

**BARCELONA  
ZONA  
NEUTRAL  
1914-1918**  
25/10/14 – 15/02/15

**PRESS KIT**

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## 1. General Information

***Barcelona, Neutral Zone (1914-1918)***

**25 October 2014 - 15 February 2015**

|                                 |  |
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| <b>Press conference:</b>        | <b>23 October, at 12.00</b>  |
| <b>Opening:</b>                 | <b>24 October, at 19.30</b>  |
| <b>Exhibition organised by:</b> | Fundació Joan Miró, Barcelona  |
| <b>Curators:</b>                | Fèlix Fanés and Joan M. Minguet  |
| <b>Sponsor:</b>                 | Fundación BBVA   |
| <b>Catalogue:</b>               | Fundació Joan Miró<br>With texts by Enric Ucelay-Da Cal, Robert S. Lubar, Pere Gabriel, Joan Esculies and David Martínez Fiol, Xavier Pla, Jaume Vidal Oliveras, Pascal Rousseau, Christopher Green, Jordana Mendelson<br>Catalan/English and Spanish/English editions |
| <b>Audioguide:</b>              | In Catalan, Spanish and English<br>Produced by Antenna International<br>3 €  |
| <b>Opening hours:</b>           | Tuesday to Saturday, 10.00 to 19.00<br>Thursdays, 10.00 to 21.30<br>Sundays and public holidays, 10.00 to 14.30<br>Closed on Mondays (except public holidays)  |
| <b>Admission:</b>               | 7 €<br>Advance booking: <a href="http://www.fundaciomiro-bcn.org">www.fundaciomiro-bcn.org</a>   |
| <b>Annual Pass:</b>             | Admission to the permanent collection and temporary exhibitions for 12 months: 12 €  |
| <b>Group bookings:</b>          | Tel. 934 439 479<br><a href="mailto:education@fundaciomiro-bcn.org">education@fundaciomiro-bcn.org</a>   |

**Activities:**

**Thursday 11/12/14, 19.00, Fundació Auditorium:**

**Round table *Barcelona, 100 Years Later*** with the philosopher Marina Garcés, designer Oscar Guayabero and journalist Xavier Montanyà; moderated by Joan M. Minguet, co-curator of the exhibition

**Thursday 15/01/15, 19.00, Fundació Auditorium:**

**Screening of the documentary *Cravan vs Cravan***, by Isaki Lacuesta (2002)

**Thursday 05/02/15, 19.00, Fundació Joan Miró Auditorium:**

**Lecture-recital *The Catalan Poetics of the First World War***, by the poet, translator, critic and essayist Sam Abrams

**Tour through the Barcelona of the Great War: *And the First World War Changed Barcelona***

A tour organised by [www.itineraplus.com](http://www.itineraplus.com), with the journalist David Ravelles. A Ticket to the exhibition *Barcelona, Neutral Zone (1914-1918)* entitles the holder to a two for the price of one discount on this tour.

Bookings:

[info@itineraplus.com](mailto:info@itineraplus.com) or **933 428 333**

## 2. Press Release

### ***Barcelona, Neutral Zone (1914-1918)***

**Curators: Fèlix Fanés and Joan M. Minguet**

**25 October 2014 - 15 February 2015**

**Fundació Joan Miró**

**The Fundació Joan Miró presents the early years of artistic, social and political modernity in the turbulent Barcelona of the Great War.**

**Sponsored by Fundación BBVA, the exhibition shows the changes that transformed Barcelona during the First World War, and how the city entered modernity against a backdrop of political, social and cultural tensions.**

**Through more than 400 original works including paintings, drawings, photographs, posters, films, illustrations and magazines, the curators Fèlix Fanés and Joan M. Minguet convey the cultural and social wealth that Barcelona enjoyed as a result of neutrality.**

***Barcelona, Neutral Zone (1914-1918)* presents works by artists such as Picabia, Miró, Picasso, Delaunay, Gleizes, and Torres-García alongside original mass media material dating from the same period. The exhibition features some works that are being publicly exhibited for the first time, including drawings by Josep Clarà, Apa, and Picarol, and photographs by Josep Brangulí.**

While much of Europe was embroiled in military conflict, Barcelona witnessed numerous cultural shifts: influenced by their trips to Paris, Catalan artists such as Sunyer, Gargallo and Togores joined the avant-garde; a wave of foreign artists fleeing the war (Picabia, Gleizes, Otho Lloyd, Olga Sacharoff and Arthur Cravan) arrived in the city; Picasso temporarily settled in Barcelona in 1917; some of the city's artists went to the front to capture images of the war; and the Exhibition of French Art was held in Barcelona rather than Paris, also as a result of the war.

Neutrality also brought broader economic, political, labour and social changes to the city. There were tensions between sympathisers of the Allies and the Germans, with propaganda from both sides in newspapers and magazines, and at the same time Barcelona entered industrial modernity with the first major strikes, a population explosion, and a boom in the availability of leisure activities such as sport, theme parks, nightlife and cinema.

The curators Fèlix Fanés and Joan M. Minguet draw on a wide range of visual works in their original formats to transmit the great cultural and social wealth that this period of neutrality brought to Barcelona. Mass-produced items and elements from popular culture share the exhibition space with paintings, sculptures and drawings. The tensions during this period were no longer just expressed in writing or through conventional artworks. They were also captured visually through photography and film, meaning that copies could reach a large part of the population.

*Barcelona, Neutral Zone (1914-1918)* is organised into nine main sections. The first, entitled *The Great War*, focuses on this military conflict that left sixteen million dead and twenty million injured due to the industrialisation of weaponry. It includes paintings by Léger, Kubin, Heckel and Nash, along with photographs that document the dead and wounded on the battlefields and that are exhibited for the first time. Posters, propaganda, press material and postcards are also used to illustrate this war, which was also the first in the mass media age.

