



**FORGETTING
VELÁZQUEZ.
LAS MENINAS**
16/5/2008 - 28/9/2008

FORGETTING VELÁZQUEZ. LAS MENINAS
From 16th May 2008 to 28th September 2008

PRESS CONFERENCE
15th May 2008, at 11.30 a.m.

INAUGURATION
15th May 2008, at 19.30 p.m.

Museu Picasso
Press and Communication Department
Montcada 15 – 23
08003 Barcelona

Phone: + 34 93 256 30 21 / 26
museupicasso_prensa@bcn.cat



Ajuntament de Barcelona
Institut de Cultura



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1. PRESENTATION

Between August and December 1957, in his studio at La Californie, Cannes, Picasso embarked on a comprehensive analysis of *Las Meninas* by Velázquez in line with the interpretations of works by great artists —Manet, Courbet, Poussin, Delacroix, El Greco, Cranach...— that he made from the end of World War II on. In 1968 the artist donated this entire series of fifty-eight oil paintings, consisting of forty-four interpretations of the Velázquez picture, nine *Pigeons*, three landscapes and two free interpretations, to the Museu Picasso in Barcelona.

The present exhibition is a tribute to this essential part of our collection, exploring Picasso's links with the tradition of Spanish painting, and with Velázquez in particular, while proposing new readings of the series *Las Meninas*, thanks in part to the numerous subsequent interpretations and contributions made by various contemporary artists.

Picasso: Forgetting Velázquez

Picasso's own account of his initial attitude was when he created this series was recorded by Jaume Sabartés in his book *L'Atelier de Picasso*, published in 1952: 'Let's say someone set out to copy *Las Meninas*, in all good faith. If it were me, the moment would come when I'd think to myself: how would it be if I moved this girl a little more to the left? If the case arose, I'd do it my own way, **forgetting Velázquez.**'



So it is not only a matter of going back into the past and highlighting Picasso's continuities and breaks with tradition, but also of exploring the survival of the motif of *Las Meninas* through the history of art to the present, bringing together the many contemporary interpretations of it that engage in a dialogue not only with the work by Velázquez but also and very evidently with the work created by Picasso. This is, then, an exhibition that invites the visitor to rediscover the Museum's collection and its permanent exhibition in the light of this new contextualization.



2. KEY ASPECTS OF THE EXHIBITION

- This remarkable exhibition offers a unique selection of works from the Baroque to the present day
- The exhibition is curated by New York-based specialist Gertje R. Utley and Malén Gual, curator of the Museu Picasso de Barcelona, with expert input from Javier Portús, curator of the Museo Nacional del Prado
- The exhibition is structured into two blocs:
 - In the first bloc (rooms A and B), the exhibition highlights the importance of Velázquez for other European artists of the 17th and the 18th century – like Juan Bautista Martínez del Mazo and Juan Carreño de Miranda-. In this section, the analysis that Picasso made of *Las Meninas* is directly confronted with this and other paintings by Velázquez, on loan from the Museo del Prado in Madrid, The Metropolitan Museum of Art in New York, and the Kunsthistorisches Museum in Vienna.
 - In the second bloc (rooms D, E and F) the show engages with other artists' revisions of *Las Meninas*, both the Velázquez and the Picasso, in ways that range from the iconographic to the political, and addressing, among other things, the treatment of the space and the importance of the mirror. This section features works by Salvador Dalí, Antonio Saura, Equipo Crónica, Joel-Peter Witkin, Giulio Paolini and Eve Sussman, among others.
- The exhibit houses **61** works and **16** documents:
 - **42** oils
 - **5** drawings
 - **7** photographs
 - **3** sculptures
 - **2** engravings
 - **2** videos
 - **16** documents



- The program of **activities** at the exhibition site includes:

- Conference days: with the participation of national and international experts such as **Gertje R. Utley** (Independent art-historian), Javier Portús (curator of the Museo Nacional del Prado), **Philippe Comar** (artist) and **Martí Peran** (Professor, Theory of Art, UB, critic and curator), amongst others.

Dates: 15th and 16th September 2008

- Forgetting Velázquez. Las Meninas as seen by: diverse and transversal approaches visiting the exhibition.

Dates: Wednesdays throughout June and July 2008

- Children's workshop:
For children from 6 to 12 years.

Dates: Sundays throughout June and July 2008

- Free visits to the exhibition with commentary (included in the entrance fee; prior reservation necessary) for individuals and groups

- Website of the exhibition:



www.museupicasso.bcn.cat/meninas

LIST OF ARTISTS PRESENT TO THE EXHIBITION

Avigdor Arikha
Claudio Bravo
Cristóbal Toral
Diego Velázquez
Equipo Crónica
Eve Sussman and The Rufus Corporation
Fermín Aguayo
Francisco de Goya
Franz von Stuck
Giulio Paolini
Joel-Peter Witkin
Jorge Oteiza
Josep Maria Sert
Josep Roca-Sastre

Juan Bautista Martínez del Mazo
Juan Carreño de Miranda
Juan Downey
Louis Cane
Manolo Valdés
Michael Craig-Martin
Pablo Picasso
Philippe Comar
Richard Hamilton
Salvador Dalí
Soledad Sevilla
Thomas Struth
Vik Muniz

LIST OF LENDERS

AUSTRIA

Graf Harrach'sche Familiensammlung,
Schloss Rohrau, NÖ
Kunsthistorisches Museum Wien,
Gemäldegalerie

BELGIUM

Musées Royaux des Beaux-Arts de
Belgique, Brussels

FRANCE

Centre Pompidou, Paris. Musée national
d'Art moderne/Centre de création
industrielle
Collection Louis Cane, Paris
Galerie Jeanne-Bucher, Paris
Musée Cantini, Marseille

GERMANY

Thomas Struth, Düsseldorf

GREAT BRITAIN

Tate

ITALY

Collezione Paolo Consolandi, Milan
Giulio Paolini, Milan

MEXICO

Gironella-Parra Collection

SPAIN

Biblioteca Nacional, Madrid
Colección Iria Souto Catoira
Cristóbal Toral, Madrid
Fundació Gala-Salvador Dalí
Fundación Juan March, Madrid
Fundación Juan March. Museo de Arte
Español Contemporáneo de Palma
Fundación Lázaro Galdiano, Madrid
J.A.S. Collection
Manolo Valdés, Madrid
Museo Nacional Centro de Arte Reina
Sofía, Madrid
Museo Nacional del Prado, Madrid
MNAC. Museu Nacional d'Art de Catalunya,
Barcelona (Thyssen-Bornemisza
Collection)
Josep Roca-Sastre's widow

SWITZERLAND

Antonio Saura Archives, Geneva

UNITED STATES

Virgilio Ávila Vivas Collection, New York
Eve Sussman and The Rufus Corporation,
New York
Joel-Peter Witkin, Albuquerque
The John and Mable Ringling Museum of
Art, the State Art Museum of Florida,
Florida State University, Sarasota, Florida
The Metropolitan Museum of Art, New York

Philadelphia Museum of Art, Philadelphia
Raphael Castoriano, New York
Salvador Dalí Museum, Inc. St. Petersburg,
Florida

And all those that prefer to remain
anonymous

Title:	<i>Forgetting Velázquez. Las Meninas</i>
Dates:	From 16 th May to 28 th September 2008
Press conference:	15 th May 2008, at 11.30 a.m.
Inauguration:	15 th May 2008, at 19.30 p.m.
Place:	Museu Picasso de Barcelona Montcada, 15 - 23 08003 Barcelona Phone (+34) 932 563 000 Fax (+34) 933 150 102 museupicasso@bcn.cat
Opening hours:	Tuesday to Sunday (including public holidays): 10:00 a.m. to 8:00 p.m. Closed Mondays unless Bank Holidays. Last admittance to rooms 30 minutes before closing time
Prices 2008:	Temporary exhibition: 5,80€ General ticket (temporary exhibition + permanent exhibition) 9 €. Special conditions for groups, youngsters up to 16, ICOM members, aged people holders of “Targeta Rosa”, students up to 25, “carnet jove” holders, unemployed, retired, large family card holders.
Organisation:	Museu Picasso, Barcelona
Catalogue:	Edited in Catalan and Spanish (English translation at the end). Authors: Jonathan Brown, Sònia Villegas, Javier Portús, Susan Grace Galassi, Robert S. Lubar, Gertje R. Utley. 292 pages with coloured illustrations. Editor: Museu Picasso (ICUB).
Works:	42 oils, 4 drawings, 7 photographs, 2 videos, 2 engravings, 2 sculptures, and 16 documents proceeding of museums and particular collections around the world.
	www.museupicasso.bcn.cat/meninas

CREDITS OF THE EXHIBITION

ORGANISATION AND PRODUCTION
MUSEU PICASSO, BARCELONA

DIRECTOR:
PEPE SERRA VILLALBA

CURATORS:
MALÉN GUAL,
CURATOR OF THE MUSEU PICASSO, BARCELONA

GERTJE R. UTLEY,
PH. D., INDEPENDENT ART-HISTORIAN

WITH THE ADVICE OF JAVIER PORTÚS,
CURATOR OF THE MUSEO NACIONAL DEL
PRADO

COORDINATOR:
ISABEL CENDOYA

PREVENTIVE CONSERVATION:
REYES JIMÉNEZ AND ANNA VÉLEZ

REGISTER:
ANNA FÀBREGAS

COLLECTION CURATOR:
MALÉN GUAL

DOCUMENTATION:
LLUÏSA AMENÓS
MARGARIDA CORTADELLA
CLAUSTRE RAFART

CATALOGUE:
MARTA JOVÉ

EXHIBITION DESIGN:
ANTONIO TURTÓS

GRAPHIC DESIGN:
ANA DE TORD

ASSEMBLY:
RELLUC

LIGHTING:
MARIA DOMÈNECH

**GRAPHIC DESIGN OF THE COMMUNICATION
CAMPAIGN:**
JASON ELLAMS



3. EXHIBITION TOUR

The exhibition occupies the first floor and the room 0 (ground floor) of the palau Finestres

