

Exhibition: **Art Galore**  
IVAM Institut Valencià d'Art Modern  
15 November 2005 – 8 January 2006  
Curator: Kosme de Barañano

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The exhibition *Art Galore* attempts to make the changes that the design of sailing ships has constantly undergone over a period of five thousand years of Mediterranean culture more accessible and understandable. A look at the history of sailing and over 120 items, obtained from a variety of museums and private collections, which make up this exhibition leads us diachronically through a re-encounter of ancient and modern forms and ancestral and contemporary styles towards a study of the evolution of the three main parts of a ship: the hull, sails, and instruments or equipment created especially for sailing.

The catalogue published to accompany the exhibition contains illustrations of the works exhibited, together with essays by Carmen Aranegui, Professor of Archaeology at the Universitat de València, Àngels Casanovas i Romeu, Curator of the Museu d'Arqueologia de Catalunya and former Director of the Museu Marítim de Barcelona; Jordi Rovira i Port, Curator of the Museu d'Arqueologia de Catalunya and former Director of the Museu Arqueològic de Barcelona and the complexes of monuments in Empúries and Olèrdola; Josep Vicent Lerma, Archaeologist; Asunción Fernández, a member of the Servicio de Investigaciones Arqueológicas y Prehistóricas de Castellón; Mercè Comes, lecturer at the Universitat de Barcelona; Josep Gisbert, Director of the Museo de la Ciutat de Dénia; Kosme de Barañano, Professor of Art History and curator of the exhibition; and Consuelo Císcar, Director of the IVAM. It also contains an anthology of poems about the sea, ranging from classical antiquity to modern times, selected and arranged by Vicente Valero.

*Art Galore* is an exhibition that not only focuses on the theme of the image of sailing ships and their evolution in the course of history but also seeks to go beyond painting and sculpture to explain a particular human activity: the technique of navigation and its transformation into a highly competitive sport.

Since ancient times, ships have been represented in many different ways and in many different places. The analysis of the first indications of sailing boats is an exercise in which numerous disciplines converge, ranging from the samples of iconography that have appeared in art history to the evidence or remains of naval architecture found in archaeological excavations, also including epigraphic and bibliographic sources. How precisely these images describe the historical evolution of sailing vessels depends on cultural aspects and the technical ability of artists in each era. Yet the iconographic sources that can be gathered from history are the only instruments that art historians have for their investigations. And therefore we are offering a panoramic view of the history of art and the design of sailing, bringing together amphorae, pieces of stucco, carved stones, pottery, sculptures, scale models and paintings from the collections of the most prestigious museums in the world and private collectors, including the British Museum, the National Maritime Museum in Greenwich, the Museo Naval de Madrid, the Musée du Louvre, the Zentrum Paul Klee in Bern, the Musée de l'Annonciade in Saint-Tropez, the Whitney Museum, the National Gallery of Art in Washington, the Columbus Museum, the Sprengel Museum Hannover, and Jonathan Potter Ltd., specialist Antique Map Dealers, among others.

The first representations of boats come from ancient Egypt. Schematic drawings of boats with papyrus sails on the Nile or complicated paintings developing the theme of Ulysses and the sirens can be seen on Egyptian earthenware jars and Greek black-figure kraters from the Louvre in Paris. And also in the exhibition area there are boats found in the tombs of pharaohs, provided by the British Museum in London. The influence that these objects had on modern art can be seen directly in the sculptures of Fausto Melotti and Eduardo Chillida and in paintings by Raoul Dufy and Stuart Davis from the Whitney Museum.

The Impressionists are also represented in the exhibition, which contains works by important artists such as Eugène-Louis Boudin, from the collection of the National Gallery of Art in Washington, and Edward Hopper, from the Thyssen-Bornemisza collