



VISITES INESPERADES

Dialogues between Works from the Galleries d'Art de Catalunya association and the Museum of Montserrat collection

From 28 November 2024 to 12 January 2025

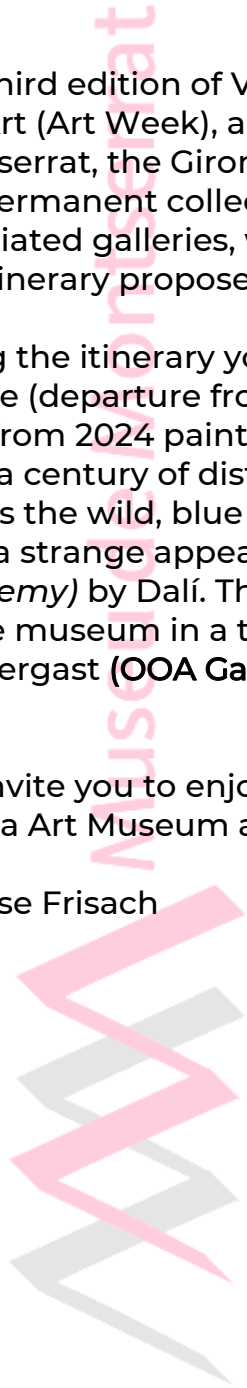
Six works of art, from the collections of member galleries of the Galleries d'Art de Catalunya association, will feature for a few weeks alongside the works of the abundant permanent collection of the Museum of Montserrat. These works, from several disciplines and eras, converse with specific pieces or share a theme and create aesthetic and conceptual connections and unprecedented encounters along the itinerary of the museum.

The third edition of *Visites inesperades* (Unexpected visits) is a project of Galeries d'Art de Catalunya (GAC) as part of Setmana de l'Art (Art Week), an event organised by this association. On this occasion, it will take place simultaneously at the Museum of Montserrat, the Girona Art Museum and MORERA. Modern and Contemporary Art Museum of Lleida, with six works joining the permanent collections of each museum. The 18 works chosen are evidence of the diversity and richness of the forty associated galleries, with very different proposals ranging from ancient art to modern and contemporary art. For this reason, the itinerary proposed by *Visites inesperades* combines works of various styles and artists from different generations.

Along the itinerary you will find a painting by Romà Ribera (**Galería Gothsland**) that contrasts with another of the same artists, theme (departure from the dance) and even title but that has a very different and more troubling atmosphere. The girl in a café from 2024 painted by Mònica Castanys (**Galería Anquin's**) is with Madeleine by Ramon Casas, only separated by more than a century of distance. The movement of the blue digital lines of the light box by Albert Espona (**Villa del Arte Galleries**) recalls the wild, blue sea of Joaquim Mir's landscapes. The sea is also the focus of Diego Ferrari's photograph (**Pigment Gallery**) with a strange appearance among the rocks of the Cap de Creus that converses with *Academia Neocubista (Neo-cubist Academy)* by Dalí. The sculpture by Jesús Curiá (**Galería Jordi Barnadas**) fits perfectly with the pieces of the Egyptian collection of the museum in a timeless dialogue, while in the Nigra Sum hall, an African mother with child painted by Olivia Mae Pendergast (**OOA Gallery**) is featured among the numerous representations of the Virgin of Montserrat.

We invite you to enjoy these artistic encounters at the Museum of Montserrat but also to visit the rest of the project the Girona Art Museum and the Morera Museum in Lleida.

Montse Frisach



Visites inesperades
Museum of Montserrat

Visitor



Diego Ferrari

From the invisible to the visible – Drawing with air (II) (2021)

Photography

Pigment Gallery (Barcelona)

Museum of Montserrat



Salvador Dalí

Neo-cubist Academy (1926)

Oil on canvas, 190 x 200 cm

Museum of Montserrat, 201.390

1

Diego Ferrari (1965) understands photography as a kind of performance. His striking images incorporate architectural, sculptural and industrial images, in a continuous reflection on the relationship between human beings, nature and geology, without hiding the conflict of this relationship. Over the last few years, Ferrari has focused on the concept of Anthropocene and human duality between culture and nature. In this work, Ferrari invades the rocks of the Cap de Creus using his own body, to which he has tied plastic bags using 4-metre long threads. This plastic was accumulated over a month, after purchasing fruit at the Port de la Selva market. The “tramontana” north wind moulds the material, creating an ethereal figure, a kind of spectral apparition that floats on the sea. The scene created by Ferrari is twinned with the scene of *Neo-cubist Academy*, the great masterpiece of the young Dalí, also set in the Cap de Creus. Born in Argentina, with Catalan ancestors, Diego Ferrari moved to Barcelona in 1976, where he studied Fine Arts at the Escola Llotja. He has lived in the United Kingdom since 1987.

