

GLOSSARY OF ARTISTIC MOVEMENTS

Synthetic Cubism

After Analytical Cubism (up to 1912), artists such as Pablo Picasso, Georges Braque or Juan Gris entered a new phase with Synthetic Cubism (up to around 1919): they reintroduced readable signs to the canvas - elements of everyday life, papers and glued objects - thus making Cubism evolve towards an aesthetic thinking based on the various levels of reference to reality.

Purism

Purism was an aesthetic doctrine developed by architect Le Corbusier and painter Amédée Ozenfant in the journal *L'Esprit Nouveau*, between 1920 and 1925. Stemming from a criticism of the complex abstractions of Cubism, Purism advocated for a return to order, emphasizing the machine, simple forms and the geometry which must guide the composition of artworks.

Surrealism

This subversive movement emerged in 1924 at the initiative of the poet and author André Breton. Through plays on language, collective drawings, wanderings or travel, the surrealist artists explored the potentialities of dreams and the sub-conscious to produce works of disturbing strangeness which attempted to reconcile art and life.

Magic realism

This post-expressionist visual movement was defined in 1925 by German critic Franz Roh, to designate artists (such as De Chirico, Derain, Miró, Grosz and Dix, etc.) who refuted objective realism and preferred to create bridges between everyday reality, the mundane, symbolism or surrealism. The movement developed in Germany after the First World War and was more widely known as New Objectivity.

Noucentisme

Noucentisme was an artistic and political movement which emerged in Catalonia from 1906 to 1923, in opposition to the radicalism and spontaneity of Modernism, which had preceded it. Noucentisme advocated for a return to order and refined production, drawing inspiration from classicism and Mediterranean culture.

Informal Art

The expression “Informal Art” was coined by critic Michel Tapié in his publication *Un Art Autre* [Art of Another Kind] in 1952. It designated the abstract, gestural and spontaneous pictorial techniques that dominated European art from 1945 to 1960, and included Tachisme, Matter painting or Lyrical abstraction. Its American equivalent was known as Abstract Expressionism.

El Paso

The El Paso group, founded in Madrid in 1957 and dissolved in 1960, united critics and artists (such as Saura or Millares) in the call to support contemporary art in Spain. They fought for the creation of a distribution network, which barely existed in this highly conservative era, in particular by signing manifestos and organising exhibitions.

Abstract Expressionism

Abstract Expressionism, theorised by Clement Greenberg, brought together New York-based artists in the 1940s whose common point was to freely express their personal lyricism through gesture and colour, with no regard for representation. A variety of tendencies stemmed from this group, in particular Jackson Pollock’s and Willem de Kooning’s Action painting.

Narrative Figuration

Narrative Figuration was an activist pictorial movement that emerged in France in the 1960s, in the context of a tense international climate and the advent of the consumer society. Like the American artists of Pop Art, Narrative Figuration painters placed contemporary society and its mass images at the centre of their works. Contrary to Pop artists, however, their desire was to make art a tool of social transformation.

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CATALOGUE

De Miró a Barceló. Un siglo de arte español / From Miró to Barceló. A Century of Spanish Art

Edited by Brigitte Leal

Co-published by the Public Agency for the Management of the Casa Natal of Pablo Ruiz Picasso and Other Museum and Cultural Facilities and Centre Pompidou
240 p., 132 ill.
Design: Xavi Rubiras

ALONGSIDE THE EXHIBITION

Discover all our activities (tours, workshops, events...) on our website: centrepompidou-malaga.eu

GUIDED TOURS

The mediation team offers you guided tours to discover a selection of works from the collection, in an active and sensitive way.

Individuals

Included in the price of the ticket. Inscription on the same day at the reception. 25 people maximum.

