

THYSSEN-BORNEMISZA



EXHIBITIONS 2024



THYSSEN-
BORNEMISZA
MUSEO NACIONAL

EVERY
ONE'S
MUSEUM

Paseo del Prado, 8. Madrid
(+34) 917911370
www.museothyssen.org

Noemi Iglesias Barrios.

Love Me Fast

From 29 January to 28 April 2024

The Museo Nacional Thyssen-Bornemisza is presenting *Love Me Fast*, an exhibition devoted to Noemi Iglesias Barrios and the 7th in the "Kora" programme, which presents an annual exhibition conceived from a gender perspective. On this occasion the project focuses on the work of Noemi Iglesias Barrios (born Langreo, 1987) and includes twenty-five of her works. Executed in a wide range of materials, such as bronze, glass, video photography and above all porcelain, they establish a dialogue with some of the paintings in the museum's collections.

In *Love Me Fast* the Asturian-born Iglesias reflects on romantic love in the age of social media, an idealised love comparable to consumer happiness, juxtaposed with the toxic relationships that often arise. The result is a series of works of great beauty which also question the notions of art and craft both in the history of art and in the present-day context of artistic creation in the 21st-century.

Noemi Iglesias is among the contemporary artists who have reinstated ceramics and porcelain at the centre of the art system, both at fairs and biennials and in museum exhibitions. For just over a decade her interest in this age-old technique has led her to undertake numerous artist residencies in study centres in countries with different cultural traditions, from Greece to the United Kingdom, Hungary, China, Korea and Taiwan, resulting in an exceptionally high level of technical mastery. The tenacity and patience required in the learning process and the procedures involved in working with porcelain appear to be an antidote to the "fast love" which Iglesias remorselessly analyses, critiques and judges in her work.

Curator: Rocío de la Villa. Kora programme.



Noemí Iglesias Barrios
Love Profussion (detail), 2023
Collection of the artist

Isabel Quintanilla's intimate realism

From 27 February to 2 June 2024

For the first time, the museum is devoting a retrospective to a Spanish woman artist, Isabel Quintanilla (1938-2017), one of the key figures of contemporary realism.

The exhibition features around 100 works spanning the artist's entire career and including her most important paintings and drawings. Many have never previously been seen in Spain as they are principally housed in museums and collections in Germany, a country where she was widely recognised in the 1970s and 1980s. Quintanilla lived and worked during a period in Spain when women artists lacked the status and recognition accorded to their male counterparts, an issue that she herself confronted in her public statements with the aim of defending the significance of her work and that of her female colleagues.

Isabel Quintanilla's painting is the result of an absolute mastery of technique and of skill acquired at different art schools but above all the consequence of a lengthy and ongoing working process. She always referred to the constant struggle involved in resolving the problems posed by painting to all artists who wish to make use of it in order to experience reality in a different way.

The selection of works on display offers a fascinating survey that introduces visitors to the "world of Quintanilla": filled with her most personal possessions, with the intimacy of the rooms and spaces in her different houses and studios and with her family and friends. This is a world in which we recognise settings and objects that trigger our emotions, which was one of the artist's constant aims. As Quintanilla herself said on numerous occasions, painting was her life and her life was painting.



Isabel Quintanilla
Homage to my Mother, 1971
Pinakothek der Moderne, München
©bpk / Bayerische Staatsgemäldesammlungen

Stephanie Comilang.

Search for life

From 5 March to 26 May 2024

The museum and TBA21 Thyssen-Bornemisza Contemporary Art are presenting *Search for Life*, the first major solo exhibition in Spain devoted to the Filipino-Canadian artist Stephanie Comilang (born Toronto, 1980). Produced by TBA21 and Sharjah Art Foundation, it is benefiting from the collaboration of Fundación Ecolec.

Search for Life is a visual adventure and a profound reflection on history, identity and interconnection among different forms of life on our planet. In her work, Comilang rehearses a re-reading of nature, contextualized in colonial exploitation but also in rituals, which envision the potential for a new beginning beyond criticism, based on scenarios capable of fostering new processes and behaviours that will positively affect the planet and the species living in it.

