giacometti, Bacon, Picasso, Kandinsky, Beckmann, De Kooning, Matisse, Léger, Rauschenberg, Rothko, Hopper, Chagall and others– constituted a project of primary importance. Whether or not it was the intention of the organisers, these exhibitions offered an in-depth revision of modern art during its key years, between the early 20th century and the decade of the 1970s, in other words, from Cézanne and Post-Impressionism up to the so-called crisis of the avant-gardes.

For Spain, this project, highly important in itself, had an additional merit. Given that Spanish museums at that period lacked significant collections of non-Spanish 20th-century art (remember that key institutions such as the Centro de Arte Reina Sofía in Madrid, the Instituto Valenciano de Arte Moderno in Valencia, the Museo Thyssen-Bornemisza in Madrid, and the Guggenheim Museum in Bilbao, all opened considerably later than 1974, well into the 1980s or even the 1990s), the exhibitions at the Fundación March were, therefore, the first direct contact that Spanish society had with modern art. They offered to that public a rich, perhaps we might even say essential, dialogue between modern art and Spanish society itself. Thus, the Fundación March was a key element in the remarkable flourishing of Spanish culture witnessed after the restoration of democracy as of 1975. Particularly in the 1980s as a result of the efforts of public and private institutions responding to an unexpectedly large demand for culture on the part of the public (evident in the massive attendance numbers seen not just in Madrid, but throughout the country, at cultural events such as exhibitions, concerts, summer schools, lecture series, etc.). The Fundación March thus contributed to a cultural reality and one that was politically and historically crucial, particularly in light of events in Spain between 1939 and 1975. The fact that Spain once again embraced the modern was a fact reflected symbolically in the Foundation's new building in Madrid, which opened in 1975. This unusual construction, with its rounded corners and marble façades, was designed by José Luís Picardo.

Art and the Dilemmas of Modernity

The term “modern” as applied to art –and which I have perhaps already overused in the lines above– is a misleading one, or at the very least imprecise, arbitrary and subjective with regard to its definition. In any event, it

refers to the start of malaise or crisis in which (as was soon observed) contemporary society seemed to be plunged, of which the new aesthetic sensibility that began to take shape from the beginning of the 20th century onwards could be a particularly significant manifestation. “To generalise,” Herbert Read wrote in his 1951 text *Contemporary British Art*, “modern art is an individual art, subjective in its origins and arbitrary in its conventions.” Later in the same text he noted that it lacked unity and was defined by a diversity that reflected “the fragmented nature of our society.” “The art of this mid-century,” Romero Brest noted in 1952 in *La pintura europea contemporánea* (1900-1950), “signified the gravity of the dilemma in which the spirit of man found itself.”

In fact, from Cézanne and Post-Impressionism onwards or, in other words, from the beginning of the 20th century, art entered a period of permanent experimentation. Boldly provocative and creative on the one hand, it was also in many ways indefinable, incoherent and contradictory, as the exhibitions held at the March conveyed so well. Expressionism, for example –which was particularly well represented in these exhibitions, through the work of individual artists or as a group– consciously and deliberately set out to make contemporary man's moral and psychological angst (that “metaphysical angst” in the words of the art historian Wilhelm Worringer) the object of its creative attentions. It was, for Worringer, a style totally opposed to the calm and refinement of classical art. Thus, in his portraits executed between 1907 and 1912, Kokoschka (the subject of the first non-Spanish exhibition held at the March in 1975) painted states of mind and the interior tensions of the sitters in the manner of metaphors for the psychic malaise of the contemporary self. With Kandinsky, by contrast, spiritual tension was translated into an affirmation of painting as the revelation of the almost immaterial sensibility of the artist's soul. This led him to reject almost all appearance of materiality in his work until, by 1910, he arrived at pure abstraction.

Taking his starting point as Cubism (along with Abstraction, the most radical break in the history of art since Giotto), Léger created a type of painting with bold colours, simple geometrical shapes of cylinders, tubes and disks, that in a way emphasised the progressive mechanisation of social life brought about by machines and modern technology. Beckmann, in turn, presented a troubled and fragmented vision of the world through a body of work in which self-portraits, circuses and strange allegorical narratives derived from the bible and classical myths and legends prevailed. In his paintings of streets, urban locations and empty rooms, the American artist Edward Hopper painted that mood of loneliness and melancholy that defined the existence of modern man. Rothko –another artist whose work was represented at the March– also used painting, and in particular the great rectangular surfaces of colour which characterised his work from 1949 until his death in 1970, to express the human drama, the most basic human emotions (tragedy, ecstasy, loneliness, destiny). He thus made painting a religious or mystical experience.

Twentieth-century painting and sculpture (the latter including Brancusi, Giacometti, Moore and Chillida) assumed the form of narratives of modern art, as has often been noted. Hence its fragmentation, the variety of different trends and individual styles and the lack of an overall structure and logic to define them. Modern art,



specifically that of the 20th century, brought with it truly astonishing ideological and moral shifts. In 1932, the German philosopher Karl Jaspers observed that something tremendous had happened to contemporary man: the destruction of the principle of authority, a radical mistrust of reason, a complete dissolution of ties which meant that everything was now possible. In *Being and Time* (1927), Heidegger defined man as a transient being certain only of his own death. In *The Rebellion of the Masses* (1930), Ortega y Gasset argued that, along with a spectacular improvement in living conditions for the working classes, the social changes that had taken place in the late 19th and early 20th centuries had brought about the appearance of a new social type: the proletarian man. From then on it was he who dominated social and political life. As a consequence, intellectual vulgarity prevailed in a Europe without morality and without a programme or project for living.

What did happen was quite extraordinary and disconcerting: as man became increasingly knowledgeable, life became more complicated. At the very outset of the 20th century, Freud had shown the effect that repressed desires, sexuality and subconscious passions exercised on the formation of the personality. In western civilisation's capacity for self-destruction he saw the ultimate roots of contemporary man's anxiety, unhappiness and angst. Furthermore, Planck, Einstein, Heisenberg and Bohr's physics offered a universe determined by uncertainty. The scientific and intellectual revolution and the social changes that western society had experienced since the last decades of the 19th century and that increased over the course of the 20th century, seriously eroded the credibility of the religious messages, moral authority and power expressed by the various churches. While religion would continue to be the basis of social life for many people and cultures, and probably a deeply felt personal need for many, technological problems, religious dramas and the very idea of God were ceasing to be a central part of the key debates relating to Western society. It was history and not religion that was now used to give sense and meaning to life and things. In philosophy (Dilthey, Bergson, Ortega, Heidegger and others) life was something that man experienced but whose meaning and significance escaped him. For the Existentialism of the 1940s and 1950s the human condition was, in Sartre's words, a futile passion precisely because of the pointlessness and absurdity of existence. The same historians proved –whether they stated it or not– that the march of history was a fractured and incoherent process.

Taken together, the end result was that while progress and general improvements to the quality of life in the modern age were clearly evident –to the point that, by the end of the 20th century, the State was basically a social entity with the widest range of involvement in economic, social, labour and educational matters and the vehicle for a broad-based redistribution of income and wealth– the construction of this contemporary world also involved an extremely high existential price. Despite the improvement in standards of living, it seemed that material and scientific progress, ideological pluralism, the view of life as essentially for pleasure –all fundamental concepts of the 20th century– had ended up generating a collective mood of unhappiness and probably a huge accompanying moral void. Phenomena such as the rise of Fascist and Communist totalitarianism, the world wars, the Holocaust and the Gulag were the result of a tremendous moral crisis, a loss of faith in the ultimate values of liberty and human dignity. These only came about in societies not based

on firm and active moral guidelines. In the United States, the country that from 1945 had led the planet, world domination, material well-being and ultra-modernity would generate a climate of neurosis, of collective anxiety and alarming social manifestations (crime, drugs, sexual abuse, alcoholism, etc.). All this was evident in American literature (Arthur Miller, Mailer, Updike, Bellow), in art, particularly from the era of Pollock, Rothko and Abstract Expressionism, and in the best films. We might thus be able to characterise this climate as a metaphor of the spiritual malaise seemingly characteristic of modern life.

Whatever the case, the 20th century revolved around a broad set of ideas and ethical and intellectual challenges: life as the primary and most compelling reality; man as a complex reality subject to irrational and subconscious passions, dependent on his genetic makeup; life as liberation and pleasure; feminism and the role of women in society; industrialisation and the problems of economic growth; man's harmful effects on nature and the environment; the chemical structure of life; the nature of the universe and matter, etc. The sudden entry of the proletariat into public life, nationalism in its various facets, the growth in the power of the State and Fascist and Communist totalitarianism all challenged the ideological and political bases of liberalism and democracy. Critical thought at this point posed the key question of the just society; the individual as a social being, entitled to collective rights, equality of opportunities, the protection and help of the State, distributive justice, the right to work and education, the welfare state, etc. Liberal post-war thinkers (Hayek, Popper, Hannah Arendt, Isaiah Berlin, Raymond Aron and Oakeshott) and authors such as Orwell, Camus and Koestler were formulating at this point the fundamental concepts around which to articulate an open, free society. These were essentially the individual as the key to history and the object of politics, political pluralism, and the State as morally neutral and the minimum guarantor of liberties.

In the second half of the century, the rise of mass culture –the basis for the Pop Art aesthetic of the 1960s– and, above all, audiovisual culture, in addition to the growing intervention of governments in the field of culture and the increased availability of education, increasing specialisation of knowledge and, even more, the growing globalisation of culture, all brought about decisive changes in cultural systems and the role of intellectuals and the world of culture. These were positive changes, such as an increased sensitivity to, and awareness of, non-European cultures, the massive spread of education and knowledge and access to information and higher education. However, there were also negative ones: the fragmentation of knowledge, the crisis of humanist culture and of the classic interpretations and explanations of life and society, the consolidation of the power of the media, the triumph of the banal and the ephemeral, the de-hierarchisation of cultural and aesthetic values, etc.

The fall of Communism in 1989 thus seemed to grant the historical victory to western society. Morally, however, that post-industrial society, the developed society of the second half of the 20th century, was not equipped –or at least so one could argue– to come up with authentic and coherent explanations, be they religious, scientific or moral. The aesthetic movements of the 1980s and 1990s (Beuys, *Arte Povera*, German Neo-Expressionism, the Italian Transvanguardia and others) were already seen by critics as forms of terminal art. In *After the End of Art: Contemporary Art and the Pale of History* (1997), the American philosopher Arthur C. Danto argued that art,

understood as the narrative of the modern, from Manet and Impressionism onwards –and whose last paradigm had been abstraction– disappeared in 1964 when Warhol displayed a box of soap powder as art.

Spain and the Problem of Modernity

Spain was, and in some way had been throughout the century, part of that narrative of the modern. The first exhibition held at the Foundation, entitled *Arte'73* and dedicated, as I indicated earlier, to Spanish art (with works by Canogar, Cuixart, Chillida, Genovés, Millares, Sempere, Lucio Muñoz and Antonio López among others), seem to suggest this. This was an art fully located within the various international aesthetic idioms of the time. However, the modernisation process in Spain, by which I refer to the process of political, social and economic changes that underlay modernity, was in no way the result of a gradual, peaceful evolution. Even in the 20th century, Spain had an oligarchic, pre-democratic monarchy (1900-23), two military dictatorships (Primo de Rivera, 1923-30 and Francisco Franco, 1939-75), and a terrible civil war (1936-39). In fact, economic changes only began in 1959 and the full modernisation of the country started in 1975 with the restoration of democracy, the death of General Franco and the implementation, along with the monarchy of Juan Carlos I, of a new democratic, consensual constitution in 1978. Prior to this, the Civil War of 1936-39 (with 300,000 dead, 300,000 permanently exiled, and 300,000 persecuted by the Franco regime between 1939 and 1945) had given rise to doubts about Spain's abilities to reconstitute itself as a modern, democratic and stable society.

Modernity in a Spanish context was thus always problematic. On the threshold of the 20th century and following the country's defeat in the war of 1898, Spain seemed to be a failed nation. This was evident, for example, in the nationalist movements in Cataluña and the Basque Country or in the backwardness of Andalucía, Galicia and Extremadura, or the three million people who emigrated between 1900 and 1930. The Spain of Alfonso XIII (1902-31) was a country with enormous political and social problems: peripheral nationalist movements, Morocco, the social question, anarchist-syndicalist violence, the gradual re-consolidation of military power, “caciquismo” and electoral fraud and weak governments. Despite all this, however, the history of 20th-

century Spain, which undoubtedly had its own specific characteristics, was not in all honesty, unique. From 1900 onwards, if not before, Spain could be described as a society undergoing a process of transformation involving a considerable degree of modernisation (decline in its rural population, growth of its cities, increase of the middle and professional classes) and industrial development (Cataluña, Vizcaya, Guipúzcoa, Asturias). In 1930, Barcelona and Madrid had around one million inhabitants, while 42 percent of the population was living in urban locations of more than 10,000 inhabitants. In 1933, Unamuno said that the middle classes (not the aristocracy or the landless peasants) were now the “fibre and sinew of the nation.”

With Unamuno, Azorín, Menéndez Pidal, Baroja, Valle Inclán, Ortega y Gasset, Juan Ramón Jiménez, Machado, Ramón Gómez de la Serna and García Lorca, the Spain of 1900 to 1936 was one of “astonishing intellectual richness,” in the words of Julián Marías. Zuloaga, Sorolla and



Falla achieved exceptional international renown, while Picasso totally and profoundly changed the art of the 20th century. The philosophical writings and various cultural projects of Ortega (publications such as *El Sol*, *Revista de Oriente*, etc.), Picasso, Juan Gris, Joan Miró, Julio González and even Dalí, were all key elements in European culture of the day. In 1923, the year of General Primo de Rivera's military coup, Spain was a liberal country. That same military coup did not arise from an anti-liberal and authoritarian movement, but rather from a military crisis resulting from the disastrous defeat of the Spanish army in Morocco (Annual) in July 1921. Lacking well-defined ideological projects, Primo de Rivera's dictatorship (1923-30) was not a fascist regime (rather a paternalistic and technocratic dictatorship and, in its own way, regenerationist).

Culturally, the decade of the 1920s saw the rise of a new generation that included the Generation of '27 poets, the artists grouped around the 1925 *Iberian Artists* exhibition, the music of the Halffter, Esplá and so-called *Grupo de los Ocho* (Group of Eight), the new rationalist architecture of Sert and Aizpúrua, and early Buñuel films. This generation was defined by a clear intent to renew and innovate, the Spanish version, as it were, of the European avant-garde movements of the interwar period. At the 1937 Paris International exhibition, the Spain of the Second Republic (the democratic regime that won power in 1931) presented an exceptional Spanish Pavilion designed by the architects Luis Lacasa and Josep Lluís Sert. It featured remarkable works of art such as Alberti's sculptural masterpiece *El pueblo español tiene un camino que conduce a una estrella* (The Spanish People Have a Path that Leads to a Star), Picasso's *Guernica* and Miró's mural *El payés catalán en revolución* (The Reaper [Catalan Peasant in Revolt]). The regional government of Cataluña, which had been restored in 1931, presented a major exhibition of medieval art, while the Basque government, created in October 1936, offered a magnificent selection of Basque art with paintings by Regoyos, Arteta, Tellaeche, Juan Echevarría and the Zubiaurre brothers, among others.

One might say then, that between 1900 and 1936-39 the "life system of [Spanish] ideas" as Ortega defined "culture," coincided to a large extent with the ideologies prevailing in the rest of Europe at that time. What is clear is that the country whose cultural richness is exemplified by Unamuno, Ortega, Juan Ramón and Machado was also the Spain that hurled itself into the disaster of 1936-39. However, the Germany of Max Planck, Einstein, Heisenberg, Mommsen, Max Weber, Simmel, Heidegger, Jaspers, Husserl, Thomas Mann, Richard Strauss and Hindemith, was also the Germany that initiated the war of 1914 and that later give rise to Hitler. Between 1922 and 1942 the number of democracies in the world fell from 29 to 12. In addition to Spain, in Europe alone dictatorships were established in Russia (1917), Hungary (1920), Italy (1922), Portugal (1926), Poland and Lithuania (1926), Yugoslavia (1929), Germany (1933), Austria (1932 and 1938), Latvia and Estonia (1934), Greece (1936) and Rumania (1938). France itself, epicentre of artistic and literary Europe, capsized in 1940 and between that year and 1944, under the Vichy regime of Marshal Pétain, collaborated in the main with Nazi Germany. As the Spanish historian Luis Díez del Corral argued in his classic text *El rapto de Europa* (The Rape of Europe, 1954), it was European civilisation as a whole (including Spain) that was defeated in the 1920s and 1930s. This was the result of the will towards domination, imperialism, aggressive nationalism and various types of totalitarianism.

For this reason, the fact that prior to the Civil War Spanish culture was a variant of European culture and that the very idea of the Europeanisation of Spain had been from the outset of the 20th century (one need only think of Ortega y Gasset) a requirement for modernity, would ultimately have remarkable consequences. In 1939, following Franco's victory in the Civil War, the Fascist (Falangist) and Catholic ideological programme of his regime set out to re-establish Catholic dogma. And –by means of State control, censorship, official slogans, purges and the indoctrination of society through education and propaganda– Spain's historical and imperial tradition ultimately failed. In 1945, the defeat of the Nazi-Fascist axis in World War II broke apart Falangist culture, while the secularisation of Spain in the 1960s resulted in a dilution of Catholic culture. The resulting cultural void was occupied on the one hand by mass culture comprising football, radio, bullfighting, cinema, popular songs and, after a while, television. On the other hand, in university and academic circles it was filled by that liberal culture of Orteguian roots that the Franco regime had wished to eradicate. However, that culture now encouraged a new wave of philosophers, historians, art critics and philologists such as Julián Marías, Zubiri, Laín Entralgo, Emilio García Gómez, Caro Baroja, Ramón Carande and Aranguren, to name just a few.

From the mid-1950s onwards, and in the hands of the “realist post-war generation” (Bardem and Berlanga, Ferlosio, Aldecoa, the Goytisolo brothers, Caballero Bonald, Alfonso Sastre and many others), novel writing, cinema, poetry and theatre would become the voice of society's critical conscience (as far as censorship permitted). In Spain in the 1960s, Marxism was the prevailing subculture of the opposition. With Tàpies, Chillida, Oteiza and Palazuelo, and following the formation in 1957 of the *El Paso* group (including Saura, Canogar, Millares and Pablo Serrano), and later the so-called “School of Cuenca” (Zobel, Rueda, Torner), informalism and abstraction, which co-existed with the new forms of figuration and realism, became the dominant trends in Spanish art. The “liberation” that the Franco regime appeared to encourage from 1962 onwards allowed for the development of a “new Spanish cinema” (Elías Querejeta, Víctor Erice, Carlos Saura, Borau). It also resulted in the consolidation of magazines and liberal publishers who opposed the regime (*Cuadernos para el Diálogo*, *Triunfo*, *El Ciervo*, *Revista de Occidente*, Alianza Editorial, Seix Barral, etc.) and the rebirth of Catalan, Basque and Galician culture after years of marginalisation and silence. Lastly, it even allowed for the rediscovery of part of the culture of the generation of exiles (such as Buñuel's film-making). In other words, almost all of the extensive production within the social sciences from the late 1960s revolved around Spanish democracy, its historical defeat and the issues involved in the construction of a new, stable and lasting democratic system. From the viewpoint of the opposition to the Franco regime, the idea of Europe was now a requirement of democracy, the answer to the problems that in their day had led to the Civil War and dictatorship.

This was of extraordinary importance. Franco's dictatorship lacked true moral and ideological legitimacy, as, in fact, it always had done. It could not survive in a western Europe self-defined by principles of liberal democracy and in which, by 1975, the Franco doctrine already appeared as the last bastion of authoritarianism. Democracy was actually restored from 1975 onwards as the direct consequence of a transition propitiated by King Juan Carlos himself, whom Franco had designated as his successor in 1969. This was a difficult and polemical process, less coherent and thought out than its final outcome suggests, but it was a model operation of its kind and a great historic

success. The process resulted from a conviction shared by all those involved (Crown, government, opposition) that peace in Spain and the country's future demanded the stabilisation of a democratic regime of national integration. As defined by the 1978 Constitution, the Monarchy would be a democratic monarchy and an autonomous State in which the various nations and regions had the right to self-determination.

The international situation briefly referred to above contributed to the Spanish transition, to democracy and undoubtedly to the economic and social transformation that the country had undergone since 1960. This was a process that had turned Spain, from 1975 onwards, into an industrial, urban country, albeit one with serious defects (regional imbalances, the abandonment of agriculture, uncontrolled urban development, etc). When the 20th century came to an end and, thanks to the process of growth encouraged by new and successful economic initiatives (the Moncloa pacts of 1978, the industrial privatisation of the 1980s, the entry into Europe in 1986), Spain was a dynamic country. It was also one experiencing the problems of a developed society. It was dominated by the weight of the urban middle classes linked to liberal professions, to management, the service industries and the civil services with a relatively high economic standard of living and a high degree of uniformity with regard to values, attitudes and ways of thinking. With Spain's entry into NATO in 1981 and into the future European Union in 1986, it seemed to have resolved the problem of its national identity and to have found its role in the international forum.

At this point it became possible to understand more fully the importance of the cultural awakening that the country had undergone from 1900 onwards. It goes without saying that the Spain of the first half of the 20th century saw truly exceptional figures in its cultural panorama: Unamuno, Azorín, Baroja, Juan Ramón Jiménez, García Lorca, Machado, Valle-Inclán, Ortega y Gasset, Marañón, Menéndez Pidal, Falla, Gaudí, Picasso, Miró. Later, the work of individuals such as Ramón Carande, Caro Baroja, Xavier Zubiri, Emilio García Gómez, Julián Marías, Aranguren, Cela, Delibes, Vicens Vives, José Antonio Maravall and Luis Díez del Corral meant that Spain was not a total cultural desert between 1939 and 1975. Furthermore, Spanish culture once again responded to the rhythm of modernity with Tàpies, Chillida and Oteiza, Saénz de Oiza, Antonio Saura, Ricardo Bofill, Palazuelo, Eduardo Arroyo, Cristóbal Halffter, Luis de Pablo, Carlos Saura, Blas de Otero, Ferlosio, Juan Benet and Juan Goytisolo, and later, in the period of the transition, Calatrava, Moneo, Navarro Baldeweg, Enric Miralles, Miquel Barceló, Cristina Iglesias, Juan Muñoz, and, one might add, Muñoz Molina, Javier Marías, Savater and Almodóvar.

Part of that modernity, as represented in the art of the 20th century, could be detected in Spain as of 1974, as I noted at the outset of this essay. Manifested largely through the exhibitions at the Fundación March: individual, random creations, fragmented visions: art, as Heidegger would say, in search of the truth. This was the vision of modernity at the crossroads. It revealed that modern society was, and is, a society without absolute truths, governed in all cases by a *fatal pluralism* in line with the central ideas behind the thinking of that great writer and Oxford historian of ideas Isaiah Berlin (1909-1998).



The musée imaginaire and the real presence of art

It is now 15 years ago that I visited the major exhibition of Edward Hopper held at the Fundación Juan March in the spring of 1989. I had never seen any of his works at first hand prior to this although, like most people, I thought that I was well acquainted with the artist's work since I was, of course, familiar with reproductions of his most popular paintings. In addition, Hopper offers one of those visual experiences that filters into our consciousness without our having to deliberately focus on or be aware of it. This, in the same way that one need not love Beethoven or be interested in music to know the opening bars of the Fifth Symphony or recognise the "Ode to Joy" at the end of the Ninth. Perhaps popularity inevitably breeds banality particularly when the means of mechanical reproduction – commercial illustration, records, the radio, piped music – endlessly and effortlessly multiplies and reproduces unique creations, reducing them at the same time to their most easily assimilated characteristics. How many film or advertising images inspired by Hopper, or book covers adorned with reproductions of his works – or with parasitical imitations – have we seen over the course of our lives? In any cinema, on posters, in bookshop windows. How many books, for example, have *Hotel Room* (1930) on their cover, a work which I truly saw for the first time in that exhibition at the March, and which we are now lucky enough to be able to enjoy in the Museo Thyssen-Bornemisza?

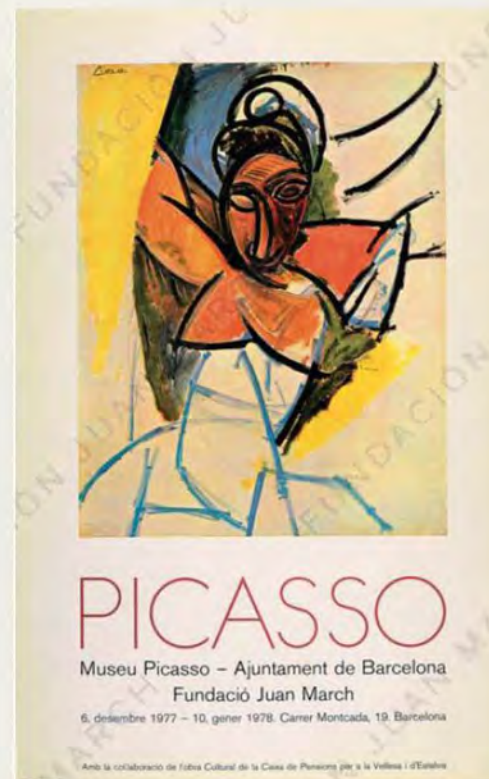
Reproductions are infinite, but real presence is unique. Unconsciously, we all inhabit that great *musée imaginaire* that André Malraux defined. We are saturated by its images, finding them both remote and quotidian, simultaneously tangible and virtual. They form part of an inevitable landscape that we can enter at times but which we pay little attention to because we do not tend to pay attention to things we think of as totally natural. In the *musée imaginaire*, the Altamira cave bison, Andy Warhol's *Mao Tse Tung*, *Las Meninas*, Rodin's *Thinker* and *Les Demoiselles d'Avignon*, just to cite a few extreme examples, are all of more or less the same nature and value. They have an almost interchangeable quality characteristic of masterpieces, by which I mean works of art that no one disputes and everyone takes for granted: shared ground, objects of art.

That condition, however, which we might think of as being natural is, in fact, highly artificial and so recent that, set within the broad perspective of time, it is an anomaly. The wounded bison of Altamira was painted in a cave that was extremely difficult to get into, and those who have actually seen it say that it is very hard to make out on the uneven surface of the rock. Thus, what seems hackneyed from infinite repetition on old Bisonte cigarette packs requires not just the effort of getting into the cave to be discovered, but also of

concentrating a sharp eye under specific lighting. Nor is contemplation neutral: as physicists note, the act of observation modifies what is observed, and the presence of spectators and the heat of the human body, as we know, are harmful to the preservation of the Altamira cave paintings. Visits have thus been reduced to a minimum and most visitors have to settle for a reproduction not just of the animals but of the very cave in which they were painted.

The work of art is not, therefore, fixed and inalterable: the materials of which it is made are fragile and its very existence is subject to time and fate in the same way that we are. In addition, the permanent opening hours that we assume for the collections in our *musée imaginaire* – always open when we wish to visit, at whatever time of day or night – are also a fallacy, even an anomaly. For many years after its completion, *Las Meninas*, that painting which now seems to us the most obvious, most accessible and best-known work of Spanish art, was practically unavailable to anyone outside the restricted group of courtiers closest to the Spanish monarchs. It was not hanging in a museum but rather in a private room in the old royal palace, the Alcázar, in Madrid, in a room of paintings that I imagine to have been as dark as the one that appears in Velázquez's painting itself. When Goya arrived in Madrid to see the works of Velázquez, he needed to request special permission from the Court. Imagine his total astonishment when he first saw it, unspoiled by any previous familiarity, apart, perhaps, from an engraving. We take the great masterpieces so much for granted that we can hardly imagine anyone – such as the young Goya with his eyes wide open and his heart racing, just arrived in Madrid – experiencing the marvellous surprise of seeing one for the first time.

