Before the Horizon

Fundació Joan Miró
24 October 2013 – 16 February 2014

Press kit
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1. General information

**Before the Horizon**

24 October 2013 – 16 February 2014

Press conference: 22 October, 12 h  
Opening: 23 October, 19.30 h

**Exhibition organised by:** Fundació Joan Miró, Barcelona  
**Curator:** Martina Millà  
**Sponsored by:** Fundación BBVA  
**Catalogue:** Fundació Joan Miró  
With essays by Martina Millà, Hans Ulrich Reck, Marta Tafalla, Jacob Rabinowitz and Mieke Bal. Catalan, Spanish and English edition

**Audioguide:** In Catalan, Spanish and English  
Produced by Antenna International  
3,00€

**Hours:** Tuesday to Saturday, 10.00 to 19.00 h  
Thursdays, 10.00 to 21.30 h  
Sundays and Public Holidays, 10.00 to 14.30 h  
Mondays except Public Holidays, closed

**Price:** 7.00€  
Advanced booking: [www.fundaciomiro-bcn.org](http://www.fundaciomiro-bcn.org)

**Yearly Pass:** Admission to the permanent collection and temporary exhibitions for a year: 12€

**Activities:**  
- Art workshop: **Horizons**  
- Free guided visits, Saturdays 11 h.

**Group reservations:** Tel. 934 439 479  
education@fundaciomiro-bcn.org
The Fundació Joan Miró presents Before the Horizon, an exhibition dedicated to the representation of the horizon in art from the mid-nineteenth century to the present.

The exhibition, running from 24 October 2013 to 16 February 2014, is curated by Martina Millà and sponsored by the Fundación BBVA.

The selected works include painting, photography and sculpture, and share the horizon as their defining element. Tracing its representation as an artistic object, the exhibition shows how the horizon reflects changes in art.

Through subtle conversations between works without a chronological order, the exhibition invites us to reflect on the importance of this element in the development of modern art to the present.

The title, Before the Horizon, is a reference to Georges Didi-Huberman’s essay Devant le temps. Histoire de l’art et anachronisme des images (Before Time. Art History and the Anachronism of Images). Following Didi-Huberman’s thesis, the exhibition presents the works as a series of anachronistic conversations between pictorial, photographic and sculptural representations of the horizon from Romanticism and Impressionism to the present.

Before the Horizon features sixty works by national and international artists, including some key figures of the nineteenth and twentieth centuries, such as Arnold Böcklin, Claude Monet, Eadweard Muybridge, Ed Ruscha, Carl Andre, David Hockney, Antoni Tàpies, Joan Miró, Perejaume and René Magritte.
The first room in the exhibition takes Miró as its key reference and includes three large-format works by Modest Urgell, Joan Miró and Perejaume. The horizon was a recurring theme in Miró’s work, one he had learned from his teacher Modest Urgell, who is also represented in the room. Perejaume, a disciple of both, completes the conversation with his particular post-modern vision.

After this first room, the exhibition opens up geographically. The next room places the origins of the painting of the horizon in a German, Swiss and Scandinavian context, from Romanticism to Symbolism. Starting with Arnold Böcklin’s painting *Fir trees*, 1849, the earliest work in the exhibition, there are further examples of this unique and peculiar way of looking at the horizon by northern European artists. Included in this room are several masters of the horizon: August Strindberg, Ferdinand Hodler, Gerhard Richter and Anna-Eva Bergman.

The exhibition continues with a room dedicated to the French avant-garde, who dominated artistic creation until well into the twentieth century, represented here by Édouard Vuillard, Raoul Dufy, Alexander Calder and François Morellet. Linked to this selection we find a group of seascapes, an important chapter in the painting of the horizon, by artists such as Kees van Dongen, Pierre Bonnard, Salvador Dalí and Max Ernst.

Following from this, the exhibition brings to the fore the contrast between the horizon in the European tradition, namely German, and Japanese art: between works marked by the laws of perspective and others from a tradition that, being devoid of them, has been crucial to the development of pictorial modernity. Included in this room are works by Emil Nolde, Max Beckmann, Hiroshi Sugimoto and Yayoi Kusama.

