

UNINVITED GUESTS

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



MUSEO NACIONAL
DEL PRADO

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INTRODUCTION

In these exhibition, the Museo del Prado presents a survey of the situation of women in the Spanish art system through some of the least known works in its collection of art from the nineteenth and early twentieth centuries, together with a small but significant group of loans from other institutions.

Circumscribed within a chronological period going from the times of Rosario Weiss (1814-1843) up to those of Elena Brockmann (1867-1946), the exhibition is divided into two sections articulated in their turn in various thematic fragments. The first illustrates the official support given to those images of woman which conformed to the bourgeois ideal. The State legitimised these works through commissions, prizes or acquisitions, and they were taken as valuable demonstrations of an artist's maturity. At the same time, all those which failed to conform to this imagery were rejected. The context in which these representations were validated serves as an antechamber to the second part of the exhibition. This looks at central aspects of the careers of women artists, whose development was determined by the predominant thought of the time. This laid down the rules for their training, their participation in the art scene, and their public recognition. To give visible shape to this second field of activity, the exhibition presents works by the key women artists from Romanticism to those working within the framework of the avant-garde movements.

INTRUDER QUEENS

The *Chronological Series of the Kings of Spain* was a museum project planned in 1847 by José de Madrazo to adorn four of the new rooms at the Real Museo de Pinturas (Royal Museum of Paintings), then under his direction. At the height of the confrontation between the supporters of Isabella II and the Carlists, who denied the sovereign's right to occupy the throne because she was a woman, the queen assented to the creation and display of a portrait gallery that would represent all the preceding monarchs in chronological order. To fill the gaps of the medieval kings, of whom there were no images in the Royal Collections, portraits were commissioned from a number of young painters. At the same time, given that the clear political purpose of the series was to provide visual legitimisation for Isabella's right to the crown, a special effort was made to represent the queens of Spain's history.

After the fall of Isabella II, Joanna I of Castile became the favourite figure among history painters, who would ignore historical exactitude to stoke the myth of her madness, a sign of the prejudices that had accumulated regarding women and their supposed inability to govern. These images make it evident that even after the end of the nineteenth century, recognition of the royal dignity and political power of women continued to raise representational problems.

ISIDORO SANTOS LOZANO SIRGO (1826-1895)



Usenda

c. 1853. *Oil on canvas*

Covadonga (Asturias), Museo de Covadonga, long-term loan from Museo Nacional del Prado

Chronological Series of the Kings of Spain, no. 41.

JOAQUÍN GUTIÉRREZ DE LA VEGA (1830-DOC. 1886)



Ermesinda

1854. *Oil on canvas*

Covadonga (Asturias), Museo de Covadonga, long-term loan from Museo Nacional del Prado

Chronological Series of the Kings of Spain, no. 37.

Queens Ermesinda and Adosinda (Usenda), respectively the daughter and granddaughter of Don Pelayo, played a crucial role during the Reconquest, recognised since the Middle Ages, as transmitters of dynastic rights in the Christian kingdom of Asturias. Isabella II gave them a place in the *Chronological Series* as titular or proprietary queens, which they apparently were not, in her efforts to shore up her own legitimacy. Although the Academy of History issued a report advising against this, both queens were kept in the gallery, although it was decided to remove the inscriptions identifying them as titular sovereigns and giving the dates of their reigns, which all the other portraits bore at the bottom of their frames.

CARLOS MÚGICA Y PÉREZ (1821-DOC. 1887)



Doña Urraca

1857. *Oil on canvas*

Madrid, Congreso de los Diputados, long-term loan from Museo Nacional del Prado

Chronological Series of the Kings of Spain, no. 65.

In order to become the queen of Leon, Doña Urraca was remarried against her will in 1109 to the king of Aragon, Alfonso I the Battler, with whom she was at constant loggerheads until their final separation. In the nineteenth century, she became a mythicised figure who was portrayed in plays and novels as a passionate and erratic woman. To counteract this image, Múgica showed her descending from her legitimate throne with a serene expression of authority.

FRANCISCO PRADILLA Y ORTIZ (1848-1921)



Queen Joanna the Mad imprisoned in Tordesillas with her daughter, the Infanta Catherine

1906. *Oil on canvas*

Museo Nacional del Prado

In the last third of the nineteenth century, Queen Joanna of Castile became an artistic myth pointing covertly to the need to watch over women who attained positions of power. Painters preferred to concentrate on the literary image of a deranged queen, even though they knew the documented facts about the various political interests that wove her fate. Though punctilious about historical accuracy in his settings, Pradilla nevertheless helped to perpetuate the romantic fiction created around this figure.

THE PATRIARCHAL MOULD

In the late nineteenth century, the State shifted its attention from history painting onto works of social denunciation, and to a lesser extent onto the so-called “subjects of the day”, reflected in scenes that became vehicles for the validation of customs and the legitimisation of social practices. Within this second category, there was a particular interest in girls’ schooling. Although the law recognised the right of women to a primary education, this remained differentiated by sexes, a question that drew a string of criticisms from writers like Emilia Pardo Bazán. Alongside scenes of girls’ schools, where the pupils were shown being taught unimportant things with their teachers or classmates, it was also frequent to find pictures of parents and grandparents gravely lecturing their daughters or granddaughters on moral values, and so producing a hierarchical discourse.

In the meantime, the patriarchal message of feminine virtue also found its way into artistic expression, and the “angel of the hearth” gave way to more realist images of wives subordinated to their husbands in the new context of social painting.

PLÁCIDO FRANCÉS Y PASCUAL (1834-1902)



The Father's Advice

1892. Oil on canvas

La Coruña, Museo de Bellas Artes, long-term loan from Museo Nacional del Prado

Second medal at the National Exhibition of 1892; acquired by the State in 1893.

Painted in a realist style, the scene shows a humble builder with his two daughters during his lunch break. As the title of the painting informs us, he is giving them some advice. We cannot hear what he is saying, but the awkward courtship scene between the figures in the background reveals the content of his words, and with it the moralising role played by men in women's education.

MIGUEL BLAY Y FÁBREGA (1866-1936)



To the Ideal

1896. Plaster cast

Museo Nacional del Prado

First medal at the National Exhibition of 1897; acquired by the State.

A masterpiece of Spanish Symbolist sculpture, this work shows a young woman holding a lily, possibly an angel or an allegory of Faith, as she guides a girl who represents the Soul. Although the more conservative Spanish press found the second figure with its French influence excessively sensual, *To the Ideal* nevertheless won top prizes at both the 1897 National Exhibition and the Universal Exposition of 1900 in Paris.

CECILIO PLA Y GALLARDO (1859-1934)



Twelve O'Clock

1892. Oil on canvas

Museo Nacional del Prado

Second medal at the National Exhibition of 1892; acquired by the State in 1904.

In nineteenth century painting, the basic family model was defined by the place occupied by each member in the hierarchy. As the pillar of the family, the father thus becomes the central element in the action. *Twelve O'Clock*, Pla's first success in the genre of social realism, shows the moment when a builder, a worried expression on his face, breaks off his work to receive his lunch from the hands of his attentive and servile wife, subordinate to his needs and wholly responsible for the care of their children.

THE ART OF INDOCTRINATION

Some of the works shown in the official exhibitions were centred on a paternalist notion of the day that women needed men's restraint to prevent them from being swept away by their uncontrollable emotions. Artists interpreted this supposed emotional nature as part of women's charm but also as a sign of their weak character, an idea they represented in light-hearted images with titles like *Pride*, *Laziness* or *Thirst for Vengeance*, all clearly critical beneath their inconsequential appearance. The representation of madness or witchcraft was used to explore the same concept, associating woman with states of mental imbalance or some inexplicable connection with the realm of the occult and the irrational. However, other artists preferred to show them enjoying themselves in recreational settings, without any moralising reflection attached to the images, and a few, like Fillol, openly denounced the unfavourable position in which the patriarchal institutions had unjustly placed women.

BALDOMERO GILI Y ROIG (1873-1926)



Pride

c. 1908. Oil on canvas

Logroño, Museo de la Rioja, long-term loan from Museo Nacional del Prado

Second medal at the National Exhibition of 1908; acquired by the State that year.

In the last years of the nineteenth century and the first of the twentieth, women were frequently depicted with certain attributes like the peacock in this painting, a symbol of vanity, that incarnated the defects regarded as specific to their gender. *Pride* is an extraordinary example of the pictorial expression of the so-called “female character”, a reduction of woman’s essence to an archetype that was paradoxically brought about through a discourse of gallantry.

JOSÉ BENLLIURE Y GIL (1855-1937)



The Clairvoyant

1917. Oil on canvas

Valencia, Museo de Bellas Artes, long-term loan from Museo Nacional del Prado

Since Gustave Courbet, realist painters had been interested in the representation of clairvoyants and mediums, associated by art with feminine practices. Set inside a dark room, Benlliure’s work is a markedly tellurist image offering a visual connection between the supposed paranormal gifts of the protagonist and the world of the supernatural, which in the early twentieth century was linked essentially to women.

ANTONIO FILLOL GRANELL (1870-1930)



The Rebel

c. 1914. Oil on canvas

Jaén, Museo de Jaén, long-term loan from Museo Nacional del Prado

Acquired by the State in 1915.

Amidst insults and evident signs of mistreatment, a girl is expelled by her family from the camp where she lives. In this composition, which was presented at the National Exhibition of 1915, Fillol alludes with great emotional force both to the violence suffered by women and to the incomprehension of a patriarchal society based on ancestral traditions, here incarnated in the Gypsies, of women’s desires for emancipation and self-reliance.