Bloc I

Rooms A and B: Queens and infantas

Bloc II

Room D: Iconography

Room E: The space

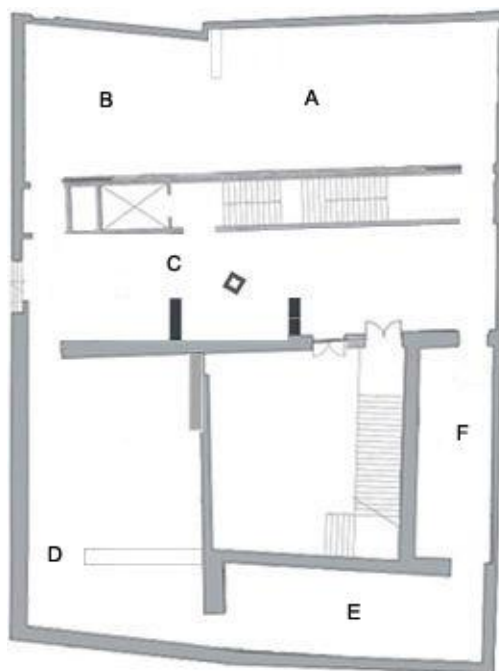
Room F: Reflections

Room 0 (ground floor): Video

Space of the corridor

Room C: Velázquez, a reference for Picasso.
Historical documentation

◆ Reading point





4. EXHIBITION AREAS

Bloc I

Rooms A / B: Queens and infantas

Room A

Though access to *Las Meninas* was restricted —the picture was kept in the private apartments at the Alcázar— it soon attained the status of a masterwork. Its early fame is bound up with Juan Bautista Martínez del Mazo, Velázquez's son-in-law, to whom a copy is attributed, and Luca Giordano.

The 18th century was a key period in the history of the critical reception of *Las Meninas*, as Spanish painters and intellectuals became interested in the art of previous centuries and sought to establish a tradition to identify themselves with. One of the prime examples of this phenomenon was Goya, who regarded Velázquez as a major referent and conducted an artistic dialogue with him that is apparent in many of his works.

Before 1800, *Las Meninas* stimulated the creation of important works of art and generated a high level of critical debate within the Spanish cultural sphere, but during the 19th century this interest spread to other countries and Velázquez's picture became a real source of inspiration for European and American artists. This was due to the perception of Velázquez as a 'naturalistic' painter, in harmony with the realist spirit of the most advanced movements in art and literature of the time, and to his outstanding contribution to portrait painting, a genre of great interest to many 19th-century painters.



Though some say only Manet and Sargent internalized Velázquez's art and took it as a guide for real innovation, the fact is that many fine painters were inspired by his work or copied, study or reinterpreted it. The list includes such well-known names as Wilkie, Degas, Renoir, Courbet, Millet, Toulouse-Lautrec, Chase, Whistler and Eakins.

Every age has made *Las Meninas* a reflection of its own concerns, and the 19th century was mainly interested in questions of technique, formulas of pictorial representation and how the artist resolved his art's relationship with reality.

Room B

Between August and December 1957, Picasso carried out an analysis of Velázquez's *Las Meninas*. The suite of fifty-eight works that Picasso donated to the Museu Picasso in 1968 consists of forty-four interpretations of the Velázquez picture, nine descriptions of the dovecote at his Villa La Californie studio in Cannes, three landscapes and two free interpretations: *The Piano* and *Portrait of Jacqueline*. Ten of the forty-four oils devoted to *Las Meninas* treat the original composition in its entirety; three dispense with Velázquez and one has neither Velázquez nor María Bárbola; another represents the central composition, and the rest are devoted to the various personages in the original picture — of these, fourteen reproduce the figure of the Infanta Margarita María.

Picasso's interpretation of this painting is an exhaustive study of rhythm, colour and movement and constant play of imagination in which the artist metamorphosed the personalities of several of its components. However, the fidelity to and respect for the atmosphere of the Velázquez are evident in all the compositions. The treatment of the light, volume, space and perspective is a constant in all of the analyses in the series, even though in doing so Picasso resorted to the most varied procedures.

Bloc II

Room D: Iconography

During the second half of the 20th century the considerable increase in variations after Velázquez's *Las Meninas* was furthered by the return to realism and figuration in art, as well as by the growing influence of Pop Art in the late 1950s and 60s. Pop's repudiation of Abstract Expressionism's cult of the creative genius led a new generation of artists to turn away from the concept of originality and individual expression as a guiding principle of art, and engendered an unprecedented interest in 'appropriation art'; art that is based on copies, quotations, and adaptations of the work of earlier masters. In the view of many artists, art and its reproductions for commercial purposes had become a conspicuous part of the everyday environment as consumer products. As such it provided as valid a source for artistic subject matter as landscape or still-life did for the 19th-century artist.