The vast majority of works of Egyptian art that we now admire in museums were not intended to be seen by anyone. What's more, *Les Femmes d'Alger*, now routinely available to the gaze of any tourist at MoMA in New York, was for many years rolled up in a corner of Picasso's studio. It thus concealed the secret not just of its mastery but also of the destructive and revolutionary powers that the painting exercised from the moment it was painted, according to the now traditional reading of this work. Almost a century later, seen reproduced in books, the *Femmes d'Alger* seems a domesticated, tamed creation, completely classical and as fully part of the canon as a Botticelli or a Rubens. All we need to do, however, is look at the painting close up, to discover it by surprise when we enter the gallery in which it hangs, to experience its innovativeness, the violence of its contorted forms and chromatic dissonances intact. The painting has a carnal obscenity that almost makes us feel as if we had been scratched or attacked. It is easy to understand how for contemporary viewers the painting was as unbearable to look at as the screeching and percussive sounds were for the audience at the first performance of *The Rite of Spring*. When we stand in front of this great pulsating work, however, we also grasp to what extent Picasso was invoking the Old Masters, whom he at first sight



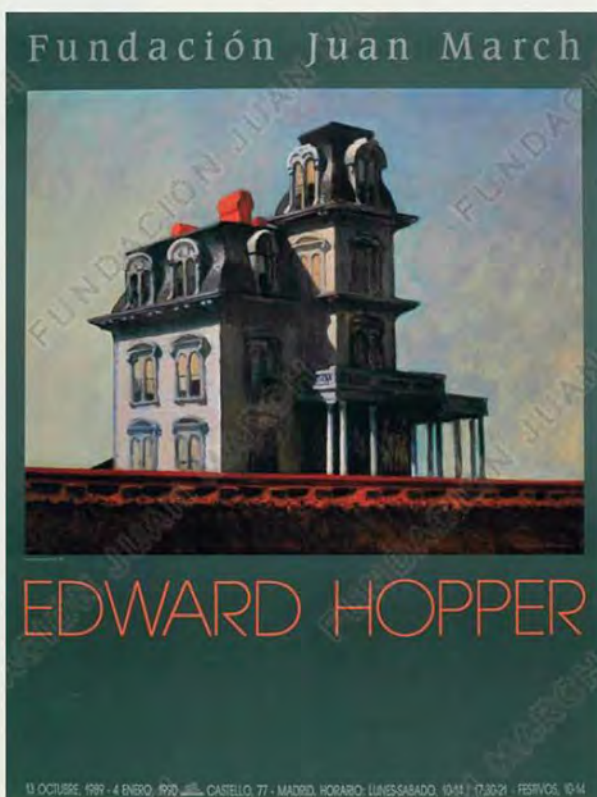
seems to be rejecting. He receives this inheritance with irony, but also with great skill, adapting the compositional system and the complex classical settings of Ingres' great nudes and, thus, mythological painting in general.

We receive our education in the *musée imaginaire*, learning much there that can be useful later. This confrontation with the real presence – to use George Steiner's term – is, however, the only way of completely knowing a work of art, of experiencing that emotion that it uniquely holds for us. An encounter that comes so close to a sort of lucid inebriation, to a profound but also gratuitous saying, in the sense that it is of no practical use. It neither indoctrinates us nor reveals a truth, at least not a truth that lies beyond the form, the materials, the technique and the resonance that the work arouses in our memory, the connections that we establish between it and other artistic creations or aspects of reality.

For me, the memory of that Hopper exhibition is inseparable from my memory of the May morning in Madrid when I went to see it, and from that of my own life and my preoccupations at the time. An aesthetic experience creates a break from reality, a time and a space that are regulated by their own interior laws and defined by what one might call the magnetic field of the work, its spiritual and physical power of irradiation. However, the best aesthetic experiences also attach themselves to the continuous flux of life itself. To the same sequence shared, for example, by the enjoyable breakfast I had on that morning in 1989, to my pleasure at finding myself in Madrid, my anxieties and uncertainties about my job and, above all, my emotional state.

The person who woke up in a hotel room, went out onto the street and revelled in the smell of freshly cut grass, the light of a May morning and the white petals on the dense branches of the chestnut tree, is the same person who, a few minutes later, entered the carefully controlled semi-darkness of the Fundación March.

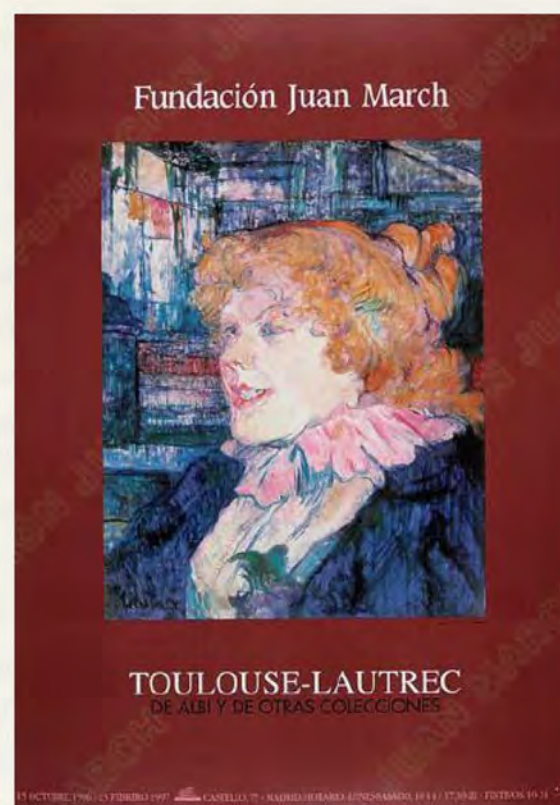
There he found himself for the first time with that painting that he believed to be so familiar although he had never previously come close to it. Mistaken familiarity, however, is more volatile than surprise, which immediately takes over or manipulates it in its favour. What one instantly recognises – the frozen figures, expansive open windows, solitary houses with slate tile roofs – is only the first step towards the real truth, what one had not seen or known up to that point. The monotonous flatness of the reproductions had concealed Hopper's seemingly rough manner of applying paint to the canvas, with something of the craftsman's lack of finish when turning a block of wood. The paint was in fact creamy and light, barely covering the weave of the canvas. As one got close to the paintings it became clear that what appeared to be finished and neatly outlined in the reproductions actually had rough edges, indicative of a deliberate lack of polish which signified a rejection of the frivolity of the virtuoso, the academic polish of perfection.



The glossy paper of art book reproductions is a huge lie that we believe in without realising it, and which we only become aware of when we look at the real painting. In some cases, the misapprehension is so great that it can completely distort our perception of an artist's worth. Only by seeing Degas' painting close up, for example, can one appreciate the exceptional audacity of the draughtsmanship, the composition and the use of colour; overall, the fact is that Degas is as crucial a painter in the great revolution of modern art as Toulouse-Lautrec and Cézanne. Another deceptive factor is size. Who would have thought that the painting of a hotel room with a woman seated on a bed reading a guidebook or a novel would have been so big? Its scale, however, helps us to understand the inert weight of the massive pieces of furniture, as well as the solid proportions of the woman herself, seated on the bed, with her broad shoulders and sturdy arms hinting at Scandinavian origins. Her size and her solid physical presence create a powerful contrast with her evident solitude.

The scale of the work is a key element of its physical presence, determining its magnetic field, the way it is displayed in the gallery, against the wall, opposite the viewer. The almost pornographic audacity of Picasso's *Les Femmes d'Alger* would not be as effective if the painting were not as large. The first time that I saw Cézanne's *The Card Players*, in the old Jeu de Paume in Paris, what most surprised me and made me see that textbook work, which I believed I already knew, in a different way, was its reduced scale. This accentuated the expressive density of the work, the supremely concentrated poses of the players and the sense of the material presence of the table, the objects and the cards. My encounter with Géricault's *Raft of the Medusa* had a similar impact, albeit in the opposite direction. The vastness of the canvas corresponded with the ocean in which the survivors of the shipwreck were meeting their doom, and in the distance between them and the puff of smoke from the boat that may or may not arrive in time to save them. Who expected Michelangelo's *David* to be a giant or *The Arnolfini Marriage* to be the size of a jewellery box that one could easily carry under one's arm? Or that the *Guernica* would have the imposing breadth of an entire wall: that *Guernica* of which shrunken and domesticated reproductions used to be hung on the walls of so many dining rooms, like those low-relief silver "Last Suppers" in the dining rooms of our parents' generation?

I remember myself that day, going from one room, and one discovery, to the next, pausing then returning to look again at one of the works which most impressed me: Hopper's self-portrait. I think it made the most impact on me because I had not previously seen it in reproduction and also because I had never seen a photograph of the artist. If a painting is always a presence, a portrait is even more so, and a self-portrait makes the artist as present for us as possible, not only showing us his art, his working processes, but his very face.



We are obliged to place ourselves in the very same spot that he had occupied in front of a mirror. The mystery of painting and representation conspire together with that of human mystery, with that quality of a magic spell or invocation that images undoubtedly must have had in earlier times. The painting occupies a unique position, not just in space, but also in time. I have never again found myself in front of Hopper's self-portrait since the first time I saw it, depriving me of that other easy consolation offered by reproductions and by the museums we have closer at hand, as well as by the *musées imaginaires*. By this I mean the consolation, or the illusion, of the permanent and unlimited availability of a work of art and of the repeated and almost identical experience of looking at it.

No true experience, however, repeats itself, neither in life nor art. Works of art, like events in our own life histories, happen to us, and once they have happened they disappear, not taking place again or repeating themselves. An illustration in a book is a technical aid to memory, like the sketch that an artist makes in his notebook while on his or her travels: it functions as a memory trigger, never as the object or the experience per se. With the photograph of a painting, as with that of a beloved person, what we experience is above all absence, while the full encounter can only be experienced "with the presence and the form" as Saint John of the Cross expressed it. Through a postcard I relive seeing that self-portrait. Hopper's fleshy face, his open yet reserved expression, the brown stain on his old hat, which he wore on his walks around New York and along the coastal paths of New England, and the thick blue shirt, closer in colour to a workman's overall than an artist's smock. That painting is now in a unique place, unrepeatably as a presence, and I for one do not know if I will ever see it again.

The reason for this is that the sense of parting from a work of art is as specific as that of encountering it. Parting and sorrow, the consciousness of a separation which might be forever. I have experienced this on numerous occasions: gazing at a young woman dressed in a fur cape while a maid in a dark dress brings her a letter, in New York's Frick Collection or Picasso's *Woman in White* in the Metropolitan. Or Manet's unsurpassable *Olympia* in the Musée d'Orsay, or some works by Rothko that I saw in a memorable exhibition some years ago at the Fundació Miró in Barcelona. The light vibrated on the almost mystical textures and nuances of Rothko's paintings in that luminous white space, bringing out their indefinable interior energies, so filled with movement, so accessible to the gaze, like the transitions between light and dark in a room with the shutters half open. Only when we actually find ourselves in front of a painting by Rothko is it possible to understand and physically grasp that the work unfolds itself in space in order to embrace us and envelop us within it in a way similar to the illusory space of *Las Meninas*. My wife and I had gone to Barcelona to take a short holiday together and visit the Rothko exhibition. To see these works one had to make a journey, climb up Montjuic and stand in a queue. Just as we were about to leave, I returned once more to the last gallery to postpone the farewell and to place myself once more before those marvellous mauves, reds, purples, those infinitely sombre blacks, that dark night of the soul. These colours were even more moving and terrible upon realising that their creator had voluntarily chosen to lose himself in the infinite darkness of suicide.

We came out into the morning light and looked out to sea, able, thanks to Rothko, to perceive more clearly the way in which some blues dissolved into others, like the horizon line, so precise to look at yet a boundary line of uncertainty and mystery. And thanks to the real presence, to the closeness of the physical material of the canvas and of the brushstrokes, we became aware that certain seemingly radical divisions are actually much more opaque than they seem in book illustrations or the classifications drawn up by experts. Rothko was the peak of American abstract painting and Hopper its very opposite, its figurative and conservative obverse. However, when one has looked with the same attention and interest at the work of these artists, it is possible to understand that there are secret, almost invisible, lines joining the two as well as very powerful affinities. These include the window, the horizon, the patience of a brushstroke which does not impose itself on the canvas but rather reveals its texture, always avoiding the excess of a too-obvious gesture. Above all, there are the transitions from one area of colour to another, the breaking point which is, in fact, a gradual process, the reverberation of a paint layer that has had a glaze of another colour applied over it. We also find that permanent tension, the play of limits, of thresholds, of boundaries of time and place, evening and dawn light, shadow made light and light gradually extinguished, what has never ceased to exist and what has not yet arrived. Above all, we find a tranquillity that seems to exclude time, inside the work and in the space around it, in the slow process of its culmination.

Charles Baudelaire, whose writings on art and music are unequalled, defended the most avant-garde, *arriviste* artists of his day to the hilt, saying that the cult of images had been his life's great passion. In my life, the encounter with images, with their real presences, has been just as educational and has offered me just as much happiness as my encounters with literature and music. Despite the existence of records, nothing trains the ear of a music lover better than a live performance. The instinctive cult of images attracts us to them but we need to train our eyes to know how to look at them, to really see what lies before our eyes. I saw *Las Meninas* for the first time when I was 14, and I barely looked at the painting, tired as I was and rather dazed by the journey to Madrid and with my imagination occupied by other thoughts and other teenage matters. Works of art – this is another misunderstanding – do not just speak to everyone in a sort of natural and immediately comprehensible language: they require a great deal of attention and a period of training. I saw *Las Meninas* for the first time, and it may be that I vaguely remembered the dreary colour reproduction that I had seen in a dining room during some tedious family visit. To look is a task, a complex intellectual and sensory project. It was love of images that made me study art history at university. However, that was during the mid-1970s, at a time when a sort of iconoclastic conspiracy meant that the images themselves were not studied or really looked at first hand as specific works created through the artist's or sculptor's endeavours. And that they were endowed with a particular meaning comprehensible to their contemporaries and with a rigorous internal ordering. Real presences in the provincial capital I grew up in were very limited – one could barely see any examples of modern art – as the *musée imaginaire* had been replaced by a monotonous orthodoxy according to which paintings,

sculptures and buildings were mere simulacra or inert vessels containing ideological messages. That basic and insistent Marxism that they dished out to us in university lecture halls was, above all, an unacknowledged exercise in Platonism, wishing or declaring itself to be materialist. The images were pretexts, shadows of invisible contents of the class struggle, the transition from feudalism to capitalism. Any insistence on the specific material nature of a work of art was strictly outlawed as bourgeois formalism. I still remember an indigestible text that was frequently recommended to us entitled *Art History and Class Struggle* by Hadjinicolau. It contained a famous analysis of a painting by Goya, the *Portrait of the Marquesa de la Solana*, in which Hadjinicolau naturally found expressions of the tensions between the feudal aristocracy and the emerging bourgeoisie. According to this author, the specific point where this was most forcefully and obviously expressed was the red ribbon on her head.

During those years the only option was to educate oneself in secret, looking at books in the library, assiduously visiting the galleries of the *musée imaginaire* – which many of our professors would undoubtedly have liked to close down – and reading books that they considered unsuitable. I remember with gratitude the works of Pierre Francastel. In them I discovered that awareness of form and attention to the specific processes of artistic creation implied, above all, a way of looking at what was before our eyes and not allowing ourselves to be enveloped in the fog of abstraction. I also remember the Spanish translation of Giulio Carlo Argan's *Modern Art*, in which the analysis of each artwork was a dual and simultaneous feast for the intellect and the eyes, for that part of our intelligence that takes shape in the visual experience.

The definitive experience for me, however, during that period – which seems so recent but is actually now so far away – was to see, to almost touch with my avid gaze, and to experience the magnetism of the first real modern paintings that arrived in my city. I have educated myself in the Museo Thyssen-Bornemisza, in the Fundación March, the Miró, the galleries of Madrid, Chelsea, MoMA, the Reina Sofía, the Whitney and the Tate Modern. However, the first time I was profoundly moved by the presence of modern art was in the exhibition gallery then maintained by the Banco de Granada, and directed by Professor Miguel Ángel Revilla. I remember as if it were yesterday, a major exhibition on the *El Paso* group, my discovery of the vast surfaces of colour and the giant match-like forms of a painting by José Guerrero. I remember the effect, between humorous and macabre, of Antonio Saura's portraits, and the livid red wood creations of Lucio Muñoz, like sunsets by El Greco. There for the first time I saw paintings by Picasso and Miró and was mesmerised by a blue splotch beneath which unfurled a thin black line, like the path of a comet, with which Miró had written "*Ceci est la couleur de mes rêves.*"

In a world ever more invaded by ghostly simulacra of reality or visual irreality, the role of museums and major collections – in the words of Philippe de Montebello, director of The Metropolitan Museum of Art – is that of custodians of real presences. Caretakers of works that cannot be reduced to a

reproduction, to the trivial, to the deceit of the virtual which robs us of the material aspect of the created work, of the absolute uniqueness of its existence, of its enduring survival in space and time. Works of art do not spring from nothing, nor from the spirit of an era, although they express it; nor from the class struggle, although they are and often have been emblems of power. They are created gradually through concrete effort and the subtlety of human intelligence. They occupy a place, they have weight, project shadows, are subject to woodworm and rust, they may be destroyed by fire, buried or hidden for thousands of years, to emerge later in a future world that lacks the keys to interpret them. *A thing of beauty is a joy forever*, Shelley so memorably wrote. The work of art gives us something lasting, a physical euphoria without which life would be much more tedious for many of us. It also teaches us to turn our eyes away from it and look at exterior reality, whose richness becomes more obvious when the pleasurable discipline of looking at art has given us more energy, like taking exercise. I will always remember that Hopper exhibition I saw at the Fundación March many years ago, but what I remember even more is that feeling of looking at the daylight and the Hopperesque blues of the Madrid sky that morning. Above all, I remember something I saw when I stopped on the corner of Castelló and Ortega y Gasset: a turn-of-the-century building, with a slate tile mansard roof and large, closed windows expressing a sense of sadness and sullen, funereal abandon on that luminous spring day amidst the morning bustle of the city. I undoubtedly would not have stopped to look at that building, I would not really have been able to see it, had I not already seen it in one of the paintings by Hopper that had so bewitched me a few minutes earlier.



Opening Windows

Certain exhibitions remain vividly in our minds even without our memory focusing on a specific work or works within them. We remember them as a totality and are aware of that wholeness in an indirect manner through a feeling of heightened sensibility or even of a sort of troubling numbness that they have produced in us. In the first case we become aware of a type of sustained astonishment, and in the second of a sense of disorientation fused with a deeply felt urge to find a more appropriate contemplative attitude. Whatever the case, memorable exhibitions pull us in two opposing directions: towards an outward-looking, visual apprehension of their contents and towards an introspective self-examination of our mental state as viewers. On such occasions we feel a sort of commotion or buffeting, as if the ground or anchoring point that had previously held firm our perceptive viewing platform, and from which we normally just needed to lean out to view a sequence of works, had suddenly become unstable. The realisation of a sense of profound surprise together with an awareness of a loss of equilibrium define what we call a revelation. This is not just an intense awareness of something external, but it also involves the realisation of how that process of illumination comes about and how it finds a space in our imagination. The various phases of the psychological process as it unfolds could be described as a sense of strangeness, of being moved and astonished.

This sudden experience of a unified visual impact and of a characteristic heightened sensibility was present throughout my first visit to the archaeological museum in Heraklion, Crete, many years ago. I remember a hot August midday in the city. The sound produced by the cicadas in the trees on the square in front of the museum imbued the atmosphere with a dense sonority. We went from that square into the cool, plain interior of the museum. The rooms were simply arranged, aiming to do no more than offer an honest, rather than sophisticated, museological presentation of those marvellous products of the expansive Minoan culture. The museum housed the fruits of a notably rich and ancient creativity in which we saw the co-existence of various styles through examples of both highly sophisticated and simple and direct pieces. All were presented as being of equal merit, without any classification based on the skill or talents of the creator. What we saw fitted perfectly within the context of a single artistic motivation and creative drive, whose formal consequences encompassed the entire range of hand-created objects. The realistic and refined head of a bull decorating a rhyton and sculpted by the most highly sophisticated hand could be seen next to one by a much less skilled artist. The latter was covered with random forms and created by simply dotting a piece of ceramic with a paint-laden brush, not far removed from those marks of the dance, Pollock's drips.

We saw numerous representations of creatures of the natural world (plants, birds, dolphins and octopi) as well as the endless metamorphoses brought about by the life of the people of this region as they travelled between coasts and islands. What was memorable was the impression of a huge formalising energy. The sense of the unified experience referred to above and that characterises my memory of that visit, was brought about by both the interior of the museum building and its contents, as well as the blindingly hot exterior and the strident and repetitive noise of the cicadas. I think that the welcoming shade of the museum's rooms surrounded by that burning exterior contributed in the most intense way to fuse together all the various visual images. This sudden dazzling seemed to be brought about by a revolution of an eye, which, from the hollow of the museum and turning around itself, captured a sense of life-enhancing plenitude, of a hand that caught, retained and represented an apparently inexhaustible figurative diversity. From the point of view of that observatory, that *camera obscura*, what was displayed appeared to be the work of a single, generic artist. One who, through a variety of media (small-scale sculptures, ceramics, bronzes and frescoes), and outside of time – untouched by history and the process of ageing – was capable of filling all the museum's rooms one after another.

What's more, I felt that there were clear indications of a representational vigour that could perfectly well be expanded to cover the greater part of much of later western artistic production, and which also spread out from that nucleus, from those seeds, like a multitudinous birth. Many later artistic manifestations have been based on the same type of flexibility, rhythm or formal dance, surviving down the centuries and involving figurative transmutations that have reached as far as Picasso, Matisse and even Action Painting, as I suggested above. Time destroys itself without progress or development. We can identify a culture that has survived in its ornamental motifs, in the arabesque, in geometry, elasticity, in the characteristics of an art that has obeyed a comparable type of focus on the body. A voluptuousness that we vaguely associate with art from warm countries, a Mediterranean art whose rich heritage still accompanies us.

That coming together of museum and place – inseparable in Heraklion – gave me the experience of a network or matrix that wrapped up into a single bundle the entire gamut of formal variety created over an extremely extended period of history right up to our own times. I could thus summarise the key memory of that visit as being like that of a large window frame whose perpendicular axis joined with the ground beneath my – the viewers' – feet, and that looked out onto a wealth of artworks. What I experienced was an opening, whose outstanding and unmistakable attributes were transparency and plenitude. My perception was that of a sort of enclosed void, like a frame or a gap in the wall: it had opened up an area in the framework of the imagination, a dazzlingly clear patch that created a path through the opaqueness. As a spectator, I became aware that a perimeter had been created in the walls of my own mind, giving free entry to a flow of energy. It



MATISSE
espíritu y sentido
 OBRA SOBRE PAPEL

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was like a strong and directed wind in which one had to stand up, get one's foothold and adjust one's posture. The museum's contents became intelligible in the manner of a work of art, a work made up of works: a vigorous flow and the outline of a strongly back-lit frame.

I remember my visit to the Sumiya museum and house in a similar way, as a vigorous flow of energy and a powerful and moving experience. Once again, the museum revealed itself as an opening or window onto my mental realm. The house was an intimate place, a realm of emotion and perception. As of the 17th century, Sumiya was a house of pleasure, frequented by a rising social class of merchants, traders, artists and craftsmen. It was a place of enjoyment and a place of encounters. Dinners and banquets were held there, with dancing, singing and tea ceremonies led by the courtesans or geishas. Sumiya is one of the few traditional establishments of this type to have survived in Japan. Enjoyment of the everyday and the transient went hand in hand with a deeply felt love of beauty evident in the sophisticated design of the building's layout, the decoration of the rooms and the refinement of the utensils. We found there the widest range of formal gestures. The house allowed one to suddenly grasp the idea of a realm, the "floating world," different from that conjured up by other more austere and perhaps more intense and aristocratic buildings in Japan, such as palaces and temples. Here I found a motley co-habitation of styles among the walls and roofs, the rooms and the objects. Ample spaces alternated with small corners for the tea ceremony, while the intentionally subtle and refined co-existed with the informal, the organic and the casual. In this Kyoto pleasure house one could see those marvellous sliding doors and movable walls along with screens by artists such as Buson, Okyo, Ganku, Gazan and Shumpo.

Sumiya was a meeting place for artists and writers, painters and poets, the creators of refined visual images as well as literary ones. The latter forged those delicate chains of images found in haikus such as those by the painter and poet Buson, Taigi and other poets whose work was stored away there. Over the centuries, the walls of that house had witnessed a social and artistic life alongside the works of art that embellished the setting for this milieu. Rather than merely focusing on a particular detail or fact, the Sumiya house could be interpreted as a physical symbol of a mental space representing the creative vitality we associate with Ukiyo-e. A concept so well depicted by later artists such as Utamaro and Hokusai in their representations of pleasure houses similar to Sumiya in the Joshinara district of Tokyo. There is a comparison to be made between the memory of the life contained within that house and the innumerable artworks created by Japanese artists over various decades. The energy and figurative freedom of these works is similar to the formal spontaneity seen in the design of the house's interiors. The house defines a complete imaginary terrain: a room as a unitary symbol and framework or structure of that whole rich, secular, popular and sophisticated culture.

When walking around museum galleries I have often experienced/seen the way in which a sequence of impressions concentrates itself into a single, unified emotion. This is triggered when I notice by chance a window trustingly open onto the city and its typical noise and light, the nearby streets and landscape. Perhaps

it is not fortuitous that this effect, which condenses a whole repertoire of images into one, is set into motion by the presence of the real, concrete, physical window. The window acts to convert a focused and individualised perception into a global one. The synthesising emotion suddenly appears and I have often noticed on visits to museums such as the Campidoglio in Rome or the archaeological museum in Naples where on occasion an open window in the room connects us to the surroundings. Something similar almost invariably occurs in those large and small museums located close to the site relating to their contents. In such museums the condition of coming and going between inside and outside is particularly fluid and easy. This condition is captured and accentuated by any window that opens onto the air and light that surrounds the rooms and is to be found in certain museums on Greek islands such as Nákos, Thíra and Chíos, for example, or in small museums on Cyprus. The contemplative sequence of looking at the works alternates with the interruption of what can be seen through the window. Our eyes pass from looking at marvellous objects to the tranquil yet dazzling certainty of a sea landscape and sky, essentially unchanged from day to day. In this coming and going of the gaze as it falls alternately on each work of art and on the image seen through the window, the specific and the variable are projected against a generally fixed background. The result is that the universal nature of their message can be comprehended more precisely. Each object is a sensory stimulus through means of unique drawn motifs (some rings and spirals, the expressive gestures of the small figures represented) and our resulting wonder alternates between something specific and something universal, something casual and something eternal.

I considered above the idea of the imaginary window as an opening onto our own mental space, a record of the global appropriation of a set of images that are thus fixed in our memory. I then referred to site-specific museums whose real windows are like magnets that can draw together the figurative variety of the works, transporting them and fusing them into a perceptual fugue that blends everything together. The company of what can be seen through the open window of a museum gallery was a stimulus and a fixed certainty, helping us to assimilate these images, consciously framing them with what we might think of as a window drawn on the mind. The two windows, the real and the depicted, can be identified with each other.

I can associate almost every exhibition that has made a lasting impression on me with that special sound of everyday life that we hear on the street, a world of sensations stimulated in the manner of a contrast with the physical environment of the room or the museum. Sometimes these emotions are linked to the grinding heat of the summer sun, to a landscape or urban view and more generally to exterior physical circumstances and the way in which we are surrounded by life in general. All my most important museum experiences have been accompanied by that tacit and complementary background. A key element in the experience of a work of art is that continuity which extends to its dynamic gleam, its reflective, mirror-like character. A work of art is a metaphor, a transmutation of substances, of the material and energy of the medium surrounding us. The manipulation of just a few of these substances is sufficient to suggest a vast, highly varied and physically complex universe. The work of art, which is expressive by nature in whatever medium – written, sound,

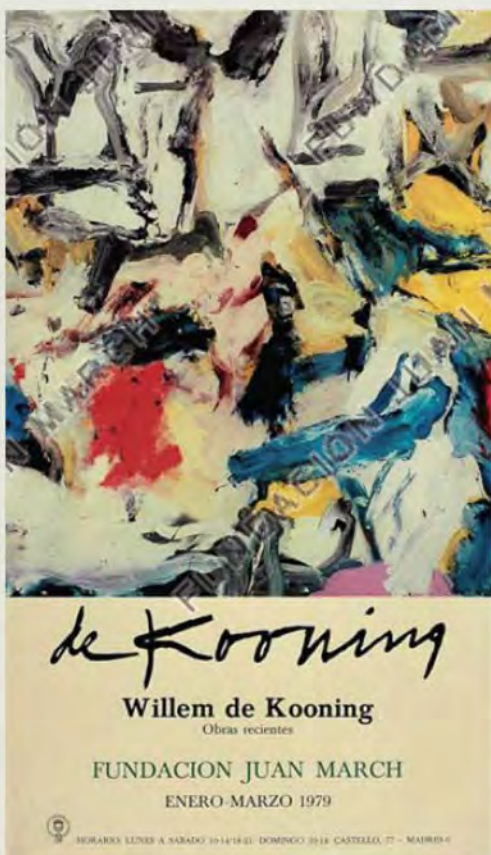
painted or sculpted – is a distillation, a transmutation in sounds or words, lines, colours or forms extracted from a multiple physical experience. It is a vehicle, a bridge between a vast physical region and a reduced one: the work of art is a microcosm whose materiality derives from each expressive medium.

