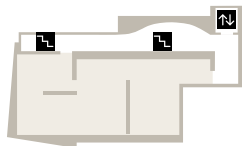


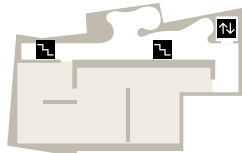
3 Third floor

Temporary exhibitions



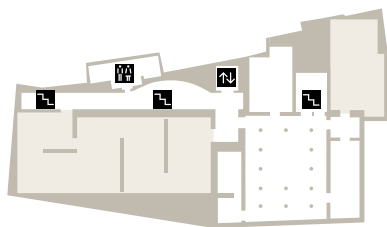
2 Second floor

The *fin-de-siècle*



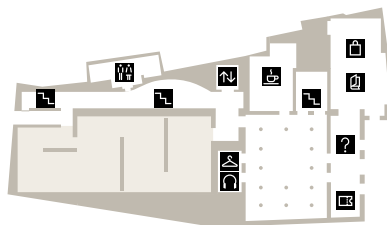
1 First floor

Old Masters
Précieux style and naturalist Landscape



0 Ground floor

Romantic Landscape and Costumbrism



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- Cloakroom
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- Elevator
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Tuesdays to Sundays 10 am to 8 pm
Closed on Mondays
Tickets on sale until half an hour before closing time

- Full-access ticket**
(grants full access to the entire museum, including all temporary exhibitions on view at the time)
- General: 10 € / 7 € (in periods without temporary exhibition)
 - Reduced (with proof of status): 6 € / 4.5 € (in periods without temporary exhibition)
- Visitors aged over 65, pensioners, students aged under 26, large families, European Youth Card and residents in Malaga
- Free entry: handicapped visitors (over 33%), young people aged under 18, accompanied children aged under 13, unemployed, students of UMA, teachers and students of Fine Arts and Art History and members of ICOM
 - Group (12-20 people): 15 € per person (check availability)
 - Audioguides service included

Guided group tours
Check schedules

- Accessibility**
- Universal access
 - Wheelchair and baby stroller available in cloakroom
 - Free mobile app (Appside)

- Public car parks**
- Camas: next to the Central Market
 - Arriola: next to the Central Market
 - Central: Plaza de la Marina, by the Port
 - Tejón y Rodríguez: Calle Tejón y Rodríguez

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Cover
Joaquín Sorolla, *The Courtyard of the Casa Sorolla*, 1917 (detail)



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Museo Carmen Thyssen Málaga





Francisco de Zurbarán
Saint Marina, ca. 1640-1650



Guillermo Gómez Gil
The Reding Fountain / By the Fountain, ca. 1880-1885

The Museo Carmen Thyssen Málaga is housed in the Palacio de Villalón, a 16th-century city palace whose recent restoration has allowed for an appreciation of this key example of the city's Renaissance architecture. The palace was built over the remains of the Roman city, within the old Moorish quarter of Malaga. Restoration of the building focused on the recovery of its original layout and spaces, combined with newly built areas that co-exist in a restrained and understated manner.

A restored Renaissance doorway leads into the palace, which is arranged over two floors around a central courtyard surrounded by arcaded galleries. Particularly notable are the carved wooden ceilings and the supporting fretwork elements in the principal rooms, where a number of 17th-century Spanish paintings will be on display.

Adjoining the palace are various new buildings designed in a contemporary style that will house the display of the permanent collection and the temporary exhibitions.

From its outset the Carmen Thyssen-Bornemisza Collection has been characterised by its wide-ranging scope and the rigorous quality of its approach. It is therefore to be expected that this collection reflects the personal tastes of Baroness Thyssen. As such, it constitutes a remarkably coherent group of works that allows for the presentation of a comprehensive survey of the genres characteristic of 19th-century Spanish painting, with a particular focus on Andalusia.

Old Masters

The group of Old Masters in the Museum is both rich and varied. Among the most important works on display in this gallery is an Italian polychrome wood sculpture of *The dead Christ* dating from the first half of the 13th century. It is accompanied by two custodian angels in glazed terracotta made between 1525 and 1550 by the Studio of Della Robbia.

A particularly outstanding work displayed nearby is *Saint Marina* by Zurbarán. Dating from the artist's mature period, it is an example of his numerous portraits "a lo divino". Alongside it are three small



Mariano Fortuny i Marsal
Bullfight. Wounded Picador, ca. 1867

canvases, originally painted for a private oratory, on the birth and childhood of Christ by Jerónimo Ezquerro.

Romantic Landscape and Costumbrism

The works in this section reveal the profound transformations that landscape painting underwent in the Romantic era. In contrast to the serene, idealised treatment derived from the tradition of Claude Lorraine, the Romantic painters saw nature as sublime and powerful, although their works also reveal an interest in depicting small, picturesque details. On display here are paintings by Fritz Bamberger, Manuel Barrón, Andrés Cortés y Aguilar and Genaro Pérez Villaamil.

Romantic era travellers were also crucial to the success of Spanish genre painters and Andalusia represented the quintessential Romantic image of Spain. Its history, Moorish architecture, gypsies, flamenco, bulls, bandits and religious processions stirred the imagination of writers and artists at this period.

This stereotyped image of Andalusia disseminated by the Romantics profoundly influenced Spanish painters who were anxious to establish and develop their own identity. The collection has a large group of outstanding examples of Andalusian genre painting by artists such as Manuel Cabral Aguado Bejarano, Rafael Benjumea, José and Joaquín Domínguez Bécquer and José García Ramos. The majority are of medium size and were painted for the flourishing international market for works on Andalusian subjects that arose in the mid-19th century.

Précieux style and naturalist Landscape

This section reflects the radical transformation of artistic taste in Spain in the second half of the 19th century through the work of Mariano Fortuny. Fortuny enjoyed enormous success with his colourful and spontaneous, small-format compositions of agreeable subjects, painted with great attention to detail in a style known as *Précieux*. His success among an ever expanding middle-class art market



Julio Romero de Torres
Fortune-telling, 1922

resulted in the adoption of this style by a number of outstandingly gifted Spanish artists including José Benlliure, Raimundo de Madrazo, José Moreno Carbonero and Emilio Sala.

At the same time, Spanish landscape was also evolving under Carlos de Haes who, together with some of his pupils such as Martín Rico Ortega, reacted against the subjective sentimentality of Romantic landscape and promoted a realistic style based on first-hand observation. Another important name is that of Emilio Sánchez Perrier who is particularly noted for his panel paintings, executed in a brilliant and decorative style.

The fin-de-siècle

This section reveals how Spanish painting of the late 19th century began to cast a direct gaze on international painting. Landscape painting was reinterpreted and modernised by both Aureliano de Beruete and the Valencian school.

If Joaquín Sorolla can be seen to represent a desire for innovation, luminosity and optimism in Spanish painting, the cosmopolitan presence of Darío de Regoyos emphasises its international outlook. Direct contact between numerous Spanish artists and Parisian bohemia encouraged the radical innovativeness of their ideas and approaches. Artists of this type include Ramon Casas, Ricard Canals, Francisco Iturrino and Julio Romero de Torres, who developed an overtly modern idiom although they continued to depict Andalusian subjects, frequently encouraged to do so by their Parisian dealers.

The case of Zuloaga is a paradigmatic one. His international success from 1895 onwards, when, established in Seville, he sent paintings to Paris of subjects that expressed the ancient and authentic spirit of Castile, generated a controversy among contemporary intellectuals that would become known as the "Zuloaga question". Underlying it, as with the work of Julio Romero de Torres, was a profound debate on issues of identity and the construction of an image of Spain.