GUIDANCE FOR THE WAYWARD

The National Exhibition of 1895 saw the triumph of a new sentimental sub-genre inspired by serialised fiction, that of prodigal daughters returning home to implore their fathers' forgiveness after being seduced by a man. These fallen young women, usually from humble backgrounds, were redeemed through a theatrically tearful repentance. They were fleeing from a tragic destiny of abandonment or even death, the consequence of their rebelliousness in daring to question the role assigned to them by the patriarchal society. These images, like the texts which inspired them, were in fact educational warnings for the most wayward young women.

In the following years, some works shown at the official exhibitions started to make open denunciations of the prostitution networks and the process of degradation to which their victims were subjected. An unflinching gaze at this problem of public order, which the authorities tried to hide but not eradicate, generally met with unanimous rejection from both the critics and the public. The only images that were tolerated were those which held a moralising message beneath their asperity, and these were the only ones acquired by the State, which thus legitimised their paternalist discourse.

ANTONIO FILLOL GRANELL (1870-1930)



The human beast

1897. Oil on canvas

Museo Nacional del Prado

Second medal at the National Exhibition of 1897; acquired by the State in 1910.

A masterpiece of Spanish naturalism inspired by Émile Zola's novel of the same name, *The Human Beast* shows a young woman being initiated into prostitution. Dressed in mourning because she has recently been orphaned, she is being persuaded by a procuress to offer her services to the waiting man, who smokes impassively. With no metaphors or palliatives, Fillol openly denounces the degrading exploitation of women, going a step further than other more oblique depictions of prostitution.

CARLOS VERGER FIORETTI (1872-1929)



Phalaena

1920. Oil on canvas

Zamora, Museo de Zamora, long-term loan from Museo Nacional del Prado

By a resolution of the jury of the National Exhibition of 1920, the painter was decorated for this work.

The term *phalaena*, a moth with a thin body and broad delicate wings that comes out at night and is fatally attracted to fire, is here associated with the women who offered to escort men at elegant coterie. At the table in the foreground, a mature man observes one of them, who in turn engages the viewer with a troubling expression. Verger concentrates on her gaze, which reveals the supposed mental instability attributed by hygienist theories to women with disorderly lives, a consequence of their lack of fulfilment as wives and mothers.

LUIS GARCÍA SAMPEDRO (1872-1926)



God Bids Us Forgive

1895. Oil on canvas

Museo Nacional del Prado

Second medal at the National Exhibition of 1895; acquired by the State in 1903.

Taking its cue from serialised fiction, the work narrates the return to her father's home of a girl and her daughter, the fruit of an extra-marital relationship. Kneeling, she implores clemency from her father, whose anger is placated by a priest who reminds him of the duty to forgive. The emotional strength of the painting won it an award at the 1895 National Exhibition, whose jury chose to ignore a deficient composition that nonetheless has its aspirations, since the artist based it on models by Caravaggio and Velázquez. Its acquisition by the State legitimised the discourse that defined the position of woman in the patriarchal society of the time.

MOTHERS UNDER JUDGEMENT

From the end of the nineteenth century, images of various kinds reflected the normative and moral framework that women were expected to stick to. Among those concerned with maternity, then equated with women's personal fulfilment, there were two subjects, both controversial, that were addressed by painters with special frequency, and were also denunciations of irresponsible parenthood. The first was that of the consequences of parents' evil habits for their children's health and their subsequent neglect, in which the figure of the mother always came off worst. Supported by hygienist medical theories, various artists warned of the congenital after-effects left on children's bodies by practices like prostitution or infidelity, both related to the dreaded venereal diseases. Painters meanwhile also explored a second subject, that of the drama involved for many wet nurses in having to leave their rural homes and their own children to serve wealthy families in the city. The narrative of surrogate nursing, frequent in the official exhibitions, was thus mixed with the nascent notion of class struggle.

FEDERICO GODOY CASTRO (1869-1939)



On the Beach of Santa Clara Sanatorium

1903. Oil on canvas

Valladolid, Subdelegación del Gobierno,
long-term loan from Museo Nacional del Prado.

The picture shows some children from the sanatorium of Santa Clara, founded in 1901 by Dr Tolosa Latour, bathing on the beach at Chipiona. Both the form and the message of the composition are clearly indebted to Sorolla's *Sad Inheritance!* (Valencia, Colección Bancaja), as it too denounces the dire consequences for children's health of the ill habits of their parents, whose subsequent physical and spiritual absence is here made up for by the nuns.

NUDES

In the nineteenth century, the traditional concept of the female nude, historically associated with the exaltation of ideal beauty, started to be called into question, and new reflections arose on the codes and limits that should govern both representation and perception of a genre that had no male equivalent. Although the Academy continued to demand that artists insert nudes in canonical historical or literary narratives that would act as their justification, the subjects chosen mainly sublimated the fantasies and drives of men, masking them beneath moralising pretexts that counterposed chastity to lust or, as in the case of slave girls and odalisques, locating the scenes in remote and exotic oriental settings.

Various *fin de siècle* artists centred their gaze on the artistic pose, sometimes using girls in the transition to adulthood. A more abundant iconography, however, showed models obliged by financial difficulties to pose nude in the painters' ateliers. The modesty and demureness with which they are depicted contrasts with the overt display of other feminine bodies, whether lying in extreme foreshortening for the delight of the male gaze or fragmented and stripped of identity.

GABRIEL BORRÁS ABELLÁ (1875-1943)



The Temptations of St Anthony

1901. Plaster

Leganés (Madrid), Museo de Escultura, long-term loan from Museo Nacional del Prado

Second medal at the National Exhibition of 1901; acquired by the State that year.

The nineteenth century critics saw sculpture as the best artistic medium for expressing the eroticism of the female nude because of the sensuality of its materials and its three-dimensionality. In his interpretation of a Christian iconography with a long tradition in the arts, the temptations to which St Anthony was exposed by the Devil, Borrás emphasises the lascivious poses of the women who shamelessly offer their youthful attractions to the chaste hermit monk.

PEDRO SÁENZ SÁENZ (1863-1927)



Chrysalid

1897. Oil on canvas

Sevilla, Cuartel General Fuerza Terrestre del Ejército de Tierra, long-term loan from Museo Nacional del Prado

Second medal at the National Exhibition of 1897; acquired by the State that year.

Under the influence of hygienist theories, painting and literature began in the late nineteenth century to explore the topic of the awakening of sexual maturity. *Chrysalid*, the title of the work by Pedro Sáenz, a painter from Málaga, alludes to the state preceding adulthood, so justifying the contemplation without moral qualms of the body of a pubescent girl who poses like a woman next to her toys. The artist went a step further in a second picture that also won a prize at a National Exhibition, *Innocence*, where he now omitted any reference to play.

Adolescent girls were also the protagonists of erotic novels like those of Álvaro de Retana, whose narratives associated the awakening of feminine sexuality with a propensity to lechery that could only be corrected by men.

ANTONIO MARÍA FABRÉS Y COSTA (1854-1938)



The Slave Girl

c. 1886. Oil on canvas

Museo Nacional del Prado. Given by the artist to King Alfonso XIII, who loaned it to the Museo de Arte Moderno on 29-01-1907.

The depiction of the female nude was not always linked to the idea of consented pleasure, as is clear from the abundant iconography on female slaves, which assigned women a role as objects and victims of male fantasies. The sign hung around the neck of the girl painted by Jiménez Aranda, which reads “18-year-old rose on sale for 800 coins”, emphasises her humiliation as a piece of consumer merchandise, strengthened by the use of the potent high-angle view which situates the viewer among the men gazing down at her. In the meantime, Fabrés’s large canvas employs great narrative audacity to show a woman punished for the theft of some jewels. Although the nudity is here limited to the breast, the image of the prisoner is given a strong sexual connotation by the contortion of the mouth and the shackles around the neck and hands.

RAFAEL DE LA TORRE Y ESTEFANÍA (1890-1934)



The Struggle to Live

1895. Oil on canvas

A Coruña, Diputación Provincial, long-term loan from Museo Nacional del Prado

Third medal at the National Exhibition of 1895; acquired by the State that year.

The academic culture of nineteenth-century Spain introduced the concept of decency to the representation of the female nude. During the Restoration, there was a proliferation of images of women obliged for financial reasons to pose nude for artists, who in return deliberately concealed their faces to preserve their dignity. In these two works, the models hide their nudity with dramatic gestures. The dejection of the second of them is heightened by the presence of an older woman of humble origins, who seems to remind her of her deprived situation. The painter gives the fabrics covering the model a treatment comparable to that of her body, an apparently ironic comment on the fact that both cloths and nudes were regarded as objects in the academic training of artists.

CENSORED

The juries of the National Exhibitions had the power to veto works whose subjects were deemed to contravene moral precept. In 1906, four pictures, in spite of their artistic merit, were considered unworthy to “appear in a public competition”. One of them was *The Satyr* by Antonio Fillol, a social painting whose subject matter, in the opinion of the jury, went beyond the bounds of the admissible.

In those same years, various sociological studies analysed aspects of delinquency and the underworld in cities. At the same time, representations of prostitutes had a heyday among modernist artists, and even a painter like López Mezquita, who had personally supported the academic rejection of indecorous subjects, depicted the interior of a Madrid brothel. As they proliferated in public exhibitions, these audacious and uncomfortable subjects started to make viewers aware of the contradictions of a society based on hypocrisy and false appearances. Censorship, though not free of controversy, meanwhile pursued various subjects that dealt with the rights and freedoms of women, excluding them from the official circuits. These topics were seen as a threat to decency and decorum, and it was preferred to relegate such thorny issues to the private sphere.