Next we find the mystical horizons of Ettore Spaletti, Yves Klein and Marc Chagall, and the horizon of industrial and post-industrial landscape by Georg Baselitz and David Hockney.

The exhibition also includes two rooms dedicated to the horizon from the perspective of sculptural practice. We find a dialogue between Eduardo Chillida and Ann Veronica Janssens; the film projection *Running Fence*, narrating the creative process of an intervention in the Californian landscape by Christo and Jeanne-Claude; and other sculptural horizons such as the dialogue between Dan Flavin and Carl Andre.
The works by Carl Andre and Dan Flavin act as an introduction to a large second section centred on the North-American horizon of Agnes Martin, Ansel Adams, Alex Katz, Fred Sandback, Eadweard Muybridge, Ed Ruscha and Roni Horn. Next we have the post-colonial horizon with photographs of Isaac Julien and Zineb Sedira.

In the manner of an epilogue, the exhibition closes with a selection of paintings by René Magritte, Claude Monet, Alphonse Osbert, Olafur Eliasson and Antoni Llena: the representation of the horizon reflects all the paradoxes and challenges of artistic practice.

*Before the Horizon* is curated by Martina Millà, Head of Programmes and Projects at the Fundació Joan Miró, and sponsored by the Fundación BBVA.
3. Curator of the exhibition

Martina Millà

For the last six years Martina Millà has been Head of Programmes and Projects at the Fundació Joan Miró, where she has curated Murals (2010) and Genius Loci (2011), among other exhibitions. She graduated in Art History at the Universitat de Barcelona in the late eighties. In 1990–92 she did a Master of Arts degree at the Institute of Fine Arts, New York University, followed in 1996–2002 by a doctorate in Art History and Twentieth-Century Architecture at Emory University, Atlanta.
4. List of works

We present the works following the sequence of conversations on which the exhibition is based. In this press release the conversations are numbered for a better understanding of the grouping of works. The numbering is not present in the exhibition rooms.

**Conversation 1**

The first room in the exhibition takes Miró as its key reference and includes three large-format works by Modest Urgell, Joan Miró and Perejaume: three artists with a context in common, belonging to three different generations yet sharing the same interest in the landscape. The horizon was a recurring theme in Miró’s work, one he had learned from his teacher Modest Urgell, who is also represented in the room. Perejaume completes the conversation with his particular post-modern vision, drawing the horizon with the gilded picture frames of traditional painting.

<table>
<thead>
<tr>
<th><strong>Modest Urgell</strong> (1839–1919)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Paisatge</em>, 1893–1919</td>
<td>Landscape Oil on canvas. 160 x 290 cm Hotel Majestic, Barcelona</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Joan Miró</strong> (1893–1983)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pintura</em>, c. 1973</td>
<td>Painting Acrylic and charcoal on canvas. 174 x 293 cm Fundació Pilar i Joan Miró, Mallorca</td>
</tr>
</tbody>
</table>
Conversation 2

This room places the origins of the representation of the horizon as a genre in a German, Swiss and Scandinavian context, from Romanticism to Symbolism. The painting *Fir trees*, 1849, by Arnold Böcklin, the oldest work in the exhibition, opens this room where the emphasis lies on the special attention paid by northern European artists to the horizon. Included in this room are several masters of the horizon: August Strindberg, Ferdinand Hodler, Gerhard Richter and Anna-Eva Bergman.

