



Central Hall
White Hibiscus. Spring Song, 2017
 Photograph, 240 × 150 cm

Museo Nacional Thyssen-Bornemisza
 Paseo del Prado, 8
 28014 Madrid
 Tel.: (+34) 917 911 370
mtb@museothyssen.org
www.museothyssen.org

Dates

From 15 February
 to 22 April 2018.

Venue

Contexts Room.
 First floor.

Opening hours

Monday: from 12 noon to 4pm.

Tuesday to Sunday:
 from 10am to 7pm.

Visitors are asked to leave
 the galleries five minutes before
 closing time.

FREE ADMISSION

Explanation given by volunteers

Monday: 12.30pm

Friday: 5pm

Free admission without prior
 registration.

Information

Tel.: (+34) 917 911 370

cavthyssen@museothyssen.org

Please do not use mobile phones
 in the exhibition galleries.



Museo Nacional Thyssen-Bornemisza

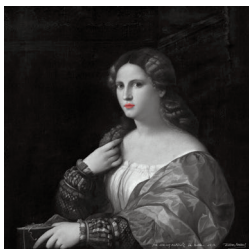
Paloma Navares From the Garden of Memory

On remembering we come across new, previously hidden meanings. Revisiting art history from a gender perspective entails discovering who were the subjects and who were the objects, what their interests and assumptions were, and what messages they conveyed to society under the guise of beauty.

Three decades ago Paloma Navares began an exhaustive study of depictions of women in masterpieces belonging to leading museum collections, which has now been updated for the Museo Nacional Thyssen-Bornemisza.

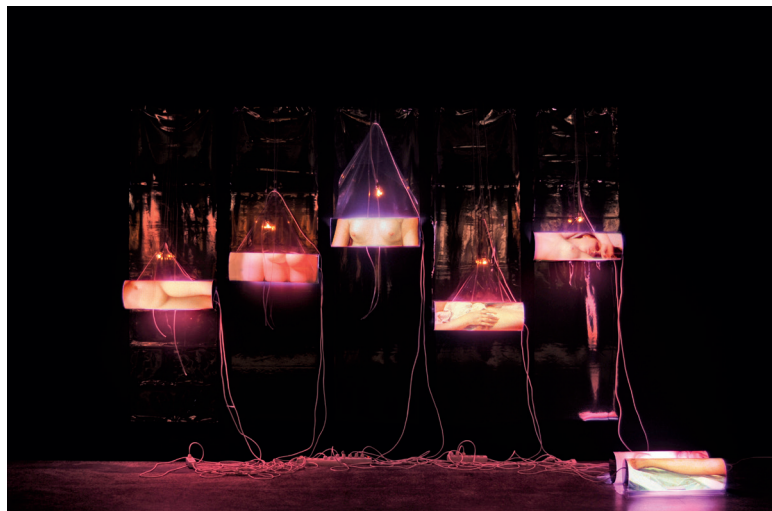
Eves, nymphs, martyrs and Madonnas reveal to us their secrets: independent, isolated or fragmented, with a beating heart. Under the lure of beauty, nostalgia and irony, Navares's works, installations and interventions in the rooms housing the collection deconstruct the legacy of naturalisation of male desire and dominance over the submissive female.

Rocío de la Villa
 Exhibition Curator



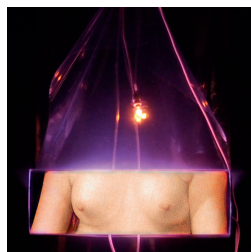
▲ 1
Flaming Hearted, Venus, 1991
La Bella, 2017
Santa Catalina, 2017
Photographic installations
90 × 90 cm each one
Methacrylate and flame light

Three key works in the Thyssen-Bornemisza Collection: Rubens's *Venus (and Cupid)*, recreated by Navares in 1991, together with Palma Vecchio's *La Bella* and Caravaggio's *Saint Catherine of Alexandria*, executed specially for this exhibition, are transformed into subjects of desire by the flame of the beating heart.



▲ 2
On the Threshold of Sleep, 1992–1993
Installation
280 × 500 × 100 cm
7 methacrylate tubes, photography, fluorescent and incandescent lighting, plastics and cables

The depiction of women as objects in art history – never as subjects – is expressed in this fragmentation, which deconstructs the objectives in the erotic desire of the male gaze.



