



6 october 2020 / 14, march 2021

UNINVITED GUESTS

Episodes on Women,
Ideology and the Visual Arts in Spain
(1833–1931)

Sponsored by:

MUSEO NACIONAL
DEL PRADO



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It is only in recent years that art history has started to focus on a series of issues first raised by feminist criticism around fifty years ago on the role played by women in the context of culture in general and artistic praxis in particular. One of these important issues is the space allotted by museums to women artists and more broadly, the forms of visibility made available to them. In the present exhibition the Museo del Prado is presenting a survey of the situation of women within the Spanish art system through some of the least known works in its collection with the aim of providing answers to these now classic questions through a double proposal. Firstly, by giving visibility to the most important works by women artists in the time frame encompassed by the exhibition, from the period of Rosario Weiss (1814-1843) to that of Elena Brockmann (1867-1946); and secondly, by recognising the specific context and the ideological framework in which they were all obliged to develop their careers. Underlying this situation was an official structure which never considered these artists to be an integral part of the system and thus relegated them to the immutable status of “uninvited guests”, with all the consequences this implies.

The first part of the exhibition presents various images of women that comply with the bourgeois ideal. Considered “angels of the hearth”, they were relegated to the domestic realm where they were always subordinate to a male figure. This imagery and its feminine ideal were officially supported by the Spanish State through commissions, prizes and acquisitions which legitimised and perpetuated them with the aim of maintaining the social order and consolidating the assignation of roles that provided the basis for the new idea of the modern family, while simultaneously rejecting arguments that opposed this one-sided vision. Only men could compete for prizes that they awarded among themselves and which rewarded the formulation of norms of female moral conduct and a once again exclusively male presentation of their bodies.

The context in which these representations were legitimised introduces the second part of the exhibition. This focuses on issues that were central to the careers of Spain’s leading women artists, from Romantic era figures to those associated with the early



Antonio María Fabrés y Costa (1854-1938).
The Slave Girl, h. 1886. Madrid, Museo Nacional del Prado

María Roësset Mosquera, MaRo (1882-1921)
Full Body Self-Portrait, 1912. Madrid, Museo Nacional Centro de Arte Reina Sofía

20th-century avant-garde. To a greater or lesser degree all their careers were determined by a system that relentlessly restricted their training, public recognition and participation in the art world, the latter being generally limited to artistic occupations considered minor ones such as photography, miniature and still-life painting and most frequently copying. It is precisely the latter imitative practice - which provided the starting point for male artistic training but the ultimate professional goal for most women - that reveals the prevailing prejudices regarding the latter's intellectual and creative capacities.

None of the above, however, prevented women from regularly competing for the prizes awarded at the National Fine Arts Exhibitions in the final decades of the 19th century. At the outset this was, however, little more than an illusion as they were only allowed to enter still lifes, considered a lesser genre. The rise in status of these female still-life painters saw the emergence of other women artists with different artistic concerns who finally dared to transgress the limits of their status of "uninvited guests" and to establish themselves as their own artistic hosts, forging careers determined by themselves.

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Rosa Bonheur (1822-1899). *El Cid*, 1879.
Madrid, Museo Nacional del Prado

PRADO EDUCACIÓN

KEYS TO THE EXHIBITION

Talks given in the auditorium aimed at facilitating a subsequent non-guided visit to the exhibition.

15 October 2020
to 11 March 2021

Tuesday and Thursday
at 11am and 5pm

Free activity for visitors with
a ticket to the Museum

CONFERENCE*. A CENTURY OF SHOOTING STARS

The place of women in the Spanish art system in the 19th century: issues of ideology, contexts and professional careers.

22, 23 and 24 February.
Auditorium

EDIT-A-THON*

Participants will upload entries onto the Museum's Time Line of the History of Art on the women artists present in the exhibition.

13 November 2020

Luca Giordano Reading
Room Study Centre.
Casón del Buen Retiro

LECTURES

In conjunction with the exhibition, the Education Department is offering various lectures relating to the exhibition

WORKSHOP-VISITS FOR FAMILIES*

The workshop-visit *Occupying the error* will look at how the places in which women are invisible can become spaces of freedom for developing their creativity.

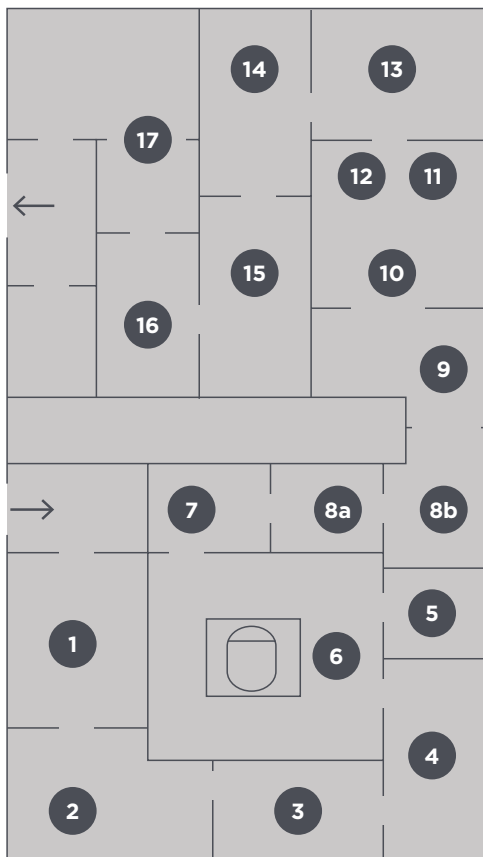
Saturdays and Sundays
From October 2020
Children aged 6 to 12

SESSION AND STUDY DAYS FOR TEACHERS*

Activities for teachers relating to the exhibition.
March 2021

**Prior enrolment required
Information at www.museodelprado.es*

These activities may be changed or cancelled due to COVID-19 prevention measures



SECTIONS OF THE EXHIBITION

- | | |
|---|--|
| 1 Intruder queens | 10 <i>Models in the atelier</i> |
| 2 The patriarchal mould | 11 Miniature painters |
| 3 The art of indoctrination | 12 The first woman photographers |
| 4 Guidance for the wayward | 13 Lady copyists |
| 5 Mothers under Judgement | 14 Queens and painters |
| 6 Nudes | 15 The 'old mistresses' and the 'true painters' |
| 7 <i>Censored</i> | 16 Ladies rather than painters |
| 8a <i>Reconstructing the traditional woman</i> | 17 Their own hostesses |
| 8b <i>Deluxe mannequins</i> | |
| 9 Shipwrecked women | |

UNINVITED GUESTS



CATALOGUE: €30
Spanish edition

ONE-WAY ROUTE: ENTRY VIA ROOM B AND EXIT VIA ROOM A

JERÓNIMOS ENTRANCE FLOOR 0

Limited visitor numbers
Individual visit with timed
entry slot

TICKET SALES

On-line (preferred method),
including free entry times
From the Museum's ticket desks
Information: 902 10 70 77

TICKET PRICES

Standard ticket: €15
Reduced price ticket: €7.50
Standard ticket + copy
of "The Prado Guide": €24
Free entry every day during
the last two opening hours

OPENING TIMES

Monday to Saturday:
10 am to 8 pm
Sundays and public holidays:
10 am to 5 pm

Visitors must leave the galleries
10 minutes before closing time

CLOSED

1 January, 1 May
and 25 December

PRADO SHOP

Jeronimos entrance
Jonica Gallery
Museum opening hours

CAFE PRADO

Museum opening hours

Photography and filming is not
allowed in the exhibition

#Invitadas

Cover: Carlos Verger Fioretti
(1872-1929). *Falenas*, 1920
Zamora, Museo de Zamora,
depósito del Museo Nacional
del Prado



Hazte Amigo
www.amigomuseoprado.org



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