All metaphors are based on reality and it is that link which creates its emotional force, leading us to a celebration of life or to various types of negotiation with what surrounds us. Metaphors thus recreate the same delight, terror or amazement that the authors of these images originally experienced: affected by them, we once again experience what originally triggered them off, but this time as spectators. All metaphors lose vitality when they move away from their base, from what generated them. When the blood that feeds this random link ceases to flow, the metaphor loses meaning and force. Nor should we forget that its intention is to take us back to reality, to introduce us once more into the unfiltered hubbub of things. Paradoxically, its function is to deny its artifice, to empty itself and act as a connection to an intensified and precise vision of our immersion in the world. This effect, which is a transitive one, means that one cannot think of works of art as isolated, separate and independent objects. Consequently, I think that in my experience at the Heraklion museum, the square in front of the building was extremely important, with its atmosphere and its noise,

casting light on the works of art within better than any museological installation could ever do. We were touched by the artists of the “Floating World,” who found solace in Sumiya. They also invited us to see part of the world around us through the glimmer of the symbols of that world. My visits to the Heraklion museum and the Sumiya house drew back a curtain in my mind, encouraging the creation of an optical tool, helping me to see some of the regions that surround us in a focused, deliberate way, re-encountering what those artists were so brilliantly able to see.

Even though it took place even further back in time than my visits to the Heraklion and Sumiya museums or the on-site ones I mentioned above, I would like to recall one of the first times I experienced that fusion of astonishment and numbness. Many years ago, as a young artist recently arrived in Madrid, I had one of those moments of revelation when I visited the exhibition *La nueva pintura americana* (New American Painting) that featured works by Pollock, De Kooning and Kline, among others. I realised how these paintings generated a space around themselves and how they jumped out to seize not just my gaze but all of me. This is not the case with normal exhibitions in which painting comes into focus through reductive lenses and in which the terrain of the work and that of the viewer are defined by their own limits. The massive scale of American painting, the size of the canvases, had an enveloping effect, creating a welcoming, intimate atmosphere, as Rothko himself pointed out in reference to his own work.

The primary importance of the artist’s gesture was made evident and the process or rite of the painter’s activity emphasised. As a consequence of all this, the works created a new space for relationships in which the painter’s and the spectator’s body came to form part of the painting, in total harmony. This experience set in motion a series of collages that I created in a short space of time. In them, Action Painting, the calligraphic



surfaces and their visual matter was less important than the relationship between the paintings and the spectator. As we know, awareness of this complementary terrain is characteristic of the type of art that was about to be developed over the next few years. Focusing on connections without any other content was systematically explored by Minimalism a decade later, for example. The experience of that exhibition became the starting point for a process of learning, a reading which affected the way I looked by creating an interior lens to sharpen my focus and define my expectations. It enabled me, among other things, to understand the development of subsequent art up to the present day.

The action of moving works of art around in museums, displaying them in thematic exhibitions in a different context is undertaken, I imagine, in order to produce feelings of surprise and shock. This was how I experienced the recent Manet exhibition held at the Museo del Prado in Madrid. For it areas within the rooms of the permanent collection were completely rearranged, creating complex relationships between the works of the Old Masters normally on show and those of the French painter. The result was to encourage dialogue and debate between the two. At times I saw closeness and at others rejection. All this resulted in the successful recreation of the experience that Manet himself might have had when he visited the Prado. Above all, I think the exhibition cast light on the mystery of a revelation: the revelation that Manet experienced when he felt himself entering a visual universe that he had dreamed of seeing. What was on show at the Prado was not so much Manet's work as his mixture of stupor and astonishment: the sudden overturning of his state of mind and attitude as painter and spectator as the works of art in the Prado unfolded before his eyes. In my mind I also have the image of a mental window with the artist looking out of it. The exhibition emphasised the consciousness of that gaze: prevailing over any specific issues relating to the paintings was the way it enabled us to grasp a purely visual nexus. Manet himself expressed that transition from the figurative contents of his works to the establishment of a context for the gaze itself, stripped of other preoccupations. This emphasis on the act of looking is to be found in many of his works. *Olympia*, for example, is a painting indicative of a carefully devised emptying of all specific subject matter (Venus) in order to express a structure of relationships involving the spectator and nothing else. Manet's creative alchemy was able to segregate anything that hindered the manifestation of that nexus. This is demonstrated in *Olympia*'s paradigmatic gaze, so unforgettable in its boldness, its lack of inhibition, offering us back our gaze without any other narrative obligation. The painting is a model of domination, forcing us to be with it, to take part in the pure syntactic link that it represents.

I have discussed how the conjunction of museum and place, gallery and street encourages the conjunction of the virtual and the real in parallel, facilitating the connection between the work of art and the world. The work, engendered in the world, returns us to it. On the other hand, our astonishment and emotion on seeing it set off an interiorised sequence reinterpreting our own role as spectator, stimulating our awareness of the links between spectator and work of art. Next, as part of that same auto-reflexive process, we are able to formulate a total idea of what is exhibited through an awareness of a sort of perforation in our mental space. My

conclusion is that an exhibition does not just encourage life to enter into works of art, but also favours the creation of an instrument of vision that can be used on many different occasions. It takes its starting point from an organic continuity of the two complementary elements to be found in the process of looking: a universe summoned up and an interior vision that has been made more acute.

Against this background of ideas and in the context of the two complementary realms opened up by exhibitions – one external, the other internal – I would like to turn to the role of the Fundación March as a centre for exhibitions over the years.

Fundación Juan March



JAWLENSKY

The long list of exhibitions held at the March signified the first opportunity for many visitors to see modern art, setting up a platform for dialogue between artists and the public. The exhibitions that I personally recall, devoted to Matisse, Picasso, Malevich, Bonnard, Léger, Mondrian, Klee, Chagall, Beckmann, Jawlensky, Diebenkorn, Rothko, Hopper, Motherwell, De Kooning, Schwitters and Cornell, take shape as elements in a mapping of modern art. From its earliest activities as a centre for exhibitions in the mid-1970s up to the present day, the Fundación March has offered a broad and highly representative overview of modern art, particularly in relation to modern painting. It has functioned to provide the most valuable knowledge and information to those who have not yet had the opportunity to visit major exhibition centres such as Paris, New York, London or Amsterdam. The Foundation's exhibition programme fulfilled its intention of presenting a complete and balanced panorama of the most important names within modern art. Its success in this respect is obvious as soon as one starts to think back and remember all the various exhibitions held over those years. Looking back, it is easy to make associations, comparisons, see groupings and interactions in a kaleidoscopic way. Complicity and divergence are created as the works of these different artists come together and reflect off each other. Experiencing the totality, like a map or a kaleidoscopic game, allows us to see that programme as a true window onto modern art in the metaphorical sense, which I have aimed to set out above.

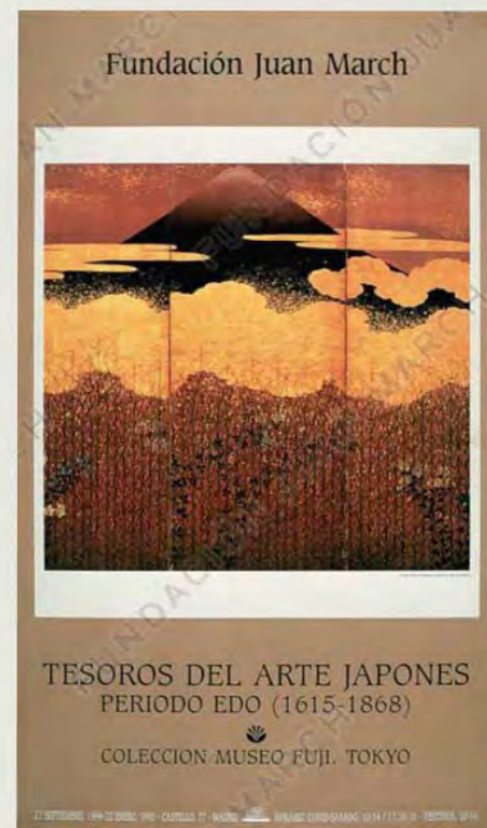
All exhibitions provide a sort of organic tremor that comes from the real presence of works of art. This emanates from the body of the creator and offers itself almost in the manner of a physical contact, like a hand stretched out in greeting or a voice close by that we hear directly and which enfolds us like a living organism. As I also indicated above, that organic realm shared by the creator and the viewer is the unfolding process by which works of art are reinstated into the real world. The materiality of the exhibition, its physicality within the framework of a specific morning in Madrid with its clear bright light, necessarily results in the works finding a context, a place. This materiality uses the particular sounds of the city, produced in the distance, to enrich the experience of the exhibition: it amplifies the register of harmonies and contrasts in our experience of life. Another collateral effect of this process of specificity is that each viewer is roused to look at himself

or herself, to evaluate his or her contemplative stance, encouraging a widening of the flow of our mental space.

Some of the exhibitions presented at the March allowed for the construction of complete imaginary blocks of the type that can be formed in relation to pre-existing collections of art. Collections of this type convey the taste, preferences and particular criteria of their collectors through specific decisions. They come already set within their own context, created through the more or less explicit definition of a series of carefully thought out or emotionally experienced imaginary frameworks. In the exhibition of the Castelli Collection, for example, one could perceive that it synthesised a key and not-so-distant moment in the New York art scene. The contents of the exhibition offered the pre-formulated viewpoint of an art dealer who was a pivotal figure in that creative episode.

An example of another type of exhibition also worth recalling was that of the treasures of Japanese art from the Fuji Museum. The contents of that exhibition in no way competed with what was on show at the new Museo Nacional Centro de Arte Reina Sofia, devoted to the art of our own time. On the contrary, it characterised the open, cosmopolitan viewpoint of a truly liberated gaze, indifferent to the entrenched and narrow criteria of the avant-garde. The presence of Japanese art in Madrid could rather be associated with the more broad-minded attitude prevailing these days in which artists of any culture can freely enter the realm of our mental space, always anxious for new visual experiences.

I have opted to interpret the Foundation's exhibition activities as a coherent whole in order to draw an overall conclusion. I see the exhibition space as an intensified place, a meeting-place for experiences and the realm of emotions that give rise to and determine an accumulation of specific viewpoints or focuses. Looking at the issue in this way allows us to assess the value of the exhibition programme as a creative genre in itself. By doing so we can see just how important it has been as a breath of fresh air and visual energy, a sequence of impacts, opening up our imaginations and making things clearer to us. Finally, it allows us to evaluate the importance of what is to come, the future direction of an institution such as the Fundación Juan March in Madrid, whose exhibition programme is able to open windows onto what I would wish to call a natural force, that endless flow of creative energy, both past and present.



MUSEUMS

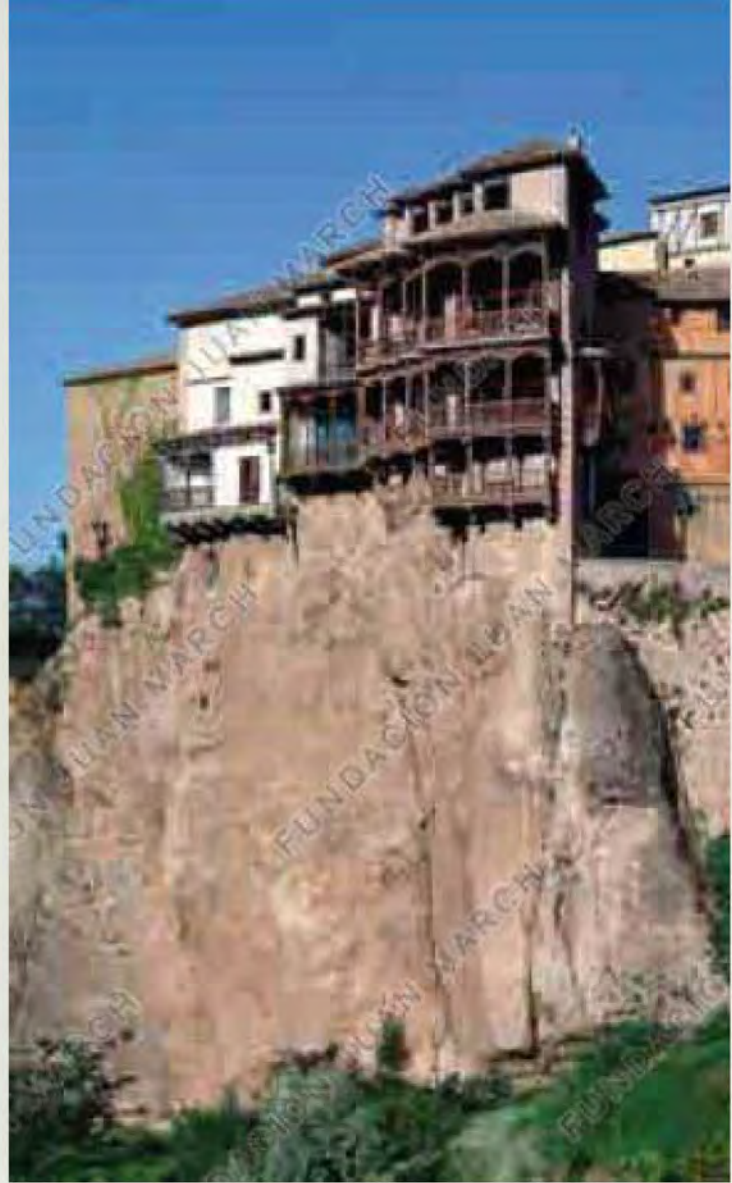




The Museo de Arte Abstracto Español (Museum of Spanish Abstract Art), located in the Hanging Houses of Cuenca, is possibly the finest place in Spain to gain a real grasp of the non-figurative art produced in that country between the 1950s and 1970s. The collection, originally assembled by the painter Fernando Zóbel, was donated to the Fundación Juan March in 1980. At this point it was expanded with the addition of works from the Foundation's own collection and the acquisition of the Amos Cahan Collection.

Various groups of artists are represented in the Museum through works of the highest quality. These include members of the Catalan *Dau al Set* group, such as Antoni Tàpies and Modest Cuixart, members of the *El Paso* group such as Manolo Millares, Antonio Saura, Martín Chirino and Luis Feito, Basque artists such as Eduardo Chillida and Jorge Oteiza, and members of the *Parpalló* group from Valencia, such as Amadeo Gabino and Eusebio Sempere. They share space on the walls with other artists not associated with any particular group, such as José Guerrero, César Manrique and Pablo Palazuelo.

The collection clearly reveals how non-figurative art developed in Spain during the years of the Franco regime at a level of quality and importance that transcended fashion or a single viewpoint. The formal and conceptual diversity with which these artists approached their creative activities demonstrates that many of them were at the cutting-edge of international contemporary art of the day. This can now be seen as we look back over the work of Manolo Millares, Jorge Oteiza, Antoni Tàpies and Antonio Saura.



museo de



Another of the most interesting and significant aspects of the Museum in Cuenca is the fact that its arrival encouraged the cultural and artistic development of the city itself. Following its opening in 1966, artists such as Fernando Zóbel, Antonio Saura, Manolo Millares, José Guerrero, as well as Gerardo Rueda and Gustavo Torner, the first curators of the collection, moved there permanently or for temporary periods, adding a new note of dynamism to the city which was previously lacking.



Along with the permanent display, the Museum's galleries also host numerous regular temporary exhibitions on the work of Spanish and foreign contemporary artists.

Arte abstracto español

Located at number 11 on calle Sant Miquel in Palma is the imposing town palace known as Can Gallard del Canyar. Originally built in the 18th century, it was acquired by Don Juan March Ordinas in 1916 as his family residence. Donated by Banca March to the Fundació Juan March, the building, since 1990, has housed the Museu



d'Art Espanyol Contemporani (Museum of Spanish Contemporary Art), which displays a coherent selection of work by leading 20th-century Spanish artists.

The Museu aims to make Spanish modern art known beyond its national boundaries. Thus, the display is aimed at both the local population and the numerous tourists who visit Majorca. In contrast to the Museum in Cuenca, which basically focuses on abstract art over a roughly 25-year period, the Museu in Palma takes a broader view, covering the various trends within contemporary art without preferencing any one particular period or movement.

The collection spans a century of Spanish art, starting with a delicate work by Picasso from 1907 and two remarkable paintings by Joan Miró, and concluding with works by José María Sicilia, Ferrán García Sevilla and Miquel Barceló. In between are works by members of an Informalist abstract tendency, such as Manolo Millares and Antoni Tàpies and hyper-realists

museu
d'Art
espanyol
contemporani

Fundación Juan March
Palma de Mallorca



museu d'Art



such as Antonio López and Carmen Laffón. Also included are artists and groups working in the Pop idiom such as Eduardo Arroyo and Equipo Crónica, and others who investigated abstraction in the 1970s, such as Joan Hernández Pijuán and Jordi Teixidor.

In addition to a permanent display of modern Spanish art, the Museu also holds regular temporary exhibitions on the work of different contemporary artists, both Spanish and foreign.



espanyol contemporani

*A*ctivities

ARTE'73

24 JANUARY - 12 APRIL 1975

BAUHAUS

8 JUNE - 16 JULY 1978

KANDINSKY

10 OCTOBER - 3 DECEMBER 1978

MINIMAL ART

26 JANUARY - 8 MARCH 1981

MIRRORS AND WINDOWS

22 MAY - 28 JUNE 1981

KURT SCHWITTERS**Y EL ESPÍRITU DE LA UTOPIA**

23 APRIL - 20 JUNE 1999

FERNANDO ZÓBEL

26 SEPTEMBER - 25 NOVEMBER 1984

JULIUS BISSIER

30 NOVEMBER 1984 - 27 JANUARY 1985

VANGUARDIA RUSA

10 APRIL - 20 MAY 1985

XILOGRAFÍA ALEMANA EN EL S. XX

4 JUNE - 12 JULY 1989

ESTRUCTURAS REPETITIVAS

12 DECEMBER 1985 - 16 FEBRUARY 1986

COLECCIÓN AMOS CAHAN**ARTE ESPAÑOL EN NUEVA YORK**

26 SEPTEMBER - 9 NOVEMBER 1990

EL PASO DESPUÉS DE EL PASO

22 JANUARY - 16 MARCH 1988

ZERO: UN MOVIMIENTO EUROPEO

8 APRIL - 12 JUNE 1988

ODILON REDON

19 JANUARY - 1 APRIL 1990

CUBISMO EN PRAGA

11 MAY - 6 JULY 1990

ANDY WARHOL

5 OCTOBER 1990 - 5 JANUARY 1991

PICASSO: RETRATOS**DE JACQUELINE**

4 FEBRUARY - 28 APRIL 1991

VIEIRA DA SILVA

17 MAY - 7 JULY 1991

PICASSO:**EL SOMBRERO DE TRES PICOS**

7 MAY - 4 JUNE 1993

NOGUCHI

16 APRIL - 26 MAY 1994

GEORGES ROUAULT

3 OCTOBER 1995 - 14 JANUARY 1996

AMADEO DE SUZA-CARDOSO

16 JANUARY - 1 MARCH 1998

PAUL DELVAUX

13 MARCH - 14 JUNE 1998

LOVIS CORINTH

8 OCTOBER - 19 DECEMBER 1999

VASARELY

14 JANUARY - 18 APRIL 2000

SCHMIDT-ROTTLUFF

6 OCTOBER - 17 DECEMBER 2000

DE CASPAR D. FRIEDRICH**A PICASSO**

19 JANUARY - 22 APRIL 2001

GOTTLIEB

11 MAY - 15 JUNE 2001

MATISSE: ESPÍRITU Y SENTIDO

15 OCTOBER 2001 - 20 JANUARY 2002

ESPÍRITU DE MODERNIDAD:**DE GOYA A GIACOMETTI**

7 FEBRUARY - 8 JUNE 2003

CONTEMPORANEA

4 FEBRUARY - 10 APRIL 2005

ANTONIO SAURA: DAMAS

22 APRIL - 19 JUNE 2005

PICASSO: SUITE VOLLARD**SPANISH CONTEMPORARY ART****GOYA: ETCHINGS****CLASSIC EXHIBITIONS**

C U B I S M O
E N P R A G A



OBRAS DE LA GALERIA NACIONAL

Exhibition: This exhibition was organised by the Fundación Juan March with the intention of promoting Spanish art of the second half of the 20th century. Its presentation in Madrid marked the start of a new phase that coincided with the opening of the Foundation's new building in the capital. From that time on, exhibitions devoted to key artists became one of the Foundation's principal activities.

This first exhibition received 15,000 visitors in Madrid, and subsequently travelled to the following venues: Museo de Arte Contemporáneo, Seville; Palacio de la Lonja, Zaragoza; Salón del Tinell, Barcelona; Museo de Bellas Artes, Bilbao; Marlborough Fine Art Ltd., London; Espace Pierre Cardin, Paris; Academia Española de Bellas Artes, Rome; Kunsthaus zur Meisen, Zurich; and the Palacio de la Lonja in Palma de Mallorca.

The artists represented were: Amalia Avia, José Caballero, Rafael Canogar, Antoni Clavé, Xavier Corberó, Modest Cuixart, Eduardo Chillida, Martín Chirino, Álvaro Delgado, Francisco Ferreras, Luis Feito, Juana Francés, Amadeo Gabino, Luis García-Ochoa, Juan Genovés, José Guerrero, Josep Guinovart, Juan Haro, Feliciano Hernández, Manuel Hernández Mompó, Joan Hernández Pijuán, Carmen Laffón, Antonio López García, Julio López Hernández, Francisco Lozano, Marcel Martí, Manolo Millares, Lucio Muñoz, Godofredo Ortega Muñoz, Miguel Martín Berrocal, Joan Ponç, Manuel Rivera, Gerardo Rueda, Antonio Saura, Eusebio Sempere, Pablo Serrano, José María Subirachs, Gustavo Torner, Salvador Victoria, Manuel Viola and Fernando Zóbel.

Provenance of the works: Collections of the artists, museums, galleries and various private collections.

24 JANUARY - 12 APRIL 1975



Exhibition: Beyond its role in developing a number of avant-garde concepts, the Bauhaus can be seen as the most ambitious attempt to fuse Art and Life among all such 20th-century experiments. Possibly influenced by the failure of earlier projects, prior to World War I, and by the sense of waste and futility that war had left in its wake, in 1919 Walter Gropius opened a multi-disciplinary institution in Weimar. It would endure until 10 April 1933, when the German police closed down its most recent headquarters on the orders of the National Socialist government.

The exhibition at the Fundación Juan March sought to specifically explain how art becomes a hybrid entity within an "academic" space. A place in which students could work in different studios investigating subjects as varied as architecture, sculpture, stage design, stained glass, photography, metalwork, carpentry, ceramics, typography, mural painting, textiles and furniture design. All of this taking place alongside the teaching of painting, sculpture and printmaking, led by teachers of the stature of Josef Albers, Lyonel Feininger, Paul Klee and Wassily Kandinsky. The exhibition, which received 4,956 visitors, was organised by the Institute for Foreign Relations in Stuttgart. The catalogue reproduced texts by Ludwig Grote, Walter Gropius, Heinz Winfried Sabais, Otto Stelzer, Hans Eckstein, Nikolaus Pevsner, Jürgen Joedicke, Will Grohmann and Hans Maria Wingler on issues relating to the Bauhaus.

Provenance of the works: Institute for Foreign Relations, Stuttgart.

8 JUNE - 16 JULY 1978

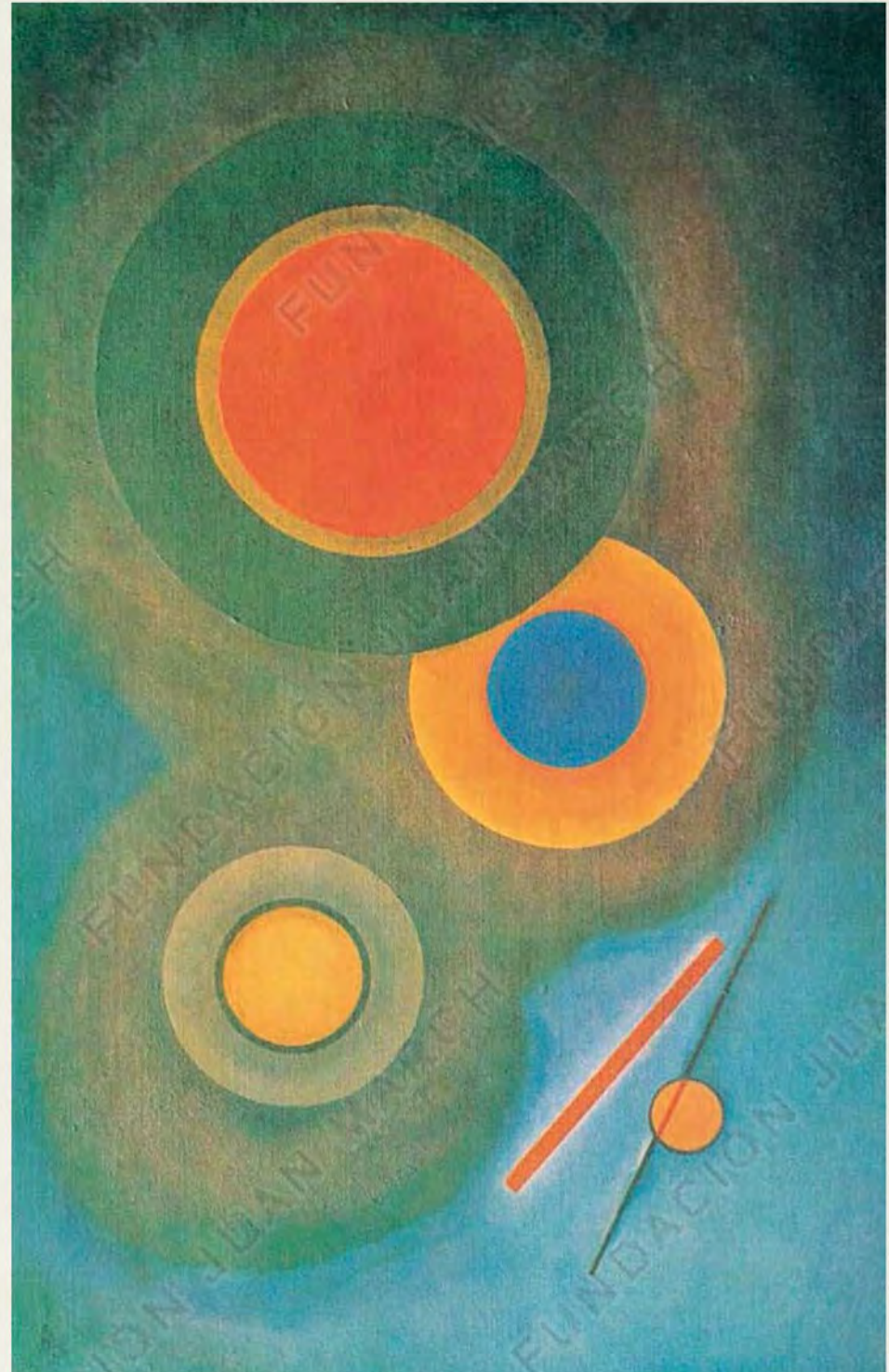


Exhibition: Wassily Kandinsky (Moscow, 1866 – Neuilly-sur-Seine, 1944) can undoubtedly be considered one of the most important artists of the 20th century. His career, in which the quest for the spiritual and emotive within the artistic experience played a primary role, led him to develop theoretical approaches associated with Theosophy. This is made explicit in his publication of 1911, *On the Spiritual in Art*, in which Kandinsky made clear that an emphasis on the realm of spirit and feeling is not in contradiction to intellectual rigour. Kandinsky's art maps out a visual and aesthetic terrain in which the relationship between painting and music is fundamental. This concept is at the heart of his unique conception of the arts as a total reality and is related to his close friendship with the composer Arnold Schönberg.

The present exhibition featured 60 works by the artist (38 oil paintings and 22 watercolours, gouaches and drawings) dating from the last 21 years of his life. They revealed his artistic preoccupations after the end of World War I. During these years – largely coinciding with his period as a teacher of painting at the Bauhaus – Kandinsky focused on a formal refinement of his art in which the spontaneity of his lines and forms was subjected to a more calculated and rigorous approach. The publication of *Point and Line to Plane* in 1926 made certain formal parameters explicit, which were clearly revealed in the works in this exhibition. Here, the freedom of the previous decade disappeared in favour of a more controlling geometry. The accompanying catalogue included an analysis by Werner Haftmann written in 1965 and another by Gaëtan Picon of 1969. Following its showing in Madrid, where it received 38,484 visitors, the exhibition travelled to the Museo de Arte Contemporáneo in Seville.