The second room, *Modernity and the Avant-Garde*, offers an overview of the artistic vitality of Paris and its influence on Catalan artists who travelled to the City of Light in search of fortune and inspiration. This section shows how Cézanne's work made an impression on Sunyer, who in turn influenced Josep Togores and Joan Miró. The return of Catalan artists to Barcelona after the outbreak of the war opened the way for the birth of the avant-garde in the city.

The Great War brought thousands of people to Barcelona in search of work, refuge, or bohemian adventure. The resulting political and social changes are illustrated in the third section of the exhibition, *Bourgeois and Proletarians*, through magazines and photographs taken by the first generation of photojournalists. It includes objects and photographs by Brangulí and Ballell portraying the lives and possessions of the rising bourgeoisie, such as a Hispano Suiza car, an exhibited vehicle that contrasts with images of the working classes and their demands. Against this backdrop, Joan Miró's period of military service coincided with the general strike in 1917.

The fourth section, *Barcelona and the War*, shows how in spite of its supposed neutrality, the city was actually split in two: Allied and German sympathisers. It includes illustrated magazines that show the stance taken by the society of the time, as well as examples of magazines such as *Iberia* that were financed by foreign powers. Artists like Ricard Canals demonstrated their commitment by illustrating posters, while Ramon Pichot exhibited works based on the war in Galeries Dalmau. The show presents unpublished drawings by Josep Clarà, who captured life in the trenches in sketches drawn from life during a trip to the front by Catalan intellectuals, of which photographs and a film remain. The drawings reveal a hitherto unknown side of Clarà, beyond the more classical paintings and sculptures we are familiar with.

*The City of Ivory*, part five of the exhibition, transports us to the construction of the artistic and political project known as *Noucentisme*. Sculptures by Clarà and Casanovas share the space with works by Nogués, Obiols and Espinal, and ceramics and design also feature prominently. But the war also brought speculators, smugglers and prostitutes to the city, and the Barcelona by night was not at all like Barcelona by day. The city's nightlife is illustrated in the exhibition by erotic magazines, postcards of burlesque artists and drawings.

As the traditional annual art salons of Paris had been suspended during wartime, a group of Catalan artists suggested holding them in Barcelona. Around 1,400 works including oil paintings, sculptures, drawings, prints, and decorative art pieces were displayed at the Exhibition of French art held at the Palace of Fine Arts of Barcelona in 1917. The sixth room of *Barcelona, Neutral Zone (1914-1918)* presents a selection of these works, including some by acclaimed artists such as Pissarro, Rodin, Sisley and Denis, as well as photographs of the Salon itself by Brangulí. Some of these works were acquired by Catalan collectors, and are now being exhibited for the first time at the Fundació Joan Miró.

Exiled artists such as Albert Gleizes, Francis Picabia, Otho Lloyd, Sonia Delaunay, Robert Delaunay and Olga Sacharoff settled in Barcelona in the period between 1914 and 1918, and some of them came into contact with the city's art lovers thanks to the gallerist Josep Dalmau. Part seven of the exhibition, *Exiles* includes works by all of these artists, alongside unpublished photographs by Brangulí of the 1916 boxing match between Arthur Cravan, anarchist poet and younger brother of Otho Lloyd, and Jack Johnson.

The eighth part of the exhibition is dedicated to Picasso, who returned to Barcelona in 1917 on the trail of the tour of the Ballets Russes, where his future wife Olga Khokhlova was a dancer. Picasso's stay in the city caused a stir in the press at the time. His set designs for the ballet *Parade*, the publicity material for the show, and some of the works that he produced during these months in Barcelona are displayed in this room.

*Barcelona, Neutral Zone (1914-1916)* comes to an end with a space that looks at the leisure, consumer, and mass culture of the time. The introduction of the Sunday Rest Law in 1904 led to an explosion of available leisure activities, and organisers turned to advertising as a way reaching the masses: sporting events, theme parks, bullfights, circus and film - the heart of the new twentieth century culture. This last section illustrates the flourishing consumption of leisure through visual material produced by mechanical means: posters, magazines, photographs and films. It includes the projection of the first comic anti-war film of the twentieth century, Charlie Chaplin's *Shoulder Arms*.

### 3. Curators

**Fèlix Fanés** (Barcelona, 1948) is Professor of Art History at the Universitat Autònoma de Barcelona.

Co-founder of the magazine *Arc Voltaic* (1977) and founding Director of *L'Avenç* (1977-1979), Fanés set up the Art History courses at the Institut d'Humanitats de Barcelona (1987-1992) and launched the Study Centre at Fundació Gala - Salvador Dalí in Figueres (1991-2000). He specialises in contemporary visual culture and has published numerous studies on 20th century art, film and literature such as *Salvador Dalí. The construction of the image* (Yale University Press, 2007) and *Joan Miró. Pintura, collage, cultura de masas* (Alianza Editorial, 2007). He curated the exhibitions *Dalí. Mass Culture* (CaixaForum, Barcelona / MNCARS, Madrid, 2004), *Dalí and Films* (Tate Modern, London / MoMA, New York, 2007) and *Picasso 1899. Un collage abans del collage* (Museu Picasso, Barcelona, 2012). His non-academic publications include the journalistic essay *La vaga de tramvies de 1951 (Una crònica de Barcelona)* (Laia, 1977), the novel *La germana fosca* (Destino, 1988) and *Diari de guerra. Nova York, tardor 2001* (L'Avenç, 2011), a diary describing the three months he spent in New York following the World Trade Center attack.

**Joan M. Minguet Batllori** (Cornellà de Llobregat, 1958) has a PhD in Art History from the Universitat de Barcelona and teaches Contemporary Art History and Film History at the Univesitat Autònoma de Barcelona. He has been the President of the Catalan Association of Art Critics (ACCA- AICA Catalonia) since 2010.

His work connects the Catalan artistic avant-gardes with the tensions and overlaps between high and mass culture – literature, art, film and circus – in Catalonia, and with the history of early film. He has published over 25 books in these fields, including *Segundo de Chomón. The cinema of fascination* (2010); *Joan Miró* (2008); *Buster Keaton* (2008); *Salvador Dalí. Cine y surrealismo(s)* (2003) and *Cinema, modernitat i avantguarda* (2000). Minguet has published academic articles in specialised journals and has also curated several exhibitions on Joan Miró, Salvador Dalí, the Catalan avant-garde and the world of the circus. Joan M. Minguet is author of the book of poems *Pensacions* (2010).

#### 4. Selection of works in the Exhibition

##### *Barcelona, Neutral Zone (1914-1918)*

25 October 2014 - 15 February 2015

**Room 1: The Great War.** The First World War left sixteen million dead and twenty million wounded as a result of the industrialisation of weaponry. This room displays works by the painters Léger, Kubin, Heckel and Nash, along with previously unexhibited photographs that document the dead and mutilated on the battlefields. In addition, posters, propaganda, press material and postcards illustrate this war, which was also the first in the mass media age.

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| <p><b>Fernand Léger</b><br/> <i>Soldats jouant aux cartes</i><br/>         [Soldiers Playing Cards], 1916</p> <p>Graphite pencil on paper<br/>         17 x 12.7 cm<br/>         Centre Georges Pompidou. Musée national d'Art moderne-Centre de création industrielle, Paris</p>   |   |
| <p>Section photographique des armées (SPA)<br/> <i>Tranché de première ligne tenue par des Sénégalais. Souain (Marne)</i><br/>         [Frontline trench held by Senegalese soldiers. Souain (Marne)], 1916</p> <p>Vintage gelatin silver print<br/>         21.1 x 27.2 cm<br/>         BDIC-Musée d'Histoire Contemporaine, Paris</p> |  |

Section photographique des armées  
SPA

*École spéciale de mutilés (rue du Puits de l'Ermité, Paris)*

[Special school for war amputees (rue du Puits de l'Ermité, Paris)], 1916

Vintage gelatin silver print

21.1 x 27.2 cm

BDIC-Musée d'Histoire Contemporaine,  
Paris



**Paul Nash**

*Void of War*, 1918

Lithograph

48.9 x 57.4 cm

Imperial War Museum, London



**Room 2:** The section *Modernity and the Avant-Garde* offers an overview of the artistic vitality of Paris and its influence on Catalan artists who travelled there in search of fortune and inspiration. The works displayed in this section show how Cézanne's work made an impression on Sunyer, who in turn influenced Rafael Barradas, Josep Togores and Joan Miró.

**Rafael Barradas**

*Barcelona*, 1918

Gouache on paper

76 x 72.8 cm

Museu de L'Hospitalet, L'Hospitalet de  
Llobregat



*Arc Voltaic*, vol. 1, February 1918  
Magazine  
Cover photograph by Joan Miró

Arxiu Històric de la Ciutat de Barcelona,  
Barcelona



**Room 3:** In the third section of the exhibition, *Bourgeois and Proletarians*, the political and social changes of the time are illustrated through magazines and photographs taken by the first generation of photojournalists. Photos by Brangulí and Ballell capture the world of the bourgeoisie, which contrasts with the life of the workers portrayed in photographs and a watercolour by Torres-García.

**Frederic Ballell**

*Senyores passejant pel passeig de Gràcia*

[Ladies walking along the Passeig de Gràcia], 1905-1916

Vintage gelatin silver print  
7 x 7 cm

Arxiu fotogràfic de Barcelona.  
Barcelona City Council



**Josep Brangulí**

*Sastra treballant amb altres dones i nens. Barcelona*

[Tailoress working with other women and children], c. 1910-1915

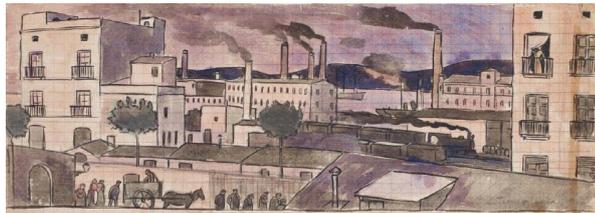
Vintage gelatin silver print  
11.7 x 8.6 cm

Arxiu Nacional de Catalunya, Sant  
Cugat del Vallès



**Joaquín Torres-García**  
*Fàbrica (esbós per a la casa Badiella)*  
 [Factory (sketch for Casa Badiella),  
 1917

Ink and watercolour on paper  
 22 x 60 cm  
 Private collection



**Room 4: Barcelona and the War** shows how in spite of its supposed neutrality, the city was split between Allied and German sympathisers. This room presents illustrated magazines that show the stance taken by the society of the time, as well as examples of magazines financed by foreign powers, such as *Iberia*. Artists like Ricard Canals demonstrated their commitment by illustrating posters, while Ramon Pichot exhibited works based on the war in Galeries Dalmau. The show presents unpublished drawings by Josep Clarà, who captured life in the trenches in sketches drawn from life during a trip to the front by Catalan intellectuals, of which photographs and a film remain; the drawings reveal a hitherto unknown side of Clarà, beyond the more classical paintings and sculptures we are familiar with.

Anonymous  
*Visita de personalitats al front francès,*  
 [Personalities visiting the French front]  
 1917

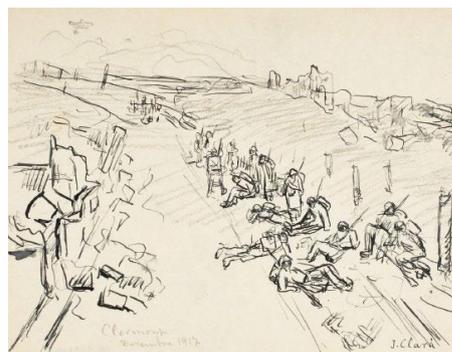
Vintage gelatin silver print  
 11.8 x 16.5 cm  
 Arxiu Nacional de Catalunya, Sant  
 Cugat del Vallès



**Josep Clarà**  
*Clermont [en-Argonne]. Desembre 1917*  
 [Clermont (en-Argonne). December  
 1917]

Ink and pencil on paper  
 15.5 x 20.2 cm  
 Arxiu Nacional de Catalunya, Sant  
 Cugat del Vallès

UNPUBLISHED



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| <p><b>Josep Clarà</b><br/> <i>Visite al front (notre chauffeur)</i><br/>         [Visit to the front (our driver)], 1917</p> <p>Ink on paper<br/>         20.2 x 15.5 cm<br/>         Arxiu Nacional de Catalunya, Sant Cugat del Vallès</p> <p>UNPUBLISHED</p>                             |   |
| <p>Anonymous<br/> <i>Voluntari català Josep Julià a l'hospital de Brest</i><br/>         [Catalan volunteer Josep Julià at the Brest hospital], c. 1914-1918</p> <p>Vintage gelatin silver print<br/>         9 x 14 cm<br/>         Arxiu Nacional de Catalunya, Sant Cugat del Vallès</p> |  |

**Room 5:** *The City of Ivory* transports us to the construction of the artistic and political project known as *Noucentisme*. Sculptures by Clarà and Casanovas are displayed alongside works by Nogués, Obiols and Espinal. The war also brought speculators, smugglers and prostitutes to the city, and as there are no photos of the city by night, this section presents erotic magazines that sprung up during this period, postcards of burlesque artists, drawings, and oil paintings of the city's nightlife.

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| <p><i>Almanaque KDT</i>, 1916<br/>         Magazine</p> <p>Domènech-Ballester Collection</p> |  |
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| <p>Postcard of La Bella Chelito, undated</p> <p>13.5 x 8.5 cm</p> <p>MAE - Institut del Teatre, Barcelona</p>  |    |
| <p><b>Hermen Anglada Camarasa</b></p> <p><i>La sibil·la</i></p> <p>[The sibyl], c. 1913</p> <p>Oil on canvas</p> <p>195.5 x 114.5 cm</p> <p>Fundació "La Caixa"</p>        |   |
| <p><b>Josep Clarà</b></p> <p><i>Cadència</i></p> <p>[Cadence], 1917-1918</p> <p>Marble</p> <p>105 x 60 x 60 cm</p> <p>Museu Nacional d'Art de Catalunya,<br/>Barcelona</p> |  |

**Room 6:** As the traditional annual art salons of Paris had been suspended during wartime, a group of Catalan artists suggested holding them in Barcelona. Up to 1,400 works, including oil paintings, sculptures, drawings, prints, and decorative art pieces were displayed at the Palace of Fine Arts in 1917, in what became known as the Exhibition of French Art. The sixth room of *Barcelona, Neutral Zone (1914-1918)* presents a selection of these works, including some by acclaimed artists such as Pissarro, Rodin, Sisley and Denis, as well as photographs taken by Brangulí of the Salon itself. Some of these works were acquired by Catalan collectors, and are now being exhibited for the first time at the Fundació Joan Miró.

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| <p><b>Henri Morisset</b><br/> <i>Après-midi d'été</i><br/>         [Summer afternoon], undated</p> <p>Oil on canvas<br/>         65.3 x 81.5 cm<br/>         Private collection</p>                                     |   |
| <p><b>Henri Labasque</b><br/> <i>Jeunes filles et fleurs</i><br/>         [Girls and flowers], undated</p> <p>Oil on wood<br/>         80 x 62 cm<br/>         Private collection</p>                                   |  |
| <p><b>Camille Pissarro</b><br/> <i>La Seine à Port-Marly, le lavoir</i><br/>         [The Seine at Port-Marly, the wash house], 1872</p> <p>Oil on canvas<br/>         46 x 56 cm<br/>         Musée d'Orsay, Paris</p> |  |

**Auguste Rodin**  
*La Main de Dieu*  
[The hand of God], 1896

Plaster  
69.5 x 60 x 47 cm  
Musée Rodin, Paris



**Room 7:** Between 1914 and 1918, exiled artists such as Albert Gleizes, Francis Picabia, Otho Lloyd, Sonia Delaunay, Robert Delaunay and Olga Sacharoff spent time in Barcelona, and some of them came into contact with the city's art scene thanks to the gallerist Josep Dalmau. This section includes works by all of these artists, alongside unpublished photographs taken by Brangulí of the 1916 boxing match between Arthur Cravan, anarchist poet and younger brother of Otho Lloyd, and Jack Johnson.

