



**Hidden Gems**  
Rediscovered Works  
from the Collection  
of the Museum  
of Fine Arts  
of Granada

# inéditos

**TEMPORARY EXHIBITION**  
15 OCT 2021 - 28 FEB 2022

MUSEUM OF FINE ARTS OF GRANADA  
Palace of Charles V - Alhambra

Cover image: detail of *Saint Jude Thaddaeus*, 1636, by Marten Pepijn. Museum of Fine Arts of Granada

When an object, discovery or event remains hidden from the public eye, it is as if it never existed. Its dissemination or revelation to the majority is therefore a laudable act whereby it regains its rightful relevance and consideration.

There are many reasons why most of the works that make up a museum's collection are relegated to its storage rooms. Lack of space, lack of scope in terms of the discourse of the permanent exhibition or a poor state of conservation can lead to works of significant interest, merit and quality being consigned to the archives, either forever or for so long that they disappear from our collective memory.

This temporary exhibition has involved a process of updating, documentation, interventions and restoration — in short, a reassessment of the works that have suffered this fate. Sharing these 63 works from the collection which have never or vary rarely been exhibited is one of the greatest challenges and milestones — and why not, a source of pride — for any institution that is truly committed to the conservation, research and dissemination of its collection.

## ROOM 1

Although most of the works included in this exhibition have undergone restoration work — a result of the museum's long history of implementing ambitious restoration plans and projects — this room displays some of the more noteworthy restoration projects carried out.

Such is the case of the *Landscape with the Flight into Egypt* by the Carthusian monk Sánchez Cotán, which had remained rolled up for decades and of which no image was available until it was restored in 2016. As a result, the Museum has brought to light a previously unexhibited canvas by this painter from Toledo who lived in Granada, thereby further contributing to the dissemination of his work.



*Landscape with the Flight into Egypt*, c. 1603-1617,  
Juan SÁNCHEZ COTÁN





Another example is the *Allegory of the Immaculate Conception*, a large-format work by the little-known artist Molina y Mendoza which constitutes an exceptional example of a rare representation of the Tree of Jesse.



*Allegory of the Immaculate Conception or The Tree of Jesse*,  
c. 1727, Jacinto de MOLINA Y MENDOZA

Meanwhile, the laborious cleaning process of the *Holy Family with the Infant Saint John the Baptist* in 2019 revealed a striking greenish-toned cloth which acted as a canopy to frame the scene, adding greater detail, depth and quality to the whole. With a style that preluded tenebrism, the work carried out has restored its original classicism and aesthetic unity.



*Holy Family with the Infant Saint John the Baptist*,  
mid-16<sup>th</sup> century, anonymous, Italian



## ROOM 2

Marten Pepijn's imposing Apostolate occupies practically the entirety of the walls of this room, except for the also previously unexhibited portrait print of him by the engraver Schelte Adams Bolswert based on the original painting by Anthony van Dyck.

Each canvas in the sequence depicts the image of one of Jesus' disciples, each with his attributes and the scene of his corresponding martyrdom in the background. Each painting also includes a fragment of the Apostle's Creed in Latin, which indicates the order of viewing the paintings, beginning with *St Peter* and ending with *St Matthew*.

It was precisely during the restoration work on the latter painting in 2005 that the signature and date of execution of the series came to light: "M. Pepyn A° 1636". Thus, this series of paintings from the Royal Monastery of St Jerome in Granada went from being considered an anonymous Italian work to its full recognition as a work by this Flemish painter who, although little known in Spain, must have enjoyed certain relevance among his compatriots. In addition to the two portraits of him by van Dyck, this fact is also evidenced by his friendship with Peter Paul Rubens, with whom he maintained a rivalry during his youth.

This exhibition has finally brought to light this interesting series of paintings which has limited opportunities to be displayed due to a lack of physical space and scope in terms of the discourse of the permanent exhibition.



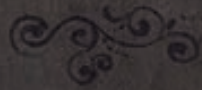
*St Peter*, 1636, Marten PEPIJN





*St Matthew*, 1636, Marten PEPIJN

ET VITAM  
ÆTERNAM,  
AMEN.



M. Pepyn A° 1636

Finally, also worth mentioning are the sculptures in the central display cases. One of the highlights is the *Immaculate Conception* by an anonymous author which was restored in 2021, revealing technical and artistic details such as the delicate floral sgraffito, along with earlier interventions such as the two layers of paint added in the 18<sup>th</sup> and 19<sup>th</sup> centuries.



