

Summary of planned activities:

Guided tour with Nekane Aramburu: 11th January 2017 at 7 pm

Victoria Combalía. Conference and screening of the documentary *Dora Maar, despite Picasso* (Alejandro Lasala and Victoria Combalía): March 2017.

Conference-meeting with Concha Jerez: April 2017.

Exhibition dates: 01/12/2016-07/01/2018

Museum Opening Hours:

Tuesday to Saturday: 10 - 20 h

Sundays: 10 -15 h

Mondays closed

English

PERMANENT COLLECTION

This new presentation of the Permanent Collection on the main floor of Es Baluard develops - through several stages - a critical survey of local, national and international artistic practices, starting with the nineteenth-century academicism of proximity to the natural landscape of Mallorca and expanding into different stages and styles to situate us in some of the contemporary discourses which analyse that evolution between the subversion of the landscape and the quest for aesthetical and social balance.

The landscape is maintained as beginning and end. Horizons and silences, sinuous or abrupt mountains, wood from lemon or pine trees, solitary stars and repeated suns, roads and steps leading nowhere, undulating bays and immortal gardens return to our collective imagination and are exposed to a continuous reflection and interpretation.

One of the objectives of “Permanent Collection” is to bring the history of the art of the Balearic Islands closer to the public, based on a period that starts in the late 19th century and extends to the present. This approximation is also designed to provide a series of instruments that enable critical analysis and review of periods, artists and tendencies, either through the absence and lack of visibility of the same, or because they are excessively dogmatic and therefore susceptible to being questioned, or so hegemonic that on their path they left interpretations, lines or options that need to be brought to the present and defended.

The tour of the exhibition is developed in three areas or circumscriptions which are delimited chronologically:

Classics and avant-gardes (Room 1)

Prospectives from Picasso to Miró (Room 2)

Processes and contemporaneity (Room 3 and 4)

Classics and avant-gardes

Light and orography, the background and form of the landscape in Mallorca are the starting point for understanding the cultural construction of the place we are in. Thus, in the first area we explore the classical interpretation of nature, the landscape, and our relationship with it.

Between the final years of the 19th century and the first quarter of the 20th century, prominent painters from Spain and abroad came to Mallorca, drawn by its nature, and established the bases for the renovation of the landscape defended as an independent genre by the Mallorcan painter and academic Joan O’Neill in his *Tratado de paisaje* (“Landscape Treatise” -

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1862). In this way, along the route one can see how it evolved from a contained academism of gentle colours to the explosion of the same and its forms. In one of his *Letters on Cézanne*, the poet Rainer Maria Rilke writes to his wife “You know how I always find the people walking about at exhibitions so much more interesting than the paintings. This is also true of this Salon d’Automne with the exception of the Cézanne room”. What this author signifies as a part of modern art and passage towards cubism is, in some way, what synthesizes the route visitors follow through this area of the museum. On the first part, a transition through standardised classicist tendencies (like the sculpture of Llorenç Rosselló) to the experimentation of an impressionist nature via the works of Ricard Anckermann, Hermen Anglada-Camarasa, Francisco Bernareggi, William Degouve de Nuncques, Vicenç Furió Kobs, Joan Antoni Fuster Valiente, Antoni Gelabert, Archie Gittes, Sebastià Junyer Vidal, Eliseu Meifrèn, Joaquim Mir, Antoni Ribas, Francesc Rosselló Miralles, Santiago Rusiñol, Pilar Montaner de Sureda and Joaquín Sorolla.

Moreover, the relationship and topics confronting the role and representation of women is highlighted by the connection between the paintings of Pilar Montaner de Sureda, Juli Ramis, Norah Borges and the leap towards works such as that of María Blanchard.

