

ACTIVITIES AROUND THE EXHIBITION

LECTURE BY THE CURATOR

FRIDAY 4 NOVEMBER | 7 PM
Guillermo Solana, artistic director of the Thyssen-Bornemisza Museum in Madrid

FAMILY TOURS

SATURDAYS | 7 PM
Price per person: €2

EDUCATIONAL SPACE -5

You'll find an area for families in the exhibition offering activities revolving around different ideas taken from the exhibition

VISIT WITH ARTS DISCUSSION GROUP

WEDNESDAYS | 4.30 PM
Price per person: €4

CYCLE: THREE LOOKS AT A THYSSEN NEVER SEEN

PORTRAITS IN THE THYSSEN-BORNEMISZA COLLECTION

THURSDAY 17 NOVEMBER | 7.30 PM
Tomàs Llorens, art historian

FROM THE COLLECTION TO THE MUSEUM: THE THYSSEN CASE

THURSDAY 24 NOVEMBER | 7 PM
María Dolores Jiménez-Blanco, Art History lecturer at the Complutense University of Madrid

HISTORY, SCENE AND LANDSCAPE: PAINTINGS WITH BACKGROUND

THURSDAY 1 DECEMBER | 7 PM
Juan José Lahuerta, Art History lecturer at the ETSAB Barcelona School of Architecture

Conference price: €4

GUIDED TOURS FOR THE GENERAL PUBLIC

TUESDAYS AT 5 PM
AND SUNDAYS AT 11 AM
Price per person: €3

eduCaixa

THEATRICAL TOURS AND GUIDED TOURS FOR SCHOOL CHILDREN

Visits adapted to different school levels. Prior booking required by calling 931 847 142 or sending an email to rcaixaforumbcn@magmacultura.net

From Monday to Friday, times to suit
Price per group: €25

VISITS ARRANGED FOR GROUPS

Groups must have maximum of 25 participants. Prior booking is required by calling 931 847 142
Groups with their own guide can also book a day and a time.

