



Fundación **BBVA**

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

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

2. Press release

Before the Horizon

23 October 2013 – 16 February 2014

Curated by Martina Millà

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.

Modest Urgell (1839–1919)
Paisatge, 1893–1919
 Landscape
 Oil on canvas. 160 x 290 cm
 Hotel Majestic, Barcelona



Joan Miró (1893–1983)
Pintura, c. 1973
 Painting
 Acrylic and charcoal on canvas. 174 x 293 cm
 Fundació Pilar i Joan Miró, Mallorca



Perejaume (1957)

Els quatre horitzons, 1991

Four Horizons

Gilded picture frames. 180 x 370 x 10 cm

Banc Sabadell Collection



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



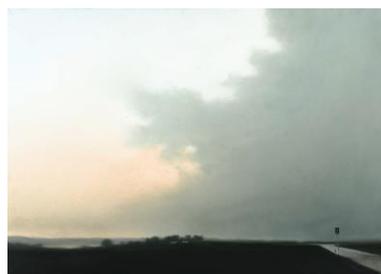
Gerhard Richter (1932)

Landschaft bei Hubbelrath, 1969

Landscape near Hubbelrath

Oil on canvas. 100 x 140 cm

Ludwig Forum für Internationale Kunst, Aachen



<p>Paul Klee (1879–1940) <i>Aufgehender Stern</i>, 1931 Rising Star Oil on canvas. 36 x 61 cm Fondation Beyeler, Riehen, Beyeler Collection</p>	
<p>Anna-Eva Bergman (1909–1987) <i>N.º 8 - 1969 Grand horizon bleu</i>, 1969 No. 8 - 1969 Great Blue Horizon Vinyl and metal leaf. 200 x 300 cm Fondation Hartung-Bergman, Antibes</p>	
<p>August Strindberg (1849–1912) <i>Klippa och hav</i>, 1873 A Cliff by the Sea Oil on canvas. 16 x 17 cm Nordiska Museet, Djurgården</p>	
<p>Ferdinand Hodler (1853–1918) <i>Berggipfel am Morgen</i>, 1915 Mountain Peaks in the Morning Oil on canvas. 51 x 81 cm Kunsthaus Zürich. Donated by the heirs of Alfred Rüttschi, 1929</p>	

<p>Ferdinand Hodler (1853–1918) <i>Genfersee mit Mont-Blanc im Frühlicht</i>, 1918 Lake Geneva with Mont Blanc in the Early Morning Oil on canvas. 65 x 93 cm Kunsthaus Zürich. Donated by the Holenia Trust in memory of Joseph H. Hirshhorn, 1992</p>	
<p>Félix Vallotton (1865–1925) <i>La Néva gelée</i>, 1913 The Frozen Neva Oil on canvas. 46 x 81 cm Kunsthaus Zürich. Donated by Walter Haefner</p>	
<p>Félix Vallotton (1865–1925) <i>Chemin dans la lande</i>, 1917 Path in the Moorland Oil on canvas. 60 x 92 cm Kunsthaus Zürich. Estate of Hans Naef</p>	

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.

Alexander Calder (1898–1976)

Untitled, 1930

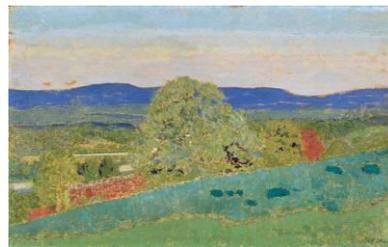
Oil on canvas. 46 x 38 cm
Calder Foundation, New York



Édouard Vuillard (1868–1940)

Les Collines bleues, 1900

The Blue Hills
Oil on canvas. 42.5 x 68 cm
Kunsthau Zürich. Estate of Dr. Hans Schuler



François Morellet (1926)

Pliage en diagonale d'une médiane sur un calque,
1977

Diagonal Fold of a Halfway Line on Tracing Paper
Tracing paper and ink. 68 x 136 cm before folding.
Collection of the artist



Raoul Dufy (1877–1953)

Promeneurs au bord de la mer, c. 1925

People Walking by the Sea

Oil on canvas. 60 x 73 cm

Centre Pompidou – Musée National d'Art Moderne, Paris.

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

Centre Pompidou – Musée National d'Art Moderne, Paris.