GIOVANNI DORIA (1879-1948) Y AUGUSTO TURCHI (?)



Carmen

1913. *Black and white silent film, 74 min*

Producida por Film de Arte Español

Performed by Andrea Habay, Suzy Prim, Juan Rovira, Margarita Silva and Cecil Tyran

Based on Prosper Mérimée's famous story of the same name, this film transferred the prototypical 'Spanishness' popularised by painting to the cinema. The film was the object of one of the first documented cases of interference by the censors, who cut the scene where the bullfighter Escamillo sensually bites the shoulder of Carmen, the girl from the cigar factory. Her face is transfigured in an incontestable expression of delight, revealing what was then the taboo of female pleasure.

ANTONIO FILLOL GRANELL (1870-1930)



The Satyr

1906. *Oil on canvas*

Valencia, collection of the Fillol family

Almost certainly inspired by real events, the work shows an identification parade where a little girl accompanied by her father (or perhaps her grandfather) picks out the man who has abused her. By contrast with the deliberate concealment of the victim's face, Fillol lays clear emphasis on the physiognomy of the delinquent. This social drama featuring people of humble backgrounds, whose misfortune is rendered even more evident by the indifference of the officials, was rejected by the jury of the 1906 National Exhibition, in which it was not allowed to appear.

JOSÉ MARÍA LÓPEZ MEZQUITA (1883-1954)



The Cage

c. 1912-14. *Oil on canvas*

Granada, Casa Ajsaris

Images of prostitution were a particular target of censorship at the start of the twentieth century. López Mezquita, who had supported the veto exercised by the jury of the 1906 National Exhibition in the interests of "good taste and the national artistic culture", went on to paint this sordid and claustrophobic scene of the interior of a brothel, a human cage where a group of prostitutes, a transvestite among them, publicly exhibit their image. We are thus reminded of their helplessness and their lack of rights of any kind, even that of intimacy, owing to the nature of their activity.

RECONSTRUCTING THE TRADITIONAL WOMAN

In contrast to the image of the liberated modern woman that started to move to the fore in the first decades of the twentieth century, some artistic circles came out in defence of tradition. In 1909, for instance, the Sociedad Española de Amigos del Arte (Spanish Society of Friends of Art) was founded by members of Madrid's high society to act as a channel for taste and foster the traditional arts and crafts. Besides education and protection, its goals also included the political vindication of the status and refinement of that social élite. The exhibitions it organised extolled the virtues of the domestic items and female adornments that had been preserved in aristocratic homes.

Another of the institution's favourite subjects was the image of the Spanish woman since the eighteenth century. In the midst of the suffragette era, such an image provided visual support for a conservative ideological trend that looked back to its great-grandmothers as models of perfection. It became popular to paint portraits of women wearing items that had belonged to their forebears, and a modern language was used to construct a nonetheless anachronistic image of the traditional woman as an ensign of national identity.

LUIS HUIDOBRO LAPLANA (1870-1936)



My Godmother

c. 1912. Oil on canvas

Huelva, Museo de Huelva, long-term loan from Museo Nacional del Prado

Second medal at the National Exhibition of 1912; acquired by the State in 1914.

Wearing a brownish-green shawl, the sitter looks at the viewer with a serious expression as she opens a fan and raises her skirt to continue her walk across the fields by the Manzanares. In the background, the Royal Palace appears as a blur. Half-way between the portrait and the *costumbrista* painting of typical Madrid characters, the work belongs to the conservative trend that defended local pride, in this case that of Madrid and its traditions.

IGNACIO ZULOAGA Y ZABALETA (1870-1945)



Woman from Madrid

c. 1913. Oil on canvas

Museo Nacional del Prado

Seated in three-quarter view in front of a synthetically drawn landscape, the model is dressed to attend a bullfight, the only occasion at that time when an unmarried woman could wear a white mantilla. She proudly spreads a fan of about 1810 decorated with a courtship scene, possibly inherited, which she displays as a sign of class distinction. A great devotee of tradition, Zuloaga reinterpreted the traditional image of the eighteenth-century maja on numerous occasions as an encapsulation of the Spanish essence.

DELUXE MANNEQUINS

A member of a family that spawned generations of artists, Raimundo de Madrazo y Garreta pursued his career in Paris, where he became a highly reputed genre painter and portraitist. Raimundo was adept at meeting the demands for superfluous images of female beauties that came from an international art market as refined as it was conservative. In his atelier, Aline Masson, his favourite model, embodied various feminine prototypes ranging from the full-blooded Spaniard to the cosmopolitan Parisian dressed as a Pierrette or a coquette. Always passive and accessory, these figures also proliferated in the illustrated magazines and leapt over to the cinema. The same formula for success was transferred to the society portrait, contaminated in turn by a fashion that harked back to the lost elegance and decorum of the eighteenth century. In their efforts to gain social respectability, the women of international high society thus posed for Madrazo in the guise of aristocrats at the court of Versailles. This elitist new feminine ideal turned them into vacuous and inexpressive mannequins, their identities swamped beneath sumptuous silk and satin dresses.

RAIMUNDO DE MADRAZO Y GARRETA (1841-1920)



María Hahn, the Painter's Wife

1901. *Oil on canvas*

Vitoria (Álava), Museo de Bellas Artes de Álava
long-term loan from Museo Nacional del Prado

Oblivious to vindications of the intellectual and spiritual dimension of women, Raimundo de Madrazo continued to explore the sophistication of their external appearance, adjusting his portraits of his female clients to a fashion that called amidst the rise of the Suffragette movement for a return to the values and aesthetics of the eighteenth century. It was especially successful among the women of American high society, who dressed up in Versaillesque court costumes to project an anachronistic and indolent image of themselves buried beneath the brocade.

RAIMUNDO DE MADRAZO Y GARRETA (1841-1920)



After the Bath (Female Nude)

c. 1895. *Oil on canvas, 182 x 112 cm*

Museo Nacional del Prado

The academic nude demanded a literary pretext and a specific setting that would insert it in a narrative and establish a certain distance from the time and place of the viewer. Madrazo here holds up a refined and sensual nude for the male gaze, a Parisienne caught unawares in the middle of her *toilette*. The Rococo aesthetic, heightened by the delicacy of the talcum powder and the eighteenth century lingerie, sets up the supposed distance from the viewer, who becomes a voyeur of the woman at her toilet.

SHIPWRECKED WOMEN

The term ‘*náufragas*’ (shipwrecked women) appears in the titles of two literary texts published in 1831 and 1909 respectively.

The first is *Las españolas náufragas* (The shipwrecked Spanish women) by Segunda Martínez de Robles, and the second is a short story by Emilia Pardo Bazán that appeared in the magazine *Blanco y Negro*. Both texts centre on the marginalisation suffered by many women in the patriarchal culture of the nineteenth century.

A lack of specialised training often prevented them from entering a profession and earning a living for themselves, or forced them into modest if not demeaning jobs. Some rebelled against these imposed constraints. In the particular field of art, wives and daughters of painters were on occasions given specific training, but the duties they performed in the *ateliers* were generally the subordinate tasks of an assistant, and their presence in spaces of male creativity was therefore habitual but invisible. Nor was there any public recognition of the silent work done by many other women in domestic surroundings, a production regarded by elitist art history as belonging to the minor field of handicrafts. The names of the women who made those pieces were thus lost as in a shipwreck.

MARÍA LUISA DE LA RIVA Y CALLOL (1865-1926)



Flower Stall

c. 1885. Oil on canvas

Zamora, Diputación Provincial, long-term loan from Museo Nacional del Prado

Consideration for third medal at the National Exhibition of 1887; acquired by the State the same year.

María Luisa de la Riva, one of the most renowned women painters of her time in Spain, presented this piece at the Paris Salon of 1885. Although her speciality was flower painting, here she introduced what is almost a touch of local colour in the figure of a florist, who poses alongside her wares as if she too were one more flower. Her presence recalls the modest jobs that awaited hard-up women who lacked any proper professional training, as denounced by Pardo Bazán.

UNKNOWN AUTHORSHIP



Hangings for a state bed

Middle or end of the nineteenth century.

Velvet, sateen, silk threads and gold braid

Museo Nacional del Prado

The appliqué embroidery strips that adorn this bed hanging evoke the silent and anonymous work of many women on handicrafts that achieved scant recognition. Embroidery was the most frequent field of creative development for women during the Ancien Régime, and remained so throughout the nineteenth century. Nevertheless, while embroidery has always been considered a handicraft, tapestry making, a predominantly masculine activity, has been included among the arts, even though the preliminary mechanical tasks, such as carding the wool, were mostly carried out by women.

MODELS IN THE ATELIER

The magnification of feminine beauty during the nineteenth century brought new roles for models, who theatricalised their poses to incarnate new characters in the artists' studios. Dressed in period costume or haute couture, and caged like beautiful birds deprived of an identity, the progressively high value placed on external appearance and composure turned them into exquisite consumer items destined to give pleasure to the public. In time, the representation of models in the atelier, their workplace, almost acquired the category of a sub-genre. Most painters depicted them as bibelots, little ornamental figures arranged alongside the other objects in the studio. Passive spectators of male artistic creation, they dared intervene in it only to emphasise their superficially childish image, turning their "impudence" into an object of mockery, and reaffirming their lack of artistic genius. These images, all devised by men, plainly show how women in the art system were given the subordinate role of models and muses to be transformed, painted and gazed at.

