

introduction **The building and its collections**

The Granada Museum

of Fine Arts, was the first public museum in Spain. It was opened in 1839 with works of art confiscated from religious orders during the process known as the Mendizábal Disentailment. This origin had a profound effect on the collection and even today an essential part of it is made up of religious art created in Granada between the 16th and the 18th centuries.

During the 20th century

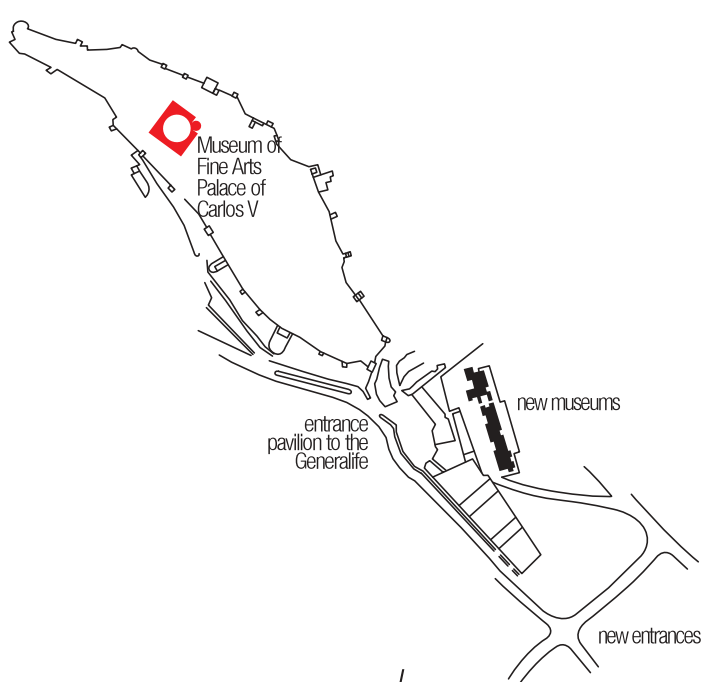
the collection was augmented with new acquisitions, donations and loans. In this respect, two periods stand out: the first, under the direction of Emilio Orozco (1956-1972), and the present period, which began in 1984 with the contribution of a collection of works from the 19th and 20th centuries by the Junta de Andalucía. Today the museum has more than 2,000 items.

Since it was first opened

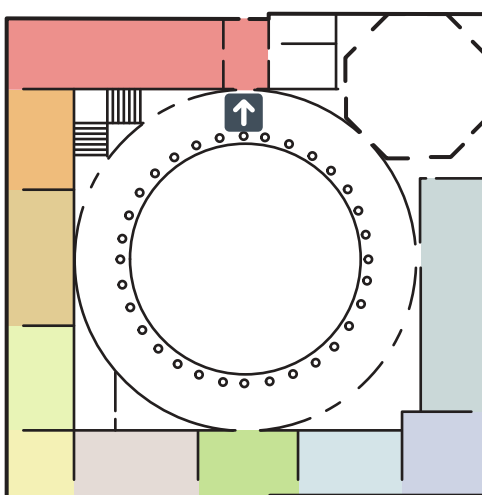
in the Convent of Santa Cruz la Real, the museum has moved several times. In 1958 it was installed in its current home on the main floor of the unfinished and forgotten Palace of Carlos V, thus realising a long-standing aspiration of the citizens of Granada. The palace was designed in the purest Renaissance style in the 16th century by the architect and painter Pedro Machuca, who learned directly from the Italian masters, and had to be adapted to fulfil its new role as a museum.

Following the latest

refurbishment, the optimum conditions for the preservation of the works of art and the comfort of visitors are ensured by modern technology. To make the most of the limited space available, a rotation programme has been designed to periodically change the works on display. Auxiliary material provides visitors with additional information on the content of the exhibition rooms and specific works.



main floor



- ROOM I. A new order, a new art
- ROOM II. Alonso Cano, painter and sculptor
- ROOM III. The followers of Cano
- ROOM IV. Secular painting in the 17th century
- ROOM V. The 19th century
- ROOM VI. Granada as a subject
- ROOM VII. Relaxation room
- ROOM VIII. The resurgence of the 20th century
- ROOM IX. Contemporary art
- ROOM ET. Temporary exhibitions

photographs by vicente del amo and javier algarra

museum plan



The Penitent St Jerome. c. 1600
Alonso Cano (1601-1667)

the exhibition

The exhibition is based on two concepts: the singularity of art in Granada and that of Granada in art.