Price per group: €60



GUIDED TOURS FOR GROUPS WITH VISUAL DIFFICULTIES

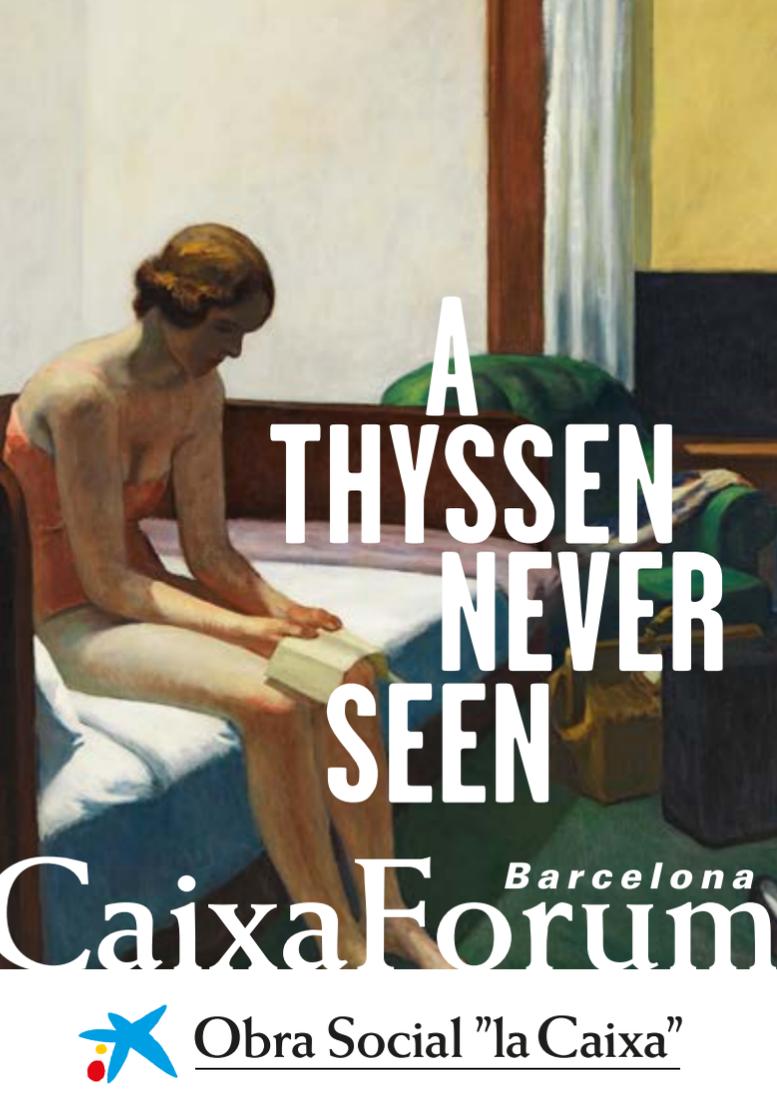
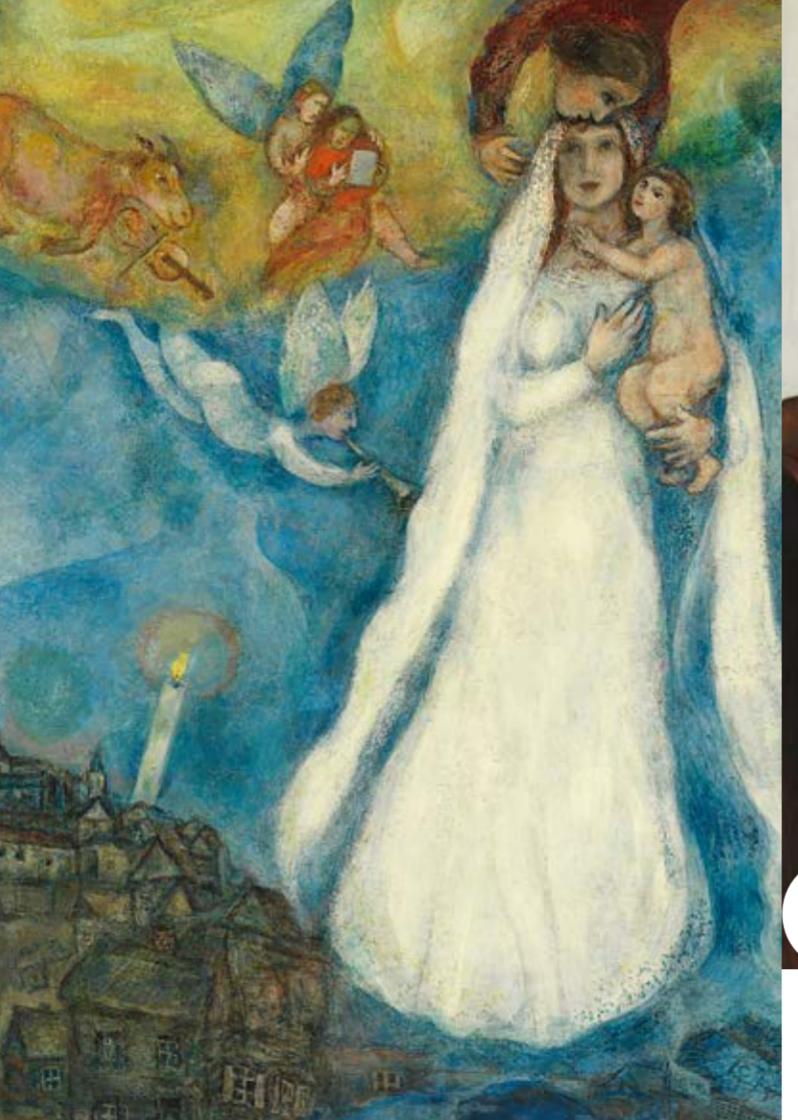
Groups must have maximum of 25 participants. Prior booking is required by calling 931 847 142