In English

Friday at 4:00 pm

In Spanish

Monday, Wednesday, Thursday, Friday, Saturday and Sunday at 12:30 pm
Monday, Thursday, Friday and Saturday at 6:00 pm

Groups

From a group of 8 people. In Spanish, English and French, by prior reservation: educacion.centrepompidou@malaga.eu

INFORMATION

OPENING HOURS

9.30 a.m. to 8.00 p.m., every day
Ticket offices close at 7:30 p.m.
The museum is closed on Tuesdays (except holidays and days before holidays), 1 January and 25 December

PRICES

Entry to permanent exhibitions:

€7, concessions: €4

Entry to temporary exhibitions:

€4, concessions: €2.50

Entry to permanent and temporary exhibitions:

€9, concessions: €5.50

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With the support of:



Ayuntamiento de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE LA CASA NATAL DE PABLO RUIZ PICASSO Y OTROS EQUIPAMIENTOS MUSEÍSTICOS Y CULTURALES

Centre Pompidou Málaga

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From Miró to Barceló A Century of Spanish Art 12 March 2020 – 1 November 2021

Cubism, surrealism, figuration and abstraction; painting, sculpture, film and video; in the history of 20th and 21st century art, not a single period or field has not been led by Spanish artists. Pablo Picasso, Joan Miró, Salvador Dalí or Luis Buñuel advocated for new ways of seeing and creating that remain strong influences today. This chronological pathway through a century of Spanish art reveals how the current generation of artists has kept alive the spirit of the avant-garde with extraordinary energy. Their predecessors lived through troubling times, Parisian exile, the war, and ostracism which fuelled a repertoire of moving, radical and even sacrilegious images. Once freedom restored, their heirs, such as Miquel Barceló, Cristina Iglesias, and La Ribot, among others, keep on surprising us by inventing new approaches to painting, sculpture and space which re-enchant the materials, rituals and myths of Spanish art.

The 1920s



Juan Gris, *La Vue sur la baie* [View of the Bay], juin 1921
Oil on canvas, 65 × 100 cm
© Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP

The First World War tore Europe apart and undercut cultural values. Artists developed forms of expression rich with tensions between figuration and abstraction. In Paris, the community of Spanish artists was dominated by the already legendary Picasso, who drew Juan Gris, María Blanchard and Pablo Gargallo into his wake. Picasso's still lifes perpetuated Synthetic Cubism*. Juan Gris, who arrived in Paris in 1906, introduced a more streamlined version of Cubism which would lead to Purism*. Figures or still lifes were poured into a flat and colourful architecture based on the formal relations between lines and planes. The work of Gris was tinted with a whimsical quality and embodied his move towards Surrealism*, thanks to the ties he forged with Michel Leiris and André Masson in 1924. This bridge between Cubism, Surrealism or Magical realism* was crossed for good by María Blanchard. Her transition to figuration led her to a cold and detached aesthetic, akin to Catalan Noucentism* and shared by the young Salvador Dalí.

Surrealism

Following the Dada movement, the Surrealists, led by André Breton, came together as of 1919 to launch new definitions of art, based on transgression, automatism, dreams and the uncanny. They drew on the strategies of revolutionary activists to oppose bourgeois culture, adding tracts, publications and demonstrations to controversial exhibitions. The cohesion of the movement was fractured in groups unified in their aesthetic practices or political combats. Rue Blomet, in the Montparnasse district, where Miró and Masson had a studio in 1923, was frequented by the writers Michel Leiris, Antonin Artaud, and Paul Éluard. In 1929, Salvador Dalí and Luis Buñuel, the authors of *Un chien andalou*, adhered to Surrealism, thus confirming its rooting in psychoanalytical thinking. In 1930, the screening of their second film, *L'Âge d'or*, funded by the art patrons Charles and Marie-Laure de Noailles, led to hostile demonstrations and censorship of the film. The Spanish civil war, the Moscow Trials and Nazi atrocities continued to rally the Surrealists, stamping the political dimension of the movement.