*Immaculate  
Conception,*  
17<sup>th</sup> century,  
anonymous,  
Granada

## ROOM 3

This last room displays works which have never been exhibited, which have remained for long periods in other institutions due to the fact that their origin or subject matter was not aligned with the permanent exhibition, or which could not be exhibited due to spatial limitations even though they met these requirements.

Cases of the former include the four canvases by an anonymous artist depicting scenes from the Book of Genesis such as the *Landscape with Adam and Eve after the Expulsion from Paradise*, which have been deposited with the University of Granada for decades.



*Landscape with Adam and Eve after the Expulsion from Paradise*, 1630-1670, anonymous



This same fate, and for an equally prolonged period, has befallen the superb Flemish tapestry *Ariadne Queen* executed by one of the most renowned Baroque weavers, Jan Raes II, based on designs by the painter Antoon Sallaert.



*Allegory or Ariadne Queen*, c. 1630, by Jan RAES II  
based on a design by Antoon SALLAERT



Among the works not by artists from Granada or which are not, in principle, linked to the art produced in this city, the guiding theme of the permanent exhibition, an anonymous work from Madrid and another from Granada stand out. The former is the *St Jerome* from the 17<sup>th</sup> century, an exact copy of a canvas by Luca Giordano which can be found today in the Church of San Miguel de Olmedo in Valladolid. Meanwhile, the latter is a practically unknown *Virgin and Child* from the same period, also a copy of a print by the aforementioned engraver Bolswert, which was in turn based on a painting by Rubens.

Finally, the third group includes standout works such as the *Dead Christ supported by an Angel* by an anonymous artist and the five paintings on panels. Four of them depict the Evangelists, a series executed by an anonymous Andalusian artist, and the fifth depicts the scene of the *Holy Parentage* or *Holy Family with Saints Anne and Joachim*, one of the works that expands the period covered by this exhibition, beginning in the 16<sup>th</sup> century and ending in the 19<sup>th</sup> century.



*St Jerome*, second half of the 17<sup>th</sup> century, anonymous, Madrid







*Virgin and Child or Immaculate Conception and Child,*  
c. 1630-1650, anonymous, Granada



*Dead Christ supported by an Angel*, 18<sup>th</sup> century,  
anonymous, Granada



*St Peter*, early 17<sup>th</sup> century, anonymous, Andalusia





*Holy Family with Saints Anne and Joachim or Holy Parentage, second half of the 16<sup>th</sup> century, anonymous, Granada*



# EXHIBITION CREDITS

## CURATOR

Ricardo Tenorio Vera

## ORGANISATION

Museum of Fine Arts of Granada

## PRODUCTION

Regional Ministry of Culture and Historical Heritage

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## PHOTOGRAPHS

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Catálogo Publicidad

## VIDEO EDITING

Daniel Aguilar Juliá

## TRANSPORT AND MOUNTING

SIT Grupo Empresarial

# VISITING CONDITIONS

From 15 October 2021

to 28 February 2022

Museum of Fine Arts of Granada

Palace of Charles V - Alhambra

## OPENING HOURS

Tuesday to Saturday from 9 am to 6 pm

Sundays and public holidays from 9 am to 3 pm

Closed on Mondays (except on the eve of public holidays, with public holiday opening hours).

Open on all public holidays, including local holidays.

Closed 1 and 6 January and 24, 25 and 31 December.

**PLEASE NOTE:** In accordance with the COVID-19 measures adopted by the Andalusian Autonomous Government, the opening hours and conditions for visits to the Museum may vary. For more detailed information please consult the website and the Twitter and Facebook profiles of the Museum of Fine Arts of Granada.

General admission fee: €1.50

## CONDITIONS FOR FREE ADMISSION

Admission is free for the following persons throughout the year upon presentation of the corresponding accreditation:

- Citizens of EU Member States.
- Students.
- Persons aged over 65.
- Pensioners.
- Persons with a disability of at least 33 per cent.
- Members of ICOM, ICOMOS and WEA.
- All visitors on Andalusia Day (28 February).

## ACCESS FOR PERSONS WITH DISABILITIES

Via the Museum of the Alhambra on the ground floor of the Palace of Charles V. We recommend that you request further information regarding the conditions of use by calling the telephone number for visitors to the Alhambra: 958 027 971.

## GROUP VISITS

Visits may be arranged by email:

[diffusion.museobagr.ccul@juntadeandalucia.es](mailto:diffusion.museobagr.ccul@juntadeandalucia.es)



