

Fundación **MAPFRE**



ZULOAGA


EN EL PARÍS DE LA BELLE ÉPOQUE, 1889-1914

Zuloaga in Belle Époque Paris, 1889-1914 | Sala Recoletos, 28 September 2017 - 7 January 2018

Fundación **MAPFRE**

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Comisarios: Pablo Jiménez Burillo - Leyre Bozal Chamorro
Producción: Fundación MAPFRE
Con el apoyo excepcional
del Musée d'Orsay



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Marina Calvo

Ignacio Zuloaga was born in 1870 in Eibar (Gipuzkoa) into a family with a deep-rooted artistic tradition. His grandfather Eusebio was a prominent ship-builder and his father, Plácido Zuloaga, an internationally renowned craft metalworker specialising in damascening. Zuloaga moved to Madrid where from 1885 to 1886 he made copies of paintings by the great Spanish masters whose work he saw on his frequent visits to the Museo del Prado. In 1887 he decided to present work at the National Fine Arts Exhibition and in 1889 he went to Rome to complete his artistic training. Disappointed with that academic experience, however, a few months later Zuloaga left for Paris, the preeminent art capital of the day.

“His beginnings were very modest, as I myself saw in Seville in 1896, [...] but even above the exemplary man, what most counts with him is the artist and the believer. As an artist he does not think he has reached the summit. He considers himself a student, in a constant quest for perfection, when he is in fact the best of our day.”

Émile Bernard, 1932

FOTO PORTADA

Ignacio Zuloaga
Retrato de Mlle. Valentine Dethomas, c. 1895
 Óleo sobre lienzo
 200 x 120 cm
 Colección particular
 Foto: Juantxo Egaña
 © Ignacio Zuloaga, VEGAP, Madrid, 2017



INTRODUCTION

Curated by Leyre Bozal Chamorro and Pablo Jiménez Burillo, this exhibition aims to offer a new vision of the artist, whose work, largely produced in Paris at the turn of the 19th and 20th centuries, reveals itself in complete harmony with the new, modern world in which it was produced, both formally and in terms of subject matter. Located mid-way between French and Spanish culture, Ignacio Zuloaga's painting far exceeded the limits imposed on it by traditional art history, in which it has habitually been seen as associated with the Generation of '98 and hence with so-called "Black Spain". At the end of the 19th century critics such as Charles Morice and Arsène Alexandre, poets including Rainer Maria Rilke, and artists such as Émile Bernard and Auguste Rodin were among those who considered Zuloaga's work an important reference point in the aesthetic debate which contributed to the emergence of modern art. Maintaining that perspective, which is less familiar in Spain, this exhibition sets out to show how Zuloaga's output combines a profound sense of tradition with a fully modern vision that is particularly linked to Belle Époque Paris and to the Symbolism that he assimilated during those years.

It was in this glittering pre-war Paris, the centre of literary and artistic taste, that Zuloaga stood out in a unique and distinctive manner, pursuing a path both parallel and comparable to that of many of the finest artists of the day, with whom he shared a taste for the essential and the authentic as well as an interest in Spanish themes and subject matter. This period came to an end in 1914, not only due to the professional circumstances of the artist, who having found his own voice and place in an international context would continue to work within the same parameters, but also because pre- and post-war Paris and Europe were totally different places. This is a key period in 20th-century history in which a boundary was established that gave rise to the construction of a new context: what is now understood as the modern world. The exhibition has thus been divided into the following sections: Ignacio Zuloaga: the early years; Zuloaga's Paris; Zuloaga and his close friends: Émile Bernard and Auguste Rodin; Zuloaga as a portraitist; Looking at Spain. Zuloaga the collector; and Return to origins.

In order to tell this story the exhibition includes more than 90 works by Zuloaga and other artists including Pablo Picasso, Henri de Toulouse-Lautrec, Giovanni Boldini, Jacques-Émile Blanche, Auguste Rodin and Émile Bernard, whose works are presented in a dialogue that reveals their relationships with Zuloaga in Belle Époque Paris as well as the influence on his work of the years he spent there. Also on display are a number of works from the collection that the artist assembled and which included paintings by El Greco, Zurbarán and Goya.

