

## HOURS

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

### Closed

1 January and  
25 December.  
Every Monday except  
9, 23 and 30  
december.

## ADMISSION FEES

General admission: €8.

### Free admission (upon the presentation of relevant documents):

Friends of Centro Botín, holders of the Pass, children under 16, unemployed, sponsors and press with accreditation as well as cardholders of: ICOM, CIMAM, IAC, Sotheby's Preferred and SOY de Mutua Madrileña.

### 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)-.

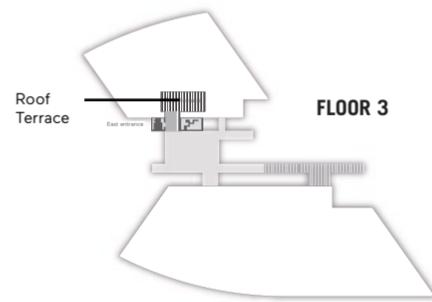
## CONSULT EXHIBITIONS AT

#Itinerarios25  
#AnriSala

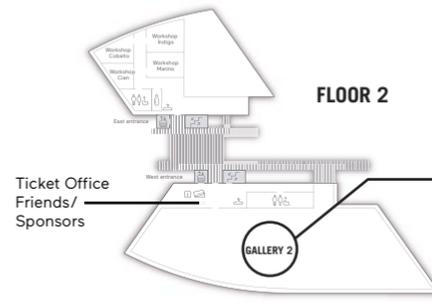


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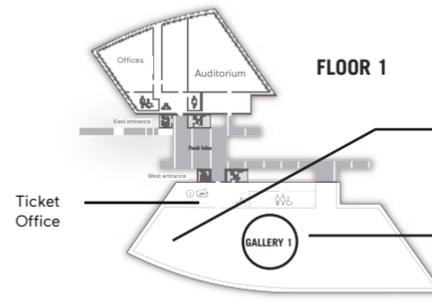
centrobotin.org



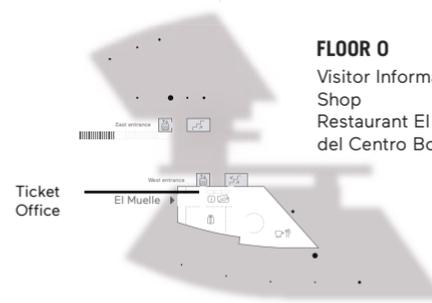
FLOOR 3



FLOOR 2



FLOOR 1



FLOOR 0

Visitor Information  
Shop  
Restaurant El Muelle  
del Centro Botín

# PORTRAITS: ESSENCE AND EXPRESSION

PERMANENT  
GALLERY 1



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

*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.



Juan Gris, *Arlequín*, 1918

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



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

also opted 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 AT [WWW.CENTROBOTIN.ORG](http://WWW.CENTROBOTIN.ORG)

# EXHIBITIONS



ANRI SALA:  
AS YOU GO (Châteaux en Espagne)



COLLECTING PRACTICES:  
25 YEARS OF ITINERARIOS

CENIKU  
BOTÍN  
CENTRE

Cover: Anri Sala, *Ravel Ravel*, 2013. Two-channel HD video and 16-channel sound, color, 20 min 45 sec.  
Leonor Serrano Rivas, *The dream Follows the Mouth (of the one who interprets it)*, 2018

# COLLECTING PRACTICES: 25 YEARS OF ITINERARIOS

12 OCTOBER, 2019  
8 NOVEMBER, 2020  
GALLERY 1

Curator:  
Benjamin Weil



Jorge Méndez Blake, *Du fond d'un naufrage*, 2011

In 2019, Centro Botín celebrates the 25th anniversary of *Itinerarios*, the annual exhibition that showcases works carried out during the course of the grant cycle by artists who were recipients of a Fundación Botín's Visual Arts Grant.

The project-based granting programme started in 1993, and to date, 210 artists have benefitted from this unique support. This exhibition brings together twenty-five works from the collection of Fundación Botín, once presented in an iteration of *Itinerarios*. It is a testimony to the foundation's on-going commitment to support young artists.

Many of the works have not been exhibited since they were featured in an iteration of *Itinerarios*. Others were acquired later through purchases, as Fundación Botín

maintains ties with all its former grantees, and regularly enriches its holdings with some of their more recent works.

This selection of artworks bears witness to how artistic research has broadened over the course of the past two decades; how the notion of representation has evolved; and how art is the result of intricate processes that mix all kinds of references, ranging from science to other intellectual and artistic practices, from social research to philosophy and politics.

Artists explore the world and ponder the enormous changes in society they see happening. The work resulting from their keen observation provides visitors with insight and new perspectives, another kind of knowledge and, in consequence, new ways of understanding the world.