Provenance of the works: Maeght Foundation, Saint-Paul de Vence.

10 OCTOBER - 3 DECEMBER 1978



Exhibition: There is now no doubt that Minimalism represents one of the great contributions to art of the second half of the 20th century. Its ideology – that the space in which sculptures or installations are displayed (in a gallery, museum, etc.) is an additional element within the totality of the work itself, that the viewer's physical presence is fundamental to the perceptual experience, and that the time it takes to view the work is a key component of its creation – was crucial to the development of numerous works produced from the 1970s onwards, from Claes Oldenburg's *Environments* to the installations of the 1980s.

The presentation at the Fundación Juan March of the work of seven important early Minimalist artists (Carl André, Dan Flavin, Donald Judd, Sol LeWitt, Robert Mangold, Robert Morris and Robert Ryman) provided a fascinating opportunity to investigate these ideas. The 18 works on display, including paintings by Mangold and Ryman, were seen by 7,300 visitors. They presented a vision that could be described as orthodox Minimalism: works in which the repetition of geometric models, volumes and structures and their unfolding in space, constituted the structural value of the work. The exhibition was subsequently shown at the Reales Atarazanas in Barcelona and had an accompanying catalogue that included the text "Reflections on Minimal Art" by Phyllis Tuchman.

Provenance of the works: Crex Collection, Zurich.

26 JANUARY - 8 MARCH 1981

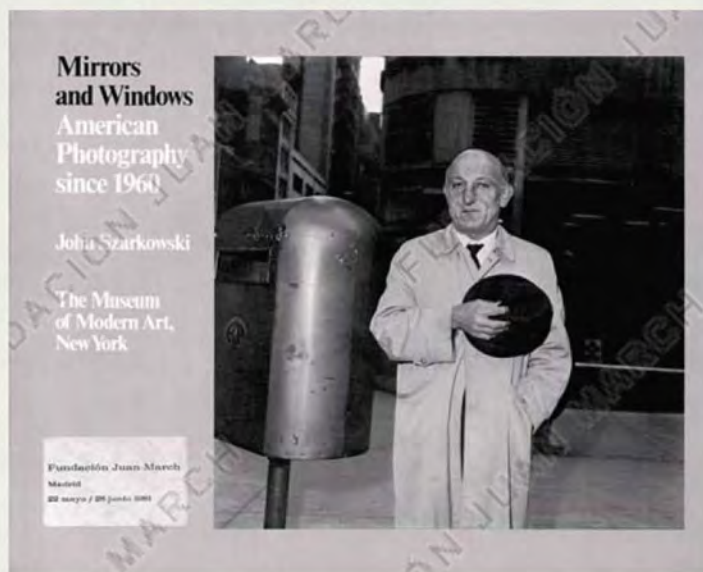


Exhibition: As a country profoundly marked by industrial progress, the United States has always been notably interested in photography and has assumed a leading role in this field from the 1960s onwards. This exhibition, which received 9,050 visitors, consisted of a selection of works made by John Szarkowski, who also wrote the essay for the accompanying catalogue. In addition to being shown at MoMA in New York and the Fundación Juan March in Madrid, the exhibition travelled to other American museums including the Cleveland Museum of Art; Walker Art Center, Minneapolis, Minnesota; J. B. Speed Art Museum, Louisville, Kentucky; San Francisco Museum of Art; Krannert Art Museum, University of Illinois, Champaign, Illinois; Virginia Museum of Fine Arts, Richmond, Virginia; and the Milwaukee Art Center.

The 84 artists represented in the exhibition were: Robert Adams, Diane Arbus, Bill Arnold, Lewis Baltz, Joseph Bellanca, Richard Benson, Gary Beydler, Paul Caponigro, Walter Chappell, Michael Ciavolino, William Clift, Mark Cohen, Linda Connor, Marie Cosindas, Robert Cumming, William Current, Joseph Dankowski, Judy Dater, Bruce Davidson, Roy DeCarava, John M. Divola Jr., William Eggleston, Elliott Erwitt, Lee Friedlander, William Gedney, Ralph Gibson, Frank Gohlke, Emmet Gowin, Jan Groover, Ernst Hass, Gary L. Hallman, Chauncey Hare, Dave Heath, Robert Heinecken, Richard P. Hume, Scott Hyde, Ken Josephson, Simpson Kalisher, Irwin B. Klein, George Krause, Leslie Krims, Helen Levitt, Sol LeWitt, Jerome Liebling, Danny Lyon, Joan Lyons, Jerry McMillian, Robert Mapplethorpe, Roger Merten, Ray K. Metzker, Sheila Metzner, Joel Meyerowitz, Duane Michals, Richard Misrach, John Mott-Smith, Nicholas Nixon, Tetsu Okuhara, Bill Owens, Tod Papageorge, Gianni Penati, Sylvia Plachy, Eliot Porter, Douglas Prince, Edward Ranney, Robert Rauschenberg, Leland Rice, Edward Ruscha, Lucas Samaras, Naomi Savage, Stephen Shore, Art Sinsabaugh, Keith A. Smith, Rosalind Solomon, Eve Sonneman, Lew Thomas, Gorge A. Tice, Jerry Nietzsche Uelsmann, Max Waldman, Todd Walker, Andy Warhol, Henry Wessel Jr., Geoff Winningham, Garry Winogrand and Bill Zulpo-Dane.

Provenance of the works: Jackie and Manny Silverman Collection; John Mott-Smith Collection; Lew Thomas Collection; Max Waldman Collection; N. Carol Lipis Collection; Robert Cumming Collection; Robert Heinecken Collection; William and Andrea Turnage Collection; The Museum of Modern Art (MoMA), New York; and The Philadelphia Museum of Art.

22 MAY - 28 JUNE 1981



Kurt Schwitters,
y el espíritu de la utopía

Exhibition. The work of Kurt Schwitters (Hannover, 1887 – Ambleside, 1948) lies at the very heart of avant-garde creation of his time. It involves not just a desire to bring about change and innovation within the field of artistic creation, but also to transform society as a whole, linking Art and Life in a process that aspired to the attainment of a utopian state.

This second exhibition devoted to Schwitters at the Fundación Juan March (where it was seen by 18,451 visitors) focused on his visual art activities in the artistic context in which they were created, relating Schwitters' endeavours to those of other early avant-garde creators. The exhibition thus included 28 works by Schwitters and 31 by other artists. It counted on the collaboration of Lola and Bengt Schwitters, Dr. Ulrich Krempel and Dr. Markus Heinzelmann, Director and Curator of the Sprengel Museum in Hanover, respectively, while Dr. Javier Maderuelo acted in an advisory capacity. The exhibition had previously been shown at the Centro Galego de Arte Contemporánea in Santiago de Compostela and at the Museu do Chiado in Lisbon. Following its presentation in Madrid, it travelled to the Museo de Arte Abstracto Español in Cuenca. The catalogue included essays by Professor Maderuelo, Dr. Heinzelmann and Lola and Bengt Schwitters. It also published images of the works of the other artists included in the exhibition, among them: Josef Albers, Jean Arp, Willi Baumeister, Ingibjoerg H. Bjarnasson, Ilia Chasnik, Walter Dexel, Jean Gorin, Anna Abelewna Kagan, Wassily Kandinsky, Paul Klee, Frantisek Kupka, Fernand Léger, Sergei Luchiskin, Louis Marcoussis, Joan Miró, László Moholy-Nagy, Pablo Picasso, Hans Richter, Karl Peter Röhl, Sergei Senkin, Victor Servranckx and Joaquín Torres-García, as well as a number of photographs by Ernst Schwitters.

Provenance of the works: The Ernst Schwitters Collection.

23 APRIL - 20 JUNE 1999



Fernando Zóbel

Exhibition: Within the context of Spanish 20th-century art history, Fernando Zóbel (Manila, 1924 – Rome, 1984) can be seen as more than just an artist associated with the abstract painters of the *El Paso* group generation. A collector, the guiding figure behind projects such as the Museo de Arte Abstracto Español in Cuenca, and a professor of Art History, Zóbel was an important keystone in the development of an entire sector of the Spanish art world in the 1950s and 1960s. His work as an artist, which can normally be associated with that of his fellow painters of the same generation, dealt, however, with a realm that involved a highly considered construction of pictorial space, rather than a spontaneous expressiveness. Zóbel was never an aggressive or tense painter: rather he was the creator of subtle emotions, an observer and calm artist, imbued with a meticulous “rational sensibility.”

This exhibition, intended as an homage following the artist's sudden death, covered the many different phases of his career. It featured 45 oil paintings created between 1959 and 1984 in which, as Francisco Calvo Serraller noted in his catalogue essay, it was possible to see that Zóbel had never been a progressive artist, i.e. an artist who left behind one phase in order to move on to completely new concerns. Rather, he was a painter for whom specific interests return, flow and reappear constantly within his oeuvre. The exhibition, which was seen by 41,025 visitors, counted on the collaboration of Gustavo Torner and Rafael Pérez-Madero. Following its Madrid showing, it travelled to the following museums and art centres in Spain: La Caixa Barcelona in Barcelona, Museo de Albacete, Sala de Exposiciones of the City Council of Valencia, Centro de Exposiciones y Congresos de la Caja de Ahorros in Zaragoza, Museo de Arte Abstracto Español in Cuenca, La Lonja in Palma de Mallorca, Fundación Marcelino Botín in

Santander, Museo de Arte Contemporáneo in Seville, Casa de Colón in Las Palmas de Gran Canaria, and Museo Municipal de Tenerife in Santa Cruz de Tenerife.

Provenance of the works: Alfonso Zóbel de Ayala Collection, Elvireta Escobio de Millares Collection, Fundación Juan March Collection, Gloria

Zóbel de Ayala Collection, Johansson and Terry Collection, Rafael Pérez-Madero Collection, Museo de Arte Contemporáneo, Seville, and various private collections.

26 SEPTEMBER - 25 NOVEMBER 1984



Julius Bissier

Exhibition: The work of Julius Bissier (Fribourg, 1893 – Ascona, 1965) occupies a unique place within painting: rather than offering an expansive or extroverted visual idiom, it constantly searches for an intimate, spiritual mood. Bissier's art, created from the second decade of the 20th century onwards, underwent a radical transformation in the 1930s, moving towards abstraction as the result of his friendship with the painter Willi Baumeister. Bissier's most characteristic style is marked by that quest for “the spiritual in art” that so engaged artists such as Klee and Kandinsky. These are small paintings in which the breath, pulse or rhythm result in works that often take their title from the date, in the manner of a diary written in an indecipherable spatial language.

The exhibition at the Fundación Juan March brought together 133 compositions comprising 84 works in India ink and 49 watercolours and temperas. These were mainly of small and medium format, typical of the artist, and created between 1934 and 1965. They revealed the change of direction in Bissier's art from the 1930s, as well as aesthetic concerns that relate him to artists such as Mark Tobey and Adolph Gottlieb. The exhibition received 12,635 visitors and its catalogue included a theoretical analysis by Professor Werner Schmalenbach, Director of the Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Also crucial was the collaboration of Dr. Becker and Dr. Hutter, Directors of the German Institutes in Barcelona and Madrid, respectively.

Provenance of the works: Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

30 NOVEMBER 1984 - 27 JANUARY 1985



Exhibition: As Evelyn Weiss noted in the catalogue that accompanied this exhibition, it is clear that between 1910 and 1930 Russian artists were responsible for some of the most important and influential ideas of 20th-century art. Not only were they a source of innovations of considerable importance in the field of painting and sculpture, but they also established new connections between different disciplines (including painting, sculpture, cinema, theatre, dance and music) with the intention of establishing a global political project. Russian avant-garde artists linked art and politics to symbolise what they saw as the unbreakable bond between Art and Life.

The exhibition was seen by 27,768 visitors and, following its showing in Madrid, travelled to the Fundació Joan Miró in Barcelona. It offered a comprehensive survey of the art of the period in question, and included examples of work by the most celebrated Russian avant-garde artists of the early 20th century, namely: Natan Altman, Alexander Bogomazov, Vladimir Burluk, Sergei Charchoune, Ilya Chashnik, Alexander Chvostov-Chvostenko, Alexander Drevin, Xenia Ender, Vassily Ermilov, Vera Ermolaeva, Alexandra Exter, Pavel Filonov, Natalia Goncharova, Elena Guro, Natalia Jureva, David Kakabadze, Wassily Kandinsky, Ivan Kliun, Gustav Klucis, Nina Kogan, Ivan Kudriashev, Valentina Kulagina, Nikolai Kulbin, Nikolai Lapschin, Mikhail Larionov, Anatolii Lebedev-Schuiskii, Aristarch Lentulov, El Lissitzky, Sergei Lutschischkin, Kasimir Malevich, Paul Mansourov, Mikhail Matiushin, Liubov Popova, Nikolai Prusakov, Ivan Puni, Climent Redko, Alexander Rodchenko, Olga Razanova, Sergei Sienkin, Varvara Stepanova, Nikolai Suetin, Nadezhda Udalova, Alexander Vesnin, Konstantin Vialov and Alexander Volkov.

Provenance of the works: The Ludwig Museum, Museen der Stadt Köln and the Ludwig Collection, Cologne.

10 APRIL - 20 MAY 1985



VANGUARDIA RUSA
1910 1930
MUSEO Y COLECCION LUDWIG

Exhibition: Among the various artistic techniques associated with multiple reproduction, the woodcut has been most closely linked to 20th-century German art. Numerous German artists used this technique, which allowed them to establish direct contact with the nature of a material such as wood, with its unique imperfections and a roughness that increased the expressive quality of the final results.

The exhibition, which received 2,467 visitors, benefited from the collaboration of the Institute for International Cultural Relations in Stuttgart and the German Institute in Madrid. It revealed that, contrary to received opinion, it was not only the German Expressionists at the turn of the last century who used the woodcut technique. Rather, it continued to be used up to the 1980s by the younger generation of artists known as the “New Wild Painters.” Of the artists selected for inclusion, 25 had worked in the medium before 1945, 17 after that date and eight both before and after. The catalogue included an essay by Günther Thiem and a short descriptive text on each of the artists included in the exhibition, namely: Gerd Arntz, Hans Arp, Eduard Bargheer, Ernst Barlach, Georg Baselitz, Max Beckmann, Joseph Beuys, Julius Bissier, Heinrich Campendonk, Josef Eberz, Lyonel Feininger, Conrad Felixmüller, Adolf Fleischmann, Robert Förch, Otto Freundlich, HAP (Helmut Andreas Paul), Erich Heckel, Klaus Herzer, Werner Höll, Jörg Immendorff, Horst Janssen, Wassily Kandinsky, Ernst-Ludwig Kirchner, Carl-Heinz Kliemann, Käthe Kollwitz, Heinz Kreutz, Wilhelm Laage, Mathias Mansen, Franz Marc, Gerhard Marcks, Ewald Mataré, Constantin von Mitschke-Collande, Johannes Molzahn, Ernst Wilhelm Nay, Emil Nolde, Markus Oehlen, Emil Orlik, Otto Pankok, Max Pechstein, A. R. Penk, Josua Reichert, Karl Rössing, Christian Rohlf, Josef Scharl, Karl Schmidt-Rottluff, Johanna Schütz-Wolff, Richard Seewald, Alfred Wais, Walter Wörn and Gustav Heinrich Wolff.

Xilografía Alemana en el Siglo XX

ARNTZ ARP BARGHEER
BARLACH BASELITZ
BECKMANN BEUYS BISSIER
CAMPENDONK EBERZ
FEININGER FELIXMÜLLER
FLEISCHMANN FÖRCH
FREUNDLICH GRIESHABER
HECKEL HERZER HÖLL
IMMENDORFF JANSSEN
KANDINSKY KIRCHNER
KLIEMANN KOLLWITZ
KREUTZ LAAGE MANSÉN
MARC MARCKS MATARÉ
MITSCHKE-COLLANDE
MOLZAHN NAY NOLDE
OEHELEN ORLIK PANKOK
PECHSTEIN PENK
REICHERT ROHLFS
RÖSSING SCHARL
SCHMIDT-ROTLUFF
SEEWALD WAIS
WÖRN WOLFF

FUNDACION JUAN MARCH
JUNIO - JULIO 1985

Provenance of the works: The Institute for International Cultural Relations in Stuttgart.

4 JUNE -
12 JULY 1989

Exhibition: A look at the history of the 20th century clearly reveals the development of technologies that have largely been directed at increasing access to consumer goods. This process has led, for example, to the global expansion of machinery, decorative accessories and clothing. In comparison to the individuality with which objects were made in the pre-industrial era, contemporary commerce has inverted the terms of reference so that now the only objects that truly “exist” are those capable of being replicated globally on a massive scale.

This exhibition, which benefited from the collaboration of Dr. Peter and Dr. Irene Ludwig, as well as Dr. Siegfried Gohr and Dr. Evelyn Weiss, revealed the way in which this mode of serial production influenced 20th-century artists. Many of the artists included in the exhibition (seen by 12,394 visitors) were associated with widely different movements, demonstrating that

although the concept of “repetition” is crucial for an understanding of the world today, it is not a uniform one. The catalogue included a text by Simón Marchán Fiz as well as images of works by the selected artists: Carl André, Joe Baer, Bernhard and Hilla Becher, Joseph Beuys, Carlos Cruz-Díez, Hanne Darboven, Ger Dekkers, Robert Delaunay, Jan

Dibbets, Jim Dine, Lucio Fontana, Donald Judd, Sol LeWitt, Roy Lichtenstein, Heinz Mack, Piero Manzoni, Robert Morris, Kenneth Noland, Günther Uecker and Andy Warhol.

Provenance of the works: The Ludwig Museum, Museen der Stadt Köln, Cologne.

12 DECEMBER 1985 - 4 FEBRUARY 1986



Exhibition: In line with the analysis offered by Alice B. Saarinen in her book *The Proud Possessors*, much of American collecting has been marked by the collector's desire to associate his or her name with certain cultural trends of the time. For this reason, numerous American families have acquired works of art and then later donated them to the country's major museums. Amos Cahan, a doctor who focused on scientific research after World War II, established important commercial contacts in Spain in the 1960s, resulting in an interest in contemporary Spanish art and the consequent acquisition of works by some of the most recognised artists of the day.

This exhibition (which received 21,091 visitors) featured a selection of 78 works from the almost 300 examples of Spanish art that constitute the Cahan Collection. The works on display dated from between 1959 (with the exception of two earlier works by Joan Ponç) and 1970, the date of a fine painting by José Guerrero. The catalogue included a text by Juan

Manuel Bonet and reproductions of the works by the artists included in the exhibition, namely: José Luis Balagueró, Enrique Brinkmann, Jaime Burguillos, Rafael Canogar, Joan Claret, Antoni Clavé, Modest Cuixart, Equipo Crónica, Francisco Ferreras, Luis Feito, Juana Francés, Enrique Gran, José Guerrero, Josep Guinovart, Joan Hernández Pijuán, Antonio Lorenzo, Manuel Millares, Manuel Hernández Mompó, Lucio Muñoz, Joan Ponç, August Puig, Manuel Rivera, Gerardo Rueda, Antonio Saura, Eusebio Sempere, Salvador

Soria, Antoni Tàpies, Joan Josep Tharrats, Gustavo Torner, Joaquín Vaquero Turcios, Salvador Victoria, Joan Vilacasas, Manuel Viola and Fernando Zóbel.

Following its showing in Madrid, the exhibition travelled to the Caixa de Barcelona, Barcelona; Caixa de Barcelona, Gerona; Centro de Exposiciones y Congresos of the Caja de Ahorros in Zaragoza, Aragon and Rioja; Palau Solleric, Palma de Mallorca; Caja de Ahorros, Vigo; Museo de Arte Abstracto Español, Cuenca; Monte de Piedad and Caja de Ahorros, Seville; and Caja de Ahorros, Valencia.

Provenance of the works: The Amos Cahan Collection, New York.

26 SEPTEMBER - 9 NOVEMBER 1990

Exhibition: Within the context of Spanish art history, one of the most interesting trends to have arisen in the 1950s was undoubtedly the Informalist movement, derived from currents within American Abstract Expressionism. The *El Paso* group – founded in Madrid in 1957 – was one of the most important and widely recognised expressions of this tendency, both nationally and internationally. *El Paso* aimed to revive the stale Spanish cultural scene by seeking links with the interests and aesthetic concerns that were currently under consideration in other European countries. Thus, using material and gesture in their works, the painters of the group took artistic idioms still generally unknown and incomprehensible to the Spain of that period to their furthest possibilities.

The exhibition, seen by 21,472 visitors, sought to offer a survey of the work of the *El Paso* artists between 1959 – shortly after the group broke up – and 1984. The 42 works presented in Madrid – which later travelled to the Museo de Arte Abstracto Español in Cuenca (where a further 11 works were added to the display) – permitted an understanding of the directions taken by each of the 10 chosen artists in the years after the group's break-up. These artists were: Rafael Canogar, Martín Chirino, Luis Feito, Juana Francés, Manuel Millares, Manuel Rivera, Antonio Saura, Pablo Serrano, Antonio Suárez and Manuel Viola. The exhibition, drawn from the collection of the Fundación Juan March that had, in turn, come from the collection donated by Fernando Zóbel as well as that of Amos Cahan (acquired by the Foundation) allowed for an appreciation of a key movement within the context of Spanish contemporary art. The catalogue included an essay by Juan Manuel Bonet on the rise of the group and its historical context.

Provenance of the works: Fundación Juan March, Madrid.

22 JANUARY - 16 MARCH 1988



Exhibition: Following the end of World War II, many European artists turned to a consideration of their cultural context with the aim of confronting a future which at that time seemed a contradictory one. The Zero Group, originally formed in Germany around the artists Mack and Piene, became one of the movements that most positively reaffirmed European culture. While American painters were laying the groundwork for Abstract Expressionism, these artists, whose interests and intentions at times differed widely, organised exhibitions and encounters. Their intentions were to develop the artistic experience in a spiritual direction, or, in the case of Piero Manzoni, to expand art to encompass all moments of life.

The exhibition brought together a group of 52 works from the Lenz Collection dating from 1953 to 1986, and 14,702 visitors were able to see major creations by artists such as Arman, Pol Bury, Piero Dorazio, Lucio Fontana, Gerhard von Graevenitz, Gotthard Graubner, Yves Klein, Stanislav Kolibal, Heinz Mack, Piero Manzoni, François Morellet, Roman Opalka, Otto Piene, Karl Prantl, Arnulf Rainer, Jan J. Schoonhoven, Jesús Raphael Soto, Antoni Tàpies, Jean Tinguely, Günther Uecker, Victor Vasarely and Jef Verheyen. Prior to its Madrid showing, the exhibition was shown at the Caixa Barcelona, and counted on the collaboration of Dr. Dieter Honisch, Director of the Nationalgalerie, Berlin, and Dr. Hannah Weitermeier, Curator of the Lenz Schönberg Collection. Together they were the authors of the catalogue essays.

Provenance of the works: The Lenz Schönberg Collection, Munich.

8 APRIL - 12 JUNE 1988



Odilon Redon

Exhibition: The Symbolist painting of Odilon Redon (Bordeaux, 1840 – Paris, 1916) undoubtedly represents one of the most important junctures in 19th-century art. In contrast to the more conventional realism of the circle of Gustave Courbet, Redon explored new areas in which dreams, imagination, miracles and spirituality play a central role. The themes of his work, which focused on the artist's imagination instead of what the eye could see, can be located between the conscious and the unconscious rather than in the realm of analytical reason. Redon can thus be considered the artist who first focused on numerous issues that would become important to later art, from the ideas and concepts of the *Blaue Reiter* group to the interests manifested in Surrealism and Informalism.

The exhibition of 109 works from the collection of Ian Woodner focused on different periods in Redon's career and presented examples of his work in the various techniques that the artist used over the years: 36 oil paintings, 13 pastels, eight watercolours and 52 drawings. While many of these were not dated, all were created between 1865 and 1912 and covered subjects as varied as landscape, portrait, still life and dream imagery. Before its Madrid showing, the exhibition was seen at the Museo Picasso in Barcelona. In Madrid it received 50,058 visitors and benefited from the collaboration of José Melicua and Stanley Moss, as well as the advice of Tony Kaufmann and Jennifer Jones. The catalogue included an essay by Ian Woodner, another by Lawrence Gowing and the text "Revelations of an Artist" by Redon himself.

Provenance of the works: The Ian Woodner Collection.

19 JANUARY - 1 APRIL 1990

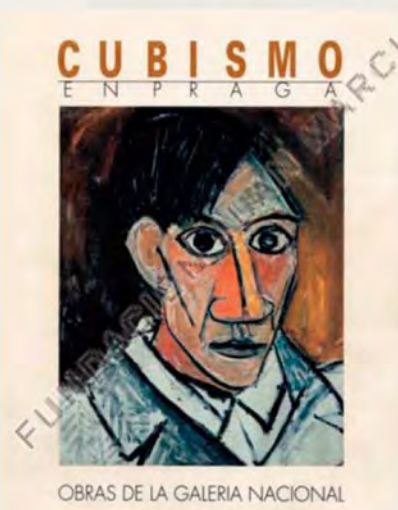


Exhibition: The body of work produced by Georges Braque and Pablo Picasso from 1907 onwards was undoubtedly extremely influential for European art. This exhibition not only sought to reveal how Futurism and Suprematism looked to their contribution, but also show the way numerous artists immediately associated themselves with Cubism's mode of visual analysis and formal concerns. The importance of both Braque and Picasso to artists of the former Czech Republic is evident, and thanks to the efforts of the art historian, theoretician and collector Vincenc Kramá, Cubism became a significant movement within that country.

This exhibition was first shown in Madrid, where it received 15,835 visitors, before moving to the Museu Picasso in Barcelona. It comprised works from the National Gallery of Prague donated by Kramář and consisted of 78 paintings, sculptures, drawings and mixed-media works such as collages. Among the foreign artists represented were Georges Braque, André Derain and Pablo Picasso, while the Czech Cubist artists featured were: Vicenc Beneš, Josef Čapek, Emil Filla, Otto Gutfreund, Bohumil Kubišta, Antonín Procházka and Václav Špála. The catalogue included an essay and a significant amount of information on the subject by Dr. Jiří Kotalík, Director of the National Gallery of Prague.

Provenance of the works: National Gallery, Prague.

11 MAY - 6 JULY 1990



Exhibition: Andy Warhol (Pennsylvania, 1929 – New York, 1987) can undoubtedly be seen as one of the great paradigms of contemporary art. His work definitively broke down the divide between High and Low cultures and can be situated at the most playful extreme of Pop Art, while maintaining the connection between “artistic form” and its “content.” While other creative figures of his generation opted for the use of popular imagery while retaining the unitary and one-off nature of their works, Warhol defended a type of painting that was by nature reproducible. A type of art that tended towards the multiple and that cast off the “aura” of the traditional image. These issues are manifested, for example, in the name he gave to his own studio: The Factory, as well as the manner in which the artist himself stated that he wished to become “a machine.”

The exhibition, seen by 42,586 visitors, brought together the series that Warhol executed for Daimler-Benz and was presented at the Juan March as another in their series on 20th-century American painting. It comprised 47 works (35 acrylics on canvas/silkscreens and 12 drawings), offering a panoramic vision of the history of the car from 1886 to 1986 through images of Daimler-Benz vehicles.

Following its showing in Madrid, the exhibition travelled to the Palau de la Virreina of the City Council of Barcelona. The catalogue included a lengthy text by Werner Spies, as well as a brief biography of the artist by Christoph Becker, and texts by Warhol himself.

Provenance of the works: The Daimler-Benz Collection, Stuttgart.

5 OCTOBER 1990 - 5 JANUARY 1991



Exhibition: Pablo Picasso (Málaga, 1881 – Mougins, 1973) was one of those artists whose constant and obsessive creative endeavours succeeded in translating the world around him into a profoundly personal experience. Looking back at his work over the decades, it is clear that, with his gaze, he appropriated everything that laid close at hand (objects, people, works of art, etc.). Picasso was a sort of constant transformer of reality, a constructor of worlds that interconnect with his unique viewpoint. This viewpoint could be the melancholy of the Blue period, the meticulous analysis of the Cubist period or the liberated fantasy of the years when he approached Surrealism.

