

introduction

The building and its collections

The museum was

established in 1844 and since 1862 it has occupied part of what was once the Hospital de la Caridad, an institution sponsored by the Catholic Monarchs at the end of the 15th century and run by the Third Order of St Francis, who attended to the sick there until 1837. Since that time the building has undergone various renovations and extensions to improve both its interior and exterior areas. At times it has also been shared with other cultural institutions, including the Cordoba Archaeological Museum between 1868 and 1917.

Its collections are mainly

made up of works from different centuries confiscated from the disentaileed monasteries of the Cordoba region in 1835. The collections were further augmented by the Disentailment of 1868, the Cabriñana donation (1898), the Avilés donation (1922), the Inurria loan (1943), the Bea Pelayo donation (1948-62), the Camacho Padilla donation (1969) and the Romero de Torres Collection (1991), which mainly brought works from the 19th and 20th centuries.

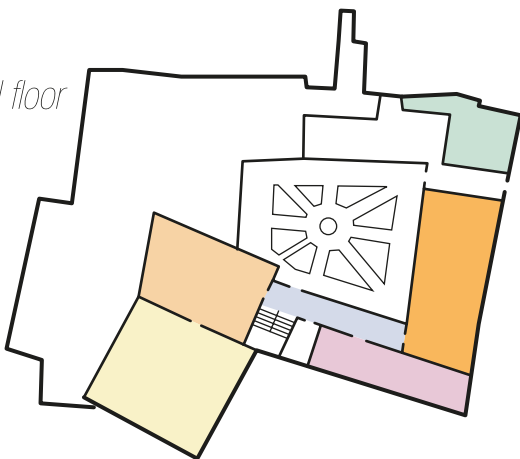
All these have contributed,

to a greater or lesser extent, to increasing and defining the general composition of the present-day collections. Particularly outstanding are the painting and drawing collections, in which the works of local artists are especially relevant, without forgetting others such as contemporary sculpture and graphic art. In addition to the exhibition rooms, there are other areas housing the library, the restoration workshop, the storage areas and the administrative offices.

The previously-mentioned

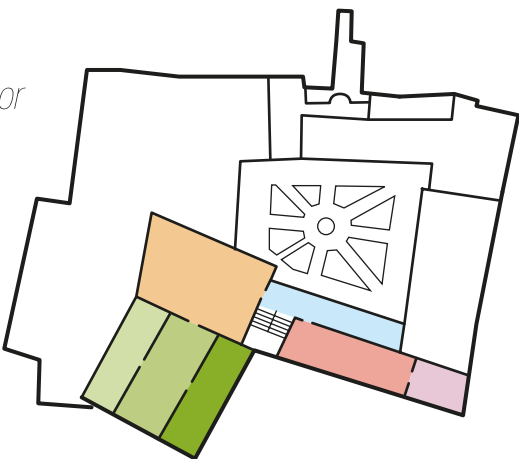
characteristics of the collections and the availability of space determine a museological discourse mainly aimed at presenting local works of art from the 15th to the 20th century. Another highlight of the museum is a room dedicated to works on paper, given the importance of this type of collection and the special conditions for conservation and exhibition required. The museum is owned by the Spanish state and since 1984 it has been managed by the Junta de Andalucía.

ground floor



- Ticket office, shop and toilets
- Entrance
- ROOM IV. Cordoban Baroque Art
- ROOM V. 18th and 19th century Cordoban art
- ROOM VI. 20th century Cordoban art
- Storage room

first floor



- ROOM I. Drawings and engravings
- ROOM II. Cordoban Mediaeval and Renaissance art
- ROOM III. Cordoban Mannerist art
- Storage room
- Restoration workshop
- Administrative office and library
- Management office

layout



Calvary with the Virgin, St John and the Holy Women
Adriano León

cordoban mediaeval, renaissance and mannerist art

This museum has an important collection of works from the 14th, 15th and 16th centuries, mainly paintings confiscated from disentaileed monasteries. They are evidence of the vitality of the city, particularly in the field of painting during the transition between the 15th and 16th centuries. Among the outstanding artists represented are Alonso Martínez, Pedro de Córdoba, Pedro Romana, Baltasar del Aguila, Brother Adriano, Pablo de Céspedes, Juan de Peñalosa, and Antonio Mohedano. Neither should we forget another important group of works that, for the time being at least, remain anonymous, as well as those of other artists of the importance of Alejo Fernández or Bartolomé Ordóñez.