The variations after *Las Meninas* appear in a variety of forms, ranging from outright copy to the loose adaptation of excerpts from the original painting, or even just as the vaguest reference to its underlying artistic, theoretical, philosophical, and/or political themes.

While all of the exhibited artists acknowledge the deepest admiration for and even obsession with Velázquez's masterpiece, most used *Las Meninas* as a model for the exploration of their own artistic aims, be it in works that concentrate on the figure of the Infanta herself, or in compositions that reproduce the entire scene. For some artists the adaptation of *Las Meninas* served as a testing ground for personal stylistic and painterly

elaboration (Fermín Aguayo, Manolo Valdés, Josep Roca-Sastre, Louis Cane), while for others the engagement with *Las Meninas* clearly transcends questions of style (Witkin, Equip Crònica, Saura).

Many of the works display irony, parody, and humor, and it is precisely because of its ironic qualities, the polemical dialogue with and distance from the original, that the derived artwork is appreciated on equal terms with its model. Irony is used as a commentary on the status of the artwork as consumer product in today's society (Antonio de Felipe's *In-Fanta de Limóna II*), as a distancing factor in order to sharpen the focus of our perception (the use of chocolate in Vik Muniz's photograph, the allusion to Velázquez's photographic eye in Gironella's work), or in order to address issues of gender and national identity.

For many artists the dialogue with the art and traditions of earlier times, Velázquez in this case, is to be understood as a commentary on the artistic and socio-political conditions of their own time. The work of Joel-Peter Witkin, with its concentration on the maimed and disabled, strives to emulate the darkness of Goya's oeuvre as a reflection on our times. For Spanish artists of the 1960s and 70s the confrontation with *Las Meninas* became a tool for articulating their critique of Franco's regime. Antonio Saura's *Infantas*, for example, belong to what he called his 'Denunciation Paintings'; Equip Crònica's *El recinte* from the series *Policía y cultura* is a biting satire of the conditions of modern art under fascism, and in Cristóbal Toral's *D'après Las Meninas* the space filled with discarded suitcases speaks of exile gone awry.

Room E: The space

Space in *Las Meninas* can be defined in various ways: as the fictitious space established on the canvas, as well as the space that reaches far beyond the picture plane and includes the viewer in the visual dialogue. This aspect of the painting has been called 'the most daring case of drawing the beholder into the picture' (Gombrich). The French philosopher Michel Foucault elaborates this point when he states that 'the entire picture looks out onto a scene [the viewers] for which it is itself a scene'.

Another way to investigate the question of space is put into play by the conceptual Italian artist Paolini in his series *Contemplator Enim*. As part of the post-modernist critique of representation, Paolini turns his art into a linguistic play by declaring the materials of the artistic process themselves of aesthetic value. By concentrating on the material elements of picture-making within the space of his own apartment, Paolini creates the pictorial space without the picture itself. This self-reference of the artistic means is elevated to the status of artwork, and the environment of artistic creation becomes the object of art itself. In this Paolini alludes to another aspect of *Las Meninas*, which can be seen as a self-portrait by Velázquez in his locus of creation.

The video artist Eve Sussman is equally fascinated by the space in *Las Meninas*, and her photos (stills of her video) show her gradually populating it with actors playing the various characters of Velázquez's painting. Space is also the subject of the Basque artist Oteiza, but in his case it is the negative space, the emptying-out of material that captures the essence of what attracted him to *Las Meninas*; a similar silence and emptying-out of space as occurs in the painting by Soledad Sevilla.

Room F: Reflections

With the rise of Conceptual Art in the 1960s and again in the 90s, and under the impact of structuralist and post-structuralist thought, the major fascination of *Las Meninas* for artists resides in the painting's intricate play of perception and reflection, and the ambiguous role of the reflected image in the mirror.

Central to much of this thinking was the Foucault's seminal article on *Las Meninas* (1966), which had a profound impact on several artists in this exhibition (Paolini, Comar, Downey, Witkin).

The ambivalence of the reflection in the mirror, the speculation that Velázquez's entire canvas represented the reflection in a mirror, have long been central aspects of any discussion focusing on *Las Meninas*. It is the royal reflection in the mirror that allows the gravitational pull, which extends the picture's space well beyond its own confines into the space of the viewer.

Mirror reflections have for some of the artists in this exhibition become the very subject of their citation and the only apparent physical relationship to the original (Bravo, Arikha, Craig-Martin).

During the 1990s the fascination with theoretical rather than pictorial or socio-political issues became increasingly prevalent in appropriation art. As a result the derived artwork is increasingly defined by its distance from the physical resemblance to *Las Meninas*, thus further invigorating the dynamic dialogue between the citation and the original.