VALERIANO DOMÍNGUEZ BÉCQUER (1834-1870)



The Carlist Painter and his Family

1869. *Oil on canvas*

Museo Nacional del Prado

In a space half-way between a private living-room and an artist's studio, a family adopts a group pose. The well-to-do surroundings of the group, whose identity has yet to be determined, reflect the orderly world of the bourgeoisie, where everyone has their own place. In the centre is the uniformed father, who is painting a battle scene while his wife plays a piece on the piano and his daughters assume the role of mere passive spectators.

FRANCISCO MASRIERA Y MANOVENS (1842-1902)



The Painter's Studio

1878. *Oil on panel*

San Sebastián, Museo de San Telmo, long-term loan from Museo Nacional del Prado

Acquired by the State from the artist in 1880.

In the Catalan painter's sophisticated *atelier* full of assorted treasures and antiquities, clearly influenced by Fortuny's studio in Rome, a thrilled maidservant eagerly holds a sumptuous cloth in front of her like an apron, its gleams contrasting with her humble attire. In this work, a variation on the refined feminine types that were Masriera's speciality, the servant appears as an alternative female archetype to the model in the mythical space of male creativity.

SERAFÍN MARTÍNEZ DEL RINCÓN Y TRIVES (1840-1892)



The Artist

c. 1887. *Oil on canvas*

Museo Nacional del Prado

Adquirido por el Estado al autor en 1887.

In a late nineteenth century *atelier*, a model wearing an anachronistic Empire-style dress paints on a canvas that is already framed, and is therefore finished. The painting offers several possible readings, but although it could be seen as an allegory of the art of Painting, it is more likely to be a joke at the expense of woman artists.

MINIATURE PAINTERS

In emulation of aristocratic custom, the cultivation of painting became another of the accomplishments, like piano playing and singing, that accompanied the upbringing of every young lady in respectable nineteenth-century society. However, since they had no access to the teaching at the Fine Arts Academies, the artistic education of women was limited to drawing schools or the studios of other painters. Even so, some managed to exhibit their skills as amateur painters at public exhibitions, where they were labelled as “amusing” or “charming” by the critics. The few who succeeded in pursuing a professional career, most of them from families of artists, devoted themselves mainly to miniature portraits or copies of works by old masters, generally religious. Their lack of training, together with the rules of decorum of the period, thus channelled them towards an almost ineluctable destiny as miniaturists, copyists or drawing teachers, activities which they largely performed in circles close to the nobility. Their careers were regarded as minor, and they have been treated with condescension to this day.

SOPHIE LIÉNARD (1809-1878)



María del Carmen Lucía de Acuña y Dewitte, Duchess of Bivona

c. 1840. Paint on porcelain

Museo Nacional del Prado

The daughter of a French painter and miniaturist, Sophie Léonard gained a reputation in Paris as a painter on porcelain, and worked for manufacturers like Sèvres. During the July Monarchy, she won the favour of the Orléans family, whose members she portrayed, as well as several of the leading political figures of that regime and the Second Empire. Prominent members of the Spanish aristocracy posed for her in her rooms in the French capital, attracted by the elegant fashion of having their portrait painted on porcelain, a sophisticated technique that was not practised in Spain.

TERESA NICOLAU PARODY (1817-1895)



Christ Carrying the Cross (after Sebastiano del Piombo)

1866. Gouache on ivory

Museo Nacional del Prado

Honorary commendation at the National Exhibition of 1867; acquired by the State that year.

An expert miniaturist and a virtuoso painter, Teresa Nicolau was one of the most able pupils of the painter Vicente López. From a noble family, she enjoyed a certain academic recognition during her lifetime as one of the first women to win prizes at the National Exhibitions of Fine Arts, and the first to sell one of her works to the State. This cabinet miniature, where she replicates the main figure from a well-known painting at the Prado, marks one of the pinnacles of her career as a copyist.

THE FIRST WOMAN PHOTOGRAPHERS

Since photography was regarded in its early years as a minor discipline, it allowed for the more active participation of women. From the 1840s onwards, a considerable number devoted themselves to the production of daguerrotype portraits. Some of the pioneers who came to Spain were temporary and itinerant visitors, such as Madama Fritz, who travelled around the Iberian Peninsula offering her services as a portraitist. Others had stable jobs in photography studios, family businesses run predominantly by men.

In the autumn of 1850, a British couple, Charles and Jane Clifford, took up residence in Madrid, where they organised aerostatic balloon displays and opened a photography studio specialising in views, monuments and public works. After Charles's death in 1863, his widow continued the business and received a commission from the South Kensington Museum in London (today's Victoria & Albert) to photograph the Dauphin's Treasure held by the Museo del Prado. Her work, performed outdoors owing to the low sensitivity to light of early photographic plates, was among the first examples of the systematic documentation of Spain's artistic heritage. It was attributed until recently to her husband Charles.



JANE CLIFFORD

**Crystal vase with lip
and trefoil handle**

c. 1863. Albumen paper
Museo Nacional del Prado

LADY COPYISTS

For much of the nineteenth century, women's artistic activity consisted essentially of copying the works of the old masters. Regarded at first as an appropriately decorous activity for a lady, it also helped to alleviate the restriction of being barred from an academic training, and it eventually became a pursuit with lucrative possibilities that led to calls for professional status. Women thus showed their replicas at the public exhibitions, and it became common to see them copying works in museums, although it was to be some time before they went unaccompanied. When they signed the register at the Museo del Prado, most of them added the word *copianta* after their names. This is a feminised version of *copiante*, or copyist, showing their desire for professional recognition. Only a few referred to themselves as 'painters' or 'artists'.

Among the women copyists who appear in the registers are some painters who achieved considerable public success, like Rosario Weiss and Emilia Carmena, who was appointed court painter to Isabella II. The queen herself submitted copies by her own hand to various fine arts exhibitions.

EMÍLIA CORANTY LLURIA (1862-1944)



Reproduction of the Dalmatic of Charlemagne

1889. *Oil on canvas*

Museo Nacional del Prado

Third medal at the National Exhibition of 1890; acquired by the State that year.

Emília Coranty, the first woman admitted to study arts and crafts at the Escuela de la Lonja in Barcelona, was awarded a grant to continue her studies in Rome. There she made this copy of the so-called Dalmatic of Charlemagne preserved at St Peter's, which is said by tradition to have been worn by the emperor on the day of his coronation. The choice of a textile piece demonstrates not only the artist's gender conscience, since she differed from the other scholarship holders in not replicating a canonical masterpiece, but also her knowledge of the history of woven fabrics. These had a long tradition in Catalonia, where she eventually came to specialise herself in textile draughtsmanship and design.

ROSARIO WEISS (1814-1843)



The Duke and Duchess of San Fernando de Quiroga (copy of Rafael Tegeo)

c. 1835. *Oil on canvas*

Museo Nacional del Prado

After an initial training with Goya, Rosario Weiss completed her education in Bordeaux with Pierre Lacour, from whom she learned the art of the portrait. This became her speciality upon her return to Madrid. The Duke and Duchess of San Fernando commissioned her to make a smaller copy and an engraving of the large courtly portrait that had been painted of them by the Murcian artist Rafael Tegeo. Weiss's replica, believed until recently to be by Tegeo himself, shows the extraordinary quality of the works of this artist, subsidiary as they often were to those of her male colleagues.

FEDERICO DE MADRAZO Y KUNTZ (1815-1894)



Louise Amour Marie de Bouillé, Countess of La Roche-Fontenilles and Marchioness of Rambures

c. 1871. *Oil on canvas*

Museo Nacional del Prado

Louise Amour Marie de Bouillé, the wife of the French ambassador in Madrid, is registered as a copyist at the Museo del Prado from November 1871 onwards. It must have been around then that she was portrayed by Federico de Madrazo in this delicate work, half-way between a life sketch and a small portrait, where the aristocrat is shown painting. Of Caribbean Creole descent, Louise was a multifaceted and socially very active woman with an interest in both painting and photography, though she never took up these activities professionally.

During the years when Louise copied works at the Museo del Prado other French women - Madame Anselma, for example - also engaged in this activity, encouraged by a French government project to promote awareness and appreciation of the so-called Spanish School in France. As part of this initiative the government acquired copies of the principal paintings in the Prado and sent them to schools across France. Many of the artists of these copies were women aiming to make their way as professional painters, who went to Madrid to study Velázquez and Murillo's masterpieces.

QUEENS AND PAINTERS

Both María Cristina de Borbón and her daughter Isabella II were especially enthusiastic followers of the queenly painting tradition, and they frequently exhibited works by their own hands, especially copies of the old masters, at the exhibitions held at the Academia de San Fernando and the Liceo Artístico y Literario de Madrid, as well as at receptions organised in their respective palaces. The press praised not only their outstanding qualities but also the example they set as patrons of the arts. During their successive reigns, a considerable number of women painters and miniaturists were appointed members of the Academy by merit, and many of these, like Teresa Nicolau, Asunción Crespo, Rosario Weiss and Emilia Carmena de Prota, were engaged to work at court.

Isabella II favoured women painters in particular with her patronage, acquiring various works from them to adorn the rooms of the Royal Palace. She continued this practice in exile, entrusting the portrait of her legitimate heir, the future Alfonso XII, to the French artist Cécile Ferrère. This royal patronage continued during the following reigns and served as a paradigm for the houses of the Spanish nobility.

FRANCISCA STUART DE SINDICI (1858-C. 1929)



The Prince Imperial Napoléon Eugène Louis Bonaparte on Horseback

c. 1880. Oil on panel

Property of the 12th Duchess of Montoro,
Doña Eugenia Martínez de Irujo y Fitz-James Stuart.