The contents of the museum's exhibition rooms have been placed in chronological order, beginning at the end of the 15th century and ending with the present day.

We begin our itinerary with a room that shows a key stage in our history and highlights the diversity that characterised it and the distance covered in little more than a century.

We have to go back to 1492 to understand everything that has happened since. This date marked a before and an after. The Nasrid kingdom came to an end and Granada became part of the Crown of Castile. It came fully under the influence of the western Christian world, which meant a radical transformation to its society and culture. An extensive programme of civil and ecclesiastical building was undertaken under the

patronage of the monarchy and the nobility and pictures were needed as quickly as possible to decorate these new buildings.

Part of the Triptych of the Great Captain,
Penicaud Brothers. Attributed (late 15th
century-early 16th century)



Local artists were unable to meet the demand, particularly in a style of art that was completely alien to them. The quickest solution was, therefore, to import works of art and artists from elsewhere.

In just over a century art in Granada followed an exciting trajectory that went from the final Gothic experiences to the introduction of the naturalism of the first Baroque.

Everybody played a part, through their respective contributions and an exchange of experiences, in creating an artistic environment that would see the birth of the first generation of genuinely granadino artists.

This frenetic activity continued during the 17th century as religious orders took over the role of patrons of art and

commissioned the decoration of their monasteries and convents with ambitious iconographic programmes.

In the middle of the century the figure of the multifaceted Alonso Cano appeared. His influence would last well into the next century through his disciples and followers of his painting and sculpture.

Although less abundant, the secular art of the time is also worth mentioning. Religious subjects were replaced with those of a more ornamental and domestic nature, such as still lifes, landscapes, portraits and allegorical themes, which were more appropriate for decorating the palaces of royalty and the aristocracy. Although seemingly less significant, the diversity of their subjects and their ways of conceiving them are no more than a reflection of the cultural

differences existing between different geographical areas, at the same time as they tell us much about the tastes

and customs of the society that commissioned them. The quality of the *Still Life with Thistles* by Fray Juan



Sánchez alone makes a visit to the exhibition worthwhile.

The decline of the 18th century and a general crisis in the nation were followed by a 19th century in which Granada contributed little. What stands out most is not what Granada produced but the fact that it became, like other Andalusian capitals and thanks to the romantic travellers of the age, an obligatory stop for painters and people of letters. This powerful seduction lasted well into the 20th century.

Their impressions of the city are manifested in works of art that record landscapes,

Still Life with Thistles and Carrots. c.1602
Fray Juan Sánchez Cotán (1560-1627)

Mary Magdalene. Detail of the Burial of Christ. c. 1520
Jacobo Florentino (1476-1526)



Virgin of Lucero. c. 1646
Alonso Cano (1601-1667)



architecture, quaint spots, gardens, scenes of daily life, and picturesque characters. They are friendly subjects that find in the domestic setting a new field of development in answer to the aesthetic requirements of the bourgeoisie, the new dominant social class. They would become the principal clients of artists for whom painting was not only a way of earning a living, but also a vehicle of expression.

It would be necessary to wait for the generation that reached maturity at the beginning of the 20th century to recover part of its earlier splendour. These were key artists such as José María Rodríguez-Acosta or José María López Mezquita, who went beyond the borders of what was considered to be strictly local.

The following generation, that of Manuel Ángeles Ortiz and Ismael González de la Serna, would follow a completely

Virgin of Bethlehem. c. 1712
José Risueño y Alconchel (1665-1732)



Bust of a lady with mantilla. 1862
Antonio Peña Entrala (19th century)





Photography: Paisajes Españoles, S.A.

Public Transport

Urban bus services: nº 30, Alhambra; nº 32, Alhambra-Albaycín.

Private Transport

Nearest public car park: Alhambra car park.