The exhibition, which received 59,006 visitors, was presented as an analysis of Picasso's unique vision of Jacqueline Roque. It comprised 112 works created between 1954 and 1971 (52 paintings, 18 sculptures and models, 16 drawings and 26 works on paper) and was organised by the Museo Picasso in Barcelona,

subsequently travelling to the Fundación Juan March in Madrid. It sought to analyse the particular gaze that Picasso directed at his last lover. The organisation of the exhibition benefited from the collaboration of Catherine Hutin-Blay, while the catalogue featured a variety of essays: "Jacqueline in Picasso," by Hélène Parmelin; "The Presence

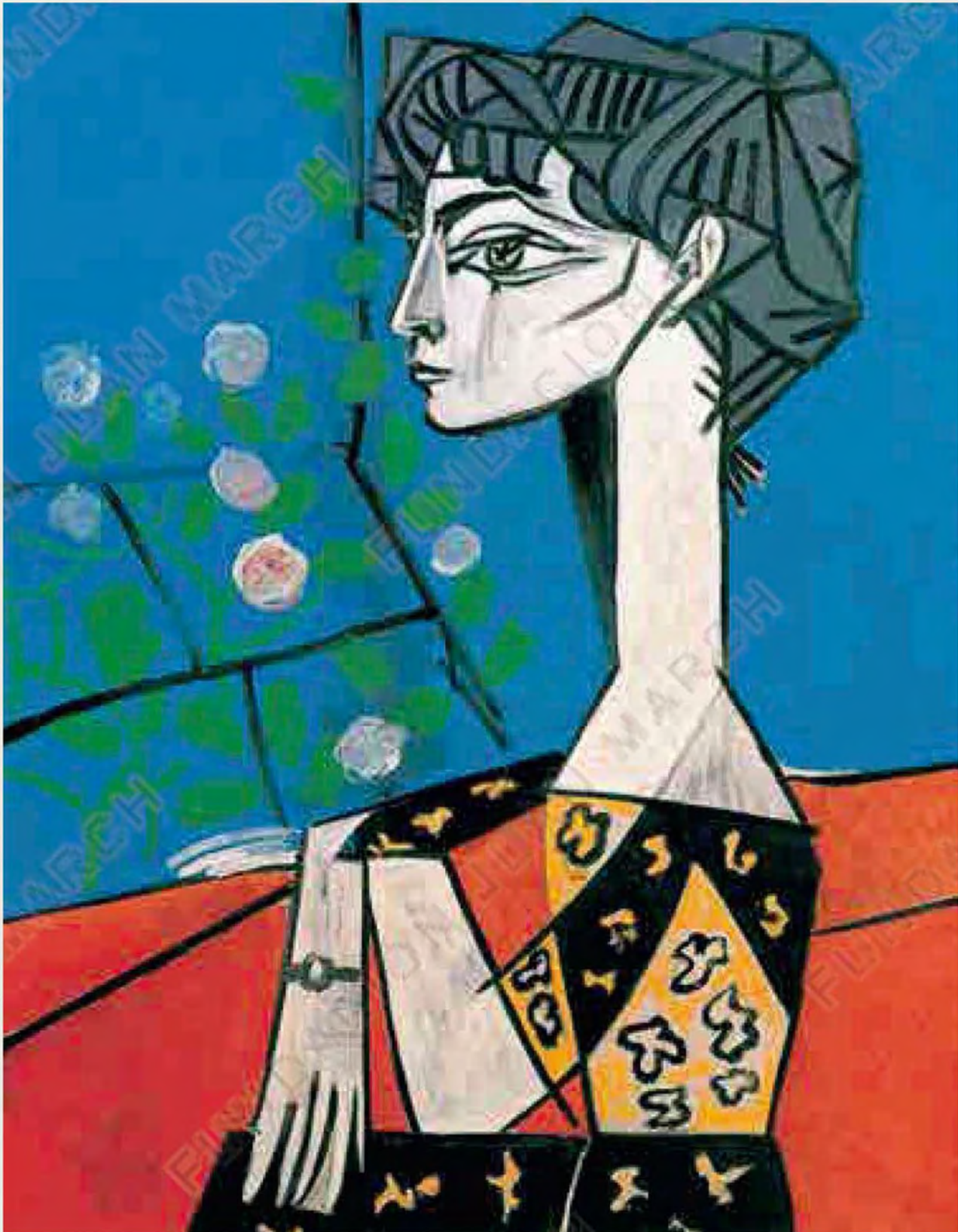


of Jacqueline in the Work of Picasso," by María Teresa Ocaña and Nuria Rivero; "On a Photograph of Picasso taken by Jacqueline," by Werner Spies; and "To Love is to Engrave: The Image of Jacqueline in Picasso's Prints," by Rosa Vives.

Provenance of the works: Aïka and Antonio Sapone Collection; Angela Rosengart Collection; Gustavo Gili Collection, Barcelona; Collection of Mr. and Mrs. Laurens, Paris; Marina Picasso Collection; Picasso Collection of the City of Lucerne; Louise Leiris Gallery; National Gallery of Iceland, Reykjavik; Detroit Institute of Arts, Detroit; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; The Museum of Modern Art (MoMA), New York; Museum of Modern Art, Vienna; MNAM/CCI Centre Georges Pompidou, Paris; Museo Picasso, Barcelona; Musée Picasso, Paris; Sprengel Museum, Hannover; and various private collections.

4 FEBRUARY - 28 APRIL 1991





Exhibition: The motifs and ideas in the paintings of Maria Helena Vieira da Silva (Lisbon, 1903 – Paris, 1992) refer to such topics as Portuguese tiles, aerial views of cities and a fascination with the fleeting nature of our dreams. Her art explores fantastical places that are neither abstract nor concrete. She plays with the assumption that reason, which can never be taken as certain, is always fluctuating between ordering the world in a rigorous way or evoking it through imagination and fearlessly experiencing the lack of complete control.

The exhibition included 64 works (58 oil paintings, two gouaches, three temperas and a collage) and offered a comprehensive survey of Da Silva's work between the years 1934 and 1986. It received 8,898 visitors and counted on the collaboration of the Portuguese Secretary of State for Culture, the Serralves Foundation in Oporto and the sponsorship of GALP. Also crucial was the support of the artist herself, as well



as that of Pedro Santana Lopes, Secretary of State for Culture in Portugal, Fernando Pernes, Advisor to the exhibition, the Portuguese Embassy in Spain, the Jeanne Bucher Gallery in Paris and its director Jean-François Jaeger, Guy Weelen and Skira Press in Geneva. The catalogue included an essay by the curator and others by

Julián Gállego, María João Fernandes, with poems by René Char and Antonio Ramos Rosa.

Provenance of the works: Banco Totta & Açores, London; Banco Português do Atlântico Collection, Oporto; Centro de Arte Moderna José de Azeredo Perdigão, Calouste Gulbenkian Foundation, Lisbon; Galería Nazoni Collection, Oporto; João Vascos Marques Pinto Collection, Oporto; Jorge de Brito Collection, Cascais; José Pedro Paço d'Arcos Collection, Lisbon; Metropolitan Collection, Lisbon; Alice Pauli Gallery, Lausanne; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Boymans-van Beuningen Museum, Rotterdam; MNAM/CCI Centre Georges Pompidou, Paris; and various private collections.

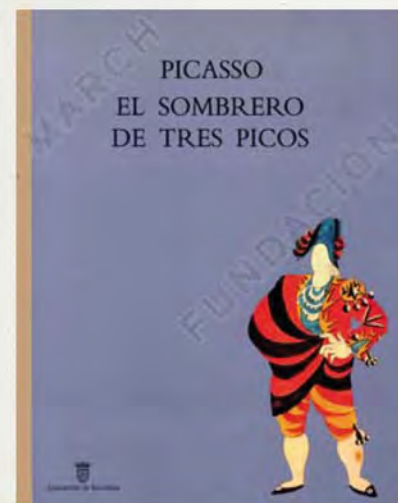
17 MAY - 7 JULY 1991

Exhibition: Various early avant-garde movements adopted broad perspectives in order to create connections between different art forms (painting, dance, music, etc.). The collaboration between Pablo Picasso (Malaga, 1881 – Mougins, 1973) and the *Ballets Russes* comes close to this concept of the "Total Work of Art," as proposed by Wagner in the 19th century. Picasso's set and costume designs for *The Three-Cornered Hat* fused a vision of the real Spain with an imaginary one.

The exhibition, which received 14,600 visitors, was the third devoted to Picasso at the Fundación Juan March (the previous two took place in 1977 and 1991). It focused on the sets and costumes that the artist created for Manuel de Falla's ballet. In addition to the sketches, models and documents that enabled the visitor to understand the creative process behind the ballet, the exhibition also included photographs of the dancers, programmes and images that showed various stages in painting the stage curtain. The 68 original works by Picasso were divided into four sections: Picasso and Dance, Sets, Costumes, and Stage Curtain. The exhibition benefited from the advice of Brigitte Léal and Philippe Durey, as well as the indispensable collaboration of María Isabel de Falla, President of the Manuel de Falla Foundation, Catherine Blay-Hutin and Marina Picasso. Also fundamental was the assistance offered by Philippe Binot, Christian Leiber and Selim Saiah of the Théâtre de l'Opéra in Paris. The catalogue included two texts by Brigitte Léal and an essay by Vicente García-Márquez.

Provenance of the works: Musée Picasso, Paris, and various private collections.

7 MAY - 4 JULY 1993



Noguchi



Exhibition: Among the major contributions made to the history of 20th-century art by the Japanese-American artist Isamu Noguchi (Los Angeles, 1904 – New York, 1988) was his fusion of a particular Oriental spirit with the Western avant-garde concept of sculpture. Noguchi began his career as an assistant to Constantin Brancusi, whose influence is evident throughout his oeuvre. His aesthetic intention was to seek out that meeting place where Culture (the encounter between hand and thought) fused with Nature, a terrain where simplicity and thought could enter into harmony. At the same time, and due to his profound interest in the Zen garden and in a number of social issues, Noguchi worked on projects that fused the public space with a broad concept of sculpture.

The first retrospective to be devoted to this artist in Spain brought together 58 sculptures created between 1928 and 1987 from a variety of materials including granite, marble, basalt, obsidian, bronze, iron, steel, ceramic, and tin. The exhibition (which received 18,531 visitors) covered the artist's entire career from his earliest works, which involved organic forms suggesting Surrealism, to works from his final years in which the art-nature dialectic was the total focus of Noguchi's attention. Following its showing in Madrid, the exhibition travelled to the Caixa de Catalunya in Barcelona at La Pedrera. It counted on the collaboration of Bonnie Rychlak and Amy Hau from the Isamu Noguchi Foundation. Also crucial was the contribution made by Bruce Altshuler, Director of the Garden-Museum Isamu Noguchi, and Shoji Sadao, Director of the Isamu Noguchi Foundation. Between them they wrote the texts for the catalogue, which also included short texts by Noguchi himself.



Provenance of the works: Colección Sadao, New York; Isamu Noguchi Foundation, New York; Lehmbruck Museum, Duisburg; Whitney Museum of American Art, New York.

16 APRIL - 26 JUNE 1994

Exhibition: Georges Rouault (Paris, 1871 – Paris, 1963) was one of those pivotal 20th-century artists whose name cannot be linked to any so-called avant-garde movement. Although his art has at times been analysed in parallel with the work for some of the German Expressionist painters, it maintains the unique characteristics of an independent creator. Rather than visceral or immediate, Rouault's art, which has the appearance of a sketch or first draft, derives from tormented emotional repression. Nonetheless, in comparison to his early work, which is coloured by a spirit of nihilism and anguish, his later output was an attempt to understand suffering through love and religious passion.

The exhibition, which received 54,052 visitors, presented a survey of 65 works by the artist created between 1892 and 1953 (53 paintings and 12 prints from the "Miserere" series). Together they revealed how, in his early period, Rouault conveyed the idea of suffering and misery both through his subject matter (prostitutes, workers, single women with children, etc.) and his treatment of these subjects, using a dense, concentrated and confused style of painting submerged in darkness. In contrast, the pictorial carnality of his later work from 1912 onwards seems bathed in a halo of hope.

ROUAULT



The development of the exhibition benefited from the assistance of Isabelle Rouault, the artist's daughter, and Dr. Stephan Koja, Curator of the Belvedere Museum in Vienna. The latter also wrote a text for the catalogue, which also included an essay by Jacques Maritain and a passage from Marcel Arland.

Provenance of the works: Alain Mazo Collection, Paris; Collection of Modern Religious Art, Monuments, Museums and Pontifical Gallery, the Vatican; Collection of Professor Dr. Rudolf Leopold, Vienna; Georges Rouault Foundation, Paris; Kunsthaus, Zurich; MNAM/CCI, Centre Georges Pompidou, Paris; Musée d'Art Moderne de la Ville de Paris; Musée de Peinture et de Sculpture, Grenoble; The Phillips Collection, Washington, D.C.

3 OCTOBER 1995 - 14 JANUARY 1996

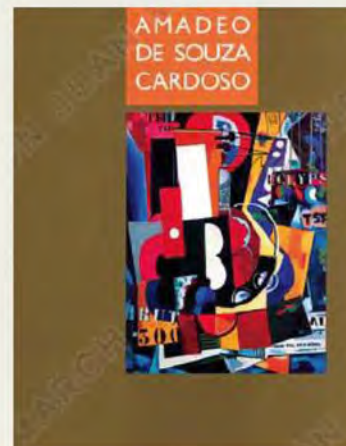
Exhibition: According to Almada Negreiros and Fernando Pessoa, Amadeo de Souza Cardoso (Manhufe, 1887 – Espinho, 1918) was the most important Portuguese artist of the first decades of the 20th century. He was a conduit for some of the most advanced ideas of the early Parisian avant-garde but despite his importance, Cardoso was practically forgotten after his premature death at the age of 30. The artist was associated with artists such as Amadeo Modigliani, Juan Gris and Robert and Sonia Delaunay, while his work reveals a profound interest in Cubism, Orphism and Futurism. As a consequence, Cardoso took part in some of the most important exhibitions of his day, including the *Salons des Indépendents* and the Armory Show in New York.

This, the first exhibition devoted to the artist in Spain – and seen by 22,524 visitors – was presented in collaboration with the Fundação Calouste Gulbenkian in Lisbon through its Centro de Arte Moderna José de Azeredo Perdigão. Pedro Tamen, General Administrator, Jorge Molder, Director of the Centro, and their entire team made the exhibition possible. The 54 works on display (40 paintings, 10 watercolours and four drawings) revealed Cardoso's clear ties to the Parisian avant-garde.

The catalogue included essays by Javier Maderuelo, Professor of Aesthetics at the University of Valladolid, and Antonio Cardoso, Director of the Amadeo de Souza Municipal Museum in Amarante. It also featured a brief biography of the artist by Joana Cunha Leal of the Department of Documentation and Research at the Centro de Arte Moderna José de Azeredo Perdigão, Fundação Calouste Gulbenkian.

Provenance of the works: Centro de Arte Moderna José de Azeredo Perdigão, Fundação Calouste Gulbenkian, Lisbon; Francisco de Souza-Cardoso Collection; Collection of the engineer Antonio Amadeo-Ramalho de Souza-Cardoso; J.P.F. Collection; Chiado Museum; Museo Municipal Amadeo de Souza-Cardoso; and various private collections.

16 JANUARY -
1 MARCH 1998



Exhibition: Although the work of Paul Delvaux (Antheit, 1897- Furnes, 1994) has often been placed within the context of Surrealism, the artist himself always denied having occupied a place within that group. Delvaux's "masters" can be stated with confidence: Manet and the erotic but objective gaze of the *Déjeuner sur l'herbe* (1863), René Magritte, Piranesi, the great *Trecento* Italian artists and Giorgio de Chirico. Delvaux turned to all these sources to create his own unique universe and one which cannot be associated with any particular trend or movement. There is something Kafkaesque in the work of this Belgian painter, in his nude women who ceaselessly invite the viewer into a realm of eroticism. A fascinating voyeurism, set within an architectural context of space without atmosphere and a slow or condensed time that is never, in fact, totally detained.

The exhibition featured 31 works created between 1923 and 1974, offering the first such display devoted to Paul Delvaux in Spain. They revealed his obsession with certain aesthetic issues that appear as of his earliest, realistic paintings, his works linked to Expressionism and the work of Modigliani, and his mature paintings. These included the female nude as his most obsessive motif, as well as lack of communication, the strangeness of the world around us, train stations and theatrical spaces. The exhibition was seen by 54,094 visitors in Madrid before travelling to the Fundació Caixa Catalunya in Barcelona, and then to Artificio in Florence. The catalogue included an analysis of Delvaux's work by Gisèle Ollinger-Zinque, Curator of the Museum of Modern Art in Brussels. Appearing at the same time in Madrid was an exhibition of works on paper by Delvaux at the Fundación Carlos de Amberes.

Provenance of the works: Carmen Thyssen-Bornemisza; MNAM/CCI Centre Georges Pompidou, Paris; Christie's, Brussels; French Community in Belgium; Crédit Communal de Belgique; Belgian Embassy, Madrid; Thyssen-Bornemisza Museum, Madrid; Fundación Carlos de Amberes, Madrid; Patrick Derom Gallery; Staatliche Museen zu Berlin, Nationalgalerie; Jacques Van Damme, Martine Caeymaex, Musées Royaux des Beaux-Arts, Belgium; Contemporary Art Museum, Ghent; Museum of Walloon Art, Liège; Musée des Beaux-Arts, Ostend; Musée d'Ixelles, Brussels; Paribas Banque Belgique; The Tate Gallery, London; and various private collections.

13 MARCH - 14 JUNE 1998



Exhibition: As Thomas Deecke indicated in the first of his essays written for the catalogue of this exhibition, the painting of Lovis Corinth (Tapiau, 1858 – Zandvoort, 1925) is set within the context of an intentionally bourgeois tranquillity. In general, Corinth did not opt for an innovative creative approach nor did he constantly aim to apply new pictorial strategies in his works; rather, he looked back to earlier art and based his own methods on practices confirmed by tradition. It is therefore not surprising that his work reveals the influence of the great masters of the past, such as Rembrandt, Hals, Velázquez and Rubens. On numerous occasions he was involved in moderated debates with the young Expressionist painters of his day, in particular with the leading representative of the new, interwar figuration, Max Beckmann.

This exhibition of 41 oil paintings created between 1883 and 1925 revealed the evolution of a painter who, while he did not set out to create a highly individual pictorial universe, did succeed (particularly after his move from Munich to Berlin in 1902) in absorbing some of the aesthetic ideas of the avant-garde. His brushwork, for example, comes close to the work of Oskar Kokoschka and some of the great painters of Corinth's own generation, such as Van Gogh. This exhibition, the first to be devoted to the artist in southern Europe, had previously been shown at the Museo Von der Heydt in Wuppertal. In Madrid it received 32,443 visitors and relied on the advice of the Director of the Wuppertal Museum, Dr. Sabine Fehlemann, who was also the author of the second essay published in the catalogue.

Provenance of the works: Deutsches Historisches Museum, Berlin; Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen, Dresden; Hamburger Kunsthalle, Hamburg; Kunsthhaus, Zurich; Kunstsammlungen, Chemnitz; Landesmuseum, Mainz; Kunstvermittlung, Bochum; Musée d'Orsay, Paris; Museum am Ostwall, Dortmund; Museum der Bildenden Künste, Leipzig; Neue Galerie der Stadt, Linz; Österreichische Galerie, Vienna; Ostpreussisches Landesmuseum, Lüneburg; Saarland Museum Saarbrücken – Stiftung Saarländischer Kulturbesitz; Sammlung Frank Brabant, Wiesbaden; Sprengel Museum, Hannover; Staatliches Museum zu Berlin, Nationalgalerie; Staatsgalerie, Stuttgart; Städtische Galerie im Lenbachhaus, Munich; Städtisches Museum Abteiberg Mönchengladbach; Tate Gallery, London; Von der Heydt-Museum, Wuppertal; W. Schuller Kunsthandel; and various private collections.

8 OCTOBER - 19 DECEMBER 1999

Exhibition: Victor Vasarely (Pècs, 1906 – Paris, 1997) was one of the most important theoreticians and practitioners of Op-Art and Kinetic Art. The fundamental goal of this Hungarian-born, French-nationalised artist was to find a form of painting and visual expression accessible to the widest possible audience, objectively revealing the visual experience. It is not surprising that in this search, and its corresponding rigorous visual analysis of light and colour in the creation of volumes and spaces, Vasarely inherited elements from Constructivist and Bauhaus utopias. Nor is it surprising that the artist worked with mathematicians and scientists in order to draw comparisons between logical formulas and specific studies on vision. His endeavours largely consisted of eliminating the subjective elements – such as the brushstroke or emotions – from the work of art in order to present a universal experience comparable with “human vision.”

The exhibition included 47 works realised between 1929 and 1988 on different supports and in different techniques. Its intention was to reveal the gradual process that gave rise to Vasarely's artistic achievements. It opened with works from his earliest period in which various themes from the real world (also featuring geometrical elements) such as zebras, tigers and chessboards were used to reflect upon purely visual issues. The exhibition then moved on to the major works of the late years, in which his investigations into abstraction were clearly evident. Visited by 41,465 members of the public, the selection of works was made by Werner Spies, Director of the Musée National d'Art Moderne Centre Georges Pompidou, who also wrote a detailed analysis of Vasarely's work for the catalogue. This publication also featured a biography of the artist written by Michèle-Catherine Vasarely. Following its showing in Madrid, the exhibition travelled to the Centro Atlántico de Arte Moderno in Las Palmas de Gran Canaria, and then to the Colegio Oficial de Arquitectos in Santa Cruz de Tenerife.

Provenance of the works: Musée de Grenoble; Museum Boijmans van Beunigen, Rotterdam; Vasarely Múzeum, Budapest; Renault Collection, Paris; Hans Mayer Gallery, Düsseldorf; Lahumière Gallery; Banco Sabadell Collection; André Vasarely Collection; Yvaral Collection; and various other private collections.

14 JANUARY - 18 APRIL 2000

Exhibition: Karl Schmidt-Rottluff (Rottluff, 1884 – Berlin, 1976) was co-founder, in 1905 – together with Fritz Bleyl, Ernst Ludwig Kirchner and Erich Heckel – of the Expressionist group that took the name of *Die Brücke*. Profoundly impressed and influenced by the work of Vincent van Gogh, these artists sought to purify the German cultural scene. Their painting, clearly influenced by Nietzschean thought, set out to express a tragic concept of existence, in contrast to that of a world ever more tied to the dictates of science and technology. The rapidity with which these artists sought to paint reveals their desire to find a spontaneous connection with creation: to uphold the immediacy and sensuality of painting in a world that only seemed to understand issues of calculus.

The exhibition was seen by 39,763 visitors. It comprised 38 oils and 14 watercolours created between 1905 and 1969 by Schmidt-Rottluff, who, in 1964, encouraged and promoted the opening of the Brücke-Museum in Berlin, which houses a collection of work by all the artists of this group. The exhibition opened with a number of works from 1905 and 1906, in which the influence of Van Gogh's vivid brushstroke is clearly evident, and concluded with paintings from 1969 which revealed Schmidt-Rottluff's influence over young German painters of his day. The exhibition counted on the important collaboration of Dr. Magdalena M. Moeller, who also wrote the catalogue text.

Provenance of the works: The Brücke-Museum, Berlin.

6 OCTOBER - 17 DECEMBER 2000

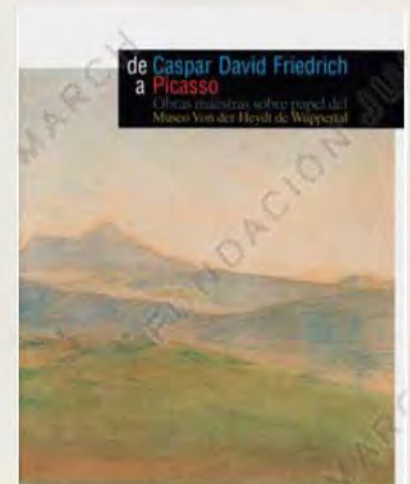


Exhibition: Between 1952 and 1964, Dr. Eduard Freiherr Von der Heydt donated an important number of art works to the museum in Wuppertal that bears his name, including significant creations by some of the most celebrated names of 19th- and 20th-century art. Of these works, 68 watercolours, pastels, drawings and prints were selected for this exhibition at the Fundación Juan March. The group included works by such leading artists as Cézanne and Degas, and revealed the importance of paper as a medium for developing new aesthetic ideas.

The exhibition received 76,104 visitors and included works by 32 European artists whose activities can be considered fundamental in the development of modern art, namely: Max Beckmann, Edward Burne-Jones, Paul Cézanne, Marc Chagall, John Constable, Salvador Dalí, Edgar Degas, Otto Dix, Max Ernst, Caspar David Friedrich, Vincent van Gogh, Erich Heckel, Wassily Kandinsky, Ernst Ludwig Kirchner, Paul Klee, Gustav Klimt, Oskar Kokoschka, Wilhelm Lehmbruck, August Macke, Claude Monet, Otto Mueller, Edvard Munch, Emil Nolde, Pablo Picasso, Odilon Redon, Auguste Rodin, Christian Rohlf, Ernst Schwitters, Georges Seurat, Alfred Sisley, Hans Thoma and Henri de Toulouse-Lautrec. The exhibition benefited from the valuable assistance and advice of Dr. Sabine Fehlemann, Director of the Von der Heydt Museum, and her colleagues. Dr. Fehlemann also wrote an essay for the accompanying catalogue, as well as various catalogue entries of the works on display. Following its Madrid showing, the exhibition travelled to the Museu d'Art Espanyol Contemporani in Palma de Mallorca.

Provenance of the works: Von der Heydt-Museum, Wuppertal.

19 JANUARY - 22 APRIL 2001



Exhibition: The artistic career of Adolph Gottlieb (New York, 1903 – 1974) focused on a progression towards what the artist himself understood as the fundamental essence of the pictorial. His oeuvre can be divided into clearly defined phases: after his early paintings, which reflect the influence of European art, he moved onto the *Pictographies* series, with their tribal echoes, to finally arrive at the *Labyrinths*, in which a profoundly expressive form of abstraction becomes patent. Nonetheless, it was in the paintings created from the 1940s onwards (in which Miro's influence is clearly evident) that Gottlieb believed he had found the primary and emotional immediacy that he aspired to express.

The exhibition was seen by 14,664 visitors and featured 35 paintings (31 oils, two acrylics and two mixed methods of oil and acrylic), all created between 1929 and 1971 and revealing the gradual artistic evolution of this American artist. It counted on the collaboration of Sanford Hirsch, Director of the Adolph and Esther Gottlieb Foundation, which loaned all the works apart from one. Sanford Hirsch selected the paintings for the exhibition and wrote the catalogue essay entitled "Painting Reality: The Art of Adolph Gottlieb."

Provenance of the works: The Adolph and Esther Gottlieb Foundation, New York, and a private collection.

11 MAY - 15 JULY 2001



Exhibition: Henri Matisse (Cateau-Cambrésis, 1869 – Nice, 1954) has received special attention for his role as one of the founding members of the Fauves, a transitional movement that looked forward to avant-garde ideas and approaches while still maintaining and reviving ideas developed by the Impressionists and artists such as Van Gogh and Gauguin. Matisse retained some of the characteristics of his Fauve style throughout his career, such as his passion for colour and his concept of painting as a terrain for the expression of emotions. For Matisse, artistic creation aspired to calm the spirit; an intention expressed both in his early works and in his religious paintings for the Rosary Chapel in Vence, carried out just prior to his death.

This exhibition, the second to be devoted to Matisse at the Fundación Juan March, focused on some of the issues that most interested the artist throughout his career: the relationships between painting and drawing, colour and form, and feeling and emotion. It opened with five themes used by the artist in his cut-out series *Jazz* (The Circus, The Nightmare of the White Elephant, Icarus, Forms and The Lagoon) and featured technically diverse examples of Matisse's work on paper (watercolours, pastels, drawings, cut-out gouaches, linocuts and lithographs). The result was a focus on Matisse's activities in areas other than the strictly pictorial. The exhibition brought together 123 works created between 1900 and 1952. Together they revealed the importance to the artist of drawing and other media on paper and formed a coherent body of work. The exhibition benefited from the advice of Marie-Thérèse Pulvenis de Seligny, Director of the Matisse Museum in Nice, who also contributed to the catalogue, along with Guillermo Solana, Senior Professor of Aesthetics at the Universidad Autónoma in Madrid. The exhibition received 109,624 visitors.



Provenance of the works: Bibliothèque d'Art et d'Archéologie Jacques Doucet, Paris; Bibliothèque Nationale de France; MNAM/CCI Centre Georges Pompidou, Paris; Jacqueline Matisse Collection; Paul and Adrien Maeght Collection, Paris; Estate of Mme. Henri Matisse, Fondation Beyeler, Riehen/Basel; Patrick Cramer Gallery, Geneva; Berès Gallery, Paris; Ikeda Museum of 20th Century Art, Ito, Japan; Danish Museum of Decorative Arts, Copenhagen; Musée Matisse, Nice; Palais des Beaux Arts, Lille; and various private collections.

