

## Activities around the exhibition

### TALK RUN BY THE CURATOR

THURSDAY 27 APRIL | 7 PM  
Run by Francesc Quílez, Collections coordinator and head curator of the Drawing and Etching Office of the Catalonia National Art Museum  
Price: €4. Limited places

### ACTIVITIES FOR THE GENERAL PUBLIC

#### GUIDED TOURS

WEDNESDAYS, AT 6 PM  
SATURDAYS, AT 7 PM  
SUNDAYS, AT 12 NOON  
Price per person: €3

#### VISITS ARRANGED FOR GROUPS

TIMES TO BE ARRANGED  
Languages: Spanish, English and French  
Bookings: 976 768 201  
Price per group: €60

### VISIT WITH ARTS DISCUSSION GROUP FOR GROUPS:

DAY AND TIME TO BE ARRANGED  
Languages: Spanish, English and French  
Bookings: 976 768 201  
Price per group: €60  
INDIVIDUALLY:  
WEDNESDAYS AT 4.30 PM  
Price per person: €4

### FORTUNY AND THE WINSOR & NEWTON COLOUR PALETTE

FROM 30 MAY TO 1 JUNE  
Morning course: 10 am to 2 pm  
Afternoon course: 4 to 8 pm  
Painting course given by Miguel Torrús, resident artist at Winsor & Newton



### FAMILY ACTIVITIES



#### FAMILY TOURS

SATURDAYS AT 12 NOON  
Price per person: €2

#### EDUCATIONAL SPACE (5+)

A space devoted to families, with activities around the exhibition.  
Free access with entry to the exhibition

### EDUCATIONAL ACTIVITIES eduCaixa

#### GUIDED AND THEATRICAL TOURS FOR SCHOOL GROUPS

A trip through the exhibition taking a closer look at the contents by observing the works of art, talking to the participants and a series of practical activities.  
Levels: Primary, Secondary, 6th form and vocational training  
Duration of the theatrical tour: 1 1/2 hours  
Duration of the guided tour: 1 hour  
Bookings: 976 768 201  
Price: €25 per group (no more than 30 students per group)

#### GUIDED TOURS-WORKSHOP ON THE EXHIBITION FOR SUMMER CAMPS

Recommended age group: from 4 to 18 years old  
TIMES TO BE ARRANGED  
Duration: 1 1/2 hours  
Bookings: 976 768 201  
Price: €18 per group (no more than 30 students per group)

## Exhibition from 27 April to 27 August

CaixaForum Zaragoza  
Av. Anselmo Clavé, 4  
50004 Zaragoza  
Tel. 976 76 82 00

Opening hours  
Open every day  
Monday to Sunday,  
from 10 am to 8 pm

"la Caixa" Foundation  
Information Service  
Tel. 902 223 040  
Monday to Sunday,  
from 9 am to 8 pm  
www.obrasociallacaixa.org

#### Transport

Buses:  
22 & 31, stop in front of CaixaForum.

Local train:  
Zaragoza-Portillo station.

Bizi Zaragoza (cycles):  
local network station  
El Portillo (station no. 15)  
Pº. de Mº Agustín - Colegio Joaquín Costa (station no. 27)

#### Shop

Laie Bookshop  
Tel. 976 768 206

Cafeteria-restaurant  
Compass Group  
Tel. 976 768 222

## #FortunyCaixaForum



Patronato de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA



Full information at:

www.CaixaForum.com/agenda



#### Prices

Entrance to exhibitions: €4  
(includes a visit to all the exhibitions)  
Under 16s: free entrance



#### Activities and audio guide



#### Sale of entrance tickets:



CaixaForum.com/agenda

The centre has free Wi-Fi



Find out about our exhibitions on:



"la Caixa" Foundation

## Andalusia in the imaginary of FORTUNY

Mariano Fortuny. Lunch at the Alhambra, c. 1872 © Private collection, Barcelona

CaixaForum Zaragoza



"la Caixa" Foundation



# On 9 July 1870 the Fortuny-Madrado family celebrated their arrival in Granada by paying an obligatory visit to the city's most famous historical building: the Alhambra Palace.

Text by  
**FRANCESC QUÍLEZ CORELLA**  
Exhibition curator

Thus began an idyllic time in one of the most secluded places in Europe, well out of the reach of the major art capitals. Over two long years, Mariano Fortuny (1838–1874) forged an increasingly intense emotional bond with a landscape in which he spent one of the happiest periods of his short life. His decision to move to Granada, far away from places where he had won great artistic acclaim, was driven by a mounting sense of crisis and a desire to break free of the confines of the contract he had signed with his art dealer.

Fortuny arrived in Andalusia basking in the glory of an artist who had come to fame only a few months earlier, following the presentation of *The Spanish Wedding* at the Galerie Goupil in Paris—a work that would catapult him into the realm of greatness and make him a canonical reference in European art. This painting was the culmination of a model that had served him extremely well and had now afforded him unparalleled public recognition. However, despite its outstanding qualities, this work was also a warning of the risk of becoming stuck on a creative treadmill, condemned to churn out the same hackneyed, stereotyped pieces from then on: this guaranteed recipe for success ran the risk of becoming an artistic straightjacket.



2 – *The Artist's Children*,  
c. 1872. Oil on canvas  
9 x 12.5 cm. Private collection

3 – *The Slaying of the  
Abencerrajes*, c. 1870. Oil  
on canvas 73.5 x 93.5 cm.  
© Museu Nacional d'Art  
de Catalunya

**In this sense, Fortuny's personal situation reflected the eternal dilemma between desire and reality. In Granada he managed to find the propitious surroundings for resolving the dichotomy in which he had become trapped. This setting offered him a framework and a context where he could set out on his creative path anew, almost having undergone a symbolic initiation rite.**

1 – *Harquebusier*. 1871. Oil on board  
Museo de Bellas Artes de Bilbao © Museo de Bellas  
Artes de Bilbao. Private collection store, 2009

The fruitful relationship he forged with the landscape led to an increase in his already admirable output, which increased exponentially over these two years. Moreover, his industriousness bore fruits of great artistic beauty. These superb achievements boosted Fortuny's personal growth as he took the opportunities offered by the environment to reorientate his career and give free rein to his desire to satisfy his creative impulses. During this time, Fortuny made some of his most emblematic pieces—paintings that have become truly iconic compositions, including *The Slaughter of the Abencerrajes*, *Tribunal of the Alhambra*, *Carmen Bastián*, *Granada Landscape*, *Lunch at the Alhambra* and *Arab Musicians*, to name but a few of the works that made his incredibly creative time in Granada one of the most productive spells in his entire career.

These two years also enabled him to pursue his keen interest in drawing—a means of expression where he had always felt at ease and where he had already produced distinguished results. His drawings offer us an insight into the structure of his creative process and give us a more detailed look at some of the most representative episodes of the period. More than mere complements or instrumental resources, these sketches, outlines, drafts and preparatory drawings give us a real feel for Fortuny's talent and versatility and reveal an artist able to master different forms of composition with the same skill and virtuosity. Furthermore, this magnificent set of drawings also gives us the chance to appreciate Fortuny's interest in representing the most unexpected locations on the map of the city. For in Granada's winding labyrinth of streets, alleyways and squares he found the tranquillity and happiness he needed to reinvent himself as a creator and, at the same time, pay one of the most beautiful tributes to a fascinating city where he spent an idyllic time.