Room 0: Video

Juan Downey

Video art has become increasingly conspicuous in contemporary art. One of its pioneers was the Chilean-born artist Juan Downey.

His work *Las Meninas* (1975, 20:34 mins) is a combination of installation, performance and video. Featuring actors in the role of King Philip and Queen Mariana and modern dancers, Downey creates a lyrical multilayered meditation on representation, perception, and reflection. Placing *Las Meninas* in the historical context of its time of creation, Downey refers to the socio-political conditions in Spain under Philip IV as a commentary on the ills of his own society and as a basis for addressing issues of cultural and political identity.

Eve Sussman and The Rufus Corporation

Eve Sussman's video *89 Seconds at Alcázar* is a ten-minute single-shot film about the imagined activities of *Las Meninas*' cast of characters on that particular day in 1656 at the royal palace in Madrid shortly before and after the scene that Velázquez captured on his canvas, literally bringing the scene to life. On her first visit to the Prado Sussman was struck by the cinematographic quality of Velázquez's canvas. The scene, as if frozen in time, and with its implicit acknowledgement of the viewer, appeared to her to have the qualities of a *cinéma vérité* film still. This is what inspired the choreography of her video, which shows every one of the painting's characters,

here played by professional actors, in the moments before and shortly after they all come together in the precise scene that we know from the canvas. Although Sussman is fascinated by the arbitrary gesture, each movement by the protagonists of her video is tightly scripted, infusing the scene with both the sensual rhythm of its baroque origins and a very modern slice-of-life sensibility.

Space of the corredor

Room C: Velázquez a reference for Picasso. Historical documentation

Velázquez a reference for Picasso

The admiration Picasso felt for Velázquez's work is apparent throughout his career, and there are a number of testimonials to this in the Museu Picasso in Barcelona.

Pablo Picasso was impressed by Velázquez's *Las Meninas* from the time of his first visit to the Museo del Prado in the summer of 1895, though at that time he was more interested in two portraits of marginal figures at the court of Philip IV. Witness to that visit to the Prado are his copies of *The Buffoon Calabacillas* and *El Niño de Vallecas*. During this period Picasso immersed himself in the tradition of Spanish Golden Age portraiture in several of his self-portraits, though the most direct allusion to Velázquez is in his *Portrait of Aunt Pepa*, stylistically indebted to Velázquez's *Old Woman Cooking Eggs*.

When Picasso was enrolled in the Academia de Bellas Artes de San Fernando in Madrid in 1897-1898, he spent much of his time making copies at the Prado. For example, he painted the *Copy of a Portrait of Philip IV*, a representation in oils of *Lake in El Retiro* that seeks to capture the atmosphere of Velázquez's landscape studies of the Villa Medici, various sketches of court portraits and the *Studies of Works by Velázquez*, in which we find a copy of *The Fable of Arachne*, a small sketch of *Las Meninas* and an equestrian portrait of Philip IV. With Picasso, the 'deformed' and marginal characters so dear to Velázquez and his contemporaries give way to figures of the night and circus performers, such as *La Nana*.

While Picasso's Blue Period was more influenced by El Greco, the references to Velázquez undoubtedly persist: we need only note the similarity between the two Velázquez drawings, *Head of a Young Woman* and *Bust of a Young Woman*, and Picasso's *Woman with the Lock of Hair*.

Velázquez's influence is also apparent in the work Picasso produced after the Spanish Civil War. Between 1938 and 1939 —shortly after the Spanish government appointed Picasso honorary director of the Museo del Prado— Picasso painted the three portraits of Jaime Sabartés in the character of a 17th-century nobleman and, between August and December 1957, at La Californie (Cannes), painted the series *Las Meninas*. The presence of Velázquez can also be felt in various representations of musketeers —such as the oil *Seated Man*, which is very close to the portrait of *Don Pedro de Barberana y Aparregui*— and the numerous etchings in which these personages appear.

Historical documentation

Picasso's *Las Meninas* were created in his dovecote-cum-studio on the upper floor at La Californie, the house near Cannes where he was living, in 1957.

Following the death of Jaume Sabartés in 1968, in memory of his friend and secretary Picasso gave the city of Barcelona the 58 oils that make up the series.

Prior to their definitive hanging in the Museum, Picasso's *Las Meninas* travelled to various parts of the world to be shown in temporary exhibitions.

From May 22 until June 27, 1959, the series had its first public showing at the Galerie Louise Leiris in Paris. The following year it was taken to London for the major retrospective exhibition *Picasso* in the Tate Gallery between July 6 and September 18. In 1964 it went to Japan for *Pablo Picasso. Exhibition Japan 1964*, organized by The National Museum of Modern Art in Tokyo and travelling to the museum of the same name in Kyoto and the Prefectural Museum of Art in Nagoya, where it was on show until August 18 before returning to France.