Salvador Dalí, *Hallucination partielle. Six images de Lénine sur un piano* [Partial Hallucination: Six Images of Lenin on a Grand Piano], 1931
Oil and varnish on canvas, 114 × 146 cm
© Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist. RMN-GP

The 1930s



Pablo Picasso, *Nature morte* [Still Life], 29 janvier 1922
Oil on canvas, 73 × 92 cm
© Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP

Pablo Picasso and Julio González met in Paris in 1901. They remained friends and worked together between 1928 and 1932, when Picasso called on González to help him create the metallic sculptures he was planning for a monument in memory of the poet Guillaume Apollinaire. His experiments integrated paintings of erotic figures or still lifes, in which post-cubist solids were juxtaposed with linear graphics recalling the smooth or decisive lines of González' metal sculptures. González created assemblages with plates that were cut out, welded and riveted, forming genuine 'sculptures in space', in which shape integrates the void. The two artists were brought together once again by the Spanish civil war and their participation in the Spanish Republic Pavilion at the 1937 World Fair in Paris. Picasso presented *Guernica*, painted in memory of the victims of the Basque village bombing, and González exhibited *Montserrat* in tribute to Catalan resistance. González opted for the impact of realism to denounce the suffering of his people, while Picasso used disfiguration in his portraits of women bearing the scars of history's violence.

The Matterists

In the 1950s, Spanish art saw a renewal through the works of Antoni Tàpies, Antonio Saura, Manolo Millares and Eduardo Chillida. Raw language, torn canvases, graffiti, tensions between abstraction and figuration and explorations on matter are among the features that characterise their works, inspired by French Art Informel*. With the magazine *Dau al Set*, which he co-founded in 1948, Tàpies was highly active in the opposition to the reactionary movement of the time. Saura adhered to the legacy of the Expressionists and *Guernica's* Picasso, with a painting that carries the tragedies of Spain. These artists, who explored the expressiveness of matter, found support from Parisian galleries, such as Stadler for Saura and Tàpies, or Daniel Cordier for Millares. Saura and Millares were members of the El Paso* group, founded in 1957 to promote contemporary art in a Spain, which was hostile to the avant-gardes in this late-50s period. Eduardo Chillida, who lived in Paris from 1948 to 1951, developed a unique language through an innovative use of sculpting techniques, influenced by the work of Julio González and the tradition of ornamental ironwork in his native Basque Country.



Antonio Saura, *Le Chien de Goya* [Goya's Dog], 1979
Oil on canvas, 161,8 × 195,3 cm
© Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP

Spanish artists of the École de Paris



Antoni Clavé, *Quatre points* [Four Points], 1974
Oil, black ink and graphite on paper, wallpaper, and card torn up and cut out, glued to wood, 152 × 140 cm
© Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. RMN-GP

In the wake of the Second World War, Spain remained isolated under Franco's regime, while liberated France renewed its international ties. Numerous Spanish artists, fleeing the war and Franco's conservatism, moved to France, such as the highly-prolific Condoy in 1937, or Antoni Clavé in 1939. A decade later, in the late 1940s, a Spanish community formed in Paris, akin to Picasso, Gris, González and Miró's group at the beginning of the century. This new generation was greatly influenced by these historical avant-gardists and asserted itself with the originality of its production. Despite differences in age and aesthetic concepts — from the structured abstraction of Palazuelo to Puig's dreamlike paintings, Sempere's kinetic works, the post-cubist research of José Fin or Xavier Valls' oscillation between figuration and abstraction— these artists were united by their adherence to the spirit of international avant-gardes.

The Post-War Generation

From the 1960s, the social and cultural barriers which had separated Spain from the rest of Europe began to dissolve and the country renewed with modernity after the fall of Franco's regime in 1975. In the final years of his career, Miró liberated his technique, mirroring Jackson Pollock and the Abstract Expressionists*. Eduardo Arroyo, based in Paris since 1958, where he was involved with the artists of Figuration Narrative*, embodied the spirit of the 1960s: the activist struggle, the uprooting, and a critical, humorous interpretation of art history. He returned to Spain after the fall of Franco. The artists who emerged in the 1970s and 1980s moved away from the formal preoccupations of previous avant-gardists. Miquel Barceló, Juan Muñoz, José María Sicilia, Cristina Iglesias and Juan Uslé formed the first generation of Spanish artists to break away from the Parisian sphere. Their work is characterised by the tension between figuration and abstraction, an interest in organic elements, the notion of trace, the cycle of life and death, the viewer's physical experience or the relation to space.



Miquel Barceló, *Ex-voto à la chèvre* [Ex-Voto with a Goat], 1994
Techniques mixtes sur toile, 235 × 285 cm
© Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP