

Press Release

CaixaForum Sevilla

From 4 March to 20 August 2017



A major retrospective devoted to one of our country's most outstanding Post-Impressionist painters, based on works from the collection conserved by "la Caixa"

ANGLADA CAMARASA

1871-1959

During the splendour of modernism, the Spanish artist who enjoyed the greatest international fame was Hermen Anglada-Camarasa (Barcelona, 1871 - Port de Pollença, Majorca, 1959). In his early years, Anglada-Camarasa cultivated a highly-detailed, solid rural realism, but his sojourn in Paris led him to develop a light-filled, highly personal Post-Impressionist style with powerful symbolic resonances. At the start of his career, he endured poverty and hardship, but his fame soon spread around the world. In later periods he found inspiration in the folklore of Valencia, creating a bright, colourful language that won him admiration from the likes of Kandinsky, Meyerhold and Diaghilev. After the First World War, Anglada-Camarasa took refuge in Majorca, an experience which caused another transformation in his style. His last truly creative paintings were made during the Spanish Civil War, and feature the peculiar, rugged geography of Mount Montserrat. The exhibition *Anglada-Camarasa. 1871-1959*, presented here for the first time, is formed by 94 works, including several large oils and a large selection from the artist's lithographic production. Most of these works are from the "la Caixa" Anglada-Camarasa Collection, and as a rule can only be seen at CaixaForum Palma. Added to them are pieces on loan from the Museum of Fine Arts of Asturias, the Barceló Foundation in Palma, the Library of Catalonia and the private collection of Josep Coll in Valldemossa.

Anglada-Camarasa. 1871-1959. Dates: from 4 March to 20 August 2017. **Place:** CaixaForum Sevilla (Camino de los Descubrimientos, on the corner of Calle de Jerónimo de Aguilar). **Organisation and production:** Exhibition produced and organised by "la Caixa" Foundation. **Curator:** Francesc Fontbona.

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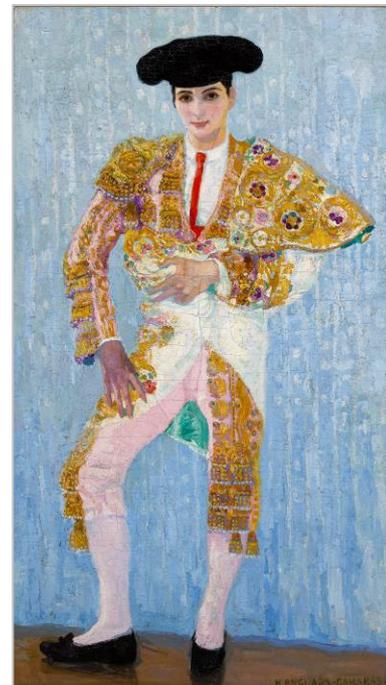


Seville, 3 March 2017. Exceptionally, and to mark the opening of CaixaForum Sevilla "la Caixa" Foundation transfers much of the "la Caixa" Anglada-Camarasa Collection to the Andalusian capital for this exhibition, which can only be seen at the organisation's new cultural centre.

Anglada-Camarasa. 1871-1959 takes the visitor on a complete journey through all the stages in the artist's career through 94 works, 83 of them from the superb collection conserved by "la Caixa", the discourse strengthened by 11 outstanding works loaned by the Museum of Fine Arts of Asturias - Pedro Masaveu Collection, the Barceló Foundation in Palma, the private collection of Josep Coll Vilanova in Valldemossa and the Library of Catalonia in Barcelona.

Hermen Anglada-Camarasa played an active role in some of the most important periods in the history of art in the first half of the twentieth century. He studied in Barcelona and departed for Paris in the late-nineteenth century. After the turn of the new century, his name shot to international fame. Later, the First World War led the artist to take refuge in Majorca, where he discovered the landscapes of this island, which became an essential element in his work.

The exhibition *Anglada-Camarasa. 1871-1959* is structured as a journey through the career of this Spanish painter. The works are ordered by period, from his early rural realism to the colourist "shock" following his arrival in Paris, his later Post-Impressionist style and his fascination with Valencian folklore, which inspired such key paintings as *The Idol* (1910) and *Valencian Bride* (1911). The show also explores the period when Anglada-Camarasa withdrew to Majorca during the First World War, and where he painted landscapes, maintaining his colourist style, and his later refuge at Montserrat. The exhibition includes all this artist's major works, his colourful oils, complemented by a number of pencil and charcoal drawings, a generous selection of lithographs and even some personal effects that form part of the "la Caixa" Collection.



Hermen Anglada-Camarasa, *The Idol*, 1910. "la Caixa" Anglada-Camarasa Collection



ANGLADA LITHOGRAPHER



Hermen Anglada-Camarasa, *Portrait of Lily Grénier*, 1900. "la Caixa" Anglada-Camarasa Collection

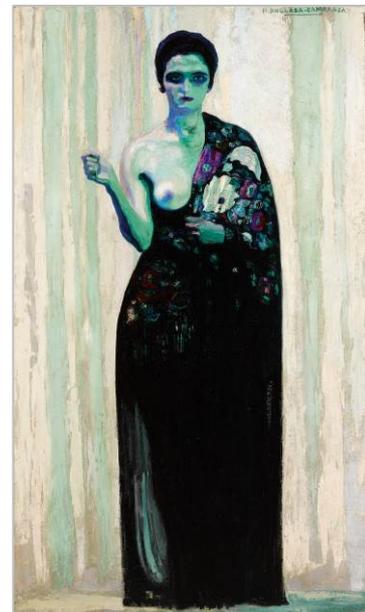
During the early years of the twentieth century, in Paris, Anglada-Camarasa experimented with lithography, guided by the Welsh artist and aristocrat Albert de Belleruche. Until very recently, the only known lithographic works by Anglada-Camarasa were a few prints conserved in the British Museum in London, the Museum of Olot, the Museum of National Art of Catalonia (MNAC) and a few private collections.

However, in a collection belonging to Belleruche's heirs, conserved in Brighton (England), several prints by Anglada-Camarasa were found, some of them completely unknown. The Library of Catalonia acquired several of these lithographic prints for its collections, and these are now on show at CaixaForum Sevilla. This selection forms the largest public exhibition of Anglada-Camarasa's lithographic work ever shown to date.

THE "LA CAIXA" ANGLADA-CAMARASA COLLECTION

In 1988, "la Caixa" Foundation acquired a large selection of Anglada-Camarasa's paintings and drawings from his heirs. The "la Caixa" Anglada-Camarasa Collection conserved by "la Caixa" Banking Foundation comprises 328 works and 194 personal effects that formed part of the artist's collections.

CaixaForum Palma, which occupies the former Gran Hotel, the work of the architect Lluís Domènech i Montaner, has become a centre specialising in the study and promotion of this artist's work. The centre also presents major exhibitions devoted to Anglada-Camarasa's contemporaries and Modernista (Art Nouveau) decorative arts. In 1993, a permanent exhibition devoted to the work of Anglada-Camarasa opened at CaixaForum Palma, very close to landscapes that the artist so greatly loved and which gave him the inspiration for many of his paintings.

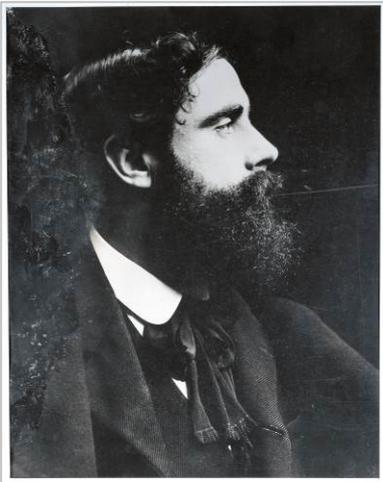


Hermen Anglada-Camarasa, *The Sybil*, 1913. "la Caixa" Anglada-Camarasa Collection



In 2003, the Spanish Ministry of Culture catalogued the "la Caixa" Foundation Hermen Anglada-Camarasa Collection as cultural heritage. Every year, "la Caixa" Foundation renews the permanent exhibition in order to further enrich the visitor's experience of the Spanish artist's work.

BIOGRAPHY OF HERMEN ANGLADA-CAMARASA (1871-1959)



Anonymous, *Portrait of Anglada-Camarasa*, 1902. "la Caixa" Anglada-Camarasa Collection

Hermen Anglada-Camarasa was born in Barcelona on 11 September 1871. He presented his first solo exhibition in Barcelona (Sala Parés) in May 1894 but, although it featured works that were already very mature, the show was unsuccessful. For this reason, the painter left for Paris that same year. There, at the Académie Julian, he became a follower of Jean-Paul Laurens and Henri-Benjamin Constant.

Anglada-Camarasa returned temporarily to Catalonia in the autumn of 1895 but, despite the great hardship he suffered in Paris, he insisted on seeking his fortune in the French capital. He took part in exhibitions in Paris in 1897-1898 and established his residence there in 1899. He worked with the painter René-Xavier Prinet and discovered nocturnal Paris with his Peruvian fellow artist Carlos Baca-Flor. This immersion in the French capital inspired him to create a highly personal, light-filled Post-Impressionist language with strong symbolic resonances, a style which began to emerge in around 1899. In his work at this time, Anglada-Camarasa took frivolous Paris nocturnal themes as a pretext, influenced by Nabi paintings, in which stains, usually of warm colours, form chromatic symphonies of pure paint, perfumed by the exclusive, prohibited ambiances that they portray.

A second solo exhibition in Barcelona in the spring of 1900 (once more at the Sala Parés gallery) was a key event in the development of Catalan modernist painting, becoming a veritable catalyst that opened Picasso's eyes to modernity. In those days, Anglada-Camarasa used to frequent the famous café Els Quatre Gats, but his contact with the city of his birth was brief at this point. From 1901 to 1904, he took part in major institutional exhibitions in Paris, Berlin, Brussels, Ghent, London, Venice (V Biennial), Munich (Secession), Dresden and Vienna (Secession).



Then, during a summer visit to Valencia in 1904 as a guest of the musician Eduardo López-Chávarri, he became fascinated by folklore he saw there, and which, rather than using this as a vehicle for "local colour" paintings, he channelled into astounding colourist works. The results won him the admiration of Kandinsky, Gorky and Diaghilev.

His participation in international exhibitions continued to be constant: Munich, Venice (VI, VII and XI Biennales), Paris (Salon National, Salon d'Automne and Salon des Orientalistes), Barcelona, Berlin, Brussels, London, Zurich, Buenos Aires (Grand Prize in 1910), Rome (Grand Prize in 1911), Prague and Moscow. He shared the 1911 Grand Prize with Klimt, Hammershøi, Meštrović, Mancini, Zorn and Zuloaga. In 1912, Vsevolod Meyerhold produced a stage show in Saint Petersburg with music by Debussy, based on Anglada-Camarasa's oil painting *The Lovers of Jaca*.

Prevented by the First World War from continuing with his European exhibitions, between 1915 and 1919 he presented four highly acclaimed shows in Barcelona, Madrid, Buenos Aires and Bilbao. The Madrid exhibition was organised in response to a formal petition signed by leading intellectuals from the so-called "98 Generation" and others (Galdós, Azorín, Marañón, Pérez de Ayala, the Barojas, Benavente, Gómez de la Serna, Valle-Inclán, Unamuno, Ortega y Gasset, Martínez Sierra, etc.).

Surrounded by Latin-American followers that he had first met in Paris, he established his residence in Port de Pollença, a move that once more led to a transformation in his style as he found inspiration in the island landscapes, producing a new series of works that, in truth, continued to be as stunningly decorative as his previous paintings, though they now featured different formal motifs.

Between 1924 and 1936, considerable interest in his work came from the United States. The outbreak of the Spanish Civil War surprised him in Barcelona. Majorca soon fell into Franquist hands and Anglada-Camarasa, a republican and a mason, could not return home. Accordingly, in 1937, the Government of Catalonia invited him to take up residence at the Monastery of Montserrat. There, captivated by the peculiar geography of that iconic mountain, he painted his last truly creative pictures.



In January 1939 he went into exile in France and from 1940 to 1947 lived between Paris and Pougues-les-Eaux. In 1948, having returned to Majorca, he gave several more notable exhibitions, in Barcelona (1948, 1952 and 1955), Palma de Mallorca, Pittsburgh (1950) and Buenos Aires (1955). In 1954, he took part in the National Fine Arts Exhibition in Madrid for the first time, out of competition but receiving great official honours. In 1953, an accident prevented him from working at his art any more, and he died six years later in his island paradise in Port de Pollença on 7 July 1959.

CHRONOLOGY

- 1871** Born in Barcelona on September 11.
- 1885-1894** Formative period begins, with a style influenced by realism.
- 1894** Presents his first solo exhibition at the Sala Parés in Barcelona. The show goes unnoticed. A period of poverty and hardship.
- 1900** Exhibition at the Sala Parés, featuring scenes from Parisian nightlife and academic drawings
- 1901-1904** Teaches at the Colarossi academy. Begins to become known and is the subject of successful shows in several European cities.
- 1904** Travels to Valencia. The theme of his work changes.
- 1904-1908** Teaches at the Vitti academy, where he meets many Argentinian painters. The exhibitions in Europe continue, and the artist enjoys considerable international success.
- 1909** Exhibition in Barcelona and first journey to Majorca, recommended to visit the island by Antoni Gaudí.
- 1910** Takes part in the International Centenary Exhibition in Buenos Aires.
- 1914** Takes up residence in Port de Pollença, Majorca, and focuses attention on the landscape, destined to become the new protagonist of his work.
- 1915-1919** Exhibitions in Barcelona, Madrid, Buenos Aires and Bilbao.
- 1924-1930** Exhibitions in the United States, Barcelona, Majorca and London.
- 1939-1948** Leaves for Paris, but on the outbreak of the war with Germany he moves to Pougues-les-Eaux, Nevers. An exile of scant means, he paints floral compositions and returns to earlier themes.
- 1948** Returns to Majorca.
- 1949-1957** Presents more exhibitions. Receives prizes and accolades.
- 1959** Dies at home in Port de Pollença.



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1871-1959

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Camino de los Descubrimientos,
On the corner with Calle de Jerónimo
de Aguilar,
41092 Sevilla
Tel. 955 657 611

Times

Open every day, Monday to Sunday,
from 9 am to 8 pm

"la Caixa" Foundation Information Service

Tel. 902 223 040
Monday to Sunday, from 9 am to 8 pm

Prices

Admission free for customers of
"la Caixa"
Admission for non-customers of
"la Caixa": €4 (includes admission to all
exhibitions)
Admission free for minors under 16
years

Ticket sales

CaixaForum.com/agenda
Tickets also available at CaixaForum
during public opening times

"la Caixa" Foundation Communication Department

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