15 OCTOBER - 20 JANUARY 2002



Exhibition: The desire to offer a new perspective on human existence, to represent a different vision of reality or to forge previously unknown pathways have been among the fundamental aims of modern artists. That passion for the new and ephemeral which Baudelaire exalted, that need to be at the absolute cutting edge as expressed by Rimbaud, have shaped the direction of many of the greatest artists of the 19th and 20th centuries.

The 82 works (drawings, watercolours, gouaches, pastels and four sculptures) that made up the exhibition dated from 1820 to 1964 and conveyed the aesthetic concerns of the 17 artists selected. All the works came from the collection of the leading Swiss gallery owner Eberhard W. Kornfeld. The exhibition received 54,616 visitors and benefited from the collaboration of Yvonne Kaehr, Christine Staffer and Margaret Tangelder of Galerie Kornfeld in Bern. The catalogue included an essay by Werner Spies as well as passages from classic texts on each of the artists included in the exhibition, namely: Constantin Brancusi, Marc Chagall, Edgar Degas, Alberto Giacometti, Francisco de Goya, George Grosz, Ernst Ludwig Kirchner, Paul Klee, Gustav Klimt, Fernand Léger, Amedeo Modigliani, Piet Mondrian, Pablo Picasso, Camille Pissarro, Odilon Redon, Egon Schiele and Georges Seurat.

Provenance of the works: E. W. Kornfeld Collection, Bern.

7 FEBRUARY - 8 JUNE 2003



Espíritu de modernidad:
de Goya a Giacometti
Obra sobre papel de la colección Kornfeld

Exhibition: Although the focus of the Fundación Juan March's activities over the past decades has been primarily directed at art of the first half of the 20th century, it has also organised exhibitions on subjects such as Minimalism, Pop Art as well as on a number of post-war artists. Within this context and with the intention of marking the Foundation's 50th anniversary, this selection of 34 works dating from the 1960s was presented in Madrid. It comprised works in a variety of media including painting, sculpture, graphic art, photography, installations and video. While spanning the art of the last four decades, it focused primarily on work from the 1990s.

The works presented were a selection from the Wolfsburg Kunstmuseum, and the 16 artists represented can be considered among the leading names in contemporary art: Nobuyoshi Araki, Richard



Billingham, Christian Boltanski, Tony Cragg, Jan Dibbets, Peter Fischli y David Weiss, Andreas Gursky, Damien Hirst, Mario Merz, Bruce Nauman, Nam June Paik, Thomas Schütte, Cindy Sherman, Luc Tuymans and Jeff Wall. The catalogue included essays by Holger Broecker, Rudi Fuchs and Alberto Ruíz de Samaniego, as well as catalogue entries by Holger Broecker and biographies of the artists by Susanne Köhler. The exhibition was seen by 24,723

visitors and counted on the generous collaboration of Gijs van Tuyl, Director of the Stedelijk Museum in Amsterdam and former Director of the Kunstmuseum in Wolfsburg, as well as the assistance of Holger Broecker and the advice of Javier Maderuelo on the content and presentation of the exhibition.

Provenance of the works: Kunstmuseum Wolfsburg.

4 FEBRUARY - 10 APRIL 2005



Exhibition: Antonio Saura (Huesca, 1930 – Cuenca, 1998) can arguably be considered one of the great European painters of his generation. His work involves a structural violence deriving from the Expressionist tradition he inherited, and is based on a vision that aspires to capture the very flux of life and desire. In general, Saura's works can be described as the record of a torrent of emotion rather than of a carefully considered meditation, although they have certainly involved theoretical research and reflection. In this sense, Saura's gaze, directed at the female body – together with his "Crucifixions" and reinterpretations of Goya's works – is the terrain that has given rise to his most powerful images. These are paintings in which a force of passion and desire takes hold of the flesh and volumes depicted.

This exhibition of 117 works created between 1949 and 1967 was devoted to Saura's focus on the female body. It opened with a number of early works clearly influenced by Surrealism then moved on to later creations in which the artist's mature and freely expressive power was clearly obvious. Aside from two canvases belonging to the Museo de Arte Abstracto Español in Cuenca, the remainder were works on paper and involved a variety of



different techniques and working methods: from an expressionism charged with colour to a profound exaltation of black and white. Also on display were works based on images taken from art history and others that used collage, such as the remarkable *Temptations of Saint Anthony*. The exhibition was first shown at the Museo de Arte Abstracto Español in Cuenca before moving to Madrid, where it

received 15.958 visitors. It benefited from the crucial and generous support of Marina Saura, the artist's daughter, and his widow, Mercedes Beldarraín. Also involved were Olivier Weber-Caflisch, Albacea de Saura and Berta Giménez-Arnau. The catalogue included an essay by Francisco Calvo Serraller and a selection of texts by the artist selected and edited by Chus Tudelilla.

Provenance of the works: Museo de Arte Abstracto Español, Cuenca, the Antonio Saura Estate and various private collections.

22 APRIL - 19 JUNE 2005

Exhibition: While the various series of prints created by Francisco de Goya in the late 18th and early 19th centuries are now considered among the most important forerunners of modern art, of was another Spanish artist – Pablo Picasso – who produced one of the most complex, wide-ranging and unique works of graphic art of the 20th century. This is the so-called *Vollard Suite*, a group of 100 plates commissioned from the 50-year-old Picasso in 1930 by the art dealer and publisher Ambroise Vollard. It was completed in 1936, after Vollard's death.

The *Vollard Suite* is an extremely varied set of images in which Picasso investigated different techniques of printmaking, adapted in each case to the subject at hand and including engraving, drypoint, etching and aquatint. In addition, the Suite features numerous different subjects and styles, creating a unique universe in which Picasso's personal obsessions recur obsessively. Of the 100 plates in the Suite, 97 are normally divided into four large groups characterised by eroticism, fantasy, suffering, passion for art and art itself, interpreted as knowledge of life. These four groups are: The Sculptor's Studio, The Minotaur, Rembrandt, and The Battle of Love, originally inspired by the well-known story by Balzac: *Le chef-d'oeuvre inconnu*. The three remaining plates – numbers 98, 99 and 100 – are portraits of Vollard himself, depicted as aged and with an expression of great profundity.



Pablo Picasso, 1934. Photo: Man Ray

The progress of the plates reveals the way in which Picasso worked in a harmonious classical style for some of the images, such as those of the sculptor and his model. This contrasts with moments of profound, overwhelming passion, such as the scenes of rape or the plates on the death of the Minotaur. Overall, the *Vollard Suite* is highly varied both stylistically and with regard to the subjects, which is logical given that six years elapsed between the creation of the first and the last plate.

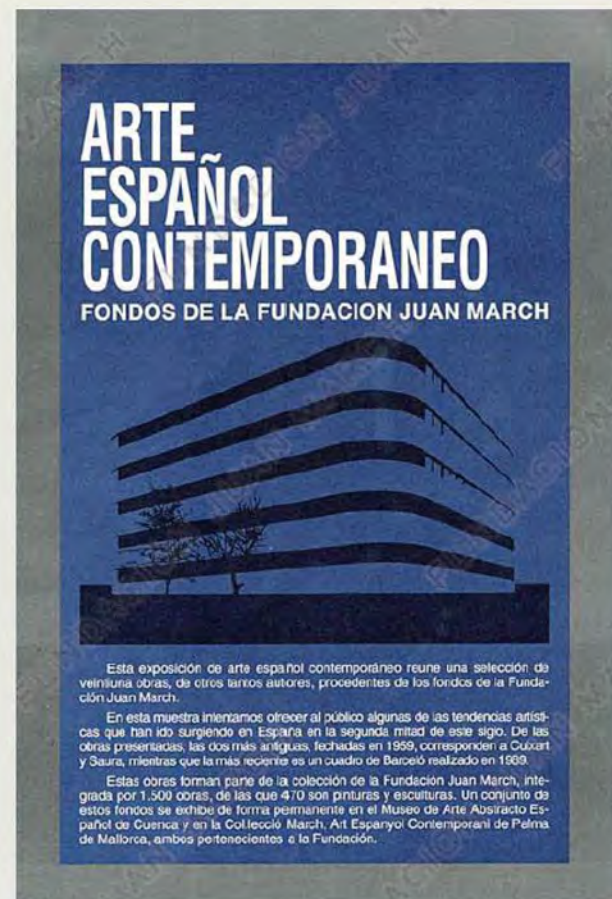
The exhibition of the entire *Vollard Suite* belonging to the Fundación Juan March was received with the same interest from the visiting public as the various exhibitions devoted to Goya's etchings over the years, emphasising that the print – so often considered a minor art form – has been the vehicle for works of art of great beauty and interest.





Over the course of the past few decades, the Fundación Juan March has made the coherent and open-minded presentation of new Spanish art one of its principal endeavours. With this aim in mind, and in addition to offering grants to young artists during the 1970s, it organised two exhibitions of contemporary art, one devoted to the work of recognised names and the other focused on an appreciation of the art of emerging figures. In addition, the Foundation also organised an exhibition of prints by 12 leading artists with the intention of studying the way in which these painters and sculptures approached graphic art.

The first of these exhibitions took place at the Fundación Juan March between November and December 1978. It then embarked on a lengthy tour of various Spanish cities. The exhibition featured not only artists of the generation of Informalism or so-called Abstract Art (although these were the most thoroughly represented), but also Surrealist work exemplified by Joan Miró, the hyper-realism of Antonio López and Carmen Laffón, and political art such as that of Juan Genovés. The exhibition offered a broad, although incomplete, overview of Spanish art of the previous decades, as indicated in the accompanying catalogue. Painting and sculpture were represented through the work of 21 artists, although painters outnumbered sculptors by 18 to three, with sculpture represented by Julio González, Eusebio Sempere and Julio López Hernández. For their part, the painters utilised a wide variety of approaches and techniques, including a highly distinctive fusion of sculpture and painting in the work of Manuel Rivera and Gerardo Rueda. The artists featured in this first exhibition on Spanish art were: Antoni Clavé, Modest Cuixart, Francisco Ferreras, Luis Feito, Juan Genovés, Julio González, José Guerrero, Carmen Laffón, Antonio López, Julio López Hernández, Manuel Millares, Joan Miró, Lucio Muñoz, Joan Ponç, Manuel Rivera, Gerardo Rueda, Antonio Saura, Eusebio Sempere, Antoni Tàpies, Gustavo Torner and Fernando Zóbel. The modest accompanying catalogue included essays by Professor Julián Gállego.



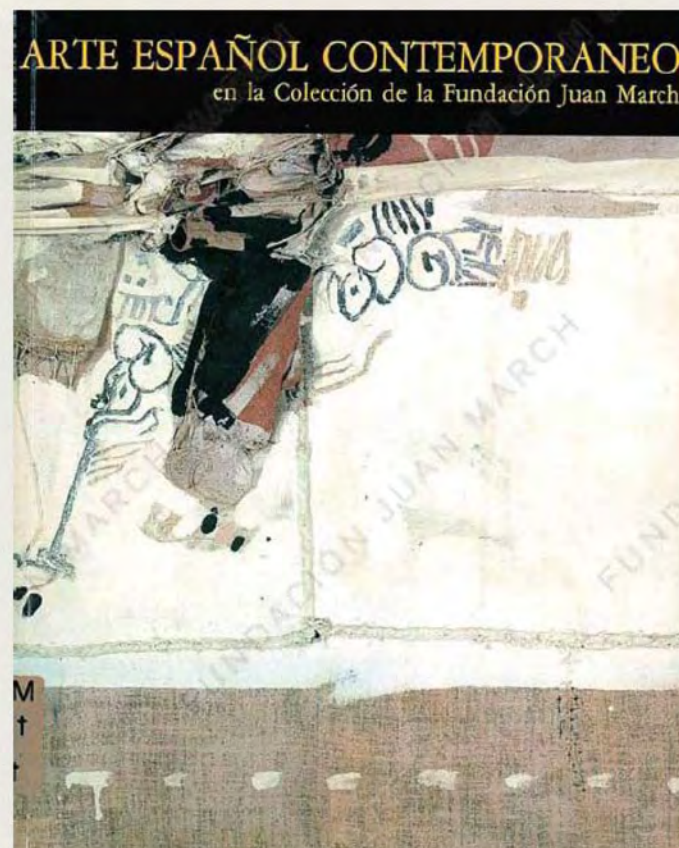
ARTE ESPAÑOL
CONTEMPORANEO
FONDOS DE LA FUNDACION JUAN MARCH

A second exhibition of Spanish contemporary art was held between 5 December 1985 and 5 January 1986. In contrast to the earlier one, it examined the work of still-emerging Spanish contemporary artists who were not yet fully recognised, although a few, such as Luis Gordillo and Xavier Grau, were already being acknowledged. As with the previous event, the works were primarily paintings, although there was also a work that explored the borderline between sculpture and painting, this time by Guillermo G.

Lledó. The 18 artists chosen were: Frederic Amat, José Manuel Broto, Miguel Ángel Campano, Marta Cárdenas, Gerardo Delgado, Luis Gordillo, Xavier Grau, Menchu Lamas, Guillermo G. Lledó, Luis Martínez Muro, Guillermo Pérez Villalta, Daniel Quintero, Santiago Serrano, Soledad Sevilla, José Ramón Sierra, Alberto Solsona, Juan Suárez and Jordi Teixidor. A brief catalogue, with a text by Juan Manuel Bonet, accompanied the exhibition.

Finally, a small exhibition devoted to Spanish abstract printmaking was held in 1983 in Cuenca and presented an overview of the Spanish graphic arts through the work of 12 of the most important Spanish artists of the day. These were: Eduardo Chillida, José Guerrero, Joan Hernández Pijuán, Manuel Millares, Manuel H. Mompó, Pablo Palazuelo, Gerardo Rueda, Antonio Saura, Eusebio Sempere, Antoni Tàpies, Gustavo Torner and Fernando Zóbel. The exhibition, for which a brochure with texts by Julián Gállego was printed, travelled to 41 Spanish cities, and was shown at the Fundación Juan March in Madrid and the Museo de Arte Abstracto Español in Cuenca, among other venues. As with the two larger exhibitions, all the works on display were in the collection of the Fundación Juan March.

In addition to organising these exhibitions, the Fundación Juan March has supported Spanish contemporary art over the past decades through various exhibitions held in its museums in Cuenca and Palma de Mallorca, in which different generations of artists and movements have been the focus of attention. In addition, the Foundation has been generous in lending works from its own collection to other institutions for exhibitions on Spanish contemporary art.



Over the past few decades the efforts of the Fundación Juan March have largely focused on the presentation of 20th-century art, but it has also been active in organising events and activities that, although not strictly falling within this field, have served to add coherence to its main objective. In this regard, the exhibitions organised in 1979 on Goya's four series of etchings – the *Caprichos*, *Disasters of War*, *Tauromaquia* and *Disparates* – and shown in various parts of Spain and around the world, were among the most interesting and most visited by the general public.

It would be a difficult, if not impossible, task to try to explain the art of the 20th century, as the Foundation has done, without looking at the work of Francisco de Goya, now unanimously acknowledged as one of its great forerunners. As has been endlessly repeated, many of his paintings were sources of inspiration for artists such as Emil Nolde, Oskar Kokoschka and Otto Dix, as well as for earlier artists including Edouard Manet and James Ensor. There are two aspects of Goya's work in particular that were crucial for later artists: the assumption that painting can be overtly used in the service of certain social and political opinions and, as the *Black Paintings* reveal, that beyond adhering faithfully to a realistic mode of representation, a work can express the artist's internal emotions. Goya introduced social and political critique into many of his canvases, and thus assimilated the idea that the creative space is neither *ideal* nor *pure*, but rather enters into a relationship with and becomes part of the social, political and personal conflicts of a specific historic moment.

This is the case with Goya, and his prints clearly reveal two trends in his visual thinking: satire and social or political critique. Both are to be found in the artist's print series, as shown in the various exhibitions on the subject organised by the Fundación Juan March. In the *Caprichos*, Goya presents an ironic and amusing critique of the society of his day, although one set against a backdrop of tragedy. Among his targets are love dictated by the interests of money, the exaggerated importance placed on social status, widespread sexual immorality and the education of children through fear: all issues to be found in a degenerate society and one little influenced by the ideas of the Enlightenment. In the *Disasters* he takes on a new subject, albeit one oriented towards the problems of war, a realm in which Reason – which he himself had defended – was corrupted and spoiled by a cruelty and barbarism that knew neither social nor national boundaries. Finally, the *Disparates* series offers a vision of that fantastical and dreamlike inner world that Goya could so brilliantly evoke, and that led the way towards 20th-century pictorial expressionism.

Taken together, these etchings, along with the *Tauromaquia* (in which Goya deals with a subject that must have passionately interested him), constitute some of the greatest works of graphic art ever realised. Goya's technical brilliance, irony, ability to convey social issues through universal themes and link or associate images, all result in a





Dios la perdone. Y era su madre.

coherent, new and exceptionally acute reading of some of the problems the artist wished to raise in contemporary society. These images, with their fascinating formal and conceptual innovations, became the terrain in which Goya set out the issues that troubled him, even though their highly sensitive subject matter meant that many were not able to be published until after his death.

While the Fundación Juan March has focused its attention over the past years on the art of the 20th century, it is quite clear that the presentation of these etchings in 16 of Spain's autonomous communities and 113 of its cities – as well as another 52 cities in 15 countries around the world – has been one of its most important undertakings. Goya's prints contain so much that would be of interest to later artists, and without a real understanding of their remarkable modernity, it is difficult to appreciate the true foundations of avant-garde art. The catalogue of the exhibition, which includes essays by Alfonso Pérez Sánchez, has gone through 32 editions with a total of 135,010 copies in print and has been translated into languages as diverse as German, French, Italian, Japanese, Hungarian, Greek and Portuguese.

In 1994, to mark the 15th anniversary of this travelling exhibition, the Foundation held another exhibition at its gallery space in Madrid that included the four series – the *Caprichos*, *Disasters*, *Tauromaquia* and *Disparates*. It also featured other Goya prints belonging to the Foundation, of which far fewer impressions exist, such as the *Religious Subjects*, the *Copies after Velázquez*, the *Additional Disparates*, and the *Last Etchings*, as well as single prints not forming part of any series, and 18 lithographs. A new catalogue was published to accompany this event with essays by Alfonso Pérez Sánchez and an analysis by Julián Gállego.



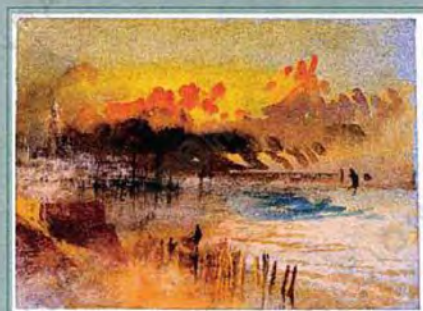
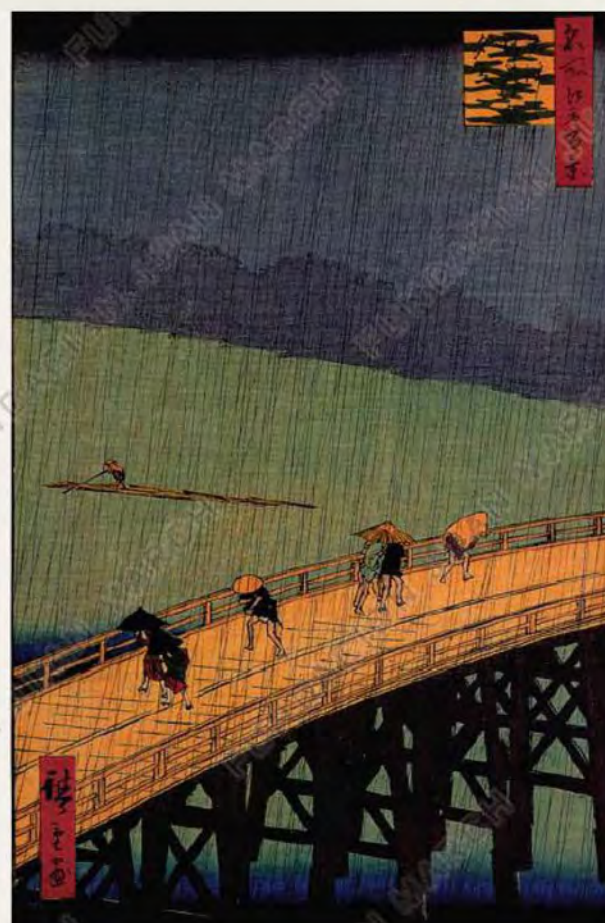
Los pescadores en un día

Although the majority of the exhibitions organised over these past decades by the Fundación Juan March have focused on modern art, and especially international art of the 20th century, it is impossible to ignore the realisation of a series of presentations that could be called “thesis-based” or thematic and that, in large part, remained on the margins of the general rationale behind the Foundation’s other exhibitions.

The first of these projects, *Retrospective Exhibition from the Calcografía Nacional*, took place between October and November 1975 and its development counted on the collaboration of Enrique Lafuente Ferrari, author of the introductory catalogue essay. Two years later, between April and June 1977, *Art of New Guineau and Papua* was shown. It presented a concept of the artistic and artisanal expressions of that region through 128 works that included everyday objects and amulets as well as battle shields and ritual carvings. *Ars medica*, the third of these thematic exhibitions, which took place between December 1977 and January 1978, presented 134 works created between the 16th and 20th centuries that addressed matters of medicine, health and illness.

Some years later came a display of the works of Portuguese artist *Almada Negreiros* and in conjunction with this exhibition – open to the public from December 1983 to January 1984 – conferences were organised and documents related to his intellectual endeavours were exhibited. In 1986, in collaboration with the Goethe Institute, the Foundation presented *Art, Landscape and Architecture* and a decade later – between September 23, 1994 and January 22, 1995 – co-ordinated *Treasures of Japanese Art: The Edo Period (1615-1868)*, a project realised in collaboration with the Fuji Museum in Tokyo. It was an exhibition that, in a manner similar to *Art of New Guineau and Papua*, generated a concept of the visual propositions of a culture far removed from the West.

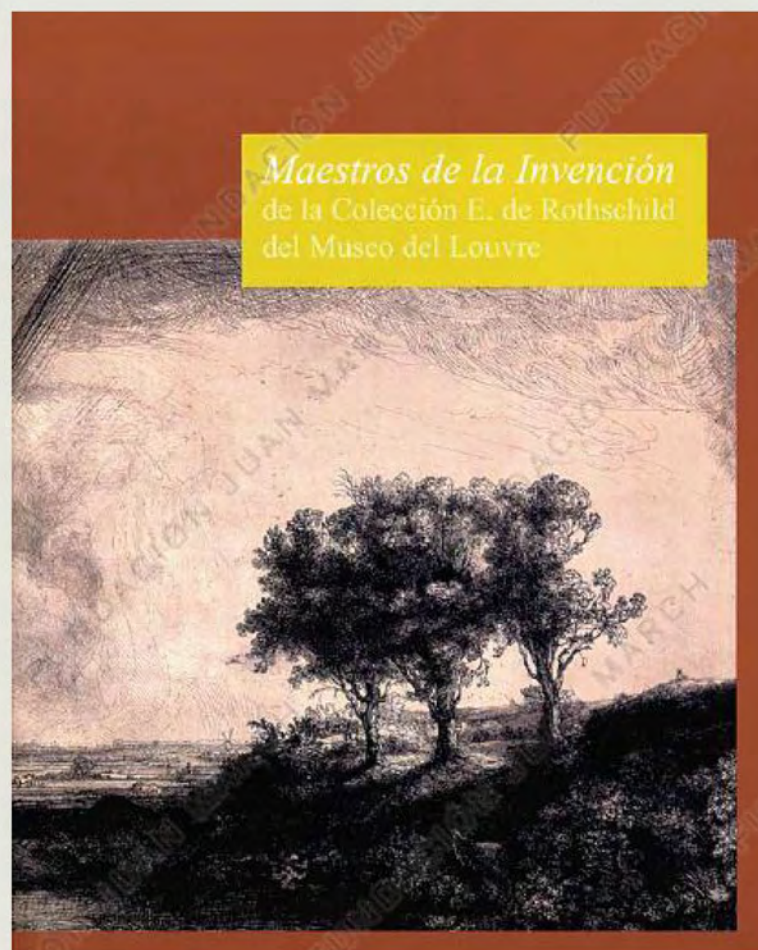
Tesoros del Arte Japonés: Período Edo (1615-1868)
Colección Museo Fuji. Tokyo