Arnold Böcklin (1827–1901)
*Wettertannen*, 1849
Fir trees
Oil on canvas. 76.8 x 74.6 cm
Kunstmuseum Basel, Basel. Estate of Clara Böcklin, 1923

Gerhard Richter (1932)
*Landschaft bei Hubbelrath*. 1969
Landscape near Hubbelrath
Oil on canvas. 100 x 140 cm
Ludwig Forum für Internationale Kunst, Aachen
| **Paul Klee**  (1879–1940)  
*Aufgehender Stern*, 1931  
Rising Star  
Oil on canvas. 36 x 61 cm  
Fondation Beyeler, Riehen, Beyeler Collection |
|---|
| **Anna-Eva Bergman**  (1909–1987)  
*N.º 8 - 1969 Great Blue Horizon*, 1969  
No. 8 - 1969 Great Blue Horizon  
Vinyl and metal leaf. 200 x 300 cm  
Fondation Hartung-Bergman, Antibes |
| **August Strindberg**  (1849–1912)  
*Klippa och hav*, 1873  
A Cliff by the Sea  
Oil on canvas. 16 x 17 cm  
Nordiska Museet, Djurgården |
| **Ferdinand Hodler**  (1853–1918)  
*Berggipfel am Morgen*, 1915  
Mountain Peaks in the Morning  
Oil on canvas. 51 x 81 cm  
Kunsthaus Zürich. Donated by the heirs of Alfred Rütschi, 1929 |
<table>
<thead>
<tr>
<th>Artist</th>
<th>Date (1853–1918)</th>
<th>Title</th>
<th>Year</th>
<th>Media</th>
<th>Size</th>
<th>Location</th>
<th>Donation Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferdinand Hodler</td>
<td>1853–1918</td>
<td><em>Genfersee mit Mont-Blanc im Frühlicht</em>, 1918</td>
<td>1918</td>
<td>Oil on canvas</td>
<td>65 x 93 cm</td>
<td>Kunsthaus Zürich</td>
<td>Donated by the Holenia Trust in memory of Joseph H. Hirshhorn, 1992</td>
</tr>
<tr>
<td>Félix Vallotton</td>
<td>1865–1925</td>
<td><em>La Néva gelée</em>, 1913</td>
<td>1913</td>
<td>Oil on canvas</td>
<td>46 x 81 cm</td>
<td>Kunsthaus Zürich</td>
<td>Donated by Walter Haefner</td>
</tr>
<tr>
<td>Félix Vallotton</td>
<td>1865–1925</td>
<td><em>Chemin dans la lande</em>, 1917</td>
<td>1917</td>
<td>Oil on canvas</td>
<td>60 x 92 cm</td>
<td>Kunsthaus Zürich. Estate of Hans Naef</td>
<td></td>
</tr>
</tbody>
</table>
**Conversation 3**

The avant-garde had its home in France until well into the twentieth century. Represented here are works by Édouard Vuillard, Raoul Dufy, Alexander Calder in his Paris period and François Morellet. Their respective visions of the horizon show how pictorial modernity assimilated the representation of the horizon to the point of abstraction.

<table>
<thead>
<tr>
<th>Alexander Calder (1898–1976)</th>
<th><img src="image1.png" alt="Image" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Untitled</em>, 1930</td>
<td>Oil on canvas. 46 x 38 cm</td>
</tr>
<tr>
<td>Calder Foundation, New York</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Édouard Vuillard (1868–1940)</th>
<th><img src="image2.png" alt="Image" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Les Collines bleues</em>, 1900</td>
<td>The Blue Hills</td>
</tr>
<tr>
<td>Oil on canvas. 42.5 x 68 cm</td>
<td>Kunsthaus Zürich. Estate of Dr. Hans Schuler</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>François Morellet (1926)</th>
<th><img src="image3.png" alt="Image" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pliage en diagonale d’une médiane sur un calque</em>, 1977</td>
<td>Diagonal Fold of a Halfway Line on Tracing Paper</td>
</tr>
<tr>
<td>Tracing paper and ink. 68 x 136 cm before folding.</td>
<td>Collection of the artist</td>
</tr>
</tbody>
</table>
Raoul Dufy (1877–1953)

Promeneurs au bord de la mer, c. 1925
People Walking by the Sea
Oil on canvas. 60 x 73 cm
On deposit since 1974, Musée d’Art Moderne André Malraux – MuMa Le Havre

Conversation 4

A group of seascapes, an important chapter in the painting of the horizon, by artists such as Kees van Dongen, Pierre Bonnard, Salvador Dalí and Max Ernst. Seascapes offer artists the added challenge of painting the contact between the surface of the sea and the atmosphere. Included here are a very early Dalí and a late Ernst, two great representatives of Surrealism facing the challenge of the marine horizon.