The exhibition features exceptional loans from more than 40 leading Spanish and international institutions and collections, including: Fundación Zuloaga, Madrid; Galleria Internazionale d'Arte Moderna di Ca' Pesaro, Venice; Galleria degli Uffizi, Florence; Galleria Nazionale d'Arte Moderna e Contemporanea, Rome; Museum of Fine Arts, Boston; Musée d'Orsay, Paris; Musée national Picasso, Paris; Musée Rodin, Paris; Musées royaux des Beaux-Arts de Belgique, Brussels; Musée Toulouse-Lautrec, Albi; Museo de Bellas Artes de Bilbao; Museo Ignacio Zuloaga. Castillo de Pedraza, Segovia; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museu Picasso, Barcelona; National Gallery of Art, Washington D.C.; Petit Palais Musée des Beaux-Arts de la Ville de Paris; The Hispanic Society of America, New York; The State Hermitage Museum, San Petersburg; and The State Pushkin Museum of Fine Arts, Moscow.



Ignacio Zuloaga. *Vispera de la corrida*, 1898
Óleo sobre lienzo 222 x 302 cm
Musées royaux des Beaux-Arts de Belgique, Bruselas Inv. 3535
Foto: Musées royaux des Beaux-Arts de Belgique, Bruselas
© Ignacio Zuloaga, VEGAP, Madrid, 2017

THE EXHIBITION

THE EARLY YEARS

Ignacio Zuloaga's work was created between two cultures, those of France and Spain, given that he arrived in Paris for the first time in late 1889 and would live there intermittently for the following 25 years. Among the artists Zuloaga met following his arrival were Santiago Rusiñol, Isidre Nonell, Hermenegildo Anglada Camarasa, Joaquín Sunyer and the young Pablo Picasso. He attended the classes given by Henri Gervex, an admirer of Manet, at the Académie Verniquet, which Jacques-Émile Blanche also attended. It is likely that it was also there that Zuloaga made contact with Degas whom he profoundly admired and of whom he said: "I have the deepest respect for this man. He is the greatest artist of our day."

In 1892 Zuloaga went to Andalusia, returning there for a longer period in 1895. In Guadaira and Seville he encountered a reality totally different to that of Paris and a society, customs and values which Romantic-era travellers considered exotic and which Spanish writers and painters described in their narratives and compositions. Zuloaga felt himself affiliated with that tradition and depicted it in controversial works such as *The Eve of the Bullfight*, which was turned down by the Spanish committee for inclusion in the Universal Exhibition in Paris in 1900 where Sorolla in contrast enjoyed enormous success.



Paul Gauguin
Autorretrato dedicado a Carrière, 1888-1889
 Óleo sobre lienzo 46,5 x 38,6 cm
 National Gallery of Art, Washington, D.C.
 Colección de Mr. and Mrs. Paul Mellon
 Inv. 1985.64.20
 Foto: Courtesy National Gallery of Art, Washington

ZULOAGA'S PARIS

Between 1892 and 1893 Zuloaga attended the Académie de la Palette where classes were given not only by Gervex but also by Eugène Carrière (who would be one of the witnesses at his wedding) and Puvis de Chavannes. Here he established contacts with Louis Anquetin, Henri de Toulouse-Lautrec, Jacques-Émile Blanche, his future brother-in-law Maxime Dethomas and Maurice Barrès, while he also met Paul Gauguin, the most renowned artist of the Pont Aven group in Brittany. Through Paco Durrio's mediation Zuloaga exhibited two paintings at Le Barc de Bouteville gallery in 1891 alongside the Symbolists and Nabis artists Maurice Denis, Edouard Vuillard, Paul Sérusier, Pierre Bonnard and Émile Bernard, as well as Toulouse-Lautrec.

Zuloaga also took part in subsequent editions of that exhibition, known as the Exposition des *Peintres Impressionnistes et Symbolistes*, held in 1892, 1893 and 1894, as well as in the one devoted to portraits entitled *Les portraits du prochain siècle* held at the same gallery on rue Le Peletier in 1893. From that date onwards Zuloaga would apply to his own painting some of the principles adopted by these artists, aiming to unite form and content while endowing his work with a powerfully spiritual content. The present exhibition includes examples of these parallels and relationships between fellow artists in works such as the *Self-portrait* by Gauguin dedicated to Carrière, *Sur-Bois (Le Huelgoat)* by Sérusier, and *Vue de la terrasse de Saint-Germain-en-Laye*, to name just a few examples.