MUSEUM OF FINE ARTS, GRANADA

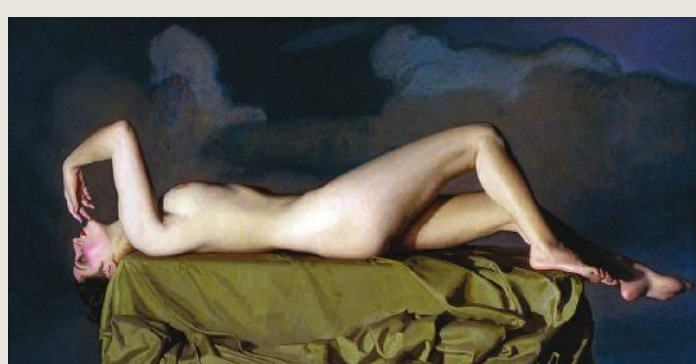
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location



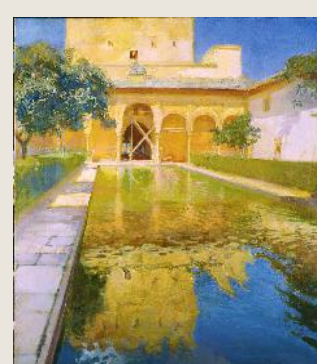
Reclining nude, c. 1939
José María Rodríguez-Acosta (1878-1941)

different path. Seduced by the art being created in Europe, particularly in Paris, they joined the historical avant-garde movements and although they went to live abroad, they never severed their emotional ties with Granada.

The search for their own unique language of expression would be a constant goal of the artists born in the 20th century, such as José Guerrero and Manuel Rivera. Having gone beyond the concept of painting as a



All Town Hall of Granada, 1873
Mariano José Fortuny (1835-1874)



Courtyard of the Myrtles, 1904
José María López Mezquita (1883-1954)

figurative depiction, they enter into the territory of the abstract, where they find their means of expression and

experiment with colours, textures and new materials. Their careers have merited international recognition.

Still Life,
Ismael González de la Serna (1898-1968)



This is an evolution in time, ideologies given expression in works of art, where the presences and absences are no more than a reflection of the history of a city rich in art. It is also a reflection of the journey of the museum itself, although what really matters is to stop a while and enjoy contemplating this legacy.

Construction, c. 1979
Manuel Ángeles Ortiz (1895-1984)



Dear visitor:

For years, the Andalusian Ministry of Culture and Sport 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.

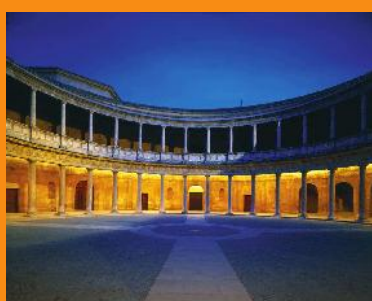
the Archaeological Ensemble of Cástulo, the Museum of Málaga, the Archaeological Ensemble of Dólmene of Antequera, the Archaeological Museum of Seville, the Museum of Popular Arts and Traditions (Seville), the Archaeological Ensemble of Carmon and the Archaeological Ensemble of Itálica.

The Museums in Andalusia, which the Ministry of Culture and Sport 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,

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 and Sport



Nocturnal view of the Palace of Carlos V

welcome



Public opening hours
16 September to 31 May
· Tuesday to Saturday: 10.00 - 20.30
· Sundays and public holidays: 10.00 - 17.00

1 June to 15 September
· Tuesday to Saturday: 9.00 - 15.30
· Sundays and public holidays: 10.00 - 17.00

Closed
· Mondays, except Mondays holiday
· 1 January
· 1 May
· 25 December

Group and school visits
Arrange visits in advance.
Tel.: +34 958 56 35 08

Photographs
Video cameras and the use of flash are not allowed in the exhibit rooms. Reproduction of the collections is subject to permission which must be applied for beforehand at the Museum. For general enquiries call +34 958 56 35 08

Library
Located in the Nuevos Museos building, in the grounds of the Alhambra. Access restricted to researchers. Opening hours: Monday to Friday: 9.00 to 14.00

Other facilities
Restoration workshop.
Archives

Researchers
Researchers: Monday to Friday: 9.00 - 14.00
Prior booking required.

visit us

museum of fine arts granada

www.museosdeandalucia.es

