

HOURS

Winter opening hours
(October to May)
Tuesday to Sunday,
10am – 8pm.

Summer opening hours
(June to September)
Tuesday to Sunday,
10am – 9pm.

Closed

Every Monday (except 25 June and from 16 July to 27 August –included–). 1 January and 25 December.

ADMISSION FEES

General admission: €8.

Free admission (upon the presentation of relevant documents): Friends of Centro Botín, Pass cardholders, under-16s, unemployed, sponsors and press (with accreditation); plus all ICOM (International Council of Museums), IAC, Sotheby's Preferred, and SOY de Mutua Madrileña cardholders.

Concession (ID required): €4.

People over 65, students aged 16 to 25, people with disabilities and large families.

Group admission: €6 per person.

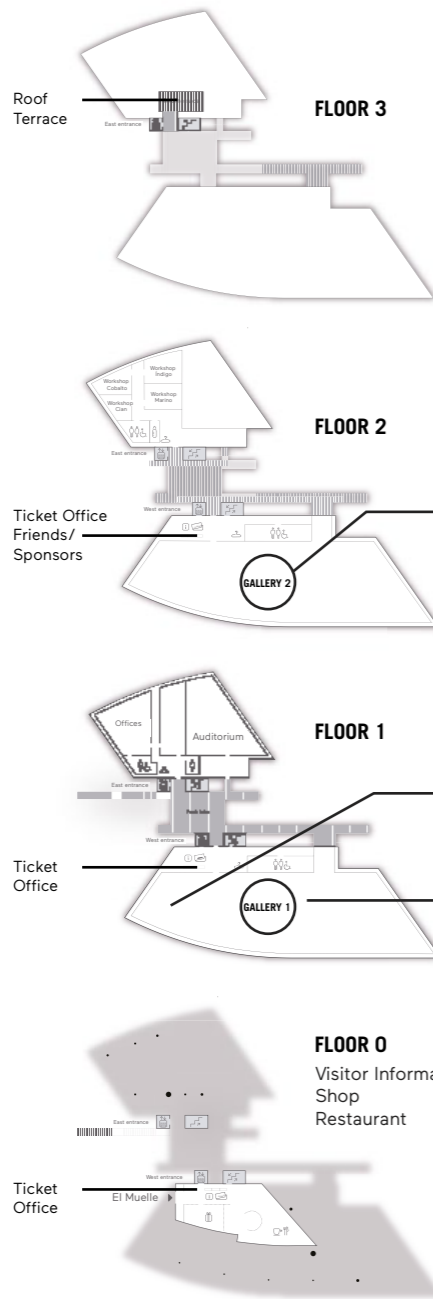
–between 8 and 30 people (guide included)–.

CONSULT EXHIBITIONS AT

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centrobotin.org



**JOAN MIRÓ:
SCULPTURES
1928-1982**

**PORTRAITS:
ESSENCE AND
EXPRESSION**

**THE RECONFIGURED
LANDSCAPE**

FLOOR 0

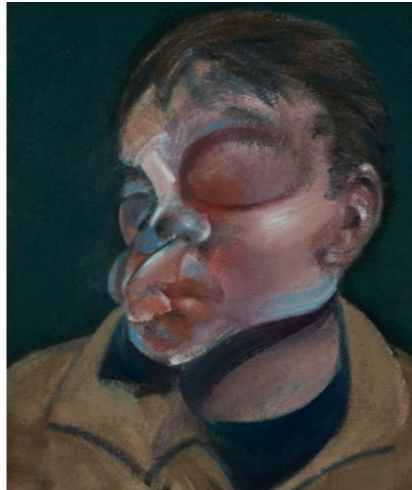
Visitor Information
Shop
Restaurant

PORTRAITS: ESSENCE AND EXPRESSION

FROM
23 JUNE
GALLERY 1



Daniel Vázquez Díaz, *Mujer de rojo*, C.1931.



Francis Bacon, *Self Portrait with Injured Eye*, 1972

Essence and expression are the two keynotes defining this collection of twentieth-century masterpieces, which its owner, Jaime Botín, has generously deposited at Centro Botín for its permanent display.

These eight works of undisputed visual quality are by renowned, prestigious artists: Francis Bacon, Juan Gris, Francisco Gutiérrez Cossío, José Gutiérrez Solana, Henri Matisse, Isidre Nonell, Joaquín Sorolla and Daniel Vázquez Díaz. They were all produced in the early twentieth century at the height of the avant-gardes, a complex period that saw a break from tradition and the rise of a wealth of overlapping artistic and aesthetic movements.

All these works share three common features that define and personalise the group: maximum expression through colour and light; the use of the figure as a common means of communication; and, finally, portraiture, the true essence of the selection.

Self Portrait with Injured Eye was painted by **Francis Bacon** in 1972, a few months after the suicide of his model and lover, George Dyer. The painting expresses Bacon's solitude, bereavement and his deep sorrow following his loss, while at once capturing his self-destructive personality through a disquieting, violent image with geometric forms that decompose his face and produce a highly dynamic effect.

Juan Gris painted *Harlequin* in 1918, at the height of his creative powers, synthesising the forms to a very few elements and reducing the motifs in a simple composition that develops and presents the human figure through overlapping planes. He also uses the character to emphasise colour which he always sets off with blue.

Francisco Gutiérrez Cossío is one of the most important artists to have come from Spain. In *Portrait of My Mother*, painted in 1942, he captures the serene and kind spirit of the character in an image that, despite the strict construction in various planes, favours curved lines that soften the contours. Here Cossío also used glazes and sprinkled the surface of the canvas with white dots to create the characteristic atmosphere of his paintings.

In *The Mask Maker* **José Gutiérrez Solana** painted the portrait of his friend Emeterio in his workshop in Las Vistillas in Madrid. The artist captures his friend's personality in a symmetric composition, with well-balanced spaces. The work comes from his late production and, notwithstanding the overall blackness, it is a colourful painting endowed with an atmosphere all of its own.

In *Spanish Woman*, **Henri Matisse** recalls his journey to Spain in 1911 to visit the Prado Museum and to see Andalucía, from where he returned to France with luggage full of brocades and mantillas and a powerful new light in his palette, that would be materialised in clean, open colours, which he does not mix with *chiaroscuros*, thus translating into a lighter and more subtle, more harmonious style.

Isidre Nonell painted this *Half-body Figure* in 1907, at a time when he abandoned his portraits of gypsy women, the main characters in his works until then, and started to paint more serene, collected and melancholic white-faced women. He also opt-



Joaquín Sorolla, *Al baño*. Valencia, 1908.

ed for colour as the sole element used to model the figure, superposing whites and blues to contrast with the black hair of his models.

To The Water by **Joaquín Sorolla** is a work of great sensibility and refinement which was painted in the summer of 1908 on the beach of Valencia. Especially worth underscoring is the delicate use of light and his restrained palette, rendered with thick brushstrokes and bright contrasts.

Daniel Vázquez Díaz is one of portraiture's greatest exponents. *Woman in Red* was painted in 1931, after the artist settled in Madrid. Particularly notable is the expression and emotion on the face of the character and the essence as a reflection of a spirit that transcends expression itself.

A sombre and nostalgic air hovers over all these paintings, as if shrouded in a great transparent mantle of melancholy.

María José Salazar

MORE INFORMATION ON THE ACTIVITIES BROCHURE AND ON WWW.CENTROBOTIN.ORG