Ignacio Zuloaga
Retrato de Émile Bernard, 1897-1901
 Óleo sobre lienzo 55 x 46,5 cm
 Colección particular, Bilbao
 Foto: Juantxo Egaña
 © Ignacio Zuloaga, VEGAP, Madrid, 2017

ÉMILE BERNARD

In 1897 Zuloaga first met Émile Bernard in Seville, as although they had exhibited together some years before at *Le Barc de Bouteville* they had never become acquainted at first hand. A close friendship developed, based on their shared vision of art and their admiration for the Old Masters, including El Greco, Zurbarán, Goya, Tintoretto and Titian. That same year Zuloaga executed a *Portrait of Émile Bernard* that has clear affinities with the latter's style. For his part Bernard painted *Spanish Beggars*, in which the chromatic range and sobriety of the figures clearly recall El Greco as much as Zuloaga, and *Danse de gitans* which he dedicated and gave to the Spanish artist. Bernard's aesthetic ideas, which saw the artist as firmly located within tradition and art as the expression of an idea, can be viewed as a continuation of the Romantic ideal: an ideal in which the work of both painters paradoxically based itself on tradition in order to look ahead.

AUGUSTE RODIN

Rodin and Zuloaga exhibited together on various occasions: in Düsseldorf in 1904, Barcelona in 1907, Frankfurt in 1908 and Rome in 1911. Over the course of those years they forged a friendship that can be reconstructed through the correspondence they maintained until Rodin's death in 1917. The two artists went to Spain together and exchanged works on more than one occasion.

Zuloaga received sculptures such as *Iris*, *Lust and Avarice* and the *Bust of Mahler*, which he kept in his private collection and which are now on display in this exhibition, while he in turn gave Rodin *The Mayor of Torquemada*. In addition to their great mutual admiration both artists located their work in an a-temporal context and looked back to tradition, rejecting the concept of copying nature and its external appearance and rather looking to find the inner nature of their motifs.

THE MODERN PORTRAIT

The 19th century was the century of the portrait, which was extensively practiced in capitals such as Paris and London where it became a means of expressing social status in a context in which appearance was primordial. The newly ascendant middle class transformed portraiture and the nature of its relation with the artist: in addition to functioning as a vehicle for social promotion it also became the object of economic investment.

Aware of this transformation, artists also became “entrepreneurs” given that works of this type brought them considerable financial gain. Giovanni Boldini, Antonio de La Gandara, John Singer Sargent and Jacques-Émile Blanche were among the exponents of the new generation of painters who devoted much of their output to portraits of leading figures in contemporary society. Zuloaga also moved in a natural manner in elite intellectual circles in the city and played a notable role in the social context known as Belle Époque Paris. Members of this new wealthy clientele sought out the most celebrated painters in order to have their portraits painted, of which one example is his famous *Portrait of Countess Anna de Noailles*, depicted not just by Zuloaga but also by Auguste Rodin and Jacques-Émile Blanche, all works included in the exhibition.



Ignacio Zuloaga. *Retrato de la condesa Mathieu de Noailles*, 1913
Óleo sobre lienzo 152 x 195,5 cm Museo de Bellas Artes de Bilbao Inv. 82/50
Foto: © Bilboko Arte Ederren Museoa-Museo de Bellas Artes de Bilbao. © Ignacio Zuloaga, VEGAP, Madrid, 2017

LOOKING AT SPAIN. ZULOAGA THE COLLECTOR

Aged only twenty, Ignacio Zuloaga invested fifty francs in the purchase of a painting attributed to El Greco. From that moment onwards he began to assemble a collection in which he placed particular emphasis on the Spanish painters he most admired: El Greco, Zurbarán, Velázquez and Goya. By around 1908 he had assembled a core group that included up to 12 works attributed to El Greco including *The Annunciation* and *Saint Francis* (included in the exhibition), as well as *The Apocalypse*, purchased in Córdoba in 1905 and now in the Metropolitan Museum of Art. Proof of his admiration for Goya are the three small paintings of scenes of disasters that he acquired at the auction of the collection of his friend Sergei Shchukin. Two of the three are included in the present exhibition. Zurbarán and Velázquez were also among his great masters and with regard to the former in one of his letters to Émile Bernard, Zuloaga stated: "Zurbarán is so energetic isn't he? What a splendid painter! For me he's more robust than Velázquez, simpler, more Spanish."