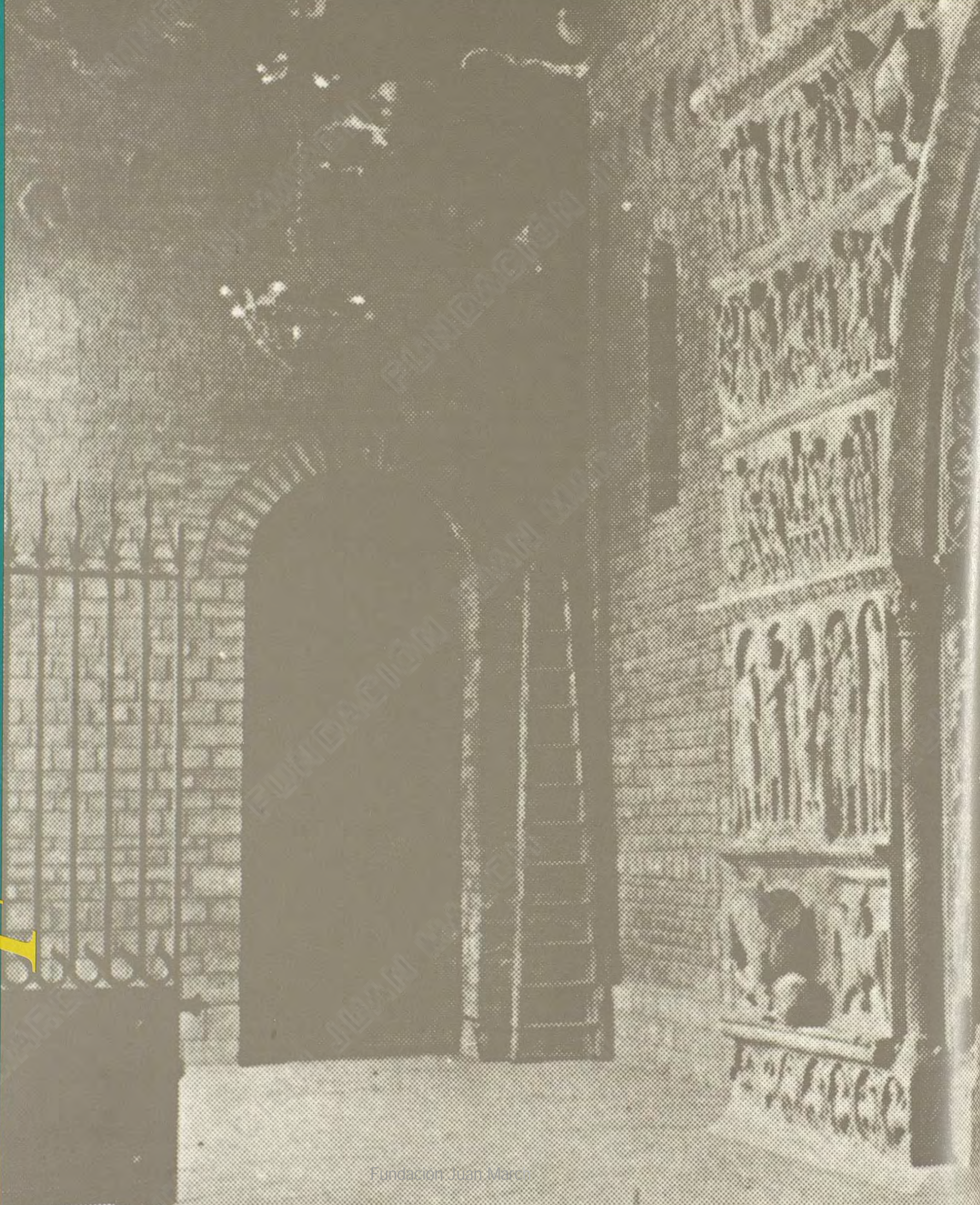
TURNER
acuarelas y el mar
de la Tate

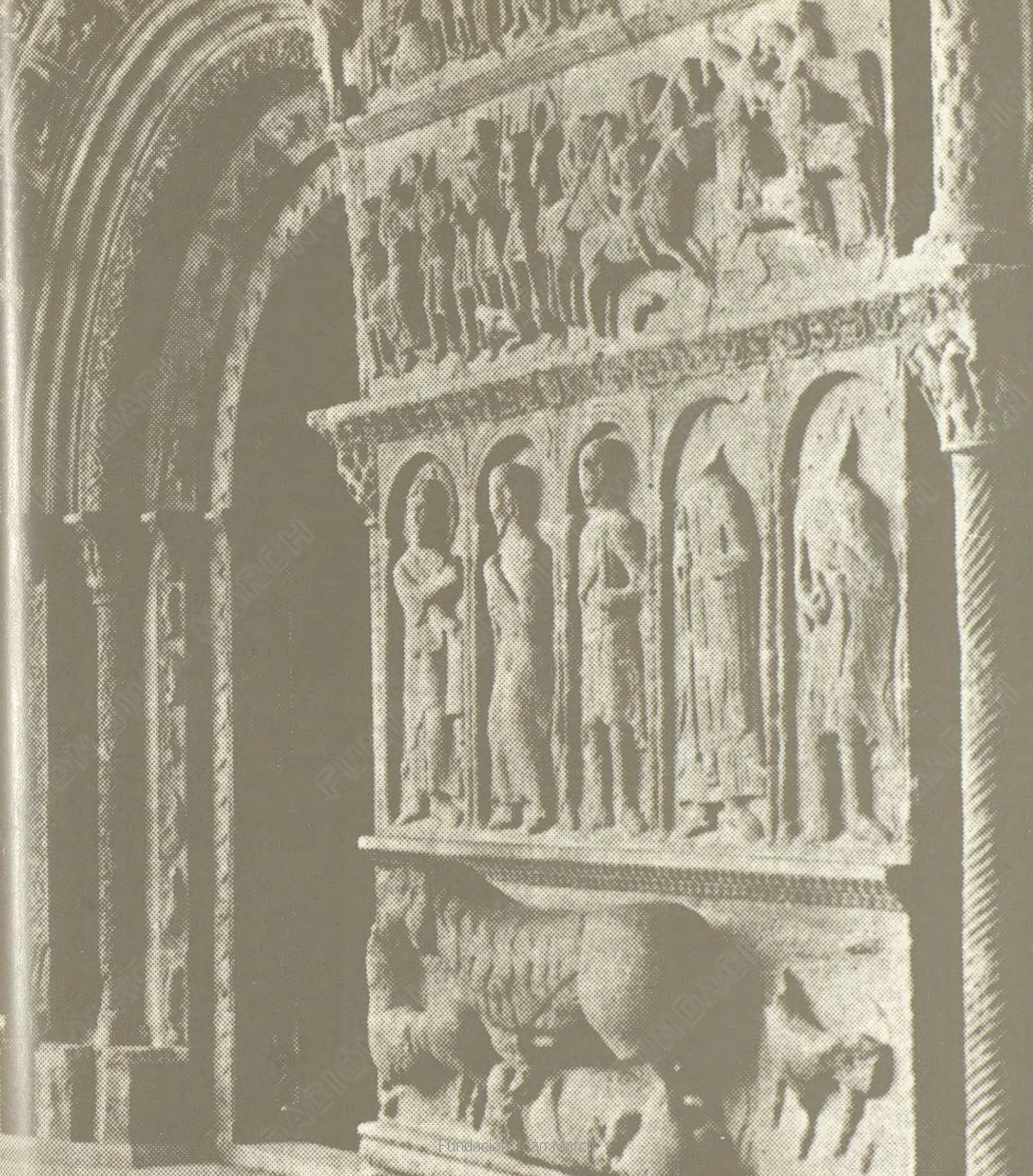
Already in the new millennium, between September 2002 and January 2003 *Turner and the Sea* was organised. It was a large exhibition in which not only could be appreciated this great English painter’s interest in maritime themes, but, above all, his capacity for innovation in the plastic arts. Barely two years later, between February 6 and May 30, 2004, *Masters of Invention from*

the *E. de Rothschild Collection of the Louvre Museum* was presented in Madrid. Among the selection of 84 objects (niellos, drawings and prints) from the great French collection, were works by artists of the stature of Rembrandt and Jacques Louis David. This last exhibition was followed by *Figures of Modern France from Ingres to Toulouse-Lautrec from the Petit Palais, Paris*, shown between October 2004 and January 2005, and up to now the latest exhibition that the Fundación Juan March has dedicated to artistic expressions outside of the area of modern art. Nevertheless, although these exhibitions apparently were developed along the margins of the Foundation's conceptual nucleus, what is certain is that a great many of them addressed aspects that, for 20th-century artists, have revealed themselves to be fundamental.



FUNDING PROGRAMMES





Immediately following its creation, the Fundación Juan March set in motion a comprehensive programme of assistance in various fields of culture, science and social activities. In the area of culture, the contribution it has made to the preservation of Spanish National



Heritage has been particularly significant, consisting of collaborative partnerships with various institutions involved in conservation and restoration projects, with the intention of preserving works of art and historical records. Among the most important contributions made by the Foundation have been those to the Monastery of Santa María in Ripoll, the Church of Santa María in Cuiña, the Convent of Santa María de la Caridad in Tulebras, the altarpiece on the high altar of Seville Cathedral and various Majorcan Gothic altarpieces.

With a similar aim in mind, the Foundation has also been involved in other types of initiatives that could be described as “special operations.” These include the donation of the *Poema de Mío Cid* to Spain’s Biblioteca Nacional.



MONASTERY OF SANTA MARÍA DE RIPOLL, GIRONA

In 1971, the Fundación Juan March became involved in the project begun by the Instituto Central de Conservación y Restauración to restore the façade of the Monastery of Santa María in Ripoll. The monastery was founded in the year 879 by Wifredo el Velloso and is considered a masterpiece of the Catalan Romanesque. Since 1961, the main entrance of the monastery had suffered from the serious effects of so-called “stone cancer” that was threatening to completely destroy the figures and scenes represented on its façade. The programme of assistance offered by the Fundación Juan March – directed by José María Cabrera Garrido – significantly facilitated work on the restoration of the façade, which was carried out by Gratiniano Nieto Gallo and his team between 1971 and 1973.



In 1976, the Foundation published *Signos e indicios en la portada de Ripoll* by Francisco Rico.

CHURCH OF SANTA MARÍA IN CUIÑA, A CORUÑA

Many of Galicia's ancient mural paintings are practically unknown, including those in the church of Santa María in Cuiña. In addition, some have completely disappeared due to adverse climatic conditions as well as to the fact that many were whitewashed over in the 17th and 18th centuries.

In 1972, the Fundación Juan March collaborated on the restoration of the mural paintings discovered beneath the whitewash on the walls and behind the altarpieces in the Church of Santa María in Cuiña. The paintings were recovered by the sculptor and restorer Alfonso Sanmartín Abellería.

CONVENT OF SANTA MARÍA DE LA CARIDAD IN TULEBRAS, NAVARRE

The Monastery of Santa María de la Caridad in Tulebras, a Romanesque structure built in the 12th century and the first female foundation of the Cistercian Order in Spain, was another important restoration project for the Foundation, which became involved at the request of the religious order. The original altar, mounted on columns and capitals, was re-installed and is now separated from the altarpiece. In addition, the original architecture of the convent, hidden since the 17th century beneath layers of gesso, was stripped of later additions and the structure of the building consolidated.



The Foundation published *Ripoll-Cuiña-Tulebras. Restauraciones de la Fundación Juan March 1971-1972*, which looked at the various projects in which the Foundation had been involved during that period.

HIGH ALTARPIECE OF SEVILLE CATHEDRAL

In 1977, the Fundación Juan March collaborated on the restoration of the High Altar of Seville Cathedral, undertaken by a team of specialists from the Department of Restoration at the Escuela Superior de Bellas Artes in Seville, co-ordinated by Professor Francisco Arquillo Torres. Representing the Foundation on the Restoration Committee overseeing this project was Alfonso E. Pérez Sánchez, Senior Professor at the Universidad Autónoma in Madrid and, at that time, Secretary of the Department of Visual Arts of the Fundación Juan March.

Considered a masterpiece of Gothic art, the altarpiece dates from the late 15th century and features more than 1,300 figures arranged in 36 niches, with an approximate surface area of 250 square metres.

In addition, the Foundation funded Teodoro Falcón Márquez's architectural study of Seville Cathedral, which was awarded the City of Seville Prize in 1978.

MAJORCAN GOTHIC ALTARPIECES

The Fundación Juan March completely funded the cost of restoring various 14th- to 16th-century Gothic altarpieces of the so-called Majorcan Gothic School from a number of churches on the island. Between 1963 and 1968, Arturo Cividini, expert in Majorcan panel paintings, undertook the task of restoring these altarpieces, supervised by the Dirección General de Bellas Artes.

DONATION OF THE *POEMA DE MÍO CID*

The *Poema de Mío Cid*, the first great work of Spanish literature, dated by Menéndez Pidal to around 1140, has survived to the present day in the form of a unique manuscript transcribed by Per Abad in 1307. This codex was acquired by the Fundación Juan March in 1960 so as to donate it to the Spanish State. It was then deposited in the collection of the Biblioteca Nacional.



ART GRANTS AND PRIZES AWARDED BY THE FUNDACIÓN JUAN MARCH

GRANT PROGRAMME AND FINANCIAL ASSISTANCE FOR RESEARCH

From its outset, the promotion of art and science has been one of the principal aims of the Fundación Juan March. Between 1956 and 1988, the Foundation developed a programme of awards, grants and special plans that provided financial assistance to more than 5,800 Spanish citizens. These awards were made to facilitate further study or research work, undertaken both within Spain and abroad, in various fields relating to Science, Literature and Art. To the latter group, the Foundation gave 397 grants and awarded three prizes.

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|---------------------------------|------|---------------------------------|------|-----------------------------------|------|
| AGOST CABALLER, JOSÉ | 1974 | BERRIOBEÑA ELORZA, IGNACIO | 1970 | CASTRILLÓN BRAVO, JUAN MANUEL | 1961 |
| AGUILAR CARMONA, RODOLFO WALDO | 1962 | BETANCOR CURBELO, ANTONIO JOSÉ | 1972 | CASTRILLÓN BRAVO, JUAN MANUEL | 1967 |
| AGUILAR, JOSÉ | 1958 | BEULAS RECASENS, JOSÉ | 1960 | CASTRO ARINES, JOSÉ DE | 1962 |
| AGUILERA SÁEZ, FRANCISCO JESÚS | 1980 | BIADIU ESTER, ROSA | 1972 | CASTRO DE LA GÁNDARA, JULIO | 1966 |
| AGUIRRE AGUIRRE, LUIS FERNANDO | 1966 | BLANCH PLÁ, FRANCISCO JAVIER | 1960 | CASTRO GONZÁLEZ, JUAN JOSÉ | 1965 |
| AGUIRRE GARCÍA, JUAN ANTONIO | 1968 | BLANCH PLÁ, FRANCISCO JOSÉ | 1970 | CAUBET GONZÁLEZ, REMIGIA | 1973 |
| ALBALAT IRANZO, AGUSTÍN | 1959 | BLANCO MARTÍN, VENANCIO | 1958 | CELIS GUTIÉRREZ, AGUSTÍN | 1966 |
| ALCAIN PARTEARROYO, ALFREDO | 1963 | BLANCO MARTÍN, VENANCIO | 1961 | CHANCHO CABRÉ, JOAQUÍN | 1973 |
| ALCORLO BARRERO, MANUEL | 1965 | BLARDONY COMÁS, ANTONIO | 1962 | CLARÁ AYATS, JOSÉ | 1958 |
| ALEXANCO PACHECO, JOSÉ LUIS | 1966 | BLARDONY COMÁS, ANTONIO | 1968 | COBO PÉREZ, JOSÉ MANUEL | 1980 |
| ALEXANCO PACHECO, JOSÉ LUIS | 1973 | BLASCO PASTOR, ARCADIO MIGUEL | 1959 | COLMEIRO GONZÁLEZ, ELENA | 1964 |
| ALFONSO CUNI, JOSÉ | 1960 | BLASSI ALEMANY, JORGE | 1974 | COLMEIRO GONZÁLEZ, ELENA | 1967 |
| ALÓS TORMO, ANGELINA | 1969 | BONET CORREA, ANTONIO | 1974 | COLÓN PERALES, CARLOS ANTONIO | 1980 |
| ÁLVAREZ DE SOTOMAYOR, FERNANDO | 1956 | BORDES CABALLERO, JUAN | 1976 | CONEJO MERINO, ANDRÉS | 1959 |
| ÁLVAREZ PLÁGARO, MOISÉS | 1971 | BRUNET FORASTE, JORGE | 1973 | CORONADO MARTÍNEZ, MANUEL | 1971 |
| ÁLVAREZ VÉLEZ, JOSÉ LUIS | 1978 | BUENO VILLAREJO, PEDRO | 1959 | CORTE POLVORINOS, ALICIA DE LA | 1971 |
| ÁLVARO ZAMARRO, VICENTE | 1976 | CABALLERO, JOSÉ | 1959 | COSTA BEIRÓ, ALFONSO | 1972 |
| ANCIONES IGLESIAS, ONÉSIMO | 1970 | CABILDO ALONSO, ENRIQUE | 1973 | CRUZ COLLADO, ANTONIO DE LA | 1959 |
| ANDREO MAURANDI, MARÍA DOLORES | 1965 | CABRERA GARRIDO, JOSÉ MARÍA | 1972 | CRUZ VALDOVINOS, JOSÉ MANUEL | 1978 |
| ANGLADA CAMARASA, HERMENEGILDO | 1957 | CADENAS DAPENA, JUAN ANTONIO | 1975 | CUESTA Y EDER, CARMEN | 1969 |
| ANTEQUERA LÓPEZ DE HARO, ISIDRO | 1965 | CAJAL GARRIGOS, LUIS | 1966 | DANS BOADO, MARÍA ANTONIA | 1959 |
| APARICIO YAGÜE, GERARDO | 1978 | CALVO ABAD, MANUEL | 1966 | DELGADO PÉREZ, GERARDO | 1975 |
| ARENILLAS PARRA, EDUARDO | 1968 | CAMPANO MENDEZA, MIGUEL ÁNGEL | 1980 | DELGADO RAMOS, ÁLVARO | 1960 |
| ARIAS ÁLVAREZ, FRANCISCO | 1960 | CAMPILLO PÁRRAGA, ANTONIO | 1968 | DESCALZO FARALDO, RAMÓN | 1964 |
| ARMERO ALCÁNTARA, ÁLVARO | 1978 | CANELO GUTIÉRREZ, LUIS | 1977 | DÍAZ GÓMEZ, JOSÉ | 1966 |
| ARNÁIZ ABEJÓN, DOROTEO | 1963 | CANO CORREA, ANTONIO | 1960 | DÍAZ GÓMEZ, JOSÉ | 1970 |
| ASÍNS RODRÍGUEZ, ELENA | 1978 | CAÑIBANO YLLESCAS, PILAR | 1962 | DÍAZ GONZÁLEZ, CLAUDIO | 1974 |
| ASÍNS RODRÍGUEZ, ELENA | 1980 | CAPA EIRIZ, JOAQUÍN | 1975 | DÍAZ PADILLA, RAMÓN | 1970 |
| AYLLÓN ARIJA, MANUEL | 1971 | CÁRDENAS DÍAZ DE ESPADA, MARTA | 1980 | DÍAZ ROIZ, CLEMENTE JAVIER | 1979 |
| BAEZA GÓMEZ, MANUEL | 1964 | CARRERA PASCUAL, MARÍA | 1968 | DÍEZ ALABA, MIGUEL | 1972 |
| BARBADILLO NOCEA, MANUEL | 1970 | CARRETE MORA, RAMÓN | 1969 | DOMÍNGUEZ RODRÍGUEZ, ANA | 1975 |
| BARJAS DÍAZ, ANDRÉS | 1973 | CARRETERO MARTÍN, EDUARDO | 1962 | DROC POPOVICI, MARÍA | 1968 |
| BARÓN MOLINA, FRANCISCO | 1965 | CARRILERO GIL, JOSÉ | 1965 | DUCE VAQUERO, ALBERTO | 1965 |
| BAYARRI LLUCH, NASSIO | 1971 | CARRILLO FIGUERAS, ANTONIO | 1963 | DURÁN-LÓRIGA RODRÍGUEZ, MIGUEL | 1974 |
| BENEDITO VIVES, MANUEL | 1959 | CARRIÓN BARCAIZTUEGUI, FRCO. J. | 1981 | ECHAUZ BUISÁN, FRANCISCO | 1961 |
| BERENGUER PALAU, JUAN DE RIBERA | 1965 | CASTILLO GARCÍA, ANA MARÍA | 1970 | EGUIBAR GALARZA, TERESA | 1975 |
| | | | | ELORRIAGA URTIAGA, PEDRO MARÍA | 1973 |
| | | | | ESCALERA UREÑA, JERÓNIMO | 1970 |
| | | | | ESPINOS IVARS, FRANCISCO | 1968 |
| | | | | ESPLANDIÚ PEÑA, JUAN | 1959 |
| | | | | ESTEVE EDO, JOSÉ | 1966 |
| | | | | ESTRUGA ANDREU, ÓSCAR | 1964 |
| | | | | FALCÓN MÁRQUEZ, TEODORO | 1976 |
| | | | | FARRERAS CASANOVAS, IGNACIO | 1978 |
| | | | | FARRERAS, FRANCISCO | 1958 |
| | | | | FERNÁNDEZ AZCÁRATE, LUIS | 1970 |
| | | | | FERNÁNDEZ DE MOYA Y MARTÍN, DIEGO | 1971 |
| | | | | FDEZ. ENRÍQUEZ DE SALAMANCA, E. | 1974 |
| | | | | FERNÁNDEZ LÓPEZ-ZÚÑIGA, GUILLERMO | 1965 |
| | | | | FERNÁNDEZ SEVILLA, ANTONIO | 1960 |
| | | | | FLEITAS HERNÁNDEZ, PLÁCIDO | 1966 |
| | | | | FRAILE ALCALDE, ALFONSO | 1964 |
| | | | | FRAILE ALCALDE, ALFONSO | 1966 |
| | | | | FRANCO MATA, MARÍA ÁNGELA | 1978 |

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|------------------------------------|------|-----------------------------------|------|------------------------------------|------|
| FRECHILLA DEL REY, LORENZO | 1965 | IGLESIAS GUERRA, MARCELINO | 1971 | MINGUEZA MARÍN, BERNARDO | 1970 |
| FREIXINET GAMIR, JESÚS F. | 1977 | IRIBARREN LÓPEZ-RUBIO, IRENE | 1970 | MIRALDA BOU, ANTONIO | 1978 |
| FUENTE ALONSO, M.ª VICTORIA DE LA | 1963 | IRRIGUIBLE CELORRIO, LEOPOLDO | 1978 | MOLINA ALBENTOSA, RAMÓN | 1977 |
| FUENTES PÉREZ, VICENTE | 1973 | IZQUIERDO FERNÁNDEZ, MARÍA BEGOÑA | 1986 | MOLINA GARCÍA DE ARIAS, JESÚS | 1960 |
| GAL ORENDAIN, CARMEN | 1964 | LAGARES PRIETO, FRANCISCO MANUEL | 1971 | MONCADA PLANAS, JUAN | 1972 |
| GALÁN DEL AMO, ANTONIO | 1962 | LAGO RIVERA, ANTONIO | 1962 | MONTAÑA GARCÍA, CÉSAR | 1962 |
| GALCERA MARTÍ, ENRIQUE | 1964 | LAHUERTA LÓPEZ, JENARO | 1959 | MONTES LÓPEZ, LUIS | 1970 |
| GALEA BARJOLA, JUAN ANTONIO | 1960 | LECHUGA ESTEBAN, DAVID | 1977 | MORALEJO ÁLVAREZ, SERAFÍN | 1974 |
| GALEA BARJOLA, JUAN | 1962 | LEÓN ESCUDERO, JOSÉ CARLOS | 1979 | MORALES CABALLERO, SINFOROSA | 1977 |
| GALICIA GONZALO, JOSÉ LUIS | 1962 | LLORENS GARDY, JUAN | 1960 | MORALES MARÍN, JOSÉ LUIS | 1978 |
| GALINDO DE LA VARA, FLORENCIO | 1972 | LLORENTE COCO, Mª CARMEN MARINA | 1972 | MORENO GALVÁN, JOSÉ MARÍA | 1960 |
| GÁNDARA GARCIA-MONCÓ, EDUARDO | 1973 | LOMBARDÍA CANGA, MIGUEL ÁNGEL | 1970 | MORRÁS ZAZPE, JAVIER | 1974 |
| GANGUTIA ELIZEGUI, CLARA | 1976 | LÓPEZ GARCÍA, ANTONIO | 1961 | MOUTAS MERA, MARÍA | 1968 |
| GARCÍA ABUJA, FRANCISCO | 1958 | LÓPEZ HERNÁNDEZ, JULIO | 1958 | MOZOS MARTÍNEZ, PEDRO | 1958 |
| GARCÍA DEL MORAL Y GARRIDO, AMALIO | 1970 | LÓPEZ HERNÁNDEZ, JULIO | 1962 | MUNTADAS PRIM FÁBREGAS, ANTONIO | 1977 |
| GARCÍA DONAIRE, JOAQUÍN | 1960 | LÓPEZ IGLESIAS, JUAN MANUEL | 1960 | MUNTANÉ CONDEMINAS, JOSÉ ORIOL | 1965 |
| GARCÍA FERNANDEZ, MARÍA SOLEDAD | 1977 | LÓPEZ ORENSANZ, ÁNGEL | 1968 | MUÑOZ DE PABLOS, CARLOS | 1962 |
| GARCÍA GIL, ALBERTO | 1967 | LÓPEZ VILLASEÑOR, MANUEL | 1959 | MUÑOZ VENTURA, AURELIA | 1968 |
| GARCÍA LLEDÓ GUILLERMO | 1979 | LÓPEZ YTURRALDE, JOSE MARÍA | 1975 | MURIEDAS MAZORRA, RAMÓN | 1968 |
| GARCÍA NÚÑEZ, LUIS | 1974 | LOSADA ARANGUREN, JOSÉ MARÍA | 1973 | MURIEDAS MAZORRA, RAMÓN | 1972 |
| GARCÍA RODERO, CRISTINA | 1973 | LUNA FERNÁNDEZ, JUAN JOSÉ | 1976 | MUSTIELES NAVARRO, BENJAMÍN | 1960 |
| GARCÍA VALENZUELA, MARÍA JOSEFA | 1960 | LUNA FERNÁNDEZ, ROBERTO | 1978 | NAVARRO ALCAHUD, MARÍA GLORIA | 1969 |
| GARCÍA-OCHOA IBÁÑEZ, LUIS | 1965 | MAJADA NEILA, JOSÉ LUIS | 1973 | NUÑEZ DE CELIS, FRANCISCO | 1959 |
| GARRIDO SÁNCHEZ, FRANCISCO | 1958 | MANAUT VIGLIETTI, JOSÉ | 1959 | NUÑEZ SOLÉ, JOSÉ LUIS | 1968 |
| GENE ROIG, MODESTO | 1962 | MANUEL CAMPOY, ANTONIO | 1964 | OLAECHEA ARREDONDO, F. JAVIER | 1967 |
| GIRALT ORTIZ, JUAN | 1967 | MANZORRO PÉREZ, MANUEL | 1966 | OLIVERAS SAMITIER, JORDI | 1980 |
| GÓMEZ MARCO, ALEJANDRO | 1965 | MANZORRO PÉREZ, MANUEL | 1974 | OLMEDO MORENO, BERNARDO | 1963 |
| GÓMEZ RABA, MANUEL | 1966 | MANZORRO PÉREZ, MANUEL | 1978 | OLORIZ RUS, MARÍA | 1963 |
| GÓMEZ-ARGÜELLO WIRTZ, M. ÁNGEL | 1976 | MARCO SAMPER, CUSTODIO | 1966 | ORCAJO AGUILAR, ÁNGEL | 1966 |
| GONZÁLEZ CUASANTE, JOSE MARÍA | 1972 | MARTÍN ANTORANZ, DOMINGO | 1980 | ORTEGA Y PÉREZ DE MONFORTE, MANUEL | 1959 |
| GONZÁLEZ DE LA TORRE, JESÚS | 1961 | MARTÍN CALVO, ABEL | 1970 | ORTÍ MATEU, VICENTE | 1980 |
| GONZÁLEZ DE LA TORRE, JESÚS | 1967 | MARTÍN FERNÁNDEZ, FRANCISCO | 1966 | ORTIZ ALONSO, ENRIQUE | 1965 |
| GONZÁLEZ Y GONZÁLEZ, PEDRO | 1968 | MARTÍN GAMO, RESTITUTO | 1974 | PABLO BARCIA, MÁXIMO DE | 1963 |
| GOÑI SUÁREZ, LORENZO | 1962 | MARTÍN GAMO, RESTITUTO | 1978 | PABLO BARCIA, MÁXIMO DE | 1960 |
| GRAN VILLAGRAZ, ENRIQUE | 1960 | MARTÍN-CARO SOTO, JULIO | 1965 | PABLOS RODRÍGUEZ, RAIMUNDO DE | 1975 |
| GRAN VILLAGRAZ, ENRIQUE | 1969 | MARTÍNEZ BUENO, LEONARDO | 1958 | PACHECO REINA, JOAQUÍN | 1966 |
| GRANDIO LÓPEZ, CONSTANTINO | 1965 | MARTÍNEZ MURO, LUIS | 1979 | PAEZ RÍOS DE SANTIAGO, ELENA | 1963 |
| GRANERO SIERRA, MARÍA LUISA | 1958 | MARTÍNEZ NOVILLO, CIRILO | 1960 | PALACIOS TARDEZ, PASCUAL | 1965 |
| GRAU MASIP, XAVIER | 1977 | MARTÍNEZ RODRÍGUEZ, ARTURO | 1965 | PARDO GALINDO, VICTORIANO | 1966 |
| GUIJARRO GUTIÉRREZ, ANTONIO | 1958 | MARTÍNEZ RUIZ, ISABEL (SANTALO) | 1959 | PARDO ORTIZ, JOSÉ MIGUEL | 1975 |
| GUILLÉN GARCÍA, PEDRO | 1972 | MARTÍNEZ SUÁREZ, ANTONIO | 1968 | PARTEARROYO LACABA, CRISTINA | 1983 |
| GUTIÉRREZ FERNÁNDEZ, M. ÁNGEL | 1970 | MARTORELL Y MASSOT, MARÍA ANTONIA | 1966 | PASCUAL TEJERINA, SEBASTIÁN | 1962 |
| HARO ORTEGA, ANTONIO DE | 1966 | MARZO MARTÍNEZ, MANUEL | 1974 | PAYERO BARBERO, ANTONIA | 1971 |
| HARO PÉREZ, JUAN | 1970 | MASIDES SERRACANT, MODESTO | 1974 | PEÑA CASAS, MIGUEL | 1976 |
| HERMOSILLA MARTÍNEZ, CONCEPCIÓN | 1968 | MATEU MONTESINOS, RAMÓN | 1958 | PEÑA GARCÍA, RAFAEL | 1959 |
| HERNÁNDEZ CARPE, ANTONIO | 1965 | MEDINA GUTIÉRREZ, ÁNGEL | 1959 | PERALES DE TENA, MARTÍN | 1966 |
| HERNÁNDEZ DÍAZ, FRANCISCO | 1965 | MEDINA GUTIÉRREZ, ÁNGEL | 1963 | PERALES PIQUERES, ROSA MARÍA | 1980 |
| HERNÁNDEZ MOMPÓ, MANUEL | 1958 | MENA MARQUÉS, MANUELA BEATRIZ | 1977 | PERALES SORIANO, GONZALO | 1958 |
| HERNÁNDEZ MONTERO, JUAN LUIS | 1972 | MÉNDEZ RUIZ, JOSÉ | 1963 | PEREDA PIQUER, JAVIER | 1977 |
| HERNÁNDEZ QUERÓ, JOSÉ | 1965 | MÉNDEZ RUIZ, JOSÉ | 1970 | PÉREZ GIL, JOSÉ | 1959 |
| HERNÁNDEZ QUERÓ, JOSÉ | 1970 | MENDIBURU MIRANDA, REMIGIO | 1966 | PÉREZ HERNÁNDEZ, FRANCISCO | 1965 |
| HERRERO MUNIESA, MIGUEL | 1959 | MENDOZA SÁNCHEZ, JULIO | 1980 | PÉREZ MUÑOZ, JULIÁN | 1965 |
| HIGUERAS DÍAZ, FERNANDO | 1962 | MERINO MARTÍNEZ, GLORIA | 1965 | PÉREZ VILLALTA, GUILLERMO | 1979 |
| IBÁÑEZ PÉREZ, JESÚS | 1970 | MINGORANCE ACIEN, MANUEL | 1958 | PEZ TORRIJOS, ROSA | 1978 |