Francisca Stuart de Sindici, Spanish on her father's side and the niece of the Duchess of Alba, was a cosmopolitan painter who lived in Italy, France and England and won great international fame. She shone as a follower of Jean-Louis-Ernest Meissonier and his paintings of battles and military subjects, a highly unusual speciality among the women artists of her time. This equestrian portrait of the only son of Napoleon III and Eugenia de Montijo may have been based on a photograph after the young prince's tragic death in South Africa a year earlier.

THE ‘OLD MISTRESSES’ AND THE ‘TRUE PAINTERS’

Women’s limited access to systematic artistic training meant that they tended from the Early Modern Age onwards to dedicate themselves to genres regarded by the academic hierarchy as minor, such as the still life, the miniature or, to a lesser extent, the portrait. The Museo del Prado itself exhibited works by ‘old mistresses’ such as Clara Peeters, Catharina Ykens and Margarita Caffi, so marking out a path to prestige for modern women painters. At the same time, the painting of flowers and fruits was associated with certain qualities and virtues regarded as feminine, like powers of observation, minuteness, delicacy, domesticity, and even chastity.

The presence of women in major exhibitions increased as the century wore on, and reached considerable numbers in certain cases like the 1887 National Exhibition, where work by more than sixty women artists was displayed. The critics could no longer ignore them, and although their tone often remained condescending, they progressively replaced the term “amateurs” with that of “true painters” when referring to many of the women artists who painted canvases of fruits and flowers. Some, like María Luisa de la Riva, achieved considerable international renown, doubtless aided by their residing in Paris, whose art scene permitted more active participation by women.

MARÍA LUISA DE LA RIVA Y CALLOL DE MUÑOZ (1865-1926)



Grapes of Spain

1895. *Oil on canvas*

La Laguna (Tenerife), Instituto de Educación Secundaria Canarias Cabrera Pinto, long-term loan from Museo Nacional del Prado

De la Riva signed this work in Paris, where she had settled. There she was to earn considerable recognition for her still lifes, which she presented at the Salons, the Universal Expositions of 1889 and 1900, and other international exhibitions. Her pictures fetched high prices and were very successful among collectors, who appreciated the plastic qualities of her flowers and fruits, many of them from her country of origin, like these bunches of Spanish grapes of different varieties.

FERNANDA FRANCÉS Y ARRIBAS



(1862-1938)

Vase of Lilacs

c. 1890. *Oil on canvas*

Madrid, Ministerio de Política Territorial y Función Pública, long-term loan from Museo Nacional del Prado

Third medal at the National Exhibition of 1890; acquired by the State that year.

The daughter and pupil of Plácido Francés, a painter from Alicante, Fernanda took part in several public exhibitions from 1881 onwards, often successfully. The critics praised her great skill at reproducing the textures of fruit, flowers and shellfish. At the 1890 National Exhibition, she was awarded a third-class medal for this *Vase of Lilacs*, which she proudly signed on the card lying open on the table. Seven years later, she won a second-class medal for *Oysters and Birds*, which was also bought by the State.

JULIA ALCAYDE Y MONTOYA (1855-1939)



Fruits

1911. *Oil on canvas*

Museo Nacional del Prado

Second medal at the National Exhibition of 1912; bequest of the artist to the Museo de Arte Moderno, 1940.

Originally from Asturias, Julia Alcayde was trained in Madrid, where she specialised in still lifes and pictures of flowers and game, though she also worked in other genres. This still life with the fruits laid directly on the ground, as often found in her mature compositions, won a second-class medal at the 1912 National Exhibition. Despite this, it was not acquired by the State, which also failed to purchase any of her other prizewinning works in subsequent years. For this reason, the artist bequeathed it in her will to the Museo de Arte Moderno.

LADIES RATHER THAN PAINTERS

Throughout the nineteenth century, women artists projected a public image of themselves which largely contrasts with that of their predecessors. With only a few exceptions, they chose not to depict themselves in the act of painting or with the instruments of an activity, the professionalization of which might compromise their social status. This representational strategy moreover equated their images with those of established women writers with unquestioned reputations, such as Gertrudis Gómez de Avellaneda or Carolina Coronado, who were portrayed by Federico de Madrazo without any attributes to indicate their literary calling. Following the same type, the painters Madame Anselma and Julia Alcayde preferred to be immortalised as society ladies, while Lluïsa Vidal made it clear that she wished to be shown as an artist, so breaking away from the archetype.

Exceptional too are the portraits left by male painters of their female pupils. The court painter Vicente López produced a canonical yet intimate image of the miniaturist Teresa Nicolau, and although Joaquín Espalter did show his niece Joaquina Serrano painting, she is seen indistinctly in the background of the interior of his studio.

HENRIETTE BROWNE (SOPHIE DE BOUTEILLER) (1829-1901)



The Painter Madame Anselma (Alejandrina Gessler)

1865. *Oil on canvas*

Madrid, Museo de la Real Academia de Bellas Artes de San Fernando

The painters Henriette Browne and Madame Anselma, respectively the author and sitter of this portrait, both came from a privileged social background. After training at the same Paris atelier, both were compelled to use heteronyms in their artistic careers. They shared an interest in orientalist themes, which they approached with great documentary precision, as well as the favour of Empress Eugenia and a business relationship with the art dealer Ernest Gambart. Browne portrayed her friend as an upper-class lady, not a painter.

FEDERICO DE MADRAZO Y KUNTZ (1815-1894)



Carolina Coronado

c. 1855. *Oil on canvas*

Museo Nacional del Prado

Federico de Madrazo portrayed this writer from Extremadura in mourning for the recent death of her eldest son. Carolina Coronado was by then a consolidated poet who had defended feminine dignity in her verses. She also vindicated the autonomy of women in novels like *Paquita*, *Adoración* and *La Sigea*, while she bemoaned the dismissive attitude towards contemporary poets in a number of press articles. Admired by José Zorrilla, she ran a prestigious and well-attended literary salon at her Madrid residence.

FRANZ-SERAPH VON LENBACH (1836-1904)



The Infanta Paz de Borbón

1894. *Oil on canvas*

Museo Nacional del Prado

The pupil of the painter Carlos Múgica, the Infanta Paz, the sister of Alfonso XII, was an amateur artist who continued to paint after her marriage to Prince Ludwig Ferdinand of Bavaria. At the court in Munich, she was also an active patroness of the arts. Among other things, this led her to favour the participation of Spanish painters at the exhibitions held in that city, while she also promoted Bavarian painters, such as the reputed portraitist Von Lenbach, through the Academy in Spain.

THEIR OWN HOSTESSES

In the last two decades of the nineteenth century, there was a significant increase in the number of women taking part in the public exhibitions. Some critics recognised the value of many of them, even going so far as to call them the “legitimate hope of Spanish art”, and modified their condescending tone to judge these women’s work regardless of their gender, at least in appearance. Behind most of the praise, however, there was still a clear bias evident in remarks like the assertions that Elena Brockmann painted “like a man” or that Antonia Bañuelos was “the best painter of her sex”.

Young women from a cosmopolitan family background that was receptive to creativity, like Bañuelos, Brockmann and Helena Sorolla, enjoyed greater freedom to pursue their careers, while others, like Aurelia Navarro, succumbed to social pressure. The twentieth century brought a series of different initiatives aimed at remedying the low opinion held of women artists, such as the First Exhibition of Feminist Painting, held at the Salón Amaré in Madrid in 1903. However, none of these efforts was fully successful.

ROSA BONHEUR (1822-1899)



El Cid

1879. *Oil on canvas*

Museo Nacional del Prado

Gift in 1879 from the dealer Ernest Gambart to the Museo del Prado.

Regarded as a master of the *animalière* genre, Rosa Bonheur was the woman painter with the greatest academic recognition of the whole of the nineteenth century. Her prestige during her lifetime was comparable to that of the most reputed artists of her day. In 1870 she started to paint felines, taking as her models first the ones at Paris Zoo, and later a pair of lions from the Atlas that she kept on her country estate. In this image, a portrait verging on the human, the painter conveys the noble and untamed character of the wild beast.

ELENA BROCKMANN DE LLANOS (1865-1946)



A Procession Passing through the Cloister of San Juan de los Reyes, Toledo

c. 1892. *Oil on canvas*

Granada, Hospital Real, Rectorado de la Universidad, long-term loan from Museo Nacional del Prado

Third medal at the National Exhibition of 1892; acquired by the State in 1893.

In 1895, Elena Brockmann, a painter from Madrid who had studied first at the Academy of San Fernando and later under Joaquín Sorolla in Rome, became the first Spanish woman to submit a history painting to a National Exhibition. Three years earlier she had presented this costumbrista painting, in which a large number of figures are shown in a space with marked perspective. Her ambitious compositions, her life studies and her energetic brushwork made her one of the few women artists who successfully overcame the conventionalisms associated with her gender.

FLORA LÓPEZ CASTRILLO (1878-DOC. UNTIL 1948)



Marine

1912. *Oil on canvas*

Madrid, Universidad Complutense, long-term loan from Museo Nacional del Prado

Third medal at the National Exhibition of 1912; acquired by the State in 1915.

A much beloved pupil of Antonio Muñoz Degraín, Flora López Castrillo constitutes an exception among the Spanish women painters of her time owing to her professional specialisation in landscapes and marines. This work, which clearly shows the influence of her teacher, is inspired by some lines from the poem “La Galatea”, which was included in a Renaissance pastoral novel by Gaspar Gil Polo entitled *La Diana enamorada* (*Enamoured Diana*). On the basis of these references to classical culture, the artist produced a dreamlike Symbolist interpretation of the scene.