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



Max Ernst (1891–1976)
Humboldt Current, 1951–52
Oil on canvas. 76.5 x 56 cm
Fondation Beyeler, Riehen, Beyeler Collection



Pierre Bonnard (1867–1947)
La Plage à marée basse, c. 1920
The Beach at Low Tide
Oil on canvas. 46 x 53 cm
Musée d'Orsay, Paris. On deposit at the Musée National
d'Art Moderne – Centre Pompidou. Donated by M.
Barthelémy, 1943



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.

Ettore Spalletti (1940)
La luce e il colore, grigio, 2012
 Light and Colour, Grey
 Pigments on wood. 150 x 150 cm
 Galerie Lelong, Paris



Yves Klein (1926–1962)
M77 Monochrome vert sans titre, 1957
 M77 Untitled Green Monochrome
 Pure pigment, synthetic resin on canvas glued and nailed onto plywood. 105.3 x 26.8 x 4.7 cm
 Centre Pompidou – Musée National d'Art Moderne, Paris.
 Purchased in 1985



Marc Chagall (1887–1985)
Le Vieillard et le chevreau, 1930
 The Old Man and the Kid
 Tempera and pastel on cardboard. 52 x 66 cm
 Moderna Museet, Stockholm. Estate of Gerard Bonnier



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.

Georg Baselitz (1938)
Fertigbetonwerk, 1970
 Cement Factory
 Oil on canvas. 200 x 250.3 cm
 Museum Frieder Burda, Baden-Baden



David Hockney (1937)
Less Trees near Warter, 2009
 Inkjet printed computer drawing on paper, mounted on
 dibond. 237.5 x 106 cm
 Galerie Lelong, Paris



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 Ameztoy 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.

Dan Flavin (1933–1966)

Untitled, 1963

Exhibition copy. 244 cm

Courtesy of Stephen Flavin and Estate of Dan Flavin,
New York



Carl Andre (1935)

Dike, 1978

Red cedar. 90 x 770 x 30 cm

Fundació "la Caixa" Contemporary Art Collection,
Barcelona



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.

Ansel Adams (1902–1984)

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



Ansel Adams (1902–1984)

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



Ansel Adams (1902–1984)

Near [Grand] Teton National Park (Roadway, low horizon mountains, clouded sky), undated
Photograph. Exhibition copy
The U.S. National Archives and Records Administration,
Washington



<p>Ansel Adams (1902–1984) <i>Near Death Valley National Monument (More distant view of mountains, desert, shrubs highlighted in foreground)</i>, undated Photograph. Exhibition copy The U.S. National Archives and Records Administration, Washington</p>	
<p>Ansel Adams (1902–1984) <i>Transmission Lines in Mojave Desert</i>, 1941 Photograph. Exhibition copy The U.S. National Archives and Records Administration, Washington</p>	
<p>Agnes Martin (1912–2004) <i>Untitled No. 5</i>, 1997 Acrylic and graphite on canvas. 152.4 x 152.4 cm Fundació "la Caixa" Contemporary Art Collection, Barcelona</p>	

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.

Alex Katz (1927)
Provincetown, 1959
 Oil on canvas. 61 x 76.2 cm
 Collection of the artist



Antoni Tàpies (1923–2012)
Cercle cremat, 1978
 Burnt Circle
 Mixed media on canvas. 162.5 x 162.5 cm
 Private collection



Fred Sandback (1943–2003)
Untitled, 1972
 Beige and blue acrylic paint on elastic bands. 162.6 x 243.8 x 243.8 cm
 Courtesy of the Estate of Fred Sandback and the Barbara Krakow Gallery, Boston



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



Nicolau Raurich (1871–1945)

Marina, c. 1899

Seascape

Oil on canvas. 43 x 40 cm

Museu Diocesà de Barcelona



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.

Albert Maysles, David Maysles, Charlotte

Zwerin (1932–1987), (1926), (1931–2004)