GUIDED TOURS IN SIGN LANGUAGE AND TOURS ADAPTED TO ORAL COMMUNICATION

Groups must have maximum of 25 participants. Prior booking is required by sending an email to rcaixaforumbcn@magmacultura.net

#ThyssenCaixaForum



Barcelona
CaixaForum

 **Obra Social "la Caixa"**

A Thyssen Never Seen is a selection of the finest pieces in the collection of the Thyssen-Bornemisza Museum comprising sixty-three works, some of which had never left the museum before, in an installation especially conceived for the galleries of CaixaForum Barcelona.

The thread of the exhibition does not follow chronological order and breaks the divisions between national schools, proposing instead a journey through five great genres in Western art.

Religious painting is the source of all pictorial genres and introduces the key problems of artistic representation. Portraits, objects, landscape and the discovery of the city, from the idealised Venice to the contemporary metropolis, come next.

Fra Angelico and Marc Chagall, Rembrandt and Edward Hopper, El Greco and Picasso, José de Ribera and Lucian Freud: a game of analogies and contrasts between artists and works of different ages allows viewers to experience art with renewed intensity.

The Thyssen-Bornemisza Collection has been a constant presence in Catalonia—since 1992 in the Monastery of Pedralbes, and since 2004 in the Museu Nacional d'Art de Catalunya, that houses permanently Gothic, Renaissance and Baroque works.

The climate of understanding between the "la Caixa" Foundation and the Thyssen Foundation over recent years has triggered fruitful collaborations that culminate in this unique exhibition to commemorate the twenty-fifth anniversary of the opening of the Thyssen-Bornemisza Museum in Madrid.

SACRUM MYSTERIUM

Religious Painting as the Source

The religious art of the low Renaissance contains the genesis of the various genres that would soon develop their own languages: portraiture, landscape, still life, etc. The great problems of pictorial representation surfaced at this early stage: the integration of the human figure in space, the tension between form and colour, the characterisation of individual faces, emotional expression, etc.



Paolo Caliari, Veronese, *The Annunciation*, c. 1580 © Thyssen-Bornemisza Collection on deposit in the Museu Nacional d'Art de Catalunya (MNAC)

(On the back) Marc Chagall, *The Madonna of the Village*, 1938-1942 © Museo Thyssen-Bornemisza, Madrid. VEGAP, Barcelona, 2016 - Chagall®

DRAMATIS PERSONAE

Portraits and Characters



Over the course of the Renaissance the image of the donor, the commissioning patron of religious works, would gradually acquire greater prominence in devotional art. What began as a humble subordination to the sacred ended up becoming a pure exaltation of the individual, thus reviving the portrait genre.

Painted portraits must strive to capture both the physical features of sitters and the symbolic attributes of their social standing (from their clothes to the various objects that complement them). Portraits always contain a measure of *fiction*: they always involve creating a *character*. This is especially true in the case of self-portraits, that are not sincere, spontaneous confessions but *mises-en-scène* in which artists, from Rembrandt to Picasso, appear before us under different masks.

Raphael and Collaborator, *Portrait of a Young Man*, c. 1518-1519 © Museo Thyssen-Bornemisza, Madrid

(On the back) Peter Paul Rubens, *Portrait of a Young Woman with a Rosary*, c. 1609-1610 © Museo Thyssen-Bornemisza, Madrid

VANITAS

The Destruction of the Object

Ever since the Renaissance, the still life genre has been dominated by *vanitas*, allegories of vanity. *Vanitas* are an appeal to renounce worldly vanities and ephemeral pleasures, given that material objects are inhabited by an emptiness that devours them from within. In traditional still lifes, this idea is rendered by means of different motifs: broken glass, a half-eaten meal, tobacco ash and smoke. In twentieth-century painting, still lifes depict the *dematerialisation* of objects rather than their physical destruction. Objects become signs, either pictorial, photographic or typographic, but invariably enigmatic.