CONCEPCIÓN DE FIGUERA MARTÍNEZ-GÜERTERO (KNOWN AS LUIS LÁRMIG) (DOC. 1887-97)



Life Study

1887. *Oil on canvas*

Madrid, Teatro Real, long-term loan from Museo Nacional del Prado

Certificate of honour at the National Exhibition of 1887; acquired by the State in 1898.

The painter Concepción de Figuera took the male pseudonym of Luis Lármig, which had been invented by her uncle, the poet and politician Luis Martínez Güertero. Under this name, she entered the National Exhibition of 1887, where she presented this canvas. The critics judged it a promising start to the career of a young artist who showed a good command of line and colour based on evident study of the old masters. The jury awarded the picture a prize without knowing the artist was a woman.

LIST OF WORKS ON EXHIBITION

SECTION 1 INTRUDER QUEENS

ISIDORO SANTOS LOZANO SIRGO
(1826-1895)

Usenda

c. 1853. *Oil on canvas*

Covadonga (Asturias), Museo de Covadonga, long-term loan from Museo Nacional del Prado

Chronological Series of the Kings of Spain, no. 41

JOAQUÍN GUTIÉRREZ DE LA VEGA
(1830-doc. 1886)

Ermesinda

1854. *Oil on canvas*

Covadonga (Asturias), Museo de Covadonga, long-term loan from Museo Nacional del Prado

CARLOS MÚGICA Y PÉREZ
(1821-doc. 1887)

Doña Urraca

1857. *Oil on canvas*

Madrid, Congreso de los Diputados, long-term loan from Museo Nacional del Prado

FRANCISCO PRADILLA Y ORTIZ
(1848-1921)

Queen Joanna the Mad imprisoned in Tordesillas with her daughter, the Infanta Catherine

1906. *Oil on canvas*

Museo Nacional del Prado

SECTION 2 THE PATRIARCHAL MOULD

PLÁCIDO FRANCÉS Y PASCUAL
(1834-1902)

The Father's Advice

1892. *Oil on canvas*

La Coruña, Museo de Bellas Artes, long-term loan from Museo Nacional del Prado

SÁNDOR GESTETNER (?)
(19th century)

The Grandfather's Lesson

1893. *Oil on canvas*

Vitoria, Museo de Bellas Artes de Álava, long-term loan from Museo Nacional del Prado

LORENZO COULLAUT VALERA
(1876-1932)

The Annunciation

1901. *Plaster cast*

Museo Nacional del Prado

MANUEL VILLEGAS BRIEVA
(1871-1923)

Last Dream of a Virgin

1895. *Oil on canvas*

Sevilla, Cuartel General Fuerza Terrestre del Ejército de Tierra, long-term loan from Museo Nacional del Prado

MIGUEL BLAY Y FÁBREGA
(1866-1936)

To the Ideal

1896. Plaster cast

Museo Nacional del Prado

CECILIO PLA Y GALLARDO
(1859-1934)

Twelve O'Clock

1892. Oil on canvas

Museo Nacional del Prado

SECTION 3 THE ART OF INDOCTRINATION

BALDOMERO GILI Y ROIG
(1873-1926)

Pride

c. 1908. Oil on canvas

Logroño, Museo de la Rioja, long-term loan from Museo Nacional del Prado

JOSÉ BENLLIURE Y GIL
(1855-1937)

The Clairvoyant

1917. Oil on canvas

Valencia, Museo de Bellas Artes, long-term loan from Museo Nacional del Prado

ANTONIO FILLOL GRANELL
(1870-1930)

The Rebel

c. 1914. Oil on canvas

Jaén, Museo de Jaén, long-term loan from Museo Nacional del Prado

FERNANDO ALBERTI BARCELÓ
(1870-1950)

The Swarm or The Fair

1912. Oil on canvas

Madrid, Oficina del Defensor del Pueblo, long-term loan from Museo Nacional del Prado

SECCIÓN 4 GUIDANCE FOR THE WAYWARD

ANTONIO FILLOL GRANELL
(1870-1930)

The human beast

1897. Oil on canvas

Museo Nacional del Prado

CARLOS VERGER FIORETTI
(1872-1929)

Phalaena

1920. Oil on canvas

Zamora, Museo de Zamora, long-term loan from Museo Nacional del Prado

RAFAEL DE LA TORRE Y ESTEFANÍA
(1890-1934)

Foundling!

1901. Oil on canvas

Logroño, Museo de La Rioja, long-term loan from Museo Nacional del Prado

LUIS GARCÍA SAMPEDRO
(1872-1926)

God Bids Us Forgive

1895. Oil on canvas

Museo Nacional del Prado

JOSÉ SORIANO FORT
(1873-1937)

Wretch!

1896. Oil on canvas

Museo Nacional del Prado

SECTION 5 MOTHERS UNDER JUDGEMENT

FEDERICO GODOY CASTRO
(1869-1939)

La Toilette

1899. Oil on canvas

Logroño, Museo de La Rioja, long-term loan from Museo Nacional del Prado

MARCELIANO SANTA MARÍA SEDANO
(1866-1952)

*The Price of a Mother
(To Improve the Race)*

1900. Oil on canvas

Ayuntamiento de Burgos

FEDERICO GODOY CASTRO
(1869-1939)

On the Beach of Santa Clara Sanatorium

1903. Oil on canvas

Valladolid, Subdelegación del Gobierno, long-term loan from Museo Nacional del Prado

SECTION 6 NUDES

JUAN BRULL Y VIÑOLAS
(1863-1912)

The Nymphs of the Sunset

c. 1898. Oil on canvas

Olot (Gerona), Museo Comarcal de La Garrotxa, long-term loan from Museo Nacional del Prado

**SALVADOR VINIEGRA
Y LASSO DE LA VEGA**
(1862-1915)

The First Kiss

1891. Oil on canvas

Museo Nacional del Prado

LOUISE WEBER
(1881-1939)

Hypocrites

1915. Black and white silent film, 49 min

Produced by Hobarth Bosworth Productions

Performed by Courtenay Foote, Margaret Edwards, Myrtle Stedman, Herbert Staning, Adele Farrington and others

Washington D. C., Library of Congress National
Audio-Visual Conservation Center

FRANCISCO MAURA Y MONTANER

(1857-1931)

The Chaste Susannah

1885. Oil on canvas

Museo Nacional del Prado

GABRIEL BORRÁS ABELLÁ

(1875-1943)

The Temptations of St Anthony

1901. Plaster

Leganés (Madrid), Museo de Escultura, long-term
loan from Museo Nacional del Prado

PEDRO SÁENZ SÁENZ

(1863-1927)

Chrysalid

1897. Oil on canvas

Sevilla, Cuartel General Fuerza Terrestre del Ejército
de Tierra, long-term loan from Museo Nacional
del Prado

PEDRO SÁENZ SÁENZ

(1863-1927)

Innocence

1899. Oil on canvas

Puerto de Santa María (Cádiz), Real Academia
de Bellas Artes de Santa Cecilia, long-term loan
from Museo Nacional del Prado

ÁLVARO DE RETANA

(1890-1970)

Una niña «demasiado moderna».

Delirantes extravíos de una ingenua libertina
(An “excessively modern” girl. Crazy misdeeds
of a naive libertine)

Madrid, Biblioteca Hispania, 1919?

Madrid, Biblioteca Nacional de España

JOSÉ JIMÉNEZ ARANDA

(1837-1903)

A Slave for Sale

c. 1897. Oil on canvas

Málaga, Museo de Málaga, long-term
loan from Museo Nacional del Prado
Acquired by the State in 1905

ANTONIO MARÍA FABRÉS Y COSTA

(1854-1938)

The Slave Girl

c. 1886. Oil on canvas

Museo Nacional del Prado

JOSÉ JIMÉNEZ ARANDA

(1837-1903)

Female Nude

c. 1885. Oil on panel

Málaga, Museo de Málaga, long-term
loan from Museo Nacional del Prado

RAFAEL DE LA TORRE Y ESTEFANÍA

(1890-1934)

The Struggle to Live

1895. Oil on canvas

A Coruña, Diputación Provincial, long-term
loan from Museo Nacional del Prado

IGNACIO PINAZO CAMARLENCH

(1849-1916)

Female Nude

1895. Oil on panel

Museo Nacional del Prado

MATEO INURRIA LAINOSA

(1867-1924)

Form

1920. Marble

Madrid, Museo Nacional Centro de Arte Reina Sofía,
long-term loan from Museo Nacional del Prado

SECTION 7 CENSORED

GIOVANNI DORIA (1879-1948)

AND AUGUSTO TURCHI (?)

Carmen

1913. Black and white silent film, 74 min

Produced by Film de Arte Español

Performed by Andrea Habay, Suzy Prim, Juan Rovira,
Margarita Silva and Cecil Tyran

ANTONIO FILLOL GRANELL

(1870-1930)

The Satyr

1906. Oil on canvas

Valencia, collection of the Fillol family

JOSÉ MARÍA LÓPEZ MEZQUITA

(1883-1954)

The Cage

c. 1912-14. Oil on canvas

Granada, Casa Ajsaris

CONSTANÇIO BERNALDO DE QUIRÓS (1873-1959)

AND JOSÉ MARÍA LLANAS AGUINALEDO (?)