Kees van Dongen (1877–1968)

Deauville, le bateau du Havre à Trouville, c. 1913
Deauville, the Boat from Le Havre to Trouville
Oil on canvas. 33 x 55 cm
On deposit since 1994: La Piscine. Musée d’Art et d’Industrie André Diligent, Roubaix

Salvador Dalí (1904–1989)

La badia de Cadaqués vista des del Llaner, c. 1920
The Bay of Cadaqués Seen from Es Llaner
Oil on canvas. 35.5 x 42 cm
Fundació Gala – Salvador Dalí, Figueres
<table>
<thead>
<tr>
<th><strong>Max Ernst</strong> (1891–1976)</th>
<th><img src="image1" alt="Max Ernst's painting" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Humboldt Current</em>, 1951–52</td>
<td>Oil on canvas. 76.5 x 56 cm</td>
</tr>
<tr>
<td>Fondation Beyeler, Riehen, Beyeler Collection</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Pierre Bonnard</strong> (1867–1947)</th>
<th><img src="image2" alt="Pierre Bonnard's painting" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>La Plage à marée basse</em>, c. 1920</td>
<td>The Beach at Low Tide</td>
</tr>
<tr>
<td>Oil on canvas. 46 x 53 cm</td>
<td>Musée d’Orsay, Paris. On deposit at the Musée National d’Art Moderne – Centre Pompidou. Donated by M. Barthelémy, 1943</td>
</tr>
</tbody>
</table>
Conversation 5

This room brings to the fore the contrast between the horizon in the European tradition, namely German Expressionism and Japanese art: between works marked by the laws of perspective and others from a tradition that, being devoid of them, has been crucial to the development of pictorial modernity. A double dialogue is created in this room: between Emil Nolde and Hiroshi Sugimoto, who also relate to the seascapes in the previous room; and between Max Beckmann, who pushes perspective to the limit, and Yayoi Kusama, an exponent of the suppression of perspective and, as a consequence, of the horizon.

Hiroshi Sugimoto (1948)  
*Sea of Japan*, 1987  
Silver gelatine print. 119.4 x 149.2 cm  
Pace Gallery, New York

Emil Nolde (1867–1956)  
*Sommerwolken*, 1913  
Summer Clouds  
Oil on canvas. 73.3 x 88.5 cm  
Museo Thyssen-Bornemisza, Madrid
Max Beckmann (1884–1950)
*Neubau*, 1928
New Construction
Oil on canvas. 145.5 x 63.5 cm
Museum Frieder Burda, Baden-Baden

Yayoi Kusama (1929)
*Infinity Nets AAONTWH*, 2008
Acrylic on canvas. 162 x 162 cm
Private collection, London
**Conversation 6**

In the intimate space where this conversation is situated the emphasis is placed on the deeply spiritual dimension of the representation of the horizon. On show are mystical horizons by Ettore Spalletti, Yves Klein and Marc Chagall, three artists interested in the great currents of religious and esoteric thought.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Year</th>
<th>Work Description</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ettore Spalletti</strong> (1940)</td>
<td></td>
<td><em>La luce e il colore, grigio</em>, 2012&lt;br&gt;Light and Colour, Grey&lt;br&gt;Pigments on wood. 150 x 150 cm</td>
<td>150 x 150 cm</td>
<td>Galerie Lelong, Paris</td>
</tr>
<tr>
<td><strong>Yves Klein</strong> (1926–1962)</td>
<td></td>
<td><em>M77 Monochrome vert sans titre</em>, 1957&lt;br&gt;M77 Untitled Green Monochrome&lt;br&gt;Pure pigment, synthetic resin on canvas glued and nailed onto plywood. 105.3 x 26.8 x 4.7 cm</td>
<td>105.3 x 26.8 x 4.7 cm</td>
<td>Centre Pompidou – Musée National d’Art Moderne, Paris. Purchased in 1985</td>
</tr>
<tr>
<td><strong>Marc Chagall</strong> (1887–1985)</td>
<td></td>
<td><em>Le Vieillard et le chevreau</em>, 1930&lt;br&gt;The Old Man and the Kid&lt;br&gt;Tempera and pastel on cardboard. 52 x 66 cm</td>
<td>52 x 66 cm</td>
<td>Moderna Museet, Stockholm. Estate of Gerard Bonnier</td>
</tr>
</tbody>
</table>
**Conversation 7**

The industrial and post-industrial landscape horizon of Georg Baselitz and David Hockney, follower of the British landscape tradition. In contrast to the more primitive gazes of previous conversations, those of Baselitz and Hockney represent a demystified landscape, transformed by human action.

<table>
<thead>
<tr>
<th><strong>Georg Baselitz</strong> (1938)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Fertigbetonwerk</em>, 1970</td>
</tr>
<tr>
<td>Cement Factory</td>
</tr>
<tr>
<td>Oil on canvas. 200 x 250.3 cm</td>
</tr>
<tr>
<td>Museum Frieder Burda, Baden-Baden</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>David Hockney</strong> (1937)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Less Trees near Warter</em>, 2009</td>
</tr>
<tr>
<td>Inkjet printed computer drawing on paper, mounted on dibond. 237.5 x 106 cm</td>
</tr>
<tr>
<td>Galerie Lelong, Paris</td>
</tr>
</tbody>
</table>
Conversation 8

The exhibition also includes two rooms dedicated to the horizon approached from sculptural practice. The seascape of Gonzalo Chillida is in counterpoint with two sculptural proposals: the works of Eduardo Chillida and Ann Veronica Janssens that dialogue by contrast. The steel piece by Eduardo Chillida, facing the Cantabrian horizon, and the work of Janssens, which recreates a watery horizon in a glass case, a traditional support for sculpture.

**Gonzalo Chillida** (1926–2008)
*Marina*, 1978
Seascape
Oil on canvas, 61 x 61 cm
Chillida Ameztuy Collection, San Sebastian

**Ann Veronica Janssens** (1956)
*Cielo Blu*, 2010
Blue Sky
glass, demineralised water, acrylic pigment, paraffin oil, paper, base. 50 x 50 x 50 cm
Galerie Kamel Mennour, Paris
| **Eduardo Chillida** (1924–2002)  
*Elogio del horizonte I*, 1985  
In Praise of the Horizon I  
Steel, 20 x 30 x 24 cm  
Museo Chillida Leku Collection, Hernani |
|---|
| **Jesús Uriarte** (1948)  
Procés de construcció d’*Elogio del horizonte*, 1989  
Construction Process of *In Praise of the Horizon*  
Colour photographs  
Museo Chillida Leku Archive, Hernani |
Conversation 9

The subtlety of light from Dan Flavin’s work in contrast to the strong presence of the work of Carl Andre. Starting with these two works, both representative of Minimalism, we begin the section focusing on the horizon in North American art.

<table>
<thead>
<tr>
<th>Dan Flavin (1933–1966)</th>
<th><img src="image" alt="Dan Flavin's Untitled, 1963" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Untitled</em>, 1963</td>
<td>Exhibition copy, 244 cm</td>
</tr>
<tr>
<td>Courtesy of Stephen Flavin and Estate of Dan Flavin, New York</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Carl Andre (1935)</th>
<th><img src="image" alt="Carl Andre's Dike, 1978" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dike</em>, 1978</td>
<td>Red cedar. 90 x 770 x 30 cm</td>
</tr>
<tr>
<td>Fundació “la Caixa” Contemporary Art Collection, Barcelona</td>
<td></td>
</tr>
</tbody>
</table>
**Conversation 10**

The landscape and horizon are constituent elements of the American artistic tradition. In his legendary photographs, Ansel Adams captured the vastness of the American landscape with a modern sensibility, while Agnes Martin's abstract compositions are an example of how far the horizon permeates the American vision.