In 1966 and 1967, the large canvas with which the series commences was included in two exhibitions of Picasso's work, at the Grand Palais in Paris and the Stedelijk Museum in Amsterdam, respectively.

On the night of May 2, 1968, a telephone call from Mougins summoned Joan Ainaud Lasarte, general technical director of Barcelona Museums, to an urgent meeting with Pablo Picasso.

Two days later Dr Ainaud was in Mougins for 'an interview with Don Pablo Picasso of an urgent nature, in order to discuss a major donation of works that the artist intends to make to the Picasso Museum (AMAB. Cultura. Museu d'Art: Museu Picasso, exp. 7 / 1968).

Picasso's *Las Meninas* left Cannes by train at ten o'clock on the evening of May 8, 1968, and arrived in Barcelona the following morning. A few weeks later, on Tuesday, May 28, there was a viewing for invited art critics. The official presentation in Barcelona took place on Friday, May 31. At ten o'clock on the morning of Tuesday, June 4, the *Las Meninas* rooms were opened to the public.



5. BIOGRAPHICAL NOTES OF THE ARTISTS PRESENT TO THE EXHIBITION

Fermín Aguayo

Sotillo de la Ribera (Burgos), 1926 - Paris, 1977

After a period of abstraction and Informalism (1945-1960), his painting returned to figuration, integrating the human figure in an abstract world. He produced several series of interpretations of the classics, especially Velázquez, Tintoretto, Titian, Rembrandt and Van Gogh.

Avigdor Arikha

Radautz (Bukovina, now part of Romania), 1929

A survivor of the Holocaust, he moved to Palestine in 1944. Ten years later he moved to Paris. His work has evolved from figuration to abstraction. In 1965 he gave up painting and devoted himself to drawing. In 1973 he returned to painting in a spontaneous, realistic style, without forgetting the lessons of his abstract phase. As an art historian he has curated a number of exhibitions.

Claudio Bravo

Valparaíso (Chile), 1936

Poet and painter, educated in Santiago de Chile. His early success as a painter enabled him to travel, and in 1961 he settled in Madrid, where he studied the works in the Museo del Prado, making interpretations in a hyperrealist style of Italian Renaissance paintings, as well as Velázquez and Zurbarán.



Louis Cane

Beaulieu-sur-Mer (France), 1943

He studied at schools of decorative arts in Nice and Paris. He has been an active member of the Supports/Surfaces group and co-founder and editor of *Peinture, cahiers théoriques*. In 1975 he gave up his abstract series to practice a style that ranges between figuration and abstraction, exploring the history of art through his own work.

Juan Carreño de Miranda

Avilés, 1614 – Madrid, 1685

A painter of the Madrid Baroque school, in his first phase he focused on religious painting. In 1671 he was appointed royal chamber painter and specialized in the genre of portraiture. Influenced by Velázquez and Van Dyck, his works are characterised by their serenity and elegance.

Philippe Comar

Boulogne, 1955

Artist, writer and professor of Morphology at the École des Beaux-Arts in Paris. He has exhibited at the Musée national d'Art moderne-Centre Georges Pompidou, at the Venice Biennale (1986) and the Múcsarnok Kunsthalle Budapest (1999). He has also worked as a set designer for the Opera national in Paris. Many of his works are devoted to perspective and the simulation of space and the body and its representation.

Michael Craig-Martin

Dublin, 1941

Educated in the United States, he had his first solo exhibition in London in 1966, and has taught at Goldsmiths' College since then. He has shown in numerous one-man and group exhibitions. His work, marked by the influence of Pop and Minimalism, reflects on the nature of art and its impacts on the spectator. He also explores everyday objects and represents them in large-format images, and has produced interesting interpretations of Velázquez's *Las Meninas* and Zurbarán's still-lives.

Salvador Dalí

Figueres, 1904-1989

Trained at the municipal art school in Figueres and at the Escuela de Bellas Artes in Madrid, where he frequented the Residencia de Estudiantes, establishing close friendships with Buñuel and García Lorca. In the late twenties he moved to Paris and became the most brilliant Surrealist painter. In 1940 he moved to New York and consolidated his international reputation. His penchant for histrionics and self-advertisement, together with his politics, led to his expulsion from the Surrealist group. On his return to Spain in 1948 he settled in Port Lligat. His painting was grounded in *Noucentisme*, and after a period influenced by Cubism he adopted what he called a 'critical-paranoiac' method: dreamlike scenes executed with a painstaking technique, influenced by Metaphysical painting.

Juan Downey

Santiago de Chile, 1940 – New York, 1993

After studying architecture in Chile he moved first to Barcelona and then to Paris —he studied engraving at S. W. Hayter's Atelier 17— before settling in New York, where he studied and became a professor at the Pratt Institute. Regarded as one of the pioneers of video art, a medium that

enabled him to transform the experience of perception and manipulate time and space. His work, which mixes the documentary with the autobiographical and video experimentation, expresses his ideas about identity, art history and politics. His series *Trans Americas* (1971) deserves special mention.