Running Fence, 1978

DVD, 58 min

Maysles Films, New York



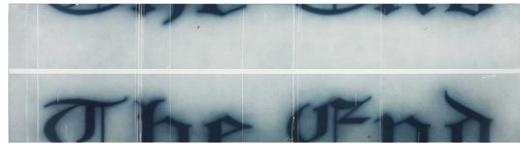
Conversation 12

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

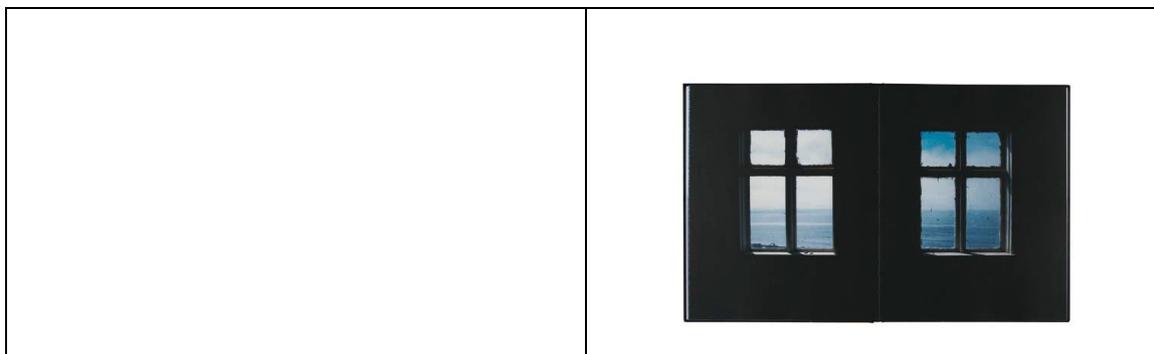


Ed Ruscha (1937)
Triumph, 1994
 Acrylic on canvas. 81.2 x 305 cm
 Moderna Museet, Stockholm. Donation of Pontus Hultén, 2005



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



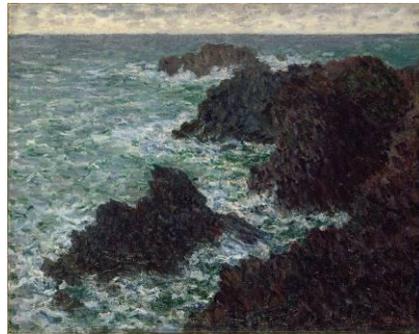
Zineb Sedira (1963)
Vue Apocalyptique, 2012
 Apocalyptic View
 C-Print. 120 x 100 cm
 Courtesy of the artist and the Selma Feriani Gallery, London



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.

Claude Monet (1840–1926)
Les Rochers de Belle-Île, la Côte Sauvage, 1886
 The Rocks at Belle-Île, The Wild Coast
 Oil on canvas. 65.5 x 81.5 cm
 Musée d'Orsay, Paris. Donation of Gustave Caillebotte, 1894



Alphonse Osbert (1857–1939)
Le Baro à Itchop. Le passage du rapide, c. 1900
 The Baro at Itchop: The Rapids
 Oil on canvas. 48 x 81 cm
 Musée d'Orsay, Paris



René Magritte (1898–1967)

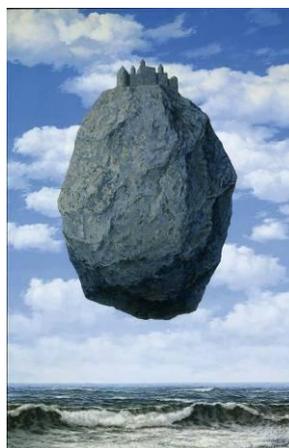
Le Château des Pyrénées, 1959

The Castle of the Pyrenees

Oil on canvas. 200 x 145 cm

Donated by Harry Torczyner, New York, to the

American Friends of the Israel Museum, Jerusalem



Antoni Llena (1943)

La història de l'home, 1968

The History of Mankind

Biro ink on paper (version: 2006). 40 x 20 cm

Collection of Galeria A/34, Barcelona



<p>Antoni Llena (1943) <i>La història de l'art</i>, 1968 The History of Art Biro ink on paper (version: 2006). 40 x 20 cm Collection of Galeria A/34, Barcelona</p>	
<p>Antoni Llena (1943) <i>La història de la pintura</i>, 1968 The History of Painting Pencil on paper (version: 2006). 30.5 x 23.5 cm MACBA Collection. Consorci MACBA, Barcelona</p>	
<p>Olafur Eliasson (1967) <i>Blue line fade</i>, 2013 Watercolour and pencil on paper. 154 x 112 cm Courtesy of the artist, Tanya Bonakdar Gallery, New York, and Neugerriemschneider, Berlin</p>	

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 Ameztoy, San Sebastian
Collection of the Fundació "la Caixa", Barcelona
Collection of Galería A/34, Barcelona
Collection of MACBA. Consorci MACBA, Barcelona



Fundación **BBVA**

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



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Video: Martina Millà, exhibition curator

<https://vimeo.com/fundaciojoanmiro>

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