Francisco Zurbarán
Santa Úrsula, 1635
Óleo sobre lienzo, 179 x 99,5 cm
Colección particular.
(Obra perteneciente a la colección
de Ignacio Zuloaga)

RETURN TO ORIGINS

The work of Ignacio Zuloaga has traditionally been associated with the stereotypical notion of "Black Spain," the origins of which lie in the austerity of Golden Age Spanish painting and in Velázquez's interest in depicting dwarves and beggars. This vision was adopted by most of the intellectuals of the so-called Generation of '98, who saw Zuloaga's painting as one of its preeminent expressions. In this sense, "Black Spain" refers to a tragic country, deep, incomprehensible and on occasions magical in nature, but always profoundly tragic. However, Zuloaga's work goes beyond those boundaries established by art history and needs to be understood in the context of the cosmopolitan Paris where he lived, a city that saw the development of a heterogeneous type of symbolism and where the desire for authenticity meant that many artists left in search of a pure, uncontaminated world.



Pablo Picasso. *La Celestina (La tuerta)*, 1904
Óleo sobre lienzo 74,5 x 58,5 cm
Musée national Picasso-Paris.
Donación de Fredrik Roos, 1989 Inv. MP1989-5
Foto : © RMN-Grand Palais
(Musée national Picasso - Paris) / Mathieu Rabeau
© Sucesión Pablo Picasso. VEGAP, Madrid, 2017



Ignacio Zuloaga
Celestina, 1906
Óleo sobre lienzo 151,5 x 180,5 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid Inv. DO00001
Foto: Archivo Fotográfico Museo Nacional
Centro de Arte Reina Sofía © Ignacio Zuloaga, VEGAP, Madrid, 2017

The most evident example is Gauguin, who first looked for it in Brittany and later in Tahiti and Polynesia; but others who travelled included Bernard and Cottet as well as Zuloaga himself, whose journey took the form of a round trip: returning from France to Spain in order to encounter his roots and the most genuine expression of his art. On this journey Zuloaga encountered some of his fellow travellers with whom he shared various iconographies, among them Picasso and Anglada Camarasa who also focused on dancers, procuresses and dwarves.

Portrait of Maurice Barrès is an outstanding example of this journey in the way it combines two key aspects of Zuloaga's output, namely the French and the Spanish, while also paying tribute to the figure of El Greco, one of the most admired artists of the day who, like Zuloaga, combined a modern spirit with a profound sense of tradition in his work.



Ignacio Zuloaga

Retrato de Maurice Barrès, 1913 Óleo sobre lienzo 203 x 240 cm
Musée d'Orsay, Paris Inv. JdeP 789

Foto: © RMN-Grand Palais (musée d'Orsay) / Stéphane Maréchal
© Ignacio Zuloaga, VEGAP, Madrid, 2017

THE CATALOGUE

Fundación MAPFRE has published an accompanying catalogue that offers in-depth analyses of the various issues raised in the exhibition. The texts are written by the curators, Leyre Bozal Chamorro and Pablo Jiménez Burillo, and by other experts on this subject: Valeriano Bozal, Concepción Lomba, Yuri Sevaliev, Marie-Paule Vial and Carlos Alonso Pérez-Fajardo. All the works in the exhibition are reproduced in the catalogue, which also has various documentary appendices with a selection of texts on Zuloaga's reception in the context of late 19th-century France and Europe; a selection of the artist's correspondence with French intellectuals, critics, artists and writers of the day; and a chronology of Zuloaga that focuses on the years covered by the exhibition, 1889-1914.

VISITOR INFORMATION

Sala Recoletos
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Teléfono: 915 81 61 00

TICKET PRICE

Standard ticket: 3€ per person.

Free entry to the permanent exhibition "Espacio Miró" with the purchase of a ticket. Should no temporary exhibition be on display, the ticket price is 3€ per person.

Free entry every Monday (excluding public holidays), 2pm to 8pm

OPENING TIMES

Mondays, 2pm to 8pm.

Tuesdays to Saturdays, 10am to 8pm.

Sundays and public holidays, 11am to 7pm.

GUIDED TOURS

Mondays at 5.30pm.

Tuesdays to Thursdays: 11.30am, 12.30pm, 5.30pm and 6.30pm.

Price: 5€

ACTIVITIES, WORKSHOPS AND GAMES

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Workshop-visits for Families. Price: 3€ per participant.

AUDIO GUIDES

Audio guides (in Spanish and English):

Price: 3.50€ for one exhibition and 5€ for two exhibitions / three exhibitions.

Sign guides and Audio guides with audio description free of charge.