<table>
<thead>
<tr>
<th><strong>Ansel Adams</strong> (1902–1984)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellowstone Lake, Yellowstone National Park (Lake, narrow strip of mountains, low horizon), Undated Photograph. Exhibition copy The U.S. National Archives and Records Administration, Washington</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Ansel Adams</strong> (1902–1984)</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Rocky Mountain National Park (Mountain tops, low horizon, dramatic clouded sky), undated Photograph. Exhibition copy The U.S. National Archives and Records Administration, Washington</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Ansel Adams</strong> (1902–1984)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>Agnes Martin (1912–2004)</td>
</tr>
</tbody>
</table>
Conversation 11

This section continues with an intercultural dialogue. The Minimalist horizon of Katz is set against a Tàpies, a painter more interested in matter than the landscape, who in this case confronts the horizon. Although Tàpies is considered a material artist, in this composition he comes close to Minimalism; from this perspective arises a suggestive confrontation with Sandback, who presents a horizon created by two rubber bands in tension, and with the proto-materialist Raurich.

<table>
<thead>
<tr>
<th><strong>Alex Katz</strong> (1927)</th>
<th><img src="image" alt="Alex Katz" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Provincetown</em>, 1959</td>
<td><em>Oil on canvas. 61 x 76.2 cm</em></td>
</tr>
<tr>
<td>Collection of the artist</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Antoni Tàpies</strong> (1923–2012)</th>
<th><img src="image" alt="Antoni Tàpies" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Cercle cremat</em>, 1978</td>
<td><em>Burnt Circle</em></td>
</tr>
<tr>
<td>Mixed media on canvas. 162.5 x 162.5 cm</td>
<td>Private collection</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Fred Sandback</strong> (1943–2003)</th>
<th><img src="image" alt="Fred Sandback" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Untitled</em>, 1972</td>
<td><em>Beige and blue acrylic paint on elastic bands. 162.6 x 243.8 x 243.8 cm</em></td>
</tr>
<tr>
<td>Courtesy of the Estate of Fred Sandback and the Barbara Krakow Gallery, Boston</td>
<td></td>
</tr>
</tbody>
</table>
| **Nicolau Raurich** (1871–1945)  
*Terrer llevantí*, c. 1921  
Eastern Land  
Oil on canvas. 116.5 x 183.5 cm  
Museu Nacional d’Art de Catalunya, Barcelona. Estate of Teresa Raurich, 1956 | ![Image](image1.png) |
| --- | --- |
| **Nicolau Raurich** (1871–1945)  
*Marina*, c. 1899  
Seascape  
Oil on canvas. 43 x 40 cm  
Museu Diocesà de Barcelona | ![Image](image2.png) |

The *Running Fence* film projection, which tells the process of creation of an intervention in the Californian landscape: the installation of a continuous fence by Christo and Jeanne-Claude. A work of land art that defies the representation of the horizon by creating an ephemeral horizon in the landscape.

*Running Fence*, 1978  
DVD, 58 min  
Maysles Films, New York | ![Image](image3.png) |
Conversation 12

This room is dedicated to the skyline, the quintessential urban horizon. Muybridge pioneered procedures for photographing the urban horizon in a panoramic way, offering a hitherto unique profile of San Francisco. Ruscha, the great painter of the urban landscape of Los Angeles, takes a conceptual leap, from the physical landscape of Los Angeles to cinema as a symbol of his city and creates a horizon of painted celluloid. Finally, Horn photographs the Icelandic horizon through the eyes of a New Yorker.

