IMPRESSSIONISTS AND MODERNS

Masterworks from The Phillips Collection

Press Release

CaixaForum Barcelona

From 11 March to 19 June 2016
For the first time, Barcelona hosts an exhibition devoted to The Phillips Collection. The show features sixty works that reflect the evolution of painting from the nineteenth to the mid-twentieth century.

**IMPRESSIONIST AND MODERN**

Masterworks from The Phillips Collection

"A small, intimate museum combined with an experiment station". That is how, in 1926, Duncan Phillips (1886-1966) defined what was to be the first gallery devoted to modern art in the United States, and which opened in Washington D.C. in 1921. Today, The Phillips Collection is recognised around the world for its rich holdings of the finest Impressionist, modern and contemporary art. Now, at CaixaForum Barcelona, in cooperation with "la Caixa" Foundation, this institution, which is celebrating its ninety-fifth anniversary, presents *Impressionist and Modern*, an exceptional selection of sixty paintings by forty-four essential artists from the last two centuries, including Picasso, Manet, Monet, Degas, van Gogh, Cézanne, Courbet, Matisse, Modigliani, Braque, Pollock, O'Keeffe and Rothko. Together, these masterpieces create a show that gives visitors insight into some of the key movements that evolved from the nineteenth to the mid-twentieth century, from Realism and Romanticism to Impressionism, Cubism and Abstract Expressionism. The show also enables us to learn about the history of the collection and its founder, Duncan Phillips. Phillips was a pioneer, passionate about the art of his time, who, trusting in his own instinct to detect talent, built up a collection that has become famed around the world.


@FundlaCaixa @CaixaForum #Impresionistasymodernos
Barcelona, 10 March 2016. At CaixaForum Barcelona this morning, Elisa Durán, assistant general manager of "la Caixa" Banking Foundation, Joseph Holbach, Director of Special Initiatives at The Phillips Collection, and Susan Behrends Frank, Associate Curator at The Phillips Collection, presented the exhibition Impressionist and Modern. Masterpieces from The Phillips Collection.

In its cultural programme, "la Caixa" Foundation places special emphasis on art from the nineteenth and twentieth centuries, promoting knowledge of a period that is crucial to our understanding of contemporary sensibilities. Accordingly, in recent years CaixaForum Barcelona has presented shows devoted to such key figures as Delacroix and Pissarro and, more recently, Joaquim Sorolla, as well as the collective exhibition French Masters from The Clark Collection. In this last case, as in the show presented today, "la Caixa" Foundation's aim was to highlight the vital, laudable role played by private collections in promoting appreciation and the development of Impressionist, modern and contemporary art.

This year marks The Phillips Collection’s ninety-fifth anniversary. To celebrate this landmark, the Washington-based American institution has produced an international travelling exhibition featuring a selection of works from amongst its holdings. The show will be seen in just three cities. After a sojourn at the Palazzo delle Esposizioni in Rome, it will be brought to Spain by "la Caixa" Foundation. There, the show will be presented, firstly, at CaixaForum Barcelona, before travelling CaixaForum Madrid, where it will be open to the public from July to October.

Impressionist and Modern. Masterpieces from The Phillips Collection features a selection of paintings from the holdings of what was the first museum of modern art in the United States. This eminent institution, which opened its doors to the public in 1921, was planned by its founder, Duncan Phillips, to be "a small, intimate museum combined with an experiment station". Today, The Phillips Collection is renowned throughout the world for its magnificent holdings featuring art from the last two centuries.
This exceptional exhibition brings together sixty works by forty-four European and American artists. Divided into six thematic areas, arranged chronologically, the show reflects the evolution of modern painting from the nineteenth to the mid-twentieth century. The opening section features a selection of works by leading artists from the early nineteenth-century, great masters who revolutionised European painting, such as Ingres, Delacroix, Courbet and Manet, in close dialogue with great Impressionist painters like Van Gogh, Cezanne, Degas, Monet and Sisley.

A central place is given in the exhibition to modern masters who shaped the artistic vision of the twentieth century, including Bonnard, Braque, Gris, Kandinsky, Kokoschka, Matisse, Modigliani, Picasso, Soutine and Vuillard, along with the Americans Arthur Dove and Georgia O’Keeffe. Finally, the show is rounded off by several seminal works from the postwar period by American and European artists such as de Staël, Diebenkorn, Gottlieb, Guston and Rothko, artists who helped to create an entirely new experience for spectators.

The Phillips Collection differs from other institutions that were established between the wars in the last century by the fact that its founder, Duncan Phillips (1886-1966), was interested in the connections between works of art of the past and the present. From a young age, Phillips always sought to support emerging artists, acquiring works based on their merits, not because they illustrated particular trends or were by famous names. He always saw the idea of modernity as a dialogue between past and present, without geographic, national or historic restrictions.

Through its acquisitions and exhibition programmes, The Phillips Collection has occupied a prominent place in American cultural life since the museum first opened to the public in 1921. Phillips, who was in many ways a pioneer, was passionate about the art of his time and, trusting in his own instinct to detect talent and promising up-and-coming artists, built up an art collection that achieved enormous international prestige based on an “overall vision”.

To accompany the exhibition, “la Caixa” Foundation has prepared a full programme of activities for all audiences. Moreover, a catalogue has also been published, featuring articles by Susan Behrends Frank, Associate Curator for Research at The Phillips Collection, and the art critic, curator and professor Doctor Alex Mitrani.
EXHIBITION SECTIONS

Classicism, Romanticism and Realism

In the European and American art of the nineteenth century, a constant dialogue took place between classical ideals, the romantic imagination and the realism of the observable world. Classicism was understood as the search for the timeless and ideal through the reconciliation of opposites in an attempt to achieve balance and clarity in the composition. Romanticism, on the other hand, emphasised imbalance, imagination and emotion, and valued the independent artist because he or she explores the new and unknown. Jean-Auguste-Dominique Ingres and Eugène Delacroix were the main opponents in the national debate that raged in France between supporters of Classicism and Romanticism. Realism emerged as the antidote to both, as it focused on observable facts and proposed a remedy against idealised nature, mystery and exoticism. Gustave Courbet and John Constable are the most outstanding exponents of nineteenth-century heroic Realism. To a greater or a lesser extent, nearly all the great painters of the time, including Honoré Daumier and Édouard Manet, combined elements from Classicism, Romanticism and Realism in their work. The landscape painters also frequently employed both classical and romantic elements in expressing a new interest in nature as a real place, rather than something imaginary. In the early-nineteenth century, the French artist Camille Corot paved the way for this change with his small sketches, which captured light and the atmosphere in the open air. The distinctive features of this new approach to painting were the absence of finish, freedom of style and spontaneity.

Impressionism and Post-Impressionism

In the mid-1860s, the Realists gave way to the French Impressionists, including Claude Monet and Alfred Sisley, who insisted on painting scenes from everyday life and urban views and landscapes, working on them in the open air and using a bright, prismatic colour palette. They felt a vital need to capture the impression and reflections of light and to paint directly before their subject, without preparatory drawings. Moreover, their compositions also show the influence of framing and asymmetry found in photography and Japanese prints. Pre-eminent in their conception of painting was immediacy from the artist’s individual point of view. As we can see in the work of Edgar Degas and Berthe Morisot, these artists also adopted new themes, such as the ballet and the intimacy of everyday life.
Towards the mid-1880s, when it seemed that the naturalist impulse in Impressionism had run its course, the French avant-gardes reinvented themselves, focusing now on the imagination and the expressive use of colour. A new generation of French painters, often known as Post-Impressionists, sought to go beyond the Impressionists’ inherently naturalistic style, based on observation. For example, the Symbolist artist Odilon Redon wished to place “the logic of the visible at the service of the invisible”. Meanwhile, Paul Cézanne spurned the spontaneity of the Impressionists to paint "constructions from nature”. For Vincent van Gogh, colour was expressive, emotional and symbolic. Nature is no longer the final result in the works of any of these artists; rather, it provides a starting point to generate personal interpretations. Accordingly, the painting is understood as an aesthetic invention and not a copy of nature.

Paris and Cubism
At the turn of the twentieth century, Paris was the art capital of Europe, the only European city where spectators could see the latest artistic trends, both at independent group exhibitions and at the more commercial galleries that were opening all over the city. Increasingly, artists from all over Europe chose the City of Light as their destination, the only place where they could let their imagination fly freely, without restrictions, in all possible directions. During this period, Paris offered artists endless opportunities to capture its fascinating urban environment, especially in the bohemian quarters near Montmartre, where many of them lived.

By around 1910, with the birth of Cubism, the decisive moment had come to break with the ties of visual reality. The leaders in this revolution were Picasso and Braque, two artists determined to abandon traditional perspective and invent a completely different way of painting. The fragmented forms and different points of view on which Cubist art is based influenced many painters and sculptors and also reached Great Britain and the United States. The Cubists also explored innovative ways of representing the figure and sought new sources of inspiration, particularly at ethnographic museums, where they could admire African tribal sculpture and Egyptian art, works that shared a simplified expressive geometry that artists like Picasso and Modigliani appropriated. Others, such as Bonnard and Dufy, adopted a more sensual gaze that visually seduces the viewer through colour.

However, despite these changes and transformations, the observable world continued to be an essential source of inspiration.
**Intimism and modern art**

In France in the late-nineteenth century, painting was understood to be something personal or “intimate”, connected to the artist's feelings and imagination. Two key artists that explored this concept were Pierre Bonnard and Édouard Vuillard, who painted scenes from their private lives, including friends and family, in a highly personal style. The “intimate” domestic interiors that they portrayed on their canvases contain a psychological element that was completely new in modern art, at a time that coincided with the birth of psychoanalysis. Bonnard, particularly, worked from memory and not from a view of his model: this difference in approach enabled him to give an almost dreamlike dimension to his paintings, which in later years would feature the landscapes around the houses where he lived, in the outskirts of Paris and in the south of France.

The still life presents a microcosmic view of the world on an intimate scale. Modern artists turned the still life into a tool with which to explore new aesthetic and artistic languages, ignoring the moralising and symbolic function that the genre had traditionally fulfilled. The subjects that the artist chose might have personal value or importance as familiar objects, due to their use or for their pure aesthetic pleasure. Twentieth-century modern masters of the still life range from Georges Braque and his intimate visual poetry to Ben Nicholson with his Cubist-inspired conceptual structures. However, it was Henri Matisse who created the most expressive examples of the genre, using a daring colour palette in works that combine inventiveness and energy in an approach that falls somewhere between abstraction and figuration.

**Nature and Expressionism**

Unlike Realism, Romanticism and Impressionism, which seek to represent the world as it is seen and perceived by its outward appearance, Expressionism focuses on the artist's individual emotional reaction to the world. The daring artists who introduced the innovations that shaped the Expressionism of the early-twentieth century worked, not only in Paris, but also in Germany, Austria and America. In the view of these influential modern artists, a painting was an aesthetic entity created by line, colour and form, understood as independent expressive elements and used to evoke the artist's interior emotional state or personal experience. The Expressionists of the new century, who employed explosions of bright colours, crude brushstrokes and drawings, and anti-naturalistic perspectives, included Wassily Kandinsky and Chaim Soutine, of Russian origin, Georges Rouault, and the Austrian Oskar Kokoschka. Kandinsky, particularly, is attributed with painting the first wholly abstract pictures before the World War One. His new theory of abstract structural relationships generated a completely subjective and symbolic meaning for...
colours that would form an essential element in the work of the American artists Arthur G. Dove and Georgia O'Keeffe after World War One and the Abstract Expressionists after World War Two.

In a new century in which electricity, X-rays, motor cars, celluloid film and airplanes became familiar phenomena, all these changes in ideas about the world and humanity’s place in it led many artists on both sides of the Atlantic to create visual equivalents of these new experiences. The twentieth-century Expressionists often attempted to highlight an underlying sense of the personal and spiritual that could suggest the visionary. However, although these European and American artists believed that art could express personal experience regardless of its theme, nature continued to be a constant source of inspiration for all of them.

**Abstract Expressionism**

Abstract Expressionism is usually associated with the new American painting that emerged after World War Two. However, the Expressionist concept of abstraction was not exclusive to North American artists, but was also shared by Europeans, especially those living in postwar Paris between 1945 and 1951. There were many foreigners amongst the members of the second Paris School, including Nicolas de Staël, who was of Russian origin, and the Portuguese artist Maria Helena Vieira da Silva, who experimented with small stains of colour on easel-sized canvases to create her own, personal vision. The Phillips Collection helped to make the work of these artists known in the United States.

On the other side of the Atlantic, a generation of artists who had reached creative maturity in the 1940s and 1950s turned the United States into an international power and made New York the world capital of art, replacing Paris as the centre for avant-garde artistic activity. Badly affected by the political turmoil of World War Two and its aftermath, those young Americans felt that the contemporary artist was faced by what they repeatedly described as "a crisis of the subject". For many of them, such as Adolph Gottlieb, Philip Guston, Willem de Kooning, Robert Motherwell and Jackson Pollock, the expressive brushstroke and the very act of painting were vital parts of the essential identity of the final work, which revealed the inner life of the artist and constituted physical testimony to their struggle. Others, like Mark Rothko, completely rejected gestural abstraction and sought the power of transcendent, lyrical colour relationships. Looming over all these trends was the widespread belief that the subconscious was a primary source of creative inspiration. Versed in the classical
tradition, these postwar American artists immersed themselves in contemporary international styles, whilst at the same time also turning to non-Western sources in search of aesthetic inspiration.

### CHRONOLOGY OF THE PHILLIPS COLLECTION

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1886</td>
<td>Duncan Clinch Phillips Junior, the second son of Major Duncan Clinch Phillips and Eliza Irwin Laughlin, is born in Pittsburgh, Pennsylvania. His older brother, James Laughlin, was born two years earlier, in 1884. Their father, Major Phillips, was a manufacturer of window glass in Pittsburgh. Eliza’s father, James Laughlin, was a banker and co-founder of the Jones and Laughlin Steel Company.</td>
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<td>1895</td>
<td>Major and Mrs Phillips spend the winter of 1895-96 in Washington and, two years later, decide to move there due to its better climate. Duncan Junior is eleven years old when the family move to the federal capital.</td>
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<td>1897</td>
<td>In summer, Duncan takes a trip to Europe to study painting in Belgium, the Netherlands, Germany and France. In Paris he visits the Louvre, the Musée du Luxembourg and the apartment of the great art dealer, Paul Durand-Ruel, where he sees Renoir’s <em>The Luncheon of the Boating Party</em> (1880-1881) for the first time, as well as two other works that he will later acquire for his museum, <em>The Ballet Rehearsal</em> (c. 1885), by Degas, and Manet’s <em>The Spanish Ballet</em> (1862).</td>
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<td>1908</td>
<td>Duncan and his brother Jim graduate from Yale University.</td>
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<td>1911</td>
<td>In December, Duncan Phillips begins his career as an art critic by publishing a review of the Armory Show entitled “Revolutions and Reactions in Painting” (The International Studio 51, December 1913).</td>
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<td>1913</td>
<td>Duncan publishes his first book, <em>The Enchantment of Art</em> (New York: John Lane Company, 1914), a series of 17 essays, including his 1913 review of the Armory show. This essay is again reprinted in the 1927 edition of the book, but substantially changed and amended by a new forward to reflect the author’s more mature views on abstract and contemporary painting.</td>
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<td>1914</td>
<td>On January 6, Duncan and his elder brother, James, write to their father to tell him about their enthusiasm for paintings and for collecting, requesting a yearly stipend of 10,000 dollars for art purchases. Their early acquisitions reflect an interest in contemporary North American painting.</td>
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<td>1917</td>
<td>September 13: the family patriarch dies suddenly.</td>
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<td>1918</td>
<td>On October 21, Duncan’s brother dies of Spanish flu. Duncan and his mother decide to found the Phillips Memorial Art Gallery.</td>
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<td>1918-1919</td>
<td>Duncan makes numerous purchases. A handwritten note lists his “15 best purchases of 1918-1919”, in which works by contemporary North American artists predominate. However, they also include nineteenth-century European works, with two paintings by Monet, one of them <em>The Road to Vétheuil</em>, and a still life by Chardin.</td>
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<td>1920</td>
<td>July 23: the Phillips Memorial Art Gallery is incorporated. Phillips writes as follows about his aims for the museum: “The idea to which the unique collection is consecrated is that of a dual function and purpose; the concept of a small intimate museum of the world’s best art combined with an experiment station where living and constantly developing artists can show the results of their research and their aesthetic adventures.”</td>
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<td>1921</td>
<td>In June, an inventory of the collection is published, listing some two hundred and thirty</td>
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works by both European and North American artists. Late in the autumn, the museum opens quietly to the public.

On October 8, Duncan Phillips marries the artist Marjorie Acker in Ossining, New York.

1922

On January 3, Duncan Phillips writes letters to the three leading Washington newspapers, announcing the new season at the Phillips Memorial Art Gallery. The following year, the museum is renamed as the Phillips Memorial Gallery. In October 1948, it becomes formally known as The Phillips Gallery, finally to become known as The Phillips Collection in July 1961.

Between 1920 and 1953, Phillips acquires fifty-seven works by Daumier.

In September, he purchases El Greco’s *The Repentant St Peter* (1600-1605 or later).

Duncan and Marjorie Phillips acquire Renoir’s *The Luncheon of the Boating Party*. On December 20, in a letter to the painter and art critic Guy Pène du Bois, Phillips asks for publicity for this purchase of *The Luncheon of the Boating Party*: “I could get lesser examples which would give great satisfaction, but for such an American Prado as I am planning, there must be nothing but the best.”

The Phillips Memorial Gallery lends several works to the Venice Biennial where, for the first time, there is a US pavilion.


On February 15, *The Sunday Star* announces that the Phillips Memorial Gallery has purchased *The Uprising* (c. 1848) by Honoré Daumier. Phillips will refer to this work on more than one occasion as “the best in the collection”. He also purchases *Mont Sainte-Victoire* (1886-1887), the first of the six works by Cézanne that will enter the collection.

Other artists whose works are acquired for the gallery include Constable, Courbet, Redon, Gauguin and Morisot.

Phillips acquires his first paintings by Arthur G. Dove and Georgia O’Keeffe, showing them in the “Exhibition of Paintings by Eleven Americans and an Important Work by Odilon Redon”. In November, Phillips acquires two works by Matisse, the first by this artist to be included in the collection. In 1927, these two paintings are exchanged for another by Matisse. Phillips will finally build up a collection of five works by this artist.


In the spring, Phillips acquires a still life by Braque dated 1926, the first of the fourteen by this artist that will be included in the collection. This is the first time that a North American gallery has purchased a work by Braque.

In the autumn, Phillips adds its first Picasso to the collection, *The Blue Room* (1901).

Phillips purchases a *Self-portrait* (1878-1880) by Cézanne, the first by the artist to be acquired by a North American gallery. Whilst the Metropolitan Museum of Art of New York considered the piece too modern, Phillips was impressed by its originality, considering it one of the finest paintings in the collection.

Phillips acquires his first and only painting by Édouard Manet: *The Spanish Ballet* (1862). Attracted by Manet’s early works on Spanish themes, Phillips described the artist as an “important link in the chain that began with Goya and [continued] until Gauguin and Matisse”. From the Durand-Ruel private collection, he acquires Degas’ *Ballet Rehearsal* (c. 1885), the first work by this artist to enter the Phillips Collection.

On October 25, Duncan Phillips is elected to the first board of trustees of the Museum of Modern Art, New York.

Phillips begins to pay Arthur G. Dove a monthly stipend, becoming the artist’s most constant patron and giving him financial support until the artist’s death in 1946. Phillips purchases the first of 13 paintings by Klee that will enter the collection, as well as an
important work by Van Gogh, *Entrance to the Public Park in Arles* (1888); the collection will finally include three masterpieces from each of the artist’s three key periods: Arles, Saint-Rémy and Auvers.

In the autumn, the Phillips family moves to a new house at 2101, Foxhall Road, still in Washington D.C. Phillips and C. Law Watkins work on the conversion of the former residence into galleries, offices and storage space. A press release announces the expansion: “The former residence of Mr and Mrs Duncan Phillips has been made ready for changing exhibits [...] each room representing an intimate exhibition of modern art.”

1931 Phillips acquires *Tragic Landscape* (1930), by Georges Rouault, the first of the twenty-six works by this artist that will enter the permanent collection.

1936 Phillips acquires his first and only painting by Francisco José de Goya, *The Repentant Saint Peter* (c. 1820-1824).

1937 Beginning with the 1937/38 season, the exhibition programme at the Phillips Memorial Gallery becomes very active. Eighteen exhibitions are installed in all galleries and special drawing shows are presented in The Print Rooms. Phillips acquires Picasso’s *Bullfight* (1934).

1938 In October, Phillips acquires Oskar Kokoschka’s work *Prague: View from the Moldau Pier IV* (1936), the first of the six oils by this artist that he will purchase for the Collection. Phillips will never sell or exchange any works by Kokoschka, as he considers him one of the most visionary artists of the twentieth century.

1939 The programme has increased to 25 separate exhibition, including a show featuring 19 paintings by Édouard Vuillard and portraits by C. Law Watkins. Gifford Phillips, Duncan Phillips’ twenty-one-year old nephew, donates Cézanne’s *Ginger Pot with Pomegranate and Pears* (1893), a still life that once belonged to Monet, to the gallery.

1944 Phillips acquires Degas’ monumental painting *Dancers at the Bar* (c. 1900).

1945 From January 14 to February 26, Phillips presents the exhibition “Eugène Delacroix: A Loan Exhibition”, including 13 works on loan from the Wildenstein Galleries in New York. In his introduction to the catalogue, Phillips writes “For me, Delacroix is a perfect example of controlled energy in the art of painting.”


1948 Phillips purchases his first and only work by Jean-Auguste-Dominique Ingres, *The Small Bather* (1846), from the New York dealer Paul Rosenberg. The gallery is the first to devote a room to the art of Paul Klee, where the thirteen pieces in the collection are on show from 1948 to 1982.

1949 Phillips opens negotiations with Pierre Matisse to acquire a work by the latter’s father, Henri Matisse, *Interior with Egyptian Curtain* (1948). In December, Phillips purchases Amedeo Modigliani’s painting *Elena Povolozky*.


1953 The museum presents the first exhibition by Nicolas de Staël at a North American gallery. In 1950, Phillips acquires *North* (1949), which is also the first work by the artist to be purchased by an American museum. A selection of works reflecting de Staël’s stylistic evolution is installed at the gallery.

1957 From January 6 to February 26, a small exhibition entitled “Paintings by Tomlin,
Rothko, Okada,” is held in The Print Rooms, the first showing of Rothko’s work at the gallery. From amongst the works on show, Phillips acquires the painting *Green and Maroon* (1953).

1960
On November 5, the new wing of the museum opens to the public. In it, a small room is designated to display the three paintings by Mark Rothko now in the collection. As Marjorie Phillips recalls in her book, “Duncan derived untold pleasure from this room.”

1964
For the spring and autumn seasons, the museum embarks on an active programme of exhibitions. As has been his practice from the first, Phillips purchases one or more works from most exhibitions whilst, at the same time, adding the works of younger artists to his “Encouragement Collection.”

1966
On May 9; shortly after having supervised the installation of an exhibition devoted to Dove at the gallery, Duncan Phillips falls ill and dies at his home in Washington.
ACTIVITIES PARALLEL TO THE EXHIBITION

LECTURE BY THE CURATOR

Friday, 11 March 2016

Susan Behrends Frank, Associate Curator at The Phillips Collection
Price of the lecture: €4

ENJOYING ART

LECTURE SEASON

Five key works have been selected from amongst the many masterpieces from The Phillips Collection that feature in the exhibition Impressionist and Modern. As in the previous editions of the "Enjoying Art" season, the works will provide the starting point both for discovering the artists concerned and for embarking on a journey towards more general topics, leading us from the particular to the general, addressing issues that go beyond the scope of the works themselves, and focusing on shared problems and questions.

By Estrella de Diego, essayist and Professor of Art History at the University of Madrid in Alcalá de Henares. Price of the lecture: €4

- Jean-Auguste-Dominique Ingres, The Small Bather, 1826
  Wednesday, 30 March 2016
  Ingres is an artist known, above all, for his paintings of harems, which depict an Orientalism constructed from a Western perspective. This painting provides the perfect excuse to examine his work and the entire tradition of harems and bathers, which will lead us to Picasso.

- Berthe Morisot: Two Girls (c.1894)
  Wednesday, 13 April 2016
  Women Impressionist painters subverted the group’s approach by focusing on themes close to the female world. Through Morisot, we gain a vision of the role of women painters in the nineteenth century, their achievements and their problems.

- Henri Fantin-Latour: Peaches (1869)
Wednesday, 20 April 2016
Why do some genres, such as the still life, seem to be placed below others in the ranking? Taking this work as our starting point, we will focus on the critical fortunes of this genre and new keys to its interpretation.

• **Georgia O’Keeffe: Pattern of Leaves (1926)**
  
  *Wednesday, 27 April 2016*
  
  Georgia O’Keeffe, perhaps the most famous twentieth-century North American woman painter, was annoyed at the way critics would see bodily parts in her work that would be best covered up. What did she really paint? What was she seeking on the path of Modernity in the United States?

• **Edouard Manet: The Spanish Ballet (1862)**
  
  *Friday, 6 May 2016*
  
  Our starting point is this work, in which we see Manet’s fascination with things Spanish, discovering this fashion (and all its cultural stereotypes) and an entire tradition that emerged in nineteenth-century Europe as an exotic genre.

**COFFEE-CONVERSATION WITH THE ARTS**

**ACTIVITIES FOR SENIOR CITIZENS**

Tuesdays, at 4.30 pm
Groups of a minimum of 10 people and a maximum of 25. Advance registration required on Tel. 931 847 142. Price person: €4

**ART WITH THE FAMILY**

**Family visits**
Sundays | 12 noon
Price per person: €2

**Educational area +5**
Inside the exhibition is an area set aside for families where they can enjoy activities based on different ideas taken from the show.
Dramatised visits for schools groups
Visits adapted to different school levels.
Advance registration required on Tel. 931 847 142 or by email to caixaforumbarcelona@magmacultura.com. Monday to Friday, times by arrangement.
Price per group: €25

Guided visits for schools groups
Visits adapted to different school levels.
Advance registration required on Tel. 931 847 142 or by email to caixaforumbarcelona@magmacultura.com. Monday to Friday, times by arrangement.
Price per group: €20

Guided visits for the general public
Wednesdays at 5 pm and Saturdays at 6 pm
Price per person: €3

Pre-arranged tours for groups
Groups of no more than 25 people. Please sign up beforehand by calling 93 184 71 42.
Groups with their own guide should still reserve a day and time.
Price per group: €60

Guided tours for groups of people with visual impairment
Groups of no fewer than 10 people. Please sign up beforehand by calling 931 847 1422

Sign language (SL) tours and tours adapted to oral communication
Groups of no fewer than 10 people. Please sign up beforehand by sending an email to caixaforumbarcelona@magmacultura.com
Press Release

**IMPRESSIONISTS AND MODERNS**

Masterworks from The Phillips Collection

From 11 March to 19 June 2016

**CaixaForum Barcelona**
Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona
Tel. 934 768 600

**Times:**
Open every day
From Monday to Sunday, from 10 am to 8 pm

**Prices:**
Admission free for "la Caixa" customers.
Visitors other than "la Caixa" customers: €4 (includes admission to all exhibitions)
Admission free for minors under 16 years

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

**Ticket sales**
CaixaForum.com/agenda
Tickets are also available at CaixaForum during public opening times

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