▲ Detail
On the Threshold of Sleep, 1992–1993



▲ 3
Young and a Martyr, 1992
Photographic installation
20 × 160 × 28 cm
Methacrylate tube, photograph, fluorescent lighting and supports

Women have been represented as martyrs, persecuted and humiliated. Such images have naturalised women's submission to patriarchal violence. Using the figure of Shakespeare's Ophelia, the artist evokes the memory of those who were regarded as mad and whose "destiny" was suicide.

4 – **DISPLAY CASE**
Playful Venuses and Cupids are transferred to the female domestic context with caustic humour, together with the memory of wounded souls, such as the female poet Alfonsina Storni.

A – Catalogue-object, 1992
Object, 20 × 15.6 × 1.9 cm

B – Cut-outs, 1996–2017
Object, 30 × 26 cm

C – Curlers for Botticelli Locks, 1994
Model-object, 17 × 10 cm
Photograph

D – Silenced 1 and 2 (Caravaggio's "Saint Catherine of Alexandria"), 1992
Object, 4.5 × 1 × 9 cm

E – Victors 1, 2 and 3, 1993
Object, 9 × 3 × 3 cm



▲ **F – Venus of the Shell, 1991**
Object, 9 × 8 × 6 cm

▲ **G – Held Captive 1, 2 and 3, 2017**
Object, 8 × 7.5 × 1.5 cm

H – Of an Impossible Love, 1992
Object, 8 cm diameter

I – The Guardian of Butterflies, 2003
Object, 13 × 10 × 7 cm



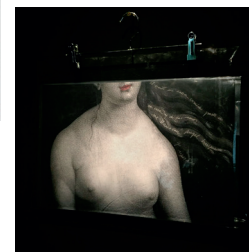
▲ **J – Venuses Entertained 6, 1989–2017**
Collage, 15 × 18 × 4 cm

K – Venuses Entertained, 1992
Object, 20 × 13.5 × 13.5 cm

L – You Want Me White. To Alfonsina Storni, 1994
Object, 21 × 10 × 7 cm

5 – **WALL**

M – Weeping of Venus over the Ocean
Object, 15.2 × 22 cm



▲ **N – Cascading Games, Earrings of the Heart, 1993**
Object, 52 × 22 × 15 cm

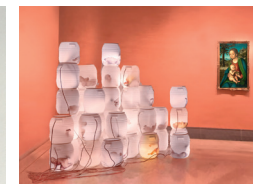
▲ **O – Wind. To Alejandra Pizarnik, 1991**
Object, 32 × 36 cm

▲ **P – Wounded Souls, 1991**
Object, 37 × 19 × 12 cm

Q – Venuses Entertained 3, 1990
Collage, 18 × 28 cm

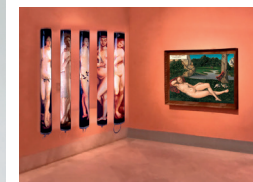
R – Venuses Entertained 5, 1990
Collage, 18 × 28 cm

S – Eve Illuminated, 1992
Photographic installation
230 × 6 × 6 cm



▲ 6
Light of the Past with the Virgin and her Child, 1994–2007
Intervention consisting of photographs and light
Variable measurements

Paloma Navares updates the iconography of the birth of Jesus by placing art historical depictions in cups to suggest a present-day reflection influenced by the impact of the notion of cyborg and the highly controversial alternative forms of motherhood.



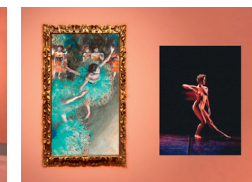
▲ 7
Venuses and Eves visit Cranach's Nymph in the Thyssen, 1992–2017
Intervention consisting of photographs and light
Variable measurements

Together with Cranach's recumbent nymph, Navares presents a selection of upright Venuses and Eves which, although executed by different artists in various periods, show that painters have depicted the same idealised figure tailored to their desires, ignoring real women.



▲ 8
Gossaert's Eve face-to-face with Gossaert's Adam and Eve, 1992–2017
Intervention consisting of photographs and light
Variable measurements

As if an enlarged mirror, the Eve reproduced by Navares shows the primeval image of woman in the Garden of Eden, now independent: not the "other" half created from Adam's rib – and perhaps not a sinner either.



▲ 9
Dance, 1997–2017
Video intervention consisting of audiovisual footage of *Laura*
Variable measurements

Men have always had their Venuses. *Laura*, Paloma Navares's Venus, whom she includes in all her exhibitions, is a beautiful and empowered woman in her prime who dances naked and free.