**Eadweard Muybridge** (1830–1904)
*Panorama of San Francisco from California Street Hill*, 1878
Silver gelatine print. 67 x 41.5 cm
Kingston Museum and Heritage Service, Kingston

**Ed Ruscha** (1937)
*Triumph*, 1994
Acrylic on canvas. 81.2 x 305 cm
Moderna Museet, Stockholm. Donation of Pontus Hultén, 2005

**Roni Horn** (1955)
*Arctic Circles (Book VII from of To Place)*, 1998
Book, edition of seven. 26.67 x 21.27 cm
Courtesy of the artist
Conversation 13

The post-colonial horizon of the photographs by Isaac Julien and Zineb Sedira. Isaac Julien reconstructs the great voyages of European expeditions to apparently unpopulated places, while Sedira offers a vision of the coast of Mauritania through a post-modern composition that frames the horizon with a ruined wall referring to the collapse of the idealised view of the landscape.

Isaac Julien (1960)
*True South Series No. 2 (Taonga mahi/Apparatus 2)*, 2008
Light box. 123 x 153 x 5.3 cm
Louisiana Museum of Modern Art, Humlebæk. Donated by OUTSET. Contemporary Art Fund

Zineb Sedira (1963)
*Vue Apocalyptique*, 2012
Apocalyptic View
C-Print. 120 x 100 cm
Courtesy of the artist and the Selma Feriani Gallery, London
Conversation 14

The show closes with a selection of works by Claude Monet, Alphonse Osbert, René Magritte, Antoni Llena and Olafur Eliasson, which, presented as an epilogue, summarise all the lessons learned throughout the exhibition, concluding that the representation of the horizon alludes to the paradoxes and challenges of artistic practice.

<table>
<thead>
<tr>
<th><strong>Claude Monet</strong> (1840–1926)</th>
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</thead>
<tbody>
<tr>
<td><em>Les Rochers de Belle-Île, la Côte Sauvage</em>, 1886</td>
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<tr>
<td>The Rocks at Belle-Île, The Wild Coast</td>
</tr>
<tr>
<td>Oil on canvas. 65.5 x 81.5 cm</td>
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<tr>
<td>Musée d’Orsay, Paris. Donation of Gustave Caillebotte, 1894</td>
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</tbody>
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<thead>
<tr>
<th><strong>Alphonse Osbert</strong> (1857–1939)</th>
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</thead>
<tbody>
<tr>
<td><em>Le Baro à Itchop. Le passage du rapide</em>, c. 1900</td>
</tr>
<tr>
<td>The Baro at Itchop: The Rapids</td>
</tr>
<tr>
<td>Oil on canvas. 48 x 81 cm</td>
</tr>
<tr>
<td>Musée d’Orsay, Paris</td>
</tr>
<tr>
<td><strong>René Magritte</strong> (1898–1967)</td>
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<td>-------------------------------</td>
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<tr>
<td><em>Le Château des Pyrénées</em>, 1959</td>
</tr>
<tr>
<td>Oil on canvas. 200 x 145 cm</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Antoni Llena</strong> (1943)</th>
<th><img src="image2.png" alt="Image" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>La història de l’home</em>, 1968</td>
<td>The History of Mankind</td>
</tr>
<tr>
<td>Biro ink on paper (version: 2006). 40 x 20 cm</td>
<td>Collection of Galeria A/34, Barcelona</td>
</tr>
</tbody>
</table>
**Antoni Llena** (1943)  
*La història de l'art*, 1968  
The History of Art  
Biro ink on paper (version: 2006). 40 x 20 cm  
Collection of Galeria A/34, Barcelona

**Antoni Llena** (1943)  
*La història de la pintura*, 1968  
The History of Painting  
Pencil on paper (version: 2006). 30.5 x 23.5 cm  
MACBA Collection. Consorci MACBA, Barcelona

**Olafur Eliasson** (1967)  
*Blue line fade*, 2013  
Watercolour and pencil on paper. 154 x 112 cm  
 Courtesy of the artist, Tanya Bonakdar Gallery, New York, and Neugerriemschneider, Berlin
5. Introductory text to the exhibition