Curated by Chus Martínez, the exhibition focuses on migration and the interconnection between colonial and post-colonial powers and the movements of humans and other animal species such as the monarch butterfly. This is a large-format audiovisual installation in which two facing screens show the maritime routes used by Spain after the colonisation of the Philippines. The two projections create a film that shows the scope of today's cargo movement as well as the role played by Filipino mariners. In the artist's own words: "This project includes a multitude of intertwined stories, timelines, and characters, both human and non-human, which narrate different migratory experiences and the connections inherent to them."

Alongside the film, a number of textile creations made of pineapple fibre fill the gallery with images of the natural world, such as the monarch butterfly, flowers from potato and coffee plants, vanilla, and other species imported by the Spaniards. The embroideries recall those on Manila shawls and thus refer to the Spanish colonial past, while the pineapple fibre used by the artist is a traditional Filipino textile employed for local fabric production after this fruit was introduced to the archipelago by the Spaniards.

Stephanie Comilang is a Filipino-Canadian artist and filmmaker who works in Toronto and Berlin. Her work centres on the concept of home and often analyses the ideas of diaspora and migration. Her documentary approach to the construction of narratives emphasises themes of social mobility, global labour and inter-cultural communication. Through her use of video Comilang explores the conditions faced by migrants, analysing the exploitation and suffering of groups who abandon their country without wishing to do so. Comilang has shown her work at the International Film Festival Rotterdam, the Asia Art Archive in America (New York), SALTS, Basel, UCA, Los Angeles, and the Bangkok Video and Performance Triennial GHOST:2561, among others.

The public programs of the exhibition are kindly supported by the Embassy of the Federal Republic of Germany in Madrid, the Embassy of Canada in Madrid, and Casa Asia.



Stephanie Comilang
Search for life
Diptych (2024-2025)
© Stephanie Comilang

Robert Nava

From 11 May to 22 September 2024

Within its exhibition programme devoted to the collection of Blanca and Borja Thyssen-Bornemisza, the museum is presenting a retrospective of the work of the American artist Robert Nava (born 1985). Curated by Guillermo Solana, this will be the first solo museum exhibition on the artist. It features 17 large-format works created between 2019 and 2024, among them *Castle Back Flyer* (2021) and *Red River Storm* (2023), both from this collection.

Consciously avoiding academic norms, Robert Nava has evolved a markedly individual style related to “bad painting”, a term used to define works which challenge good taste. Influenced by Prehistoric and Egyptian art, Pre-Columbian culture, cartoons and the work of Jean-Michel Basquiat and Cy Twombly, Nava aims to create a new mythology that reflects the present day, comprising hybrid creatures and zoomorphic monsters located in scenes that involve an element of violence.



Robert Nava

Red River Storm, 2023

Blanca and Borja Thyssen-Bornemisza Collection

© Robert Nava, courtesy Pace Gallery

Photo: Richard Gary, courtesy Pace Gallery

Rosario de Velasco

From 18 June to 15 September 2024

The Museo Nacional Thyssen-Bornemisza is jointly organising with the Museo de Bellas Artes de Valencia an exhibition on the Spanish figurative painter Rosario de Velasco (Madrid, 1904 - Barcelona, 1991).

Curated by Miguel Lusarreta and Toya Viudes de Velasco, the artist's great-niece, the exhibition features 30 paintings from the 1920s to 1940s (the earliest and the most important from Velasco's career) and a section on her activities as an illustrator. Alongside well known works from museum collections, such as the famous oil *Adam and Eve* from the Museo Nacional Centro de Arte Reina Sofía, with which the artist obtained the second-prize medal for painting at the National Fine Arts Exhibition in 1932, or *The Massacre of the Innocents* (1936) from the Museo de Bellas Artes de

Valencia, there will be others on display for the first time that have remained with Velasco's family and in private collections, some unlocated until recently and only found and identified in the past few years.

Through a selection of paintings, drawings and illustrations and employing an approach that combines general art-historical issues and also explores aesthetic, social and political aspects, the exhibition aims to rediscover and reassess the work of one of the great Spanish women artists of the first half of the 20th century.