2

Visitor



Olivia Mae Pendergast
Mother holding babe (2024)
Oil on canvas
OOA Gallery (Sitges)

Museum of Montserrat



Nigra Sum hall

Born in Florida in 1970 and resident in Kenya since 2016, Olivia Mae Pendergast is an American artist with a multifaceted career inspired by the painting of El Greco and the masters of the avant-garde of the 20th century, such as Picasso and Modigliani, but with a completely contemporary vision. With a long international career, Pendergast mainly focuses on landscape and portrait, and paints life around her. With a humanistic view and soft, pastel colours, the artist portrays her neighbours in Nairobi, always with their consent. In this secular mother with child, the artist adds a halo around the head of the mother and child, as a sign of respect and reverence for her models. The mother and child have joined the numerous representations of the Virgin of Montserrat in this hall.

2

Visitor



Mònica Castanys
In the same café (2024)
Oil on wood
Galería Anquin's (Reus)

Museum of Montserrat



Ramon Casas
Madeleine (1892)
Oil on canvas, 117 x 90 cm
Museum of Montserrat, 200.397

Mònica Castanys (Barcelona, 1973) paints a girl alone in a café. As alone as Madeleine is, painted by Ramon Casas 132 years earlier. Both scenes recall personal stories we do not know, which we can only imagine. Castanys, a great admirer of Casas' work and Modernist painting, is inspired by those real moments of solitude of women who are in cafés, strolling or riding a bike. She photographs them and then transforms the scene in her workshop and paints them in oil on board and the right choice of colours. Here, Castanys' unknown, anonymous model seems to look through time at Madeleine, an artists' model and dressmaker in Paris of the Belle Epoque.

4

Visitor



Romà Ribera
 Departure from the dance (c. 1888)
 Oil on canvas
 Galería Gothsland (Barcelona)

Museum of Montserrat



Romà Ribera
 Departure from the dance (1913)
 Oil on canvas, 82,5 x 62,5 cm
 Museum of Montserrat, 200.519

Romà Ribera (Barcelona, 1849-1935) portrayed the social events of affluent society of his time in several of his works. The entry and departure from dances and shows were the perfect excuse for him to paint the details of the costumes and show the glamour of his subjects. This dialogue brings two of Ribera's works face to face with the same title and theme but with a completely different perspective. The invited work, probably created in Paris 25 years before the work that belongs to the museum, incorporates troubling elements in the scene and we practically do not see the departure of those attending the dance but rather the people who are in the street and who do not belong to that luxurious world. The painting won a gold medal at the Universal Exposition of Barcelona in 1888.

5

Visitor



Jesús Curiá
Fire, Aluminium IV (2019)
Bronze and wood
Galería Jordi Barnadas (Barcelona)

Museum of Montserrat



Archeology of Egypt

Jesús Curiá (Madrid, 1969) is a sculptor with a renowned international career, whose work focuses on the human figure. It is a work that explores the dynamism of bodies as well as the static poses of men and women. Curiá does not hide his fascination for the art of the cultures of the ancient world, a very evident influence on this sculpture which does not stop reminding us of the iconography of Ancient Egypt. For this reason, it naturally coexists with the Egyptian archaeological pieces of this hall. But his proposal not only recalls Egyptian art on a formal level, but it can also be a metaphor for loneliness and the desire for freedom of contemporary human beings.

6

Visitor



Albert Espona
River (2023-2024)
Digital art on the light box
Villa del Arte Galleries (Barcelona)

Museum of Montserrat



Joaquim Mir
Enchanted bay (1902)
Oil on canvas, 157 x 205 cm
Museum of Montserrat, 200.466

Albert Espona, who died too soon at 58 years old in December 2023, was an artist and graphic designer who used new digital techniques in favour of his great creativity. Light and movement are two of the great themes he explored in his digital works, printed on various supports, such as large format light boxes. This “river” of intense blue, created by lines and waves on a black background, is representative of his formal and technological research. It is an example of the use of new technologies to create extremely poetic images. Espona admitted that he was inspired by science and nature for his works and in concepts such as the quantum world, subatomic particles, force fields and waves. For this reason this large light box is not out of place next to the wild nature that Joaquim Mir depicts.