The horizon is everywhere. It is fairly anonymous and always changing, a sort of *basso continuo* in our primarily frontal and often more than distracted perception. In the hands of artists, however, the situation changes. Artists notice things, visible or not, and then show them to us transformed, like stage sets for a new awareness. The horizon is no exception: quite the contrary. In the hands of artists, the horizon becomes a singular place, a presence that defies the task of representing and conceptualising perception. The horizon as the defining element of the Western view since the invention of perspective is also, as an optical phenomenon, an objective reality and a framework for perception, a symbol of what we cannot attain, of what we have yet to learn, to imagine. The title of the exhibition, *Before the Horizon*, is a reference to Georges Didi-Huberman’s essay *Devant le temps* (Before Time), in which he argues for a reconsideration of anachronism in the field of art history. Didi-Huberman’s erudite and transgressive analysis about anachronism provides the theoretical framework (and the appropriate flexibility) for an exhibition that is articulated as a sequence of anachronistic conversations and dialogues between different representations of the horizon from the nineteenth century up to the present. The basic premise is that two or more works talking to each other add up to more than their sum total, or, in the case at hand, than their curated encounter in an exhibition space.

Martina Millà
6. Artists and lenders of the works

Artists included in the exhibition

Ansel Adams
Carl Andre
Georg Baselitz
Max Beckmann
Anna-Eva Bergman
Arnold Böcklin
Pierre Bonnard
Alexander Calder
Marc Chagall
Eduardo Chillida
Gonzalo Chillida
Christo and Jeanne-Claude
Salvador Dalí
Kees van Dongen
Raoul Dufy
Olafur Eliasson
Max Ernst
Dan Flavin
Ferdinand Hodler
David Hockney
Roni Horn
Isaac Julien
Ann Veronica Janssens
Alex Katz
Yves Klein
Paul Klee
Yayoi Kusama
Antoni Llena
René Magritte
Agnes Martin
Joan Miró
Claude Monet
François Morellet
Eadweard Muybridge
Emil Nolde
Alphonse Osbert
Perejaume
Nicolau Raurich
Gerhard Richter
Ed Ruscha
Fred Sandback
Zineb Sedira
Ettore Spalletti
August Strindberg
Hiroshi Sugimoto
Antoni Tàpies
Jesús Uriarte
Félix Vallotton
Édouard Vuillard
Modest Urgell

Lenders of the works

American Friends of the Israel Museum, Jerusalem
Museo Chillida Leku Archive, Hernani
Calder Foundation, New York
Centre Pompidou – Musée National d’Art Moderne, Paris
Collection of Banc Sabadell
Collection of Chillida Amezto, San Sebastian
Collection of the Fundació “la Caixa”, Barcelona
Collection of Galería A/34, Barcelona
Collection of MACBA. Consorci MACBA, Barcelona
Collection of Museo Chillida Leku, Hernani
Fondation Beyeler, Riehen, Beyeler Collection
Fondation Hartung-Bergman, Antibes
Fundació Gala – Salvador Dalí, Figueras
Fundació Pilar i Joan Miró, Mallorca
Galerie Kamel Mennour, Paris
Galerie Lelong, Paris
Hotel Majestic, Barcelona
Kingston Museum and Heritage Service, Kingston
Kunsthaus Zürich
Kunstmuseum Basel, Basel
Louisiana Museum of Modern Art, Humlebæk
Ludwig Forum für Internationale Kunst, Aachen
Maysles Films, New York
Moderna Museet, Stockholm
Musée d’Orsay, Paris
Museo Thyssen-Bornemisza, Madrid
Museu Diocesà de Barcelona
Museu Nacional d’Art de Catalunya, Barcelona
Museum Frieder Burda, Baden-Baden
Nordiska Museet, Djurgården
Pace Gallery, New York
Private Collections
The U.S. National Archives and Records Administration, Washington
Follow the exhibition with the hashtags:

#anteelhorizonte  #davantlhoritzo  #beforethehorizon

Video: Martina Millà, exhibition curator
https://vimeo.com/fundaciojoanmiro

For more information and images:

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