A heterogeneous group of artists enable us to make an incursion into the innovations of the vanguards which fundamentally led to the lyricism of abstraction. Hence the rupture revealed by the work *Haven Palma* by Leo Gestel, or that irreverent nod by the famous falsifier Elmyr de Hory with his *Homenaje a Braque*. Precisely, one of the two works that enter the collection thanks to the Miró family, which have never been seen before, is that of Georges Braque, *La plage de Varengeville*. It is right here, in the tiny marine cemetery, that Braque father is buried, alongside Picasso of cubism. The painting represents precisely the meeting place with Miró, in this little town located in Normandy, a refuge for artists during World War II and where they coincided, in 1939, when Miró moved there. It was in Varengeville that the two connected in their passion for the horizon, and this was where Miró began the creation of the outstanding *Constellations* series, which he continued in Palma and concluded in Mont-roig in 1941.

Prospectives from Picasso to Miró

Pablo Picasso and Joan Miró: two long-lived artists separated by 12 years, friends who spoke to each other in Catalan, who admired one another turning between surrealism and cubism. The first time they crossed paths in Barcelona, in 1917, and twenty years later they would take part in the Spanish Pavilion of the International Exposition of Paris, in 1937. Picasso came into contact with ceramics, starting to work in the Madoura workshop belonging to the Ramiés, in Vallauris in 1947. By 1949 he had organised his own workshop, in an old perfume factory in the town. His most intense phase in the field of ceramics would take place there, from 1947 to 1954, and here one can see pieces from a period corresponding to the years 1953 to 1959, such as his bullfighting series.

For his part Miró plunged into the performing arts through the set design for the play *Mori el Merma* (based on *Ubú Rey*), for which he conceived the characters in his Son Abrines atelier. It was in this workshop that he first received Joan Baixas, the director of the play

and founder, with Teresa Calafell, of Putxinel·lis Claca. *Mori el Merma* premiered in the Teatro Principal in Palma on 7th March 1978 and in June of the same year at the Liceu in Barcelona, causing something of a stir, as it touched on a subject that was still taboo - Franco’s regime.

As well as these two, informalist art and materic painting come from this work that is the fruit of another exchange, between Miró and Tàpies: *Matèria en forma d’aixella* (1968) by this - also Mediterranean - artist attentive to the existentialist philosophy of the time and oriental aesthetics, Antoni Tàpies.

Processes and contemporaneity

In the main exhibition hall we present three vectors of analysis based on works with a two-dimensional character: the irruption of the conceptual, the evolution of painting in the 20th century and the influence of landscape and land art.

In this first part, four women will be the key to understanding new processes that emerged from the ‘sixties and ‘seventies on, internationally, nationally and locally: Ana Mendieta, Marina Abramović, Concha Jerez and Katy Bonín.

Concha Jerez represents the paradigm of the use of new languages between the analogue and the digital, a pioneer in the use of technology for proposals that are simple in appearance but conceptually complex. A mural intervention updates the piece Jerez created in 1980 as a tribute to Juan Hidalgo and the approach to John Cage. It is a work of an atypical conceptual, as she likes to define it, as us the research around the Mallorcan Katy Bonín.

Mendieta’s work introduces us to the facet of corporeal actions in nature and land art which arose as a form of expansion of sculptures and of relating to the landscape. A line that serves us as a connection with the proposals of Perejaume, David Nash and Javier Vallhonrat, as it also does with that of Marina Abramović and, in its political and semantic strokes, with that of James Brown and Christian Boltanski.

The painting of the ‘eighties based in Mallorca has an influence on two of its outstanding exponents: Miguel Ángel Campano and Miquel Barceló with two groups of works that are fundamental for understanding their work on shape and subject respectively. Whereas the approximation to an expanded painting reaches us through the works of Antoni Socías, Peter Zimmermann and Jürgen Partenheimer.

The video-art pieces of Patty Chang and Bernardí Roig propose a certain pictorialism via a narrative tinged with dramatics, equally relevant in the procedures and resources of the more recent generation of artists from the Balearic Islands who pass from drawing to technology. This would be the case of Núria Marquès, Mónica Fuster, Nicholas Woods and Irene de Andrés.

Beyond the circumscription to the frame, styles and mutations are developed in proposals and media where the materic side of each work is a clue and a trail, but above all they are the thermostat of the social and cultural changes that affect contemporary society.