Equipo Crónica

A group of artists composed of Rafael Solbes (Valencia, 1939-1981), Manolo Valdés (Valencia, 1942) and, initially, Juan Antonio Toledo (Valencia, 1940-1995). Formed in 1965, the group took from Pop the use of flat colour and the idea of art as mass communication. Its work evolved toward satirical formulations that combine iconographic elements from the history of art and contemporary culture.

Antonio de Felipe

Valencia, 1965

A graduate of the Escola de Belles Arts in Valencia, his painting is informed by the premises of Pop. Much of his work is developed in series, of particular note being those devoted to Velázquez and to various modern and contemporary personalities.

Alberto Gironella

Mexico City, 1929 – Valle de Bravo, 1999

Founder of the literature and art journals *Clavileño* and *Segrel*, he began painting in 1948. Four years later he made his first picture based on a historic painting. His reinterpretations of classic works combine painting, relief and objects of various kinds. His work is symbolic and emotionally charged, but always retains a dose of irony.

Francisco de Goya y Lucientes

Fuendetodos, 1746 – Bordeaux, 1828

Painter and engraver. In 1771 he travelled to Rome, where he came into contact with Neoclassical art. In 1774 he settled in Madrid. Recommended by his brother-in-law, Francisco Bayeu, he began making cartoons for the Royal Tapestry Factory, and in 1778 became a member of the Real Academia de Bellas Artes de San Fernando. His numerous portraits of personages at Court are notable for their depth of psychological characterization. In 1789, when Charles IV came to the throne, he became royal chamber painter. Following the French occupation and the return of Ferdinand VII in 1814 he painted his two great compositions dealing with the war: *The Second of May, 1808: The Charge of the Mamelukes* and *The Third of May, 1808: The Execution of the Defenders of Madrid*. Between 1819 and 1823 he decorated the walls of his residence, known as the Quinta del Sordo, with a series of hallucinatory *Black Paintings*. In 1824, ill at ease with absolutism, he went into exile in Bordeaux. His most important series of prints are *Caprichos* (1797-1799), *The Disasters of War* (1810), *Tauromaquia* (1815) and *Disparates* (1819).

Richard Hamilton

London, 1922

Painter, engraver and photographer. He trained at the Royal Academy Schools in London. Acknowledged as the creator of the first British Pop *collage*, he practices an optimistic Pop of great technical sophistication. Without ever abandoning the traditional parameters of painting, he consistently reflects its photographic aspect. Like Andy Warhol and other Pop artists, he works in thematic series.

Juan Bautista Martínez del Mazo

Castile, 1605 - Madrid, 1667

A painter of the Madrid Baroque school. Disciple and son-in-law of Diego Velázquez, he made a number of copies of his father-in-law's paintings, and his portraits also imitate Velázquez's style. His landscapes are more personal, and very respectful of the facts, with a painstaking treatment of the figures. In 1643 he became painter of the prince (Baltasar Carlos). On Velázquez's death he was named painter to the king.

Vik Muniz

São Paulo, 1961

Originally trained as a sculptor, he uses unconventional materials such as chocolate, sand, jam, wire or artificial blood to give form to his compositions, which he then photographs. He also uses these materials to recreate famous works from the history of art.

Jorge Oteiza

Orio, 1908 – San Sebastián, 2003

Sculptor and ceramist. His primary plastic concern was the integration of sculpture into architectural spaces, with a great simplicity of form. He worked with found objects, marble, iron and steel, seeking to apply the idea of 'cutting the space.' He taught in Argentina, Peru and Germany, and wrote a number of theoretical works.

Giulio Paolini

Genoa, 1940

Painter, sculptor and writer. In 1960 he reacted against Informalism, aligning himself with the Arte Povera movement, using bare surfaces and *collage* to posit new relationships between artist, support and spectator. In his work he utilizes paintings by other artists, plaster copies, old prints and excerpts from literary texts. Since 1969 he has been intensely active in the theatre.

Pablo Picasso

Málaga, 1881 – Mougins, 1973

In June 1895 he first visited the Prado museum with his father. In his sketchbook he made a copy of Velázquez's *The Buffoon Calabacillas* and *Niño de Vallecas*. At his father's prompting he enrolled at the Academia de Bellas Artes de San Fernando in Madrid for 1897-1898. He soon became distanced from the Academy, preferring to frequent the Prado, where he applied for permission to copy the pictures. There is a notable copy in oils of a portrait of Philip IV by Velázquez, and a page of sketches with a copy of *The Fable of Arachne* and a partial copy of *Las Meninas*, also by Velázquez. During his second stay in Madrid, in 1901, he painted *Woman in Blue*, a clear reference to Velázquez's *Mariana of Austria* (Museo del Prado), and presented it at the Exposición General de Bellas Artes that year. In the summer of 1935 he travelled in Spain, and in Madrid visited the Prado again. In November 1936 the government appointed him honorary director of the Prado. Between August and December 1957, at La Californie (Cannes), he painted the series *Las Meninas*, that were donated by the artist himself to the Museu Picasso of Barcelona in 1968.