Paul Cézanne, *Bottle, Carafe, Jug and Lemons*, 1902-1906 © Museo Thyssen-Bornemisza, Madrid

(On the back) Juan Gris, *Bottle and Fruit Dish*, 1919 © Museo Thyssen-Bornemisza, Madrid

DE RERUM NATURA

From the World Landscape to the Heart of the Forest (and viceversa)

Around the year 1500, Flemish painter Joachim Patinir began to cultivate his own personal approach to the genre of landscape, creating composite images of outdoor scenes depicted from an aerial perspective and termed *world landscapes*. The subject matter of Patinir's paintings is religious, yet his figures are dwarfed as landscape expands and acquires increasing prominence, perhaps because at this time the world itself was expanding thanks to Christopher Columbus and other famous navigators, and map-making followed the desires to rule the world.

The world landscape developed throughout the sixteenth century and began to wane in seventeenth-century Dutch landscape painting, prosaic and realistic, seen from ground level. Romanticism spread another idea of landscape in which, instead of embracing the world as a whole, it sought the intimacy of nature in the heart of the forest. Contrary to the traditional horizontal format of landscapes, scenes depicting the heart of the woods are usually vertical, influenced by the genre of church interior painting and religious architecture. Romanticism also saw the birth of sublime and visionary landscapes that depicted ecstatic, almost religious experiences of nature that blended interior and exterior worlds.

(On the back) Gustave Courbet, *The Water Stream, La Brème*, 1866 © Museo Thyssen-Bornemisza, Madrid

SCAENA URBIS

From Vedutas to Urban Labyrinths

When we speak of *vedute* and *vedutisti* we immediately think of Venice and Canaletto, the views of the Grand Canal that eighteenth-century English gentlemen would take home as souvenirs of their grand tours of Italy. Yet as a genre that described urban space with the utmost clarity and dramatic effect, the *veduta* dates back to sixteenth-century Holland. Its antithesis is the image of the modern metropolis as a labyrinth we find in much twentieth-century avant-garde art: distorted architecture, fragmented perspectives, vertiginous rhythms and colours.



Richard Estes, *Telephone Booths*, 1967 © Museo Thyssen-Bornemisza, Madrid

(On the back) Camille Pissarro, *Rue Saint-Honoré in the Afternoon. Effect of Rain*, 1897 © Museo Thyssen-Bornemisza, Madrid

4 NOVEMBER 2016 TO 5 FEBRUARY 2017

CaixaForum Social and Cultural Centre
Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona
Tel. 934 768 600

Opening Hours:
Open every day, 10 am to 8 pm

"la Caixa" Foundation Information Office
Tel. 902 223 040
Open every day, 9 am to 8 pm
www.laCaixa.es/ObraSocial

Exhibition Tickets:
Admission to exhibitions: €4
Children under 16: free



Admission and activities tickets at the CaixaForum ticket office and



Full information at:

www.CaixaForum.com/agenda

Public Transport
Metro: Espanya station, lines 1 and 3
Catalan Railways (FGC):
Espanya station, lines L8, S33, S4, S8, R5 and R6
Buses: lines 13 and 150
stop in front of CaixaForum;
lines 9, 13, 23, 27, 50, 65, 79, 91, 109 and 165 stop in
Pl. d'Espanya; lines D20, H12, V7, L72, L80, L81, L86, L87 and L95 stop in Pl. d'Espanya

Restaurant | CaixaForum
CaixaForum
Tel. 934 768 669
caixaforum@compass-group.es

The centre is equipped with **WiFi**

Bicing
Gran Via | Pl. d'Espanya (station 96)
Rius i Taulet (station 237)

B:SM Car Park
P Entrance via Av. de Maria Cristina and Av. de Rius i Taulet
B Direct access to CaixaForum on floor -1

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Find out more about our exhibitions on:

