




EXHIBITION

**EXCLUSIVE. DE EL GRECO A
PICASSO.**

Organises:	FUNDACIÓN BANCO SANTANDER
Place:	Universidad de Zaragoza's Auditorium
Date:	From December 17 th to March 14 th 2010
Curator:	Concha Lomba (Universidad de Zaragoza's vice-chancellor's assistant)
Timetable:	Monday to Saturday's from 11 am to 2 pm to 5pm and 9 pm Sundays and Bank Holidays From 11 am to 2 pm. Mondays closed

-  **62 masterpieces of the Santander Collection from the Renaissance to our days in a fusion of pictorial and sculptural styles.**
-  **El Greco, Cranach, Zurbarán, going through Rusiñol, Sorolla, Gutiérrez Solana to Picasso, Tàpies, Chillida, Chirino, Millares or Saura, amongst others.**
-  **The visit to the exhibition is a compendium of the best Spanish and European plastic art of the Modern and Contemporary Ages.**

“Selecta. Del Greco a Picasso. Colección Santander” (Exclusive. From El Greco to Pisscaso. Santander Collection) is the title of the exhibition organised in collaboration with the Universidad de Zaragoza from December 17th to March 14th. The president of the Santander Bank, Emilio Botín and the vice-chancellor of the university himself, Manuel López Pérez, will inaugurate this exhibition this afternoon at 7:15 pm. Just before, an act organised by the Universidad de Zaragoza in which Emilio Botín, will unveil a plaque of gratitude to the Santander Bank for its helps in the restoration of the Main Hall of the Auditorium and its commitment of the university world and the culture.

Sixty-two works of art from the most distinguished of the Santander Collection – composed by over a thousand works belonging to five centuries and of which the

Foundation has been in charge of, in its tasks of study, cataloguing and preservation – form an outstanding frieze- divided in three halls and two floors- from the 16th century until today. The careful selection of the works and the variety of artistic genres gathered transform the exhibition in an authentic artistic event.

The greatest part of exhibited works are paintings- made in oil on canvas – but supports such as panels, cardboards, paper and from the techniques the *gouache* and the Indian ink as well as mixed procedures can be found. All of it gives an idea of the richness and variety of the exhibition, not only in the chronological sequences established but also in the chosen group.

Five centuries of art with predominance of the painting and masters of the height of El Greco, Zurbarán, Van Dyck, Sorolla, Mir, Nonell, Picasso, Tàpies or the Aragonese Saura amongst other masters but also gathers great contemporary sculptors such as Chillida, Martín Chirino or Alberto Sánchez , as well an outstanding decorative work of art such as the tapestry made around 1700, from the exotic series History of the King of China, of the French manufacture of Beauvais

FROM THE 16TH TO THE 18TH CENTURY

(Ground Floor, Hall 1)

A walk through the art that starts with some of the Santander's collection masterpieces such as *The Sermon of St. John the Baptist* by Lucas Cranach the Elder, the *Ecce Homo* by Luis de Morales —one of the best examples of the Spanish mysticism of the era – or entering already the Baroque, Valdés Leal with his *Imposición del nombre de Jesús* (*The*

Conferring of the name of Jesus) and the splendid canvas by Alonso Cano with the recently restored *La educación de la Virgen (The Education of the Virgin)* and *San Vicente Ferrer predicando (St. Vicent Ferrer Preaching)* and two treasures of the Collection such as the *La virgen niña dormida, (The Child Virgin Asleep)* canvas brimming with delicacy signed by Zurbarán, and the *Cristo agonizante (Christ in his Death Throes)* by El Greco, one of the oil paintings of his last era. The portrait is present in this hall with masters of the height of and his *Michael Ophovius*, Antoon Van Dyck and his fabulous *Don Diego de Mexía, Marquis of Leganés*, Tintoretto and Fray Juan Ricci, without forgetting the still lives by Juan de Arellano or Manerius.