Altarpiece of the Flagellation
Maestro del Retablo de la Flagelación



cordoban baroque art

Also of significance is the sequence of works relating to the art developed in the city throughout the 17th and 18th centuries, particularly during the 17th century. From this period the museum has paintings by Juan Luis Zambrano, José Ruiz de Saravia, Cristobal Vela Cobo, Fray Juan del Santísimo Sacramento, etc. Playing a special role, due to their number and importance, are the paintings of Antonio del Castillo Saavedra, the great master of local Baroque, who would be imitated by a great many disciples and lesser followers until the middle of the following century. The museum also has examples of some of their works.



Child Jesus
Juan de Mesa Velasco

Among his most notable disciples was Juan de Alfaro y Gámez, of whom the museum has received some interesting works in recent years and with whom the chapter of Cordoban naturalist Baroque is practically closed, until the appearance of Antonio Palomino y Velasco, also represented with various works. In addition, owing to their special links with the city, the museum also has works by Juan Antonio Escalante and Juan de Valdés Leal, normally exhibited next to the local artists who were their contemporaries.



St Paul
Antonio del Castillo Saavedra

Together with Palomino, a native of Bujalance, the chapter of 18th century Cordoban art opens with the artist originally from Jaén and resident in Cordoba, José Ignacio Cobo y Guzmán; with him we end the late Baroque or Rococo style and come to the emergence of the New Classicism around 1760, in which we can include such artists as Antonio Álvarez Torrado and Antonio Monroy, of whom the museum also has some works.

Since it was first established, the museum has been lacking in sculpture, despite the fact that its collection has been enriched in recent times with some works by the Baroque master, Juan de Mesa, who was born in the city.

cordoban modern and contemporary art

A very important chapter in this section is the art produced locally between approximately the first disentailment (1835) and the Civil War in 1936. From 1865 this period coincides with the establishment of the Provincial School of Fine Arts, which, until it was closed in 1902, was in the same building as the museum and was responsible for training the most important turn-of-the-century artists, not only in the field of painting, but also in sculpture, music and literature.



In relation to all this, the most outstanding figure is Rafael Romero Barros, the majority of whose works are held by the museum. He is followed by his most important disciples: his own sons Rafael, Enrique and Julio Romero de Torres, and Tomás Muñoz Lucena, Angel Díaz Huertas and Rafael García Guijo. Outstanding in the area of sculpture is Mateo Inurria Lainosa, a large part of whose works are also in the museum. Also of particular interest are the paintings by other artists such as Diego Monroy, Angel M^a de Barcia, José Garnelo Alda and Adolfo Lozano Sidro.

In recent years a number of Cordoban artists have donated works to the museum and these, together with the occasional purchase, make up the collection of 20th century paintings,

other collections

Another of the more important sections in the museum is that of non-Cordoban art, in which two chronological sequences stand out: 1600 to 1750 and 1868 to 1930. The first period includes a good number of artists not linked to Cordoba, such as José de Ribera, Alonso Cano, Francisco Herrera el Viejo, El Obrador de Zurbarán, Juan de Sevilla, Pedro Atanasio Bocanegra, Mario Nuzzi, the Recco family and Karel Breydel; while the second includes the majority of the works that came with the important collection donated by Angel Avilés in 1922, those later donated by Luis Bea Pelayo and José Manuel Camacho Padilla, and the significant contributions received by

Still life of oranges
Rafael Romero Barros

sculptures, engravings and photographs. It includes works by Rafael Botí, Pedro Bueno, Miguel del Moral, Ginés Liébana, Antonio Bujalance, Julia Hidalgo, Equipo-57, Desiderio Delgado, José M^a Báez, Dorothea von Elbe, Antonio Villa-Toro, Amadeo Ruiz Olmos, Enrique Moreno, Rafael Orti, Antonio Damián, Jacinto Lara, Antonio Jesús González, Manuel Angel Jiménez, José Carlos Nievas and Tete Álvarez, among others.

Desire
Mateo Inurria Lainosa





Photography: Paisajes españoles, S.A.

Public Transport
Urban bus lines: 1, 3, 4, and 7.

Train station: Córdoba - Central.

Private Transport
Nearest public parking:
Centro Comercial El Arcángel, at
the end of the Paseo de la Ribera
on the right.

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www.museosdeandalucia.es/culturaydeporte/museos/MBACO
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location

the museum from 1902 thanks to the mediation of its then director, Enrique Romero de Torres, who established a Modern Art Section to which many of the artists he was acquainted with contributed works.