La mala vida en Madrid. Estudio psicosociológico
con dibujos y fotografías del natural

(Low life in Madrid. Psycho-sociological study
with drawings and photographs taken from life)

Madrid, B. Rodríguez Serra, 1901

Madrid, Biblioteca Nacional de España

SECTION 8.1 RECONSTRUCTING THE TRADITIONAL WOMAN

JOSÉ GUTIÉRREZ SOLANA

(1886-1945)

The Display Cases

1910. Oil on canvas

Madrid, Museo Nacional Centro
de Arte Reina Sofía

JOAQUÍN EZQUERRA DEL BAYO

(1863-1942)

Exhibition on “The Fan in Spain”

Madrid, Sociedad Española de Amigos del Arte, 1920
Museo Nacional del Prado, Library

MARQUIS OF VALVERDE
(JOSÉ MARÍA FONTAGUD AGUILERA)
(1867-1939)

Catalogue of the exhibition of Spanish linen and lace from the 16th to 18th centuries

Madrid, Sociedad Española de Amigos del Arte, 1915
Museo Nacional del Prado, Library

AURELIANO DE BERUETE Y MORET
(1876-1922)

Catalogue. Spanish Women. Exhibition of portraits

Madrid, Sociedad Española de Amigos del Arte, 1918
Museo Nacional del Prado, Library

JOAQUÍN EZQUERRA DEL BAYO (1863-1942)
AND LUIS PÉREZ BUENO (1873-1954)

Portraits of Spanish Women of the 19th Century

Madrid, Junta de Iconografía Nacional, 1924
Museo Nacional del Prado, Library

LUIS HUIDOBRO LAPLANA
(1870-1936)

My Godmother

c. 1912. Oil on canvas

Huelva, Museo de Huelva, long-term loan
from Museo Nacional del Prado

IGNACIO ZULOAGA Y ZABALETA
(1870-1945)

Woman from Madrid

c. 1913. Oil on canvas

Museo Nacional del Prado

EDUARDO URQUIOLA Y AGUIRRE
(1865-1932)

Las Presidentas (The Women Presiding)

1915. Oil on canvas

Jaén, Museo de Jaén, long-term loan from
Museo Nacional del Prado

SECTION 8.2 DELUXE MANNEQUINS

RAIMUNDO DE MADRAZO Y GARRETA
(1841-1920)

Aline Masson with White Mantilla

c. 1875. Oil on canvas

Museo Nacional del Prado

RAIMUNDO DE MADRAZO Y GARRETA
(1841-1920)

María Hahn, the Painter's Wife

1901. Oil on canvas

Vitoria (Álava), Museo de Bellas Artes de Álava
long-term loan from Museo Nacional del Prado

ALICE GUY-BLACHÉ
(1873-1968)

Le Départ d'Arlequin et de Pierrette
(*Pierrette's Escapades*)

1900. Colourised silent film, 1min 62 s

Produced by the Société des Établissements
L. Gaumont (France)
Performed by Alice Guy-Blaché

FERDINAND ZECCA
(1864-1947)

L'Amour à tous les étages
(*Love on Every Floor*)

1904. Black and white silent film, 4 min 10 s

Produced by Pathé frères (France)

Performed by Charlus, Ferdinand Zecca and others
Bologna, Fondazione Cineteca di Bologna

RAIMUNDO DE MADRAZO Y GARRETA
(1841-1920)

After the Bath (Female Nude)

c. 1895. Oil on canvas, 182 x 112 cm

Museo Nacional del Prado

SECCIÓN 9 SHIPWRECKED WOMEN

SEGUNDA MARTÍNEZ DE ROBLES

Las españolas naufragas, ó Correspondencia de dos amigas (The shipwrecked Spanish women, or correspondence of two friends)

Madrid, Imprenta de Norberto Llorenç, 1831, vol. 1
Madrid, Biblioteca Nacional de España

EMILIA PARDO BAZÁN
(1851-1921)

"Naufragas"

Blanco y Negro, 19 June 1909

Madrid, Biblioteca Nacional de España

MARÍA LUISA DE LA RIVA Y CALLOL
(1865-1926)

Flower Stall

c. 1885. Oil on canvas

Zamora, Diputación Provincial, long-term
loan from Museo Nacional del Prado

UNKNOWN AUTHORSHIP

Middle or end of the nineteenth century

Hangings for a state bed

Velvet, sateen, silk threads and gold braid

Museo Nacional del Prado

JOSÉ GUTIÉRREZ DE LA VEGA
Y BOCANEGRA
(1791-1865)

Josefa López, Wife of the Artist

1837. Oil on canvas

Madrid, Museo Nacional del Romanticismo

SECTION 10 MODELS IN THE ATELIER

VALERIANO DOMÍNGUEZ BÉCQUER
(1834-1870)

The Carlist Painter and his Family

1869. Oil on canvas

Museo Nacional del Prado

FRANCISCO MASRIERA
Y MANOVENS
(1842-1902)

The Painter's Studio

1878. Oil on panel

San Sebastián, Museo de San Telmo, long-term loan from Museo Nacional del Prado

RAIMUNDO DE MADRAZO Y GARRETA
(1841-1920)

The Model's Mischief

c. 1885. Oil on canvas

Málaga, Colección Carmen Thyssen-Bornemisza, on free loan to the Museo Carmen Thyssen, Málaga

VICENTE PALMAROLI Y GONZÁLEZ
(1834-1896)

In the Studio

c. 1880. Oil on panel

Museo Nacional del Prado

VICENTE PALMAROLI Y GONZÁLEZ
(1834-1896)

Woman Painting by the Sea

c. 1882. Oil on panel

Málaga, Museo de Málaga, long-term loan from Museo Nacional del Prado

SERAFÍN MARTÍNEZ DEL RINCÓN Y TRIVES
(1840-1892)

The Artist

c. 1887. Oil on canvas

Museo Nacional del Prado

SECTION 11 MINIATURE PAINTERS

ADRIANA ROSTÁN, 'LA GRIEGA'
(act. in Spain 1830-89)

The Holy Family with a Lamb (copy of Raphael)

c. 1860. Gouache on ivory

Colecciones Reales. Patrimonio Nacional. La Granja de San Ildefonso (Segovia)

SOPHIE LIÉNARD
(1809-1878)

María Tomasa Álvarez de Toledo y Palafox

c. 1835. Paint on porcelain

Museo Nacional del Prado

SOPHIE LIÉNARD
(1809-1878)

María del Carmen Lucía de Acuña y Dewitte, Duchess of Bivona

c. 1840. Paint on porcelain

Museo Nacional del Prado

MARGUERITE-MARIE BENOIT
(act. c. 1865-1925)

Young Woman in a River

c. 1875-1900. Gouache on ivory

Museo Nacional del Prado

TERESA NICOLAU PARODY
(1817-1895)

Christ Carrying the Cross

(after Sebastiano del Piombo)

1866. Gouache on ivory

Museo Nacional del Prado

SECTION 12 THE FIRST WOMAN PHOTOGRAPHERS

JANE CLIFFORD

Tall Cup with Emperors, Virtues and Fame

Dolphin

Scalloped jasper cup with snail on the lid

Vessel in the form of a dragon or "caquesseitão"

Vessel in the form of a large cup with three nymphs

Crystal vase with lip and trefoil handle

Boat-shaped agate cup with Cupid on a dragon

Vessel in the form of an eagle

c. 1863. Albumen paper

Museo Nacional del Prado

SECCIÓN 13 LADY COPYISTS

EMILIA CARMENA DE PROTA
(EMILIA CARMENA MONALDI)
(1823-1900)

Madonna of the Fish

(copy of Raphael)

1846. Oil on canvas

Colecciones Reales. Patrimonio Nacional. Palacio Real de La Granja de San Ildefonso (Segovia)

EMILIA CARMENA DE PROTA
(EMILIA CARMENA MONALDI)
(1823-1900)

Mona Lisa (copy of a work from the studio of Leonardo)

1847. Oil on canvas

Colecciones Reales. Patrimonio Nacional. Palacio Real de Riofrío (Segovia)

JOAQUINA SERRANO Y BARTOLOMÉ
(1857-1887)

The Monkey Painter

(copy of David Teniers the Younger)

c. 1878. Oil on canvas

Colecciones Reales. Patrimonio Nacional. Palacio Real. Madrid

ISABELLA II, QUEEN OF SPAIN
(1830-1904)

The Holy Family with a Little Bird (copy of Murillo)

1848. Oil on canvas

Colecciones Reales. Patrimonio Nacional. Real Convento de San Pascual Aranjuez

AMALIA DE BORBÓN,
INFANTA OF SPAIN
(1834-1905)

Landscape (copy of Jan Frans van Bloemen, called Orizzonte)

c. 1856. Oil on canvas.

Colecciones Reales. Patrimonio Nacional.
Palacio Real de Aranjuez
Copy of the work at the Museo del Prado.

MADAME ANSELMA
(ALEJANDRINA GESSLER DE LACROIX)
(1831-1907)

The Spinners (copy of Velázquez)
1872. Oil on canvas
Madrid, Museo de la Real Academia
de Bellas Artes de San Fernando

MADAME ANSELMA
(ALEJANDRINA GESSLER DE LACROIX)
(1831-1907)

The Surrender of Breda (copy of Velázquez)
1872. Oil on canvas.
Madrid, Museo de la Real Academia
de Bellas Artes de San Fernando

PAULA ALONSO HERREROS
(?-?)