**Sonia Delaunay**  
*Album*, 1916

Gouache and pencil on paper  
32.5 x 25 cm  
Galería Guillermo de Osma, Madrid



**Otho Lloyd**

*Tossa de Mar. Personnages à la plage : Francis Picabia, Juliette Gleizes, Marie Laurencin, Gabrielle Picabia, Olga Sacharoff...*

[Tossa de Mar. Personalities on the beach: Francis Picabia, Juliette Gleizes, Marie Laurencin, Gabrielle Picabia, Olga Sacharoff...], 1917

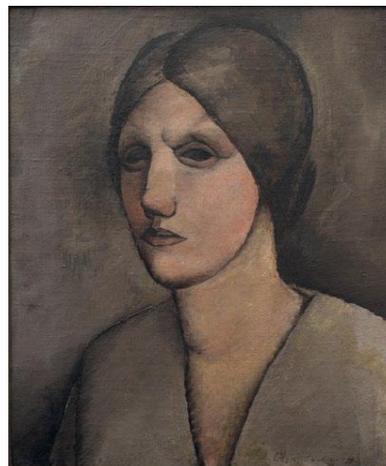
Vintage gelatin silver print  
8.2 x 13.3 cm  
Collection David et Marcel Fleiss.  
Galerie 1900-2000, Paris



**Olga Sacharoff**

*Bust femení. Autoretrat* [Bust of a woman. Self-portrait], 1915

Oil on canvas  
45 x 37 cm  
Artur Ramon collection



**Josep Maria Co de Triola**

*Avant match Cravan-Johnson*  
[Presentation of the Cravan/ Johnson boxing match], 1916

Vintage gelatin silver print  
8.5 x 13.6 cm  
Collection David et Marcel Fleiss.  
Galerie 1900-2000, Paris



**Room 8: Picasso, 1917.** Picasso returned to Barcelona in 1917, on the trail of the tour of the Ballets Russes, in which his future wife Olga Khokhlova was a dancer. Picasso's stay in the city caused a stir in the press at the time. His set designs for the ballet *Parade*, the publicity material for the show, and some of the works that he produced during these months in Barcelona are displayed in this room.

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| <p><b>Pablo Picasso</b><br/> <i>Portrait d'Ernest Ansermet</i><br/>         [Portrait of Ernest Ansermet], 1917</p> <p>Pencil on paper<br/>         37 x 29 cm<br/>         Private collection</p> |  |
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**Room 9: Leisure, Consumption and Mass Society.** The introduction of the Sunday Rest Law in 1904 led to an explosion of available leisure activities, and organisers turned to advertising as a way reaching the masses: sporting events, theme parks, bullfights, circus and film - the heart of the new twentieth century culture. This last section illustrates the flourishing consumption of leisure through visual material produced by mechanical means: posters, magazines, photographs and films. It includes the projection of the first comic anti-war film of the twentieth century, Charlie Chaplin's *Shoulder Arms*.

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| <p><i>TBO</i>, no. 82, 1918<br/>         Publication</p> <p>Albert Rossich collection</p> |  |
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**Frederic Ballell**

*Aeri del Parc d'Atraccions del Tibidabo,*  
[Aerial tram at the Tibidabo amusement  
park], 1915

Vintage gelatin silver print  
8.2 x 11.3 cm  
Arxiu Fotogràfic de Barcelona.  
Barcelona City Council



**Frederic Ballell**

*Carrera ciclista organitzada per l'Sport  
Ciclista Català*  
[Bicycle race organized by Sport Ciclista  
Català], 1914

Vintage gelatin silver print  
8.7 x 14.9 cm  
Arxiu Fotogràfic de Barcelona.  
Barcelona City Council



**Josep Gaspar**

*Sortida d'una cursa d'automòbils i  
motocicletes davant del Real Moto Club  
de Catalunya*  
[Starting line at an automobile and  
motorcycle race in front of the Real  
Moto Club de Catalunya headquarters],  
c. 1916-1917

Vintage gelatin silver print  
13.6 x 8.5cm  
Arxiu Nacional de Catalunya, Sant  
Cugat del Vallès



**Charlie Chaplin**

*Shoulder Arms,* 1918

Charles Chaplin Productions

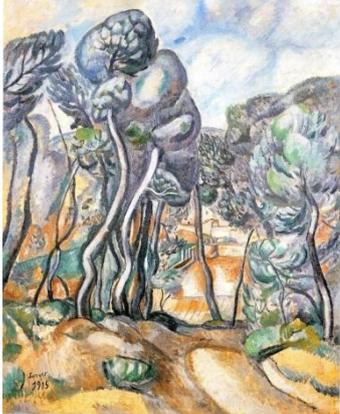


5. Selection of Press Images

*Barcelona, Neutral Zone (1914-1918)*

25 October 2014 - 15 February 2015

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| <p><b>Room 1:</b><br/><i>The Great War</i></p>   | <p>Bernhard's poster shows the new wartime visual culture, which reflects the spirit of the mechanisation of war and contrasts with the works by Léger and Heckel displayed in the same space. It is a direct introduction to the subject of the war, which takes up the first section of the show.</p> |
| <p><b>Lucien Bernhard</b><br/><i>Darum zeichne Kriegsanleihe!</i><br/>[Buy war bonds!], 1914-1918</p> <p>Poster<br/>87 x 58.5 cm<br/>BDIC-Musée d'Histoire Contemporaine,<br/>Paris<br/>© BDIC collection</p>  |    |
| <p>Section photographique des armées<br/>SPA<br/><i>Une rue bombardée a Fismes (Marne)</i><br/>[A bombed-out street in Fismes (Marne)], 1918</p> <p>Vintage gelatin silver print<br/>21.1 x 27.2 cm<br/>BDIC-Musée d'Histoire Contemporaine,<br/>Paris<br/>© BDIC Collection</p> |   |

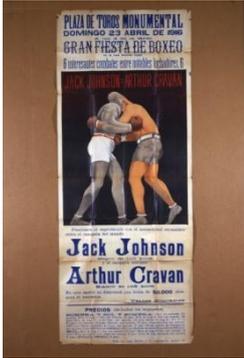
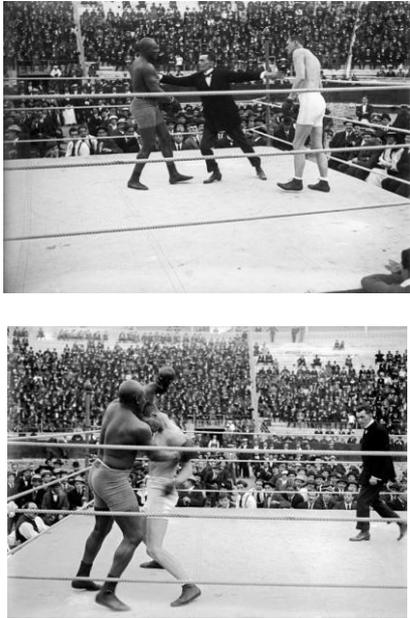
|   |   |
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| <p><b>Room 2:</b><br/><i>Modernity and the Avant-Garde</i></p>  | <p>The three paintings in Room 2 show the consolidation of modernist painting and the shift towards the avant-garde. The work of Torres-García is a mix of Cubism and Futurism. We can see the influence of the French avant-garde on Catalan artists: Cézanne influenced Sunyer, who in turn influenced Togores and Miró and, to some extent, Torres-García.</p> |
| <p><b>Joaquín Torres-García</b><br/><i>El entoldado</i><br/>[The awning], 1917</p> <p>Oil on cardboard<br/>51 x 72.5 cm<br/>Private collection</p>  |   |
| <p><b>Joaquim Sunyer</b><br/><i>Paisatge amb pins</i><br/>[Landscape with pines], 1915</p> <p>Oil on canvas<br/>115 x 95 cm<br/>Private collection</p>  |   |
| <p><b>Josep de Togores</b><br/><i>Paisatge de Bandol</i><br/>[Landscape at Bandol], 1916</p> <p>Oil on canvas<br/>70.5 x 85.5 cm<br/>Private collection<br/>© Josep Togores, VEGAP, Barcelona, 2014</p> |   |

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| <p><b>Room 3:</b><br/><i>Bourgeois and Proletarians</i></p>  | <p>Joan Miró was called up for duty to oversee the 1917 general strike, but he didn't end up leaving the barracks. His portrait in military uniform reminds us of him, and of the army's intervention. The photograph by Sagarra in the same room shows a demonstration demanding amnesty for prisoners arrested during that same strike.</p> <p>Not many photographs of those demonstrators exist: most show the soldiers. The curators consider Sagarra's photograph and the Gaumont Pathé film about the demonstration to be among the first examples of the photojournalism genre.</p> |
| <p><b>Enric C. Ricart</b><br/><i>Retrat de Joan Miró</i><br/>[Portrait of Joan Miró], 1916</p> <p>Oil and collage on canvas<br/>84 x 71 cm<br/>Fundació Joan Miró, Barcelona</p>   |   |
| <p><b>Josep Maria de Sagarra</b><br/><i>Manifestación a favor de la amnistía para los presos detenidos en la huelga. Paseo de San Juan, Barcelona</i><br/>[Demonstration supporting amnesty for the prisoners arrested during the strike], 1917</p> <p>Vintage gelatin silver print<br/>11.5 x 9.5 cm<br/>Arxiu Nacional de Catalunya, Sant Cugat del Vallès</p> |    |

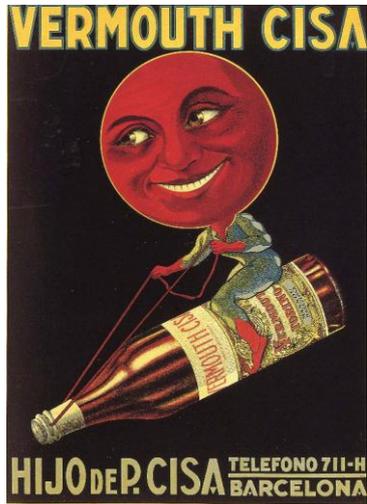
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| <p><b>Room 4:</b><br/><i>Barcelona and the War</i></p>   | <p>In Barcelona, the war was seen through illustrations and caricatures. Both the original drawing by Apa and the magazine in which it was published are displayed here.</p> <p>Clarà produced the unpublished drawings shown here during a visit to the front at Verdun and Reims. They are drawn from life while on a trip in the company of Doctor Solé i Pla and Ramon Casas. Clarà's experience at the front, drawing from life, has only now been discovered. The exhibition also includes a sculpture by Clarà and a sketch of the Monument to Catalan Volunteers at the Ciutadella inaugurated in 1936.</p> |
| <p><b>Apa (Feliu Elias)</b><br/><i>¡Otra primavera!</i><br/>[Spring again!], 1918</p> <p>Pen and pencil and ink, and coloured pencil on paper (<i>Iberia</i>, 27 April 1918)</p> <p>16.2 x 14.6 cm<br/>Museu Nacional d'Art de Catalunya, Barcelona. Donated by Lola Anglada, 1974</p> |    |
| <p><b>Josep Clarà</b><br/><i>Impressions de carretera</i><br/>[Sketches from the road], 1917</p> <p>Ink and pencil on paper<br/>15.5 x 20.2 cm<br/>Arxiu Nacional de Catalunya, Sant Cugat del Vallès</p>  |   |
| <p><b>Ramon Pichot</b><br/><i>A Berlín</i><br/>[To Berlin], 1916</p> <p>Charcoal pencil and pastels on paper<br/>25 x 32 cm<br/>Eduardo Marquina Collection, Madrid</p>  |   |

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| <p><b>Room 5:</b><br/><i>The City of Ivory</i></p>  | <p>A sculpture by Clarà, an exponent of the 'noucentista' school, is displayed alongside this work by a young Obiols.<br/>This section also features footage of the funeral of Prat de la Riba, from the distributor Gaumont Pathé.<br/>Photos by Brangulí and some erotic drawings illustrate the city's nightlife.</p> |
| <p><b>Josep Obiols</b><br/><i>La peixatera</i><br/>[The fishwife], 1915</p> <p>Oil on canvas<br/>100 x 60 cm<br/>Solanic Martorell collection</p>   |   |
| <p><b>Josep Brangulí</b><br/><i>Vista nocturna del monument a Cristòfor Colom</i><br/>[Night view of the monument to Christopher Columbus], c. 1910-1919</p> <p>Vintage gelatin silver print<br/>11.7 x 8.6 cm<br/>Arxiu Nacional de Catalunya, Sant Cugat del Vallès</p> |    |
| <p><b>Bigre (Ricard Opisso)</b><br/><i>Calendario</i><br/>[Calendar], 1917</p> <p>Ink on paper<br/>34.5 x 25.3 cm<br/>Private collection</p>  |    |

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| <p><b>Room 6:</b><br/><i>Exhibition of French Art</i></p>  | <p>The poster of the Exhibition of French Art introduces the works in the room.</p>  |
| <p><b>Lucien Simon</b><br/><i>Palacio de Bellas Artes. Ciudad de Barcelona. Primavera 1917.</i><br/><i>Salon des Artistes Français</i><br/>[Palace of Fine Arts. City of Barcelona. Spring 1917. <i>Salon des Artistes Français</i>]<br/><br/>Poster<br/>158 x 100 cm<br/>Museu Nacional d'Art de Catalunya, Barcelona</p> |    |
| <p><b>Room 7:</b><br/><i>Exiles</i></p>  | <p>Gleizes's works describe the moment when foreign artists settled in Barcelona, and the fascination that some of them felt for flamenco, which had a strong presence in the city. This section also includes a still life by Gleizes, who exhibited at Galerías Dalmau.<br/>The poster and photos of the Cravan-Johnson boxing match illustrate the visual style of the time.<br/>The first four issues of the magazine <i>391</i> were published in Barcelona during the time that Picabia spent in the city.</p> |
| <p><b>Albert Gleizes</b><br/><i>Danseuse espagnole</i><br/>[Spanish dancer], 1916<br/><br/>Oil on wood<br/>57 x 36 cm<br/>Musée des Beaux-Arts, Lyon<br/>© Albert Gleizes, VEGAP, Barcelona, 2014</p>  |    |

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| <p>Anonymous<br/> <i>Combate de boxeo Jack Johnson/Arthur Cravan</i><br/>         [Boxing match between Jack Johnson and Arthur Cravan], 1916</p> <p>Poster<br/>         168 x 70 cm<br/>         Collection David et Marcel Fleiss.<br/>         Galerie 1900-2000, Paris</p>   |    |
| <p><b>Josep Brangulí</b><br/> <i>Combate de boxeo entre Jack Johnson y Arthur Cravan. Plaza de toros Monumental de Barcelona</i><br/>         [Boxing match between Jack Johnson and Arthur Cravan. Monumental bullring, Barcelona], 1916</p> <p>Vintage gelatin silver print<br/>         11.7 x 8.6 cm<br/>         Arxiu Nacional de Catalunya, Sant Cugat del Vallès</p> |   |
| <p><b>Francis Picabia</b><br/>         391, no. 1, 25 January 1917<br/>         Magazine</p> <p>Library, Documentation Centre and<br/>         Archive of the Museo Nacional Centro<br/>         de Arte Reina Sofía, Madrid</p>   |  |

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| <p><b>Room 8:</b><br/><i>Picasso, 1917</i></p>  | <p>This study by Picasso for the set of the ballet helps to explain what brought Picasso to Barcelona in 1917: the Ballets Russes and Olga Khokhlova.</p> |
| <p><b>Pablo Picasso</b><br/><i>Etude pour le décor du ballet</i><br/><i>«Parade»</i><br/>[Sketch for the <i>Parade</i> set design],<br/>1916-1917</p> <p>Graphite pencil on vellum<br/>27.7 x 22.5 cm<br/>Musée Picasso, Paris. Dation, Pablo<br/>Picasso, 1979</p> |    |
| <p>Anonymous<br/><i>Bailes rusos. Teatro del Liceo,</i><br/><i>Barcelona</i> [Ballets Russes. Teatre del<br/>Liceu opera house], 1917</p> <p>Poster<br/>68 x 48 cm<br/>MAE. Institut del Teatre, Barcelona</p>  |   |

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| <p><b>Room 9:</b><br/><i>Leisure, Consumption and Mass Society</i></p>   | <p>The serial production of images (posters, photographs, etc.) gives us an insight into the consumption and leisure habits of the time.</p> |
| <p>Anonymous<br/><i>Vermouth Cisa</i>, c. 1915</p> <p>Poster<br/>52 x 37 cm<br/>Jordi Carulla Collection</p>                     |    |
| <p><i>El Cine</i> (issue featuring <i>La Fornarina</i>),<br/>July 1916</p> <p>Library, Filmoteca de Catalunya,<br/>Barcelona</p> |    |