Regina de Miguel, *Isla Decepción*, 2017

Perhaps the role of the artist has evolved: no longer artisans with specific skill, artists pay attention to what most other human beings overlook. They bring to light facts, matters and processes that inform our realm: they have elected to lead a life of alert consciousness and have made it their profession, and their work is a reflection of this specific state of mind.

No collection looks like any other, and even more so when the collecting criteria are so clearly defined as is the case of the Fundación Botín Collection.

With works by: Lara Almárcegui; Basma Alsharif; Leonor Antunes; Javier Arce; Erick Beltrán; David Bestué; Bleda y Rosa; Nuno Cera; Patricia Dauder; Patricia Esquivias; Karlos Gil; Carlos Irijalba; Adrià Julià; Juan López; Rogelio López Cuenca; Renata Lucas; Mateo Maté; Jorge Méndez Blake; Regina de Miguel; Leticia Ramos; Fernando Sánchez Castillo; Teresa Solar Abboud; Leonor Serrano Rivas; Jorge Yeregui, and David Zink-Yi.

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Karlos Gil, *L'histoire de l'Ergonomie*, 2016



Javier Arce, *Serie estrujados (Struth)*, 2007

# ANRI SALA AS YOU GO (Châteaux en Espagne)

14 DECEMBER, 2019  
3 MAY, 2020  
GALLERY 2

Curator:  
Benjamin Weil



Anri Sala, *If and Only If*, 2018, Two-channel HD video and discrete 4.0 surround sound, color, 9 min 47 sec.

Centro Botín presents *AS YOU GO (Châteaux en Espagne)*, a new project by Anri Sala (Tirana - Albania, 1974), considered to be one of today's most influential contemporary artists. His work explores non-verbal forms of communication with innovative narrative techniques which he builds by means of the moving image, music, sound and the architecture of the exhibition space, creating a highly sensorial immersive experience for visitors.

The first phrase in the title chosen by Anri Sala for this new exhibition - *AS YOU GO* - implies the idea of movement: that of a time-based work, informed by music and moving images; and that of the visitors, who Sala implicitly encourages to keep moving and hence partake in the making of their own individual experience of an

exhibition that bears a certain resemblance to a performative stage.

In many Western languages, the expression "building castles in the air" refers to making unrealistic, over ambitious plans. The French, however, build their castles in Spain -one says "construire des châteaux en Espagne"- . A new exhibition is always the occasion for an artist to explore new formal territories. While the prospect may be quite exciting, it may also prove daunting: experimentation is risky and staging a complex project is always open to an almost magical component. Meanwhile, for a visitor, delving into the new work of an artist can be equally challenging. In fact, one could think of the encounter of the artist's proposal and the visitor's perception as something almost improbable.



Anri Sala, *Ravel Ravel*, 2013, Two-channel HD video and 16-channel sound, color, 20 min 45 sec.

The action imagined by Anri Sala takes place in three different sets. The first consists of a video display system of cinematic proportions. Here, he posits a new way of looking at moving images: three pairs of videos, all related to the interpretation of music, glide over a 30-metre screen whose shape alludes directly to the building. Sala has choreographed the left-to-right movement of the moving images, using blank intervals to create a specific visual rhythm, as well as two translucent screens placed beside the main screen, one on each side. This creates a sensation of double vision, enabling the public to be surrounded by the image as it walks in-between the two screens.

Going south, one enters a gallery where the main protagonist is the bay of Santander. Here Sala has installed *No Window No Cry (Renzo Piano & Richard Rodgers, Centre Pompidou, Paris)*, a fragment of the famous Parisian museum where he once presented his work. The displaced window enables him to stage the view as if it were his own work. In that sense, he revisits the *veduta*, a classic genre in Art History which dates back to the sixteenth century. Fixed on the window is a music box, which plays *Should I Stay or Should I Go?* by The Clash.

**MORE INFORMATION ON THE ACTIVITIES BROCHURE AND AT [WWW.CENTROBOTIN.ORG](http://WWW.CENTROBOTIN.ORG)**



Anri Sala, *All of a Tremble (Encounter I)*, Var. I, 2017

The third act takes place in the gallery placed exactly at the opposite end of the space. It features an *anti-veduta* of sorts: *All of a Tremble (Encounter I)*, a wall whose surface is covered with wallpaper, bars the view onto the city. The hand drawn patterns of the wallpaper seem to have been printed by the machine affixed to the wall. One cannot tell whether the machine is actually printing the wall, or performing a strange, somewhat repetitive musical score. Upon closer examination, one realizes that the machine stands still, and two half rollers once used to print wallpaper activate specially designed pins, transforming the patterns into a tune. One is faced with yet another experience of synaesthesia: it remains unclear whether the sound informs the image, or whether it is the other way around.