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|------------------------------------|------|-------------------------------------|------|---|------|
| PICO CASADO, PEDRO JOSÉ | 1974 | RUIZ FERNÁNDEZ, ELISA | 1966 | TEIXIDOR DE OTTO, JORGE | 1973 |
| PIÑEIRO GARAY, ALFREDO | 1981 | RUIZ VÁZQUEZ, ESPERANZA | 1966 | TEIXIDOR DE OTTO, JORGE | 1979 |
| PISTOLESI MANZONI, NELLINA | 1966 | SÁEZ DÍEZ, LUIS | 1962 | TENA BRUN, GONZALO | 1979 |
| PITARCH, ANTONIO JOSÉ | 1973 | SÁEZ GONZÁLEZ, FERNANDO | 1963 | TODO GARCÍA, FRANCISCO | 1964 |
| PLÁ Y CALLEJA, JAIME | 1959 | SÁEZ PIÑUELA, JOSEFINA | 1959 | TOJA LANDALUCE, JOSÉ RICARDO | 1965 |
| PLANES LASTRA, CARMEN | 1978 | SAINZ RUIZ, JOSÉ MARÍA | 1969 | TORAL RUIZ, CRISTÓBAL | 1965 |
| PONSATI TERRADAS, JOSEP | 1973 | SALA PONSÁ, ELISENDA | 1969 | TORIBIO SÁNCHEZ, JOSÉ LUIS | 1974 |
| PORTA DE LA LAMA NORIEGA, J. MARÍA | 1963 | SALGADO COSME, DEMETRIO | 1965 | TORNER DE LA FUENTE, GUSTAVO | 1966 |
| PORTA MUÑOZ, ALBERTO | 1977 | SAMBRICIO Y R. DE ECHEGARAY, CARLOS | 1976 | TORRES MONSO, FRANCISCO | 1962 |
| PRADILLO LOZANO, REGINO | 1960 | SANCHA LIUDMILOVA, ALICIA | 1971 | TOVAR TOVAR, JUAN IGNACIO | 1980 |
| PRADOS DE LA PLAZA, FRANCISCO | 1964 | SÁNCHEZ BELLVER, JAVIER | 1976 | TUSELL GÓMEZ, JAVIER | 1988 |
| PRADOS DE LA PLAZA, FRANCISCO | 1973 | SÁNCHEZ DE ESCALONA, MARÍA ANTONIA | 1969 | ÚBEDA, AGUSTÍN | 1961 |
| PRIETO BARRAL, MARÍA FORTUNATA | 1967 | SÁNCHEZ DÍAZ, MARÍA JOSEFA | 1966 | VALDIVIESO Y GONZÁEZ, ENRIQUE | 1970 |
| PRIETO MUÑOZ, GREGORIO | 1958 | SÁNCHEZ FERNÁNDEZ, JOSÉ LUIS | 1960 | VALLE GALBÁN, CARMEN DEL | 1965 |
| PRIETO NESPEREIRA, JULIO | 1960 | SÁNCHEZ MARÍN, VENANCIO | 1965 | VALVERDE ALONSO, JESÚS | 1964 |
| PRIETO ORTUÑO, FRANCISCO | 1976 | SÁNCHEZ MARTÍNEZ, ALFONSO | 1966 | VARGAS RUIZ, GUILLERMO DE | 1964 |
| PRIETO RODRÍGUEZ, EMILIO | 1971 | SÁNCHEZ MÉNDEZ, MANUEL | 1965 | VASCO PARDAVILA, RAMÓN | 1973 |
| PRODÁN DEGRASSI, GIANNA | 1966 | SÁNCHEZ MESSEGUER, JOSÉ | 1971 | VASSALLO PARODI, JUAN LUIS | 1959 |
| QUEJIDO VILLAREJO, MANUEL | 1980 | SÁNCHEZ-BEATO PARRILLAS, EDUARDO | 1972 | VÁZQUEZ DE CASTRO SARMIENTO, ANTONIO | 1958 |
| RAMIS PALOU, JULIO | 1970 | SÁNCHEZ-BEATO PARRILLAS, EDUARDO | 1973 | VÁZQUEZ TRABAZO, LUIS | 1962 |
| RAMO DURÁN, JOAQUÍN | 1965 | SÁNCHEZ-CAMARGO Y CUESTA, MANUEL | 1961 | VEGA RODRÍGUEZ, TOMÁS | 1972 |
| RAMO DURÁN, JOAQUÍN | 1970 | SANJURJO MANTILLA, JOSÉ | 1976 | VENTO RUIZ, JOSÉ | 1958 |
| REIXACH GARCÍA, FERMÍN | 1980 | SANTAFÉ LARGACHA, ANTONIO | 1964 | VERA REYES, CRISTINO DE | 1959 |
| REYES TORRENT, RAFAEL | 1961 | SANTAMATILDE PARDO, FRANCISCO | 1966 | VERA REYES, CRISTINO DE | 1962 |
| RÍO DE LA HOZ, ISABEL DEL | 1980 | SANTANA RAMOS, SALVADOR | 1980 | VICTORIA MARZ, SALVADOR | 1964 |
| ROCA-SASTRE MUNCUNILL, JOSÉ | 1968 | SANTIAGO SIMÓN, EMILIO DE | 1984 | VICTORIA MARZ, SALVADOR | 1967 |
| RODRÍGUEZ MARCOIDA, ANTONIO | 1968 | SANTOS VIANA, ANTONIO | 1964 | VILA MARTÍNEZ, ANTONIA | 1975 |
| RODRÍGUEZ MENENDEZ, AMADOR | 1971 | SANZ FRAILE, EDUARDO | 1964 | VILARRASA GALEÁN, ANA PAULA | 1987 |
| ROIG PICAZÓ, MARÍA DEL PILAR | 1971 | SAUMELLS PANADES, LUIS MARIA | 1966 | VILLALBA SALVADOR, Mª ÁNGELES | 1986 |
| ROJO DE CASTRO, Mª LUISA | 1985 | SEMPERE JUAN, EUSEBIO | 1965 | VILLALOBOS MIÑOR, JOSÉ | 1959 |
| ROMERO ESCASSI, JOSÉ | 1960 | SERRANO AGUILAR, PABLO | 1959 | VIVES CAMPOMAR, JOSÉ | 1970 |
| ROMERO ESCASSI, JOSÉ | 1972 | SEVILLA CORELLA, CARLOS | 1978 | YARZA LUACES, JOSÉ JOAQUÍN | 1972 |
| ROQUERO CAPARRÓS, ANA | 1974 | SEVILLA PORTILLO, SOLEDAD | 1979 | YRAVEDRA FERNÁNDEZ | |
| ROSELL SANUY, BENITO | 1973 | SIERRA DELGADO, JOSÉ RAMÓN | 1978 | DE LAS CUEVAS, MARÍA TERESA | 1970 |
| RUBIO MARTÍNEZ, MARIANO | 1967 | SOMOZA SORIANO, FERNANDO | 1966 | ZARCO FORTES, ANTONIO | 1959 |
| RUIZ ANCHIA, JUAN ANTONIO | 1974 | SORIA ZAPATER, SALVADOR | 1968 | ZARCO FORTES, ANTONIO | 1968 |
| RUIZ CAMPINS, MARÍA | 1969 | SUÁREZ ÁVILA, JUAN | 1975 | | |

ARCHITECTURE AND URBANISM GRANTS

| | | | | | |
|---------------------------------|------|-------------------------------------|------|----------------------------------|------|
| ABASOLO SANCHEZ, FRANCISCO JOSE | 1971 | FERNANDEZ-LONGORIA PINAZO (F.E.C.), | | PEROPADRE MUNIESA, ANGEL | 1973 |
| ACEBILLO MARIN, JOSE ANTONIO | 1975 | FRANCISCO | 1973 | PONCE DE LEON, PEDRO | 1983 |
| ADIEGO ADIEGO, ELVIRA | 1971 | FERRAN ALFARO, CARLOS | 1973 | QUERO CASTANY, DAMIAN | 1971 |
| ALONSO TEIXIDOR, LUIS FELIPE | 1974 | GARCIA CAMARERO, ERNESTO | 1971 | RAMON MOLINER, FERNANDO | 1960 |
| ARENAS GUIZ, JOSE ALBERTO | 1972 | GARCIA ROYO, LUIS | 1957 | RIOS IVARS, JOSEFA | 1974 |
| AZCONA Y GOMEZ, CRISTINA | 1972 | GARCIA-BELLIDO GARCIA DE DIEGO, | | ROCA CLADERA, JOSE NICASIO | 1977 |
| BANET LOPEZ DE REGO, LUIS | 1972 | JAVIER | 1973 | RODRIGUEZ-AVIAL LLARDENT, LUIS | 1971 |
| BASTARRECHE ALFARO, MANUEL | 1973 | GAVIRIA LABARTA, MARIO JOSE | 1972 | RUIZ-CASTILLO UCELAY, | |
| BELTRAN BENGOCHEA, LUIS | 1973 | GOMEZ GAITE, JESUS MANUEL | 1973 | JOSE ENRIQUE | 1962 |
| BESCOS OLAIZOLA, ALFREDO | 1970 | IGLESIAS RODRIGUEZ, HELENA | 1976 | SALAZAR RUCKAUER, | |
| BLANCO ALVAREZ, PEDRO | 1974 | LAURA ALLASI, JORGE | 1991 | FRANCISCO JAVIER | 1975 |
| BOLLAIN TIENDA, JUAN SEBASTIAN | 1977 | MARTIN RAMOS, ANGEL | 1975 | SANCHEZ GIL, EMILIO | 1974 |
| BORJA SEBASTIA, JORDI | 1974 | MARTINEZ GARCIA-ORDOÑEZ, | | SOLA-MORALES RUBIO, MANUEL | 1970 |
| CASAS GOMEZ, IGNACIO DE LAS | 1971 | FERNANDO | 1966 | TERESA BALSEIRO, GUSTAVO DE | 1971 |
| CENICACELAYA MARIJUAN, JAVIER | 1977 | MILLARES ALONSO, JUAN MIGUEL | 1966 | TORRES CAPELL, MANUEL | 1976 |
| CORRAL JAM, JOSE | 1977 | MIQUEL SUAREZ-INCLAN, | | TORRES MARTINEZ, FRANCISCO | 1975 |
| CUBILLO HERGUERA, LINO | 1973 | LUIS ENRIQUE | 1960 | TRILLO DE LEYVA, JUAN LUIS | 1974 |
| ENGUITA PUEBLA, ABEL | 1970 | MORENO GARCIA, JOSE RAMON | 1972 | TUDELA ABAD, FERNANDO | 1972 |
| FERNANDEZ ALBA, ANTONIO | 1970 | MUÑOZ JIMENEZ, MARIA TERESA | 1977 | URGOITI GUTIERREZ, RICARDO | 1962 |
| FERNANDEZ DURAN, RAMON | 1977 | MUNTAÑOLA THORNBERG, JOSE | 1970 | VALLEJO ACEVEDO, ANTONIO | 1960 |
| FERNANDEZ-GALIANO RUIZ, LUIS | 1976 | NAVARRO BALDEWEG, JUAN | 1970 | VEGA FERNANDEZ-REGATILLO, JAVIER | 1971 |
| FERNANDEZ-LONGORIA PINAZO, | | PEREZ DE ARMIÑAN, ALFREDO | 1963 | YAÑEZ PARAREDA, GUILLERMO | 1972 |
| FRANCISCO | 1963 | PERNAS GALI, FRANCISCO | 1977 | YAÑEZ PARAREDA, GUILLERMO | 1974 |

ART EDITIONS

The Fundación Juan March is extremely active in the area of publications, which are principally linked to its activities over the past decades. Prominent among them are those connected to the art world, above all the publications on the collections of the Museo de Arte Abstracto Español in Cuenca and the Museu d'Art Espanyol Contemporani in Palma. In addition, reference must be made to the more than 500 catalogues produced over the years to accompany the exhibitions organised by the Fundación Juan March, each printed in editions of approximately 1,000 copies, together with the related posters, educational guides and portfolios of reproductions produced on a regular basis.

Other publications include the series *Regions of Spain*, comprising 18 volumes on the art of the various regions of the country; the book entitled *La Alhambra*, illustrated with prints by Sempere; and the volume *Once ensayos sobre el arte* [Eleven Essays on Art].

Lastly, the Foundation has also published original prints, including portfolios issued to commemorate the 15th and 25th anniversaries of the Museo de Arte Abstracto Español in Cuenca, one devoted to Pop Art, and another commemorating the 50th anniversary of the Fundación Juan March.



CATÁLOGOS DE EXPOSICIONES DE LA FUNDACIÓN JUAN MARCH

| | MONOGRÁFICAS | COLECTIVAS | COLECCIONES PROPIAS |
|---------|---|---|---|
| 1973-74 | | Arte Español Contemporáneo Arte '73.* | |
| 1975 | Oskar Kokoschka,* con texto del Dr. Heinz. | Exposición Antológica de la Calcografía Nacional,* con texto de Antonio Gallego. | |
| 1976 | Jean Dubuffet,* con texto del propio artista. Alberto Giacometti,* con textos de Jean Genêt, J. P. Sartre, J. Dupin. | | I Exposición de Becarios de Artes Plásticas, 1975-1976.* |
| 1977 | Marc Chagall,* con textos de André Malraux y Louis Aragon Pablo Picasso,* con textos de Rafael Alberti, Vicente Aleixandre, José Camón Aznar, Gerardo Diego, Juan Antonio Gaya Nuño, Ricardo Gullón, Enrique Lafuente Ferrari, Eugenio d'Ors y Guillermo de Torre. | Arte USA,* con texto de Harold Rosenberg. Arte de Nueva Guinea y Papúa* con texto del Dr. B. A. L. Cranstone. | II Exposición de Becarios de Artes Plásticas, 1976-1977.* Arte Español Contemporáneo.* III Exposición de Becarios de Artes Plásticas, 1977-1978.* |
| 1978 | Francis Bacon,* con texto de Antonio Bonet Correa. Kandinsky,* con textos de Werner Haltmann y Gaetan Picon. | Ars Médica,* grabados de los siglos XV al XX, con texto de Carl Zigrosser. Bauhaus,* Catálogo del Goethe-Institut. | Arte Español Contemporáneo.* |
| 1979 | De Kooning,* con texto de Diane Waldman. Braque,* con textos de Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, Pierre Reverdy y André Chastel. | Maestros del siglo XX. Naturaleza muerta,* con texto de Reinhold Hohl. | IV Exposición de Becarios de Artes Plásticas, 1978-1979.* Arte Español Contemporáneo,* con texto de Julián Gállego. Goya, grabados (Caprichos, Desastres, Disparates y Tauromaquia), con texto de Alfonso E. Pérez-Sánchez. |
| 1980 | Julio González,* con texto de Germain Viatte. Robert Motherwell,* con texto de Barbaralee Diamonstein. Henri Matisse,* con textos del propio artista. | | V Exposición de Becarios de Artes Plásticas, 1979-1980.* Arte Español Contemporáneo,* en la Colección de la Fundación Juan March |
| 1981 | Paul Klee,* con textos del propio artista. | Minimal Art,* con texto de Phylis Tuchman. Mirrors and Windows: Fotografía americana desde 1960,* Catálogo del MoMA, con texto de John Szarkowski. | VI Exposición de Becarios de Artes Plásticas* |
| 1982 | Piet Mondrian,* con textos del propio artista. Robert y Sonia Delaunay,* con textos de Juan Manuel Bonet, Jacques Damase, Vicente Huidobro, Ramón Gómez de la Serna, Isaac del Vando Villar y Guillermo de Torre. Kurt Schwitters,* con textos del propio artista, Ernst Schwitters y Werner Schmalenbach. | Medio Siglo de Escultura: 1900-1945,* con texto de Jean-Louis Prat. | Pintura Abstracta Española, 60/70,* con texto de Rafael Santos Torroella. |

* Catálogos agotados.

| | MONOGRÁFICAS | COLECTIVAS | COLECCIONES PROPIAS |
|------|--|---|--|
| 1983 | <p>Roy Lichtenstein,* Catálogo del Museo de Saint Louis, con texto de J. Cowart.</p> <p>Fernand Léger,* con texto de Antonio Bonet Correa.</p> <p>Cartier-Bresson,* con texto de Yves Bonnefoy.</p> <p>Pierre Bonnard,* con texto de Ángel González García.</p> | | <p>VII Exposición de Becarios de Artes Plásticas, 1982-1983.*</p> <p>Grabado Abstracto Español,* Colección de la Fundación Juan March, con texto de Julián Gállego.</p> |
| 1984 | <p>Fernando Zóbel,* con texto de Francisco Calvo Serraller.</p> <p>Joseph Cornell,* con texto de Fernando Huici.</p> <p>Almada Negreiros,* Catálogo del Ministerio de Cultura de Portugal.</p> <p>Julius Bissier,* con texto del Prof. Dr. Werner Schmalenbach.</p> <p>Julia Margaret Cameron,* Catálogo del British Council, con texto de Mike Weaver.</p> | <p>El arte del siglo XX en un museo holandés: Eindhoven,* con textos de Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge, Margriet Suren.</p> | |
| 1985 | <p>Robert Rauschenberg,* con texto de Lawrence Alloway.</p> | <p>Vanguardia Rusa 1910-1930,* con texto de Evelyn Weiss.</p> <p>Xilografía alemana en el siglo XX,* Catálogo del Goethe-Institut.</p> <p>Estructuras repetitivas,* con texto de Simón Marchán Fiz.</p> | <p>Arte Español Contemporáneo,* en la Colección de la Fundación Juan March.</p> |
| 1986 | <p>Max Ernst,* con texto de Werner Spies.</p> | <p>Arte, Paisaje y Arquitectura,* Catálogo del Goethe-Institut.</p> <p>Arte Español en Nueva York,* Colección Amos Cahan, con texto de Juan Manuel Bonet.</p> <p>Obras maestras del Museo de Wuppertal, de Marées a Picasso,* con textos de Sabine Fehleman y Hans Günter Watchmann.</p> | |
| 1987 | <p>Ben Nicholson,* con textos de Jeremy Lewison y Ben Nicholson.</p> <p>Irving Penn,* Catálogo del MoMA, con texto de John Szarkowski.</p> <p>Mark Rothko,* con textos de Michael Compton.</p> | | |
| 1988 | | <p>Zero, un movimiento europeo,* Colección Lenz Schönberg, con textos de Dieter Honisch y Hannah Weitemeir.</p> <p>Colección Leo Castelli,* con textos de Calvin Tomkins, Judith Goldman, Gabriele Henkel, Jim Palette y Barbara Rose</p> | <p>El Paso después de El Paso,* con texto de Juan Manuel Bonet.</p> <p>Museo de Arte Abstracto Español. Cuenca,* con texto de Juan Manuel Bonet.</p> |
| 1989 | <p>René Magritte,* con textos de Camille Goemans, el propio Magritte, Martine Jacquet, y comentarios por Catherine de Croës y François Daulte</p> <p>Edward Hopper,* con texto de Gail Levin.</p> | | <p>Arte Español Contemporáneo.* Fondos de la Fundación Juan March, con texto de Miguel Fernández Cid.</p> |

* Catálogos agotados.

| | MONOGRÁFICAS | COLECTIVAS | MUSEOS PROPIOS** |
|------|--|--|---|
| 1990 | <p>Odilon Redon,* Colección Ian Woodner, con textos de Lawrence Gowing y Odilon Redon.</p> <p>Andy Warhol,* Colección Daimler-Benz, con texto de Werner Spies.</p> | <p>Cubismo en Praga,* Obras de la Galería Nacional, con textos de Jiri Kotalik.</p> | <p>Col·lecció March Art Espanyol Contemporani.* Palma de Mallorca, con textos de Juan Manuel Bonet.</p> |
| 1991 | <p>Picasso: Retratos de Jacqueline,* con textos de Hélène Parmelin, M.ª Teresa Ocaña y Nuria Rivero, Werner Spies y Rosa Vives.</p> <p>Vieira da Silva,* con textos de Fernando Pernes, Julián Gállego y M.ª João Fernandes.</p> <p>Monet en Giverny,* Colección Museo Marmottan, París. con textos de Arnaud d'Hauterives, Gustave Geffroy y del propio Monet.</p> | | |
| 1992 | <p>Richard Diebenkorn,* con texto de John Elderfield.</p> <p>Alexej von Jawlensky,* con textos de Angelica Jawlensky.</p> <p>David Hockney,* con textos de Marco Livingstone.</p> | | |
| 1993 | <p>Kasimir Malevich,* con textos de Evgenija N. Petrova y Elena V. Basner.</p> <p>Picasso. El sombrero de tres picos,* con textos de Vicente García Márquez y Brigitte Léal.</p> | <p>Brücke Arte Expresionista Alemán,* Colección del Brücke-Museum Berlín con textos de Magdalena M. Moeller.</p> | |
| 1994 | <p>Goya Grabador,* con textos de Alfonso E. Pérez Sánchez y Julián Gállego.</p> <p>Noguchi,* con textos de Bruce Altshuler, Shoji Sadao e Isamu Noguchi.</p> | <p>Tesoros del arte japonés:* Período Edo (1615-1868), Colección del Museo Fuji. Tokyo con textos de Tatsuo Takakura, Shin-ichi Miura, Akira Gokita, Seiji Nagata, Yoshiaki Yabe, Hirokazu Arakawa y Yoshihiko Sasama.</p> | <p>Zóbel: Río Júcar,* con textos de Fernando Zóbel.</p> <p>Grabado Abstracto Español, con texto de Julián Gállego.</p> |
| 1995 | <p>Rouault,* con textos de Stephan Kojá.</p> | <p>Klimt, Kokoschka, Schiele: Un sueño vienés,* con textos de Stephan Kojá.</p> | <p>Motherwell: Obra Gráfica 1975-1991,* con textos del propio artista.</p> |
| 1996 | <p>Tom Wesselmann,* con textos de Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold y Meinrad Maria Grewenig</p> <p>Toulouse-Lautrec,* con textos de Danièle Devynck y Valeriano Bozal.</p> | | <p>Millares: Pinturas y dibujos sobre papel 1963-1971,* con textos del propio artista.</p> <p>Museu d'Art Espanyol Contemporani. Palma de Mallorca, con textos de Juan Manuel Bonet y Javier Maderuelo.</p> <p>Picasso: Suite Vollard, con textos de Julián Gállego.</p> |
| 1997 | <p>Max Beckmann,* con textos del artista y del Dr. Klaus Gallwitz.</p> | | <p>Stella: Obra Gráfica 1982-1996,* con textos de Sidney Guberman y entrevista de Dorine Mignot.</p> |

* Catálogos agotados.

** Museo de Arte Abstracto Español de Cuenca.
Museu d'Art Espanyol Contemporani de Palma de Mallorca.

| | MONOGRÁFICAS | COLECTIVAS | MUSEOS PROPIOS ** |
|------|---|--|--|
| 1997 | Nolde: Naturaleza y Religión,* con texto del Dr. Manfred Reuther. | | Museo de Arte Abstracto Español. Cuenca, con textos de Juan Manuel Bonet y Javier Maderuelo. Grabado Abstracto Español,* con texto de Julián Gállego. Picasso: Suite Vollard, con texto de Julián Gállego. El Objeto del Arte,* con texto de Javier Maderuelo. |
| 1998 | Amadeo de Souza-Cardoso,* con textos de Javier Maderuelo y Antonio Cardoso. Paul Delvaux,* con texto de Gisèle Ollinger-Zinque. Richard Lindner, con texto de Werner Spies. | | Guerrero: Obra sobre papel 1970 - 1985 Rauschenberg: obra gráfica 1967-1979 |
| 1999 | Marc Chagall: Tradiciones judías,* con textos de Sylvie Forestier, Benjamin Harshav, Meret Meyer y del artista. Louis Corinth,* con textos de Sabine Fehleemann, Thomas Deecke, Jürgen H. Meyer y Antje BIRTHÄLMER. | Kurt Schwitters y el espíritu de la utopía,* con textos de Javier Maderuelo y Markus Heinzelmänn. | Paul Delvaux: Acuarelas y dibujos Barceló: Ceràmiques 1995 - 1999, con textos de Enrique Juncosa. Kurt Schwitters y el espíritu de la utopía,* con textos de Javier Maderuelo y Markus Heinzelmänn. Fernando Zóbel: Obra gráfica* |
| 2000 | Vasarely,* con textos de Werner Spies. Schmidt-Rottluff,* con textos de Magdalena M. Moeller. | Expresionismo Abstracto: Obra sobre papel. Colección The Metropolitan Museum of Art, Nueva York,* con textos de Lisa M. Messinger. | Nolde: Visiones. Acuarelas, con textos del Dr. Manfred Reuther. Lucio Muñoz, íntimo,* con textos de Rodrigo Muñoz. E. Sempere, paisajes,* con textos de Pablo Ramírez. |
| 2001 | Gottlieb,* con textos de Sanford Hirsch. Matisse: espíritu y sentido,* con textos de Guillermo Solana, Marie-Thérèse Pulvenis de Séligny y del artista. | De Caspar David Friedrich a Picasso*, con textos de Sabine Fehleemann. | A. Ródchenko, geometrías,* con textos de Alexandr Lavrentiev. De Caspar David Friedrich a Picasso,* con textos de Sabine Fehleemann. Gottlieb monotipos,* con textos de Sanford Hirsch. |
| 2002 | Georgia O'Keeffe: Naturalezas íntimas,* con textos de Lisa M. Messinger. Turner y el mar. Acuarelas de la Tate,* con textos de José Jiménez, Ian Warrell, Nicola Cole, Micola Moorby y Sarah Talf. y del artista. | | Mompó: obra sobre papel, con textos de Lola Durán. Saura Damas,* con textos de Francisco Calvo Serraller. Rivera: reflejos con textos de Jaime Brihuega y Marisa Rivera. |

* Catálogos agotados.

** Museo de Arte Abstracto Español de Cuenca.
Museu d'Art Espanyol Contemporani de Palma de Mallorca.

| MONOGRÁFICAS | COLECTIVAS | MUSEOS PROPIOS ** |
|--------------|--|--|
| 2003 | <p>Espíritu de modernidad: de Goya a Giacometti. Obras sobre papel de la colección Kornfeld,* con textos de Werner Spies.</p> | <p>Chillida: Elogio de la mano, con textos de Javier Maderuelo.</p> <p>Gerardo Rueda: construcciones,* con textos de Barbara Rose.</p> <p>Esteban Vicente: collages, con textos de José María Parreño y Elaine de Kooning.</p> <p>Lucio Muñoz íntimo,* con textos del artista y de Rodrigo Muñoz.</p> |
| 2004 | <p>Maestros de la Invención de la Colección E. de Rothschild del Museo del Louvre, con textos de Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn, y Louis Antoine Prat.</p> <p>Figuras de la Francia Moderna de Ingres a Toulouse-Lautrec del Petit Palais de París, con textos de Delfín Rodríguez, Gilles Chazal, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo y José de los Llanos.</p> | <p>Liubov Popova,* con textos de Ana María Guasch.</p> <p>Esteban Vicente: gesto y color, con textos de Guillermo Solana.</p> <p>Picasso: Suite Vollard, con textos de Julián Gallego.</p> <p>Nueva Tecnología, Nueva Iconografía Nueva Fotografía: Fotografía de los años 80 y 90 en la Colección del MNCARS, con textos de Catherine Coleman y Pablo Llorca.</p> <p>Gordillo Dúplex, con textos de Miguel Cereceda y Jaime González de Aledo.</p> |
| 2005 | <p>Contemporanea, con textos de Gijs van Tuyl, Rudy Fuchs, Holger Broeker, Alberto Ruiz de Samaniego, y Susanne Kölher.</p> <p>Saura Damas, con textos de Francisco Calvo Serraller y selección de textos de Antonio Saura.</p> <p>Celebración del Arte, Medio Siglo de la Fundación Juan March, con textos de Juan Manuel Bonet, Juan Pablo Fusi Aizpúrua, Antonio Muñoz Molina, Juan Navarro Baldeweg y Javier Fuentes.</p> | <p>Kandinsky acuarelas, con textos de Helmut Friedel y del artista.</p> <p>Museo de Arte Abstracto Español. Cuenca, con textos de Juan Manuel Bonet y Javier Maderuelo.</p> <p>Beckmann, con textos de Sabine Fehlemann.</p> <p>Schiele, en cuerpo y alma, con textos de Miguel Sáenz.</p> |

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