Josep Roca-Sastre

Terrassa, 1928 – Barcelona, 1997

Painter, grandson of the *Modernista* architect Lluís Muncunill. It started out from a schematic figurativism and moved toward abstraction before returning to lyrical figuration. He specialized in

urban scenes and interiors.

Antonio Saura Atarés

Huesca, 1930 – Cuenca, 1998

Self-taught painter and engraver, he began painting and writing in 1947. Seven years later, after a Surrealist stage, began his affiliation with Surreal Abstraction and Neo-figurativism, and opted to paint only in black and white. In 1957, together with Manolo Millares, Canogar (Rafael García Gómez), Luis Feito and others he founded the group El Paso, which had a great influence on the Spanish painting of the sixties. In 1960 he abandoned the exclusive use of black and white. From 1968 he gave up painting in oils for ten years to concentrate on works on paper. His work has been shown in numerous exhibitions in many different countries.

Josep Maria Sert

Barcelona, 1874-1945

He studied in Barcelona, Rome and Paris and was a disciple of Alexandre de Riquer and a protégé of Francesc Cambó. With exhibitions around the world, he was the most highly acclaimed decorative painter of his time. In addition to his work for private residences, he is noted for his paintings for the cathedral of Vic (Barcelona), the church of San Telmo (San Sebastián), and the Hotel Waldorf Astoria (New York), and for Diaghilev's Ballets Russes. His highly imaginative Baroque style, with its luxurious rhetoric in tones of sepia and gold, was at variance with the artistic currents of his time.

Soledad Sevilla

Valencia, 1944

She began her career in the late sixties in the field of geometric abstraction, focusing on the module and its infinite variations. At the beginning of the eighties she incorporated installation into her artistic production.

Thomas Struth

Geldern (Germany), 1954

He started out as a painter in Dusseldorf, where he studied with Peter Kleeman and Gerhard Richter and the photographers Bernd and Hilla Becher, but soon abandoned painting to devote himself to photography. His conception of photographic images as tools for revealing the relationships of individuals or groups with their surroundings is a significant feature of his work. With his series *Museum*, he became the first living artist to exhibit in the Museo del Prado.

Franz von Stuck

Tettenweis (Germany), 1863 – Munich, 1928

Painter, sculptor and printmaker, he was one of the founders of the Munich Sezession. In 1895 he became a professor at the Kunstakademie in Munich, where Klee, Kandinsky and Albers were among his students. His work is closely aligned with the Symbolist movement.

Eve Sussman

London, 1961

Video artist and filmmaker. In 1985 she graduated in Fine Art from Bennington College in Vermont, and in 1999 began using film and video. Her works are characterized by their careful staging and

their use of filmic materials and high-definition technology. She has recently turned to the tradition of the *tableau vivant*. In 2004 she presented *89 Seconds at Alcázar* at the Whitney Biennial in New York and set up The Rufus Corporation, the Brooklyn-based company with which she has worked since then.

Cristóbal Toral

Torre Alháquime (Cádiz), 1940

After studying at art schools in Malaga, Seville and Madrid, he devoted himself to painting full time in 1967. His work, which combines realistic figuration with oneiric images, evokes real or imaginary journeys. His favourite themes are the female nude, still-lives and suitcases.

Manolo Valdés

Valencia, 1942

Together with Rafael Solbes he formed Equipo Crónica in 1965. Since the death of Solbes in 1981 he has worked on his own, in an in-depth reflection on the history of painting. He produces variations on the basis of emblematic works, grouped by theme or argument.

Diego Velázquez (Diego Rodríguez de Silva y Velázquez)

Seville, 1599 – Madrid, 1660

Trained in Seville, in the studio Francisco Pacheco. Summoned by the Count of Olivares, he moved to Madrid in 1623 and was appointed painter to the king. Dating from this period are a series of royal portraits and a few portraits of unidentified personages. On his first trip to Italy (1629-1631) he painted his two admirable landscapes of the Villa Medici, and on his return radically changed his technique: he stopped modelling forms precisely in favour of suggesting them, exploiting the visual effect to the full, and enriched his palette. In 1643 he was appointed Valet to the king. On his second trip to Italy (1649-1650) he painted a number of portraits. Dating from his later years dating are several portraits of the royal family, notable for their chromatic richness and excellent handling, characterized by a remarkable syntheticism in which forms, light and volume are defined with a few brushstrokes.

Joel-Peter Witkin

New York, 1939

A freelance and war photographer, his photos often deal with the themes of death, sex, putrefaction and social exclusion. Many of his compositions evoke passages from the Bible or famous paintings.