From the 18th century, stand out Jean Baptiste Oudry and his *Pair of Still Lives* and Palomino with *La batalla de Orán (the battle of Christ)* or Valerio Iriarte and the unique work of the decorative arts genre of the exhibition *The trip of the Prince* of the Royal Manufacture of Beauvais, a tapestry in the Chinese fashion of this century.

From the 19th century to the 1st half of the 20th century (Ground Floor, Hall 2)

Retrato de caballero (Portrait of a knight) by Esquivel and two works by Pérez Villamil with the prominence of the Cathedral of Seville make up the beginning of this landscaping and architectonic journey that has its continuation in the painting by Martín Rico y Ortega, *Patio del palacio de los Dux de Venecia (Courtyard of the Venice's Dux Palace)* where he shows his pictorial talents for his famous commissions of *vedutte*, without forgetting *Las hijas del Cid (The cid's daughters)* by Ignacio Pinazo. Entering the age of impressionism, the exhibition

continues with two great portraits by Joaquín Sorolla, the one of Agustín Otermín and *Retrato, (Portrait)* accompanied by two others by Ramón Casas, one of the most sought-after of his era and as it couldn't be otherwise, his contemporary and friend Rusiñol with *Barcas en el Sena (Small Boats in the Seine)* and *El paseo de los plátanos (Avenue of the Plane Trees)* making us to discover the gardens of Aranjuez. Entering already the postimpressionism, we find Isidre Nonell with his *Dolors* or Darío de Regoyos with two landscape canvases and Francisco Iturrino together with a painter very much represented in the Collection, that takes part with two landscapes: one of them *Primavera, (Spring)* authentic master piece.

Entering the 20th century a bit further on, Gutiérrez Solana plays an important role in the Collection, represented in the exhibit with the *retrato de Valentín Ruiz Senén* (portrait of Valentín Ruiz Senén) and the *El espejo y la muerte, (Death's mirror)* a reflection of his most personal world, without forgetting the great *Panneau (Panel)* by Julio Romero de Torres or the seductive work by Daniel Vázquez Díaz, *El pájaro y el niño celeste (The Bird and the Little Boy in Pale Blue)*. At the end of this floor one of the most important work of the Collection can be gazed at *Busto de caballero III (1967) (Bust of a knight)* by Picasso, one of his latest works, made in one day, but not for it exempt from quality.

Second half of the 20th century (Basement Floor)

Antoni Clavé with his *Painting* opens the representation of the most contemporary painting of the Collection, one of the most important in Europe. José Guerrero, *Paisaje (1967) (Landscape)*, Antoni Tàpies with two works of his maturity such as *Pintura, tierra, collage y cordel (Painting, earth, collage and cord)* y *Ventana al vacío; (Window at the void)* Lucio Muñoz and his *Serie encendida en verano, (Series Lightened in Summer)* example of how the wood in his work

passes from being a mere support to having a main presence, besides the two gouaches by Pablo Palazuelo that the Collection preserves entitled *Panoplia I (Panoply I)* and *Lunariae*, are represented Viola or Manolo Millares with his *Homúnculo* and Luis Feito. The Aragonese Antonio Saura with *Dama en su habitación (Lady in her Room)*, drawing belonging to the series *Habitaciones (Rooms)*, closes this pictorial chapter.

As far as the **sculptorial** section is concerned, the Collection is represented by a range of artists of great renown of the second half of the 20th century such as Alberto Sánchez and his *Pájaro bebiendo agua (Bird drinking water)* Pablo Serrano and *Hombre con puerta, (Man with Door)*, the air and majesty of Chillida with *Toki (1969)* and *Elogio de la luz XVI, (Tribute to the light XVI)* Alfaro with *Ulises en Rocafort (Ulises in Rocafort)* and as it couldn't be otherwise, one of the great contemporary sculptors, Martín Chirino in his *Raíz (Root)*.