Following its showing in Madrid the exhibition will be seen at the Museo de Bellas Artes de Valencia from 7 November 2024 to 16 February 2025.



Rosario de Velasco
Adam and Eve, 1932
Museo Nacional Centro de Arte Reina Sofía, Madrid
© Rosario de Velasco, VEGAP, Madrid, 2024

With the collaboration of



THYSSEN-
BORNEMISZA
MUSEO NACIONAL

EVERY
ONE'S
MUSEUM



cultura, turismo
y deporte

MADRID

Colonial Memory in the Thyssen-Bornemisza Collections

From 25 June to 20 October 2024

The colonial system lies at the origins of modern western society while its legacy continues to affect human and geopolitical relations around the world. As Europe advanced in the conquest of liberties, it simultaneously imposed a regime of extractivism and physical domination on its territories across the globe.

This exhibition sets out to decipher the elements of colonial power within the iconography of certain works in the Thyssen-Bornemisza collections. A selection of paintings will reveal "invisibilised" stories of racial domination, maronage and the civil rights struggle, as well as the introduction of the modern mercantile system based on European military control, the use of enslaved African workers and the appropriation of firstly Latin American and later Asian

and African land and raw materials. Visitors will be introduced to fictitious representations of new Arcadias and will witness the western projection of its unsatisfied desires in the form of the "Orient" and the construction of the "other" as barbarian or primitive.

With the aim of rethinking the future through the parameters of cultural diversity the exhibition benefits from a curatorial team comprising Juan Ángel López (curator at the museum and director of this project), Alba Campo Rosillo (art historian), Andrea Pacheco González (artistic director of "FelipaManuela - Research residencies Madrid"), and Yeison F. García López (director of the "Espacio Afro" cultural centre).



Frans Hals
Family Group in a Landscape, ca.1645-48
Museo Nacional Thyssen-Bornemisza, Madrid

Gabriele Münter

The Great Expressionist Woman Painter

From 12 November 2024 to 9 February 2025

Gabriele Münter (1877-1962) was one of the founders of The Blue Rider [Der Blaue Reiter], the legendary group of Expressionist artists based in Munich. With their precise lines and intense colours, the works of this German painter envelop the viewer in her private world. Through her acute gaze, lovers, friends, everyday objects, landscapes and Münter herself are refined to their essence.

The exhibition, which includes more than one hundred paintings, drawings, prints and photographs, aims to reveal an artist who rebelled against the limits imposed on women of her day and who succeeded in becoming one of the most notable figures of German Expressionism in the early 20th century. It opens with an extensive section devoted to the start of Münter's activities as an amateur photographer, analysing the way in which her relationship with this modern medium of expression, which was less codified than the traditional fine arts, was fundamental for her subsequent development. The exhibition continues with a focus on her pictorial activity through a chronological-thematic survey which starts with works executed during the artist's travels

around Europe and North Africa with her partner Wassily Kandinsky, followed by a large section on masterpieces by Münter from the Blue Rider period. The final section centres on her exile in Scandinavia during World War I and the different expressive pathways that she pursued following her return to Germany. Over the course of her career Münter frequently demonstrated her powers of adaptation, her tireless desire to experiment and her unprejudiced attitude towards the new and the different.

The exhibition aims to reveal the rich complexity of an artist who is well known in Germany but has only started to acquire greater status in the rest of Europe in recent years. Housing four of her works in its permanent collections, the Museo Nacional Thyssen-Bornemisza is now holding the first retrospective on the artist in Spain, thus continuing with its endeavour of researching and promoting the work of many great women artists and the place they merit in history.

The Museo Nacional Thyssen-Bornemisza is collaborating on this project with the Gabriele Münter-und Johannes Eichner-Stiftung and the Städtische Galerie am Lenbachhaus und Kunstbau in Munich. After its Madrid showing a modified version will be seen at the Musée d'Art Moderne de Paris.



Gabriele Münter
Self-portrait (detail), ca. 1908
Museo Nacional Thyssen-Bornemisza, Madrid
© VEGAP, Madrid