## 6. Artists and Lenders of the Works

### *Barcelona, Neutral Zone (1914-1918)*

25 October 2014 - 15 February 2015

#### Artists, illustrators and photographers included in the exhibition:

|                          |                              |
|--------------------------|------------------------------|
| Fidel Aguilar            | Fernand Léger                |
| Hermen Anglada Camarasa  | Otho Lloyd                   |
| Apa (Feliu Elias)        | Henri Martin                 |
| Giacomo Balla            | Filippo Tommaso Marinetti    |
| Frederic Ballell         | Félix Massoul                |
| Rafael Barradas          | Charles Mercié Gantrago      |
| Lucien Bernhard          | André Methey                 |
| Bigre (Ricard Opisso)    | Joan Miró                    |
| Josep Brangulí           | Henri Morisset               |
| Ricard Canals            | Paul Nash                    |
| Francesco Cangiulo       | Xavier Nogués                |
| Enric Casanovas          | Josep Obiols                 |
| Ramon Casas              | Jaume Passarell              |
| Serge Charchoune         | Francis Picabia              |
| Josep Clarà              | Picarol (Josep Costa)        |
| Josep Maria Co de Triola | Pablo Picasso                |
| Adolphe Déchenaud        | Ramon Pichot                 |
| Robert Delaunay          | Camille Pissarro             |
| Sonia Delaunay           | Hubert Ponscarme             |
| Maurice Denis            | Josep Maria Porta            |
| Carolus Duran            | Enric C. Ricart              |
| Marian Espinal           | Albert Rifà                  |
| Pablo Gargallo           | Auguste Rodin                |
| Josep Gaspar             | Olga Sacharoff               |
| Albert Gleizes           | Josep Maria de Sagarra       |
| Geneviève Granger        | Lucien Simon                 |
| Eric Heckel              | Alfred Sisley                |
| Manolo Hugué             | Joaquim Sunyer               |
| Manuel Humbert           | Théophile-Alexandre Steinlen |
| Josep Maria Junoy        | Josep de Togores             |
| Alfred Kubin             | Joaquín Torres-García        |
| Henri Labasque           | Manuel Urda Marín            |
| Celso Lagar              | Ricard Urgell                |
| Marie Laurencin          |                              |

### Lenders of the Works:

Arxiu fotogràfic de Barcelona. Barcelona City Council  
Arxiu fotogràfic del Centre Excursionista de Catalunya, Barcelona  
Arxiu Històric de la Ciutat de Barcelona, Barcelona  
Arxiu Històric de Foment del Treball, Barcelona  
Arxiu Nacional de Catalunya, Sant Cugat del Vallès  
Arxiu Successió Miró, Palma de Mallorca  
BDIC-Musée d'Histoire Contemporaine, Paris  
Biblioteca de Catalunya, Barcelona  
Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú  
Biblioteca Tecla Sala-Biblioteques de L'Hospitalet de Llobregat  
Bibliothèque de documentation internationale contemporaine, Nanterre  
Bibliothèque-Musée de l'Opéra (Bibliothèque nationale de France), Paris  
Centre de Documentació i Estudis del FC Barcelona, Barcelona  
Centre Georges Pompidou. Musée national d'Art moderne-Centre de création industrielle, Paris  
Col·lecció Anna Papo, Barcelona  
Col·lecció Carles Hernando  
Col·lecció Domènech-Ballester  
Col·lecció Germanes Espinal  
Col·lecció Jaume Capdevila  
Col·lecció Jordi Carulla  
Col·lecció Plàcid García-Planas, Sabadell  
Col·lecció Santiago Rusiñol, Museu del Cau Ferrat, Sitges  
Col·lecció Solanic Martorell  
Colección Eduardo Marquina, Madrid  
Colección Telefónica  
Collection David et Marcel Fleiss. Galerie 1900-2000, Paris  
Consell Català de l'Esport, Barcelona  
Filmoteca de Catalunya  
Fundació "La Caixa"  
Fundação Calouste Gulbenkian, Lisbon  
Fundació Joan Miró, Barcelona  
Galería Guillermo de Osmá, Madrid  
Gaumont Pathé Archives, Saint Ouen  
Imperial War Museum, London  
Institut Valencià de l'Audiovisual i la Cinematografia, Filmoteca, Valencia  
MAE. Institut del Teatre, Barcelona  
MART, Museo di arte moderna e contemporanea di Trento e Rovereto  
Musée d'Art Moderne de la Ville de Paris, Paris  
Musée d'Orsay, Paris  
Musée des Arts décoratifs, Paris  
Musée des Beaux-Arts, Lyon  
Musée du Maréchal Joffre, Rivesaltes  
Musée Maurice Denis, Paris

Museo Nacional Centro de Arte Reina Sofía, Madrid  
Museu Abelló, Mollet del Vallès  
Museu Arqueològic de Catalunya, Barcelona  
Museu d'Art de Cerdanyola. Ayuntamiento de Cerdanyola  
Museu de L'Hospitalet, Hospitalet de Llobregat  
Museu del Disseny de Barcelona, Barcelona  
Museu Nacional d'Art de Catalunya, Barcelona  
Museu Picasso, Barcelona  
Museum Folkwang, Essen  
Oberösterreichischen Landesmuseum, Linz  
Theatre Museum/Victoria and Albert Museum, London  
Private archives and collections

Follow the exhibition *Barcelona, Neutral Zone (1914-1918)* with the hashtag:  
**#BCNzonaneutral**

**Video: Fèlix Fanés and Joan M. Minguet, curators of the exhibition**

<http://vimeo.com/fundaciojoanmiro>

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