Among these were the painters Mariano Fortuny, Francisco Pradilla, Joaquín Agrassot, Ignacio Pinazo, Carlos de Haes, Jaime Morera, Aureliano de Beruete, Santiago Rusiñol, Ramón Casas, Eliseo Meifren, Dario de Regoyos, Ricardo Baroja, Ignacio Zuloaga, José Gutiérrez Solana, Valentín and Ramón de Zubiaurre, Gonzalo Bilbao, etc. and the sculptors Jerónimo Suñol, Mariano Benlliure, Lorenzo Coullaut Valera, Miguel Blay, Sebastián Miranda, Julio Antonio, Quintín de Torre, Juan Cristobal and Juan Bautista Adsuara.

The museum has other small collections of photographs, pottery and artistic

Portrait of Luís Bagaría
Ramón Casas Carbó

reproductions and, since 1991, it has the Romero de Torres collection on loan. This consists of items from the Romero de Torres family home - pieces of fine art, archaeological finds, and all the objects that make up the personal heritage amassed by the family over three generations.



the drawing and engraving collection

One of the most important and characteristic sections in this museum, as much for the number of exhibits as for their interest, is the collection of works on paper. Here we find, in many

different formats and techniques, the works of artists whose lives and careers were played out between the 16th century and the present day.

Of particular interest is the collection of drawings begun in 1877 and augmented by the usual procedures of donation, purchase or loan to make it what it is today.

Samson and Delilah
José de Ribera



In addition to works linked to local artists such as Antonio del Castillo, Antonio García Reinoso, Antonio Palomino, Miguel Verdiguier, Rafael Romero Barros, Rafael Romero de Torres and Mateo Inurria, there is a significant number by other artists including Pedro de Campaña, Luis de Vargas, Pedro Orrente, José de Ribera, José Camarón, Vicente López, Mariano Salvador Maella, Francisco Pradilla, Mariano Fortuny, Eduardo Rosales, Ignacio Zuloaga, Daniel Vázquez Díaz and Joaquín Sorolla, as well as other French, English and Italian artists.

Landscape
Antonio del Castillo



The Triumph of St Raphael next to the Cathedral of Cordoba
Bartolomé Vázquez / Miguel Verdiguier



This collection of works on paper is rounded off with the section of engravings consisting of a large number of works mainly from the period between the 18th and 20th centuries. Started at the beginning of the 20th century, one of its most significant sections runs in parallel with the advances in creative engraving achieved Spain, mainly from the second half of the 19th century, although the list of artists represented reaches the present day. Some of the most outstanding, both for their activity and the number of works preserved, are Bartolomé Vázquez, Francisco de Goya, Bartolomé Maura, Fernando Selma, Francisco Iturrino and Ricardo Baroja.



Pomegranate flower
Mateo Inurria

Dear visitor:

For years, the Andalusian Ministry of Culture has endeavoured to modernise the region's museums and make them centres capable of facing new cultural and social challenges. Our aim has been to achieve the best and greatest possible access by the public to their collections.

Málaga, the Archaeological Ensemble of Dólmenes of Antequera, the Archeological Museum of Seville, the Museum of Popular Arts and Traditions (Seville), the Archaeological Ensemble of Carmon and the Archaeological Ensemble of Itálica.

They are there for the enjoyment of anyone with an interest in learning more about our land and heritage through their collections and the activities they organise. This artistic, archaeological and ethnographical heritage reflects how we were and how we have become what we are. Through their exhibitions and activities, the institutions show what we would like to be in the future.

We would like to welcome you to this museum and hope that you enjoy your visit. We encourage you to get to know all the Museums of Andalusia and we appreciate the bond you have created with Andalusian heritage, a bond that is bound to last forever.

Andalusian Ministry of Culture



Main façade of the Museum of Fine Arts, Córdoba

The Museums of Andalusia, which the Ministry of Culture manages, form a network consisting of 23 institutions that differ widely from each other. the Museum of Almería, the Monumental Ensemble of La Alcazaba in Almería, the Andalusian Centre of Photography, the Museum of Cádiz, the Archaeological Ensemble of Baelo Claudia, the Archaeological Museum of Córdoba, the Museum of Fine Arts (Córdoba), the Archaeological Ensemble of Madinat al-Zahra, the Casa de Los Tiros Museum, the Museum of Fine Arts (Granada), the Museum of Huelva, the Museum of Jaén, the Archaeological Museum of Úbeda, the Museum of Arts and Traditions of the Upper Guadalquivir in Cazorla, the Archaeological Ensemble of Cástito, the Museum of



Public opening hours
To confirm hours and opening days, consult
www.museosdeandalucia.es

Group visits
These can be arranged in advance by letter, fax or telephone, or by completing the form on the website in the "Educational Programmes" section.
Maximum 20 persons per group.

Services
Archive and Library
Access restricted to researchers. Monday to Friday
9.00-14.00

Other facilities
Restoration workshop.

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