*St Francis of Assisi and Brother Leo Meditating
on Death (copy of El Greco)*
1878. Oil on canvas
Colecciones Reales. Patrimonio Nacional.
Palacio Real. Madrid

EMÍLIA CORANTY LLURIA
(1862-1944)

Reproduction of the Dalmatic of Charlemagne
1889. Oil on canvas
Museo Nacional del Prado

ROSARIO WEISS
(1814-1843)

*The Duke and Duchess of San Fernando
de Quiroga (copy of Rafael Tegeo)*
c. 1835. Oil on canvas
Museo Nacional del Prado

FEDERICO DE MADRAZO Y KUNTZ
(1815-1894)

*Louise Amour Marie de Bouillé,
Countess of La Roche-Fontenilles
and Marchioness of Rambures*
c. 1871. Oil on canvas
Museo Nacional del Prado

SECTION 14 QUEENS AND PAINTERS

**MARÍA CRISTINA DE BORBÓN,
QUEEN OF SPAIN**
(1806-1878)

Nocturnal Landscape
1833 (?). Oil on canvas
Colecciones Reales. Patrimonio Nacional.
Palacio Real de Aranjuez

HÉLÈNE FEILLET
(1812-1889)

Fish Market
c. 1848. Oil on canvas
Colecciones Reales. Patrimonio Nacional.
Palacio Real de Riofrío (Segovia)

MARIE-ADÉLAÏDE KINDT
(1804-1893)

Grandmother and Grandchildren
1858. Oil on canvas
Colecciones Reales. Patrimonio Nacional.
Reales Alcázares. Sevilla

CÉCILE FERRÈRE
(1847-1931)

Prince Alfonso as a Hunter
1869. Oil on canvas
Colecciones Reales. Patrimonio Nacional.
Palacio Real de Riofrío. Segovia

FRANCISCA STUART DE SINDICI
(1858-c. 1929)

*The Prince Imperial Napoléon Eugène
Louis Bonaparte on Horseback*
c. 1880. Oil on panel
Property of the 12th Duchess of Montoro, Doña Eugenia
Martínez de Irujo y Fitz-James Stuart

SECTION 15 THE 'OLD MISTRESSES' AND THE 'TRUE PAINTERS'

JOSÉ PARADA Y SANTÍN
(1857-1923)

*Las pintoras españolas.
Boceto histórico-biográfico y artístico*
Madrid, Imprenta del Asilo de Huérfanos
del Sagrado Corazón de Jesús, 1902
Museo Nacional del Prado, Library

CATHARINA YKENS II
(1659-after 1737)

Garland with Landscape
c. 1680-1700. Oil on canvas
Museo Nacional del Prado

MARGARITA CAFFI
(c. 1662-c. 1700)

Vase of Flowers
c. 1678-1700. Oil on canvas
Museo Nacional del Prado

JOAQUINA SERRANO Y BARTOLOMÉ
(1857-1887)

A Partridge and Peppers
1875. Oil on canvas
Gerona, Museu d'Art de Girona, long-term
loan from Museo Nacional del Prado

**MARÍA LUISA DE LA RIVA
Y CALLOL DE MUÑOZ**
(1865-1926)

Flowers and Fruits
1887. Oil on canvas
Museo Nacional del Prado

**MARÍA LUISA DE LA RIVA
Y CALLOL DE MUÑOZ**
(1865-1926)

Grapes and Pomegranates
c. 1920. Oil on canvas

Zaragoza, University, long-term loan
from Museo Nacional del Prado

**MARÍA LUISA DE LA RIVA
Y CALLOL DE MUÑOZ**
(1865-1926)

Grapes of Spain

1895. Oil on canvas

La Laguna (Tenerife), Instituto de Educación
Secundaria Canarias Cabrera Pinto, long-term
loan from Museo Nacional del Prado

FERNANDA FRANCÉS Y ARRIBAS
(1862-1938)

Vase of Lilacs

c. 1890. Oil on canvas

Madrid, Ministerio de Política Territorial
y Función Pública, long-term loan from
Museo Nacional del Prado

EMILIA MENASSADE
(1860-doc. 1897)

Autumn Memory

c. 1892. Oil on canvas

San Sebastián, Museo de San Telmo, long-term
loan from Museo Nacional del Prado

JULIA ALCAYDE Y MONTOYA
(1855-1939)

Fruits

1911. Oil on canvas

Museo Nacional del Prado

ADELA GINÉS Y ORTIZ
(1847-1918)

Song of Victory

1892. Bronze cast

Madrid, private collection

ALICE GUY-BLACHÉ
(1873-1968)

La Fée aux choux
(*The Cabbage Fairy*)

1896. Black and white silent film, 1 min 7 s

Produced by the Société des Etablissements

L. Gaumont (France)

Performed by Alice Guy-Blaché

SECTION 16 LADIES RATHER THAN PAINTERS

VICENTE LÓPEZ PORTAÑA
(1772-1850)

The Miniaturist Teresa Nicolau Parody

c. 1844. Oil on canvas

Madrid, Museo Nacional del Romanticismo, long-term
loan from Museo Nacional del Prado

TERESA NICOLAU PARODY
(1817-1895)

Vicente López

c. 1850. Gouache on ivory, 107 x 88 mm

Madrid, Museo Lázaro Galdiano

JOAQUÍN ESPALTER Y RULL
(1809-1880)

Joaquina Serrano Painting in Espalter's Studio

c. 1876. Oil on canvas

Madrid, Museo Nacional del Romanticismo

JOAQUINA SERRANO Y BARTOLOMÉ
(1857-1887)

A Woman of Salamanca

1876. Oil on canvas

Museo Nacional del Prado

FEDERICO DE MADRAZO Y KUNTZ
(1815-1894)

Carolina Coronado

c. 1855. Oil on canvas

Museo Nacional del Prado

FEDERICO DE MADRAZO Y KUNTZ
(1815-1894)

Gertrudis Gómez de Avellaneda

1857. Oil on canvas

Madrid, Museo Lázaro Galdiano

ANONYMOUS

*From the Lyceum of Havana
to Doña Gertrudis Gómez de Avellaneda*

1860. Silver

Museo Nacional del Prado

**HENRIETTE BROWNE
(SOPHIE DE BOUTEILLER)**
(1829-1901)

*The Painter Madame Anselma
(Alejandrina Gessler)*

1865. Oil on canvas

Madrid, Museo de la Real Academia
de Bellas Artes de San Fernando

FRANZ-SERAPH VON LENBACH
(1836-1904)

The Infanta Paz de Borbón

1894. Oil on canvas

Museo Nacional del Prado

LLUÏSA VIDAL
(1876-1918)

Self-portrait

c. 1899. Oil on panel

Barcelona, Museu Nacional d'Art de Catalunya.

Gift of Francesca Vidal and other siblings
of the artist, 1935

JULIA ALCAYDE Y MONTOYA
(1855-1939)

Self-portrait

1903. Pastel on board

Gijón, Museo Casa Natal de Jovellanos.

Julia Alcayde Bequest

SECTION 17 THEIR OWN HOSTESSES

ROSA BONHEUR

(1822-1899)

El Cid

1879. Oil on canvas

Museo Nacional del Prado

ACHILLE-ISIDORE GILBERT

(1828-1899)

El Cid (after Rosa Bonheur)

c. 1879. Etching

Museo Nacional del Prado

WALTER SHAW SPARROW

(1862-1940)

*Women Painters of the World,
from the Time of Caterina Vigri, 1413-1463,
to Rosa Bonheur and the Present Day*

London, Hodder & Stoughton, 1905

Madrid, Museo Sorolla

EUGÈNE DE MIRECOURT

(1812-1880)

Rosa Bonheur

Paris, Gustave Havard, 1856

Madrid, private collection

MARÍA LUISA PUIGGENER

(1867-1921)

The Last Jewel

1900. Oil on canvas

Seville, Colección Fundación Cajasol

ELENA BROCKMANN DE LLANOS

(1865-1946)

*A Procession Passing through
the Cloister of San Juan de los Reyes,
Toledo*

c. 1892. Oil on canvas

Granada, Hospital Real, Rectorado de la Universidad,
long-term loan from Museo Nacional del Prado

AURELIA NAVARRO MORENO

(1882-1968)

Female Nude

1908. Oil on canvas

Granada, Colección Diputación de Granada

HELENA SOROLLA GARCÍA

(1895-1975)

Nude Woman

1919. Bronze

Madrid, Fundación Museo Sorolla

FLORA LÓPEZ CASTRILLO

(1878-doc. until 1948)

Marine

1912. Oil on canvas

Madrid, Universidad Complutense, long-term
loan from Museo Nacional del Prado

MARÍA ROËSSET MOSQUERA, MARO

(1882-1921)

Full Body Self-portrait

1912. Oil on canvas

Madrid, Museo Nacional Centro de Arte Reina Sofía

ALICE GUY-BLACHÉ

(1873-1968)

Les Résultats du féminisme

(*The Consequences of Feminism*)

1906. Silent film, 7 min 25 s

Produced by the Société des Établissements L. Gaumont
(France)

MARÍA ANTONIA

DE BAÑUELOS THORNDIKE

(1855-1921)

Study of Child Smiling

1890. Oil on canvas

Alcoy, Ayuntamiento, Colección de Arte

CONCEPCIÓN DE FIGUERA

MARTÍNEZ-GÜERTERO

(KNOWN AS LUIS LÁRMIG)

(doc. 1887-97)

Life Study

1887. Oil on canvas

Madrid, Teatro Real, long-term loan from
Museo Nacional del Prado

MUSEO DEL PRADO

Paseo del Prado s/n.
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Sundays and public holidays:
10 am to 5 pm
6 January, 24 and 31 December:
10am to 2pm

CLOSED

1 January, 1 May
and 25 December

PRADO SHOP

Jeronimos entrance
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Museum opening hours

CAFE PRADO

Museum opening hours

CATALOGUE: €30
Spanish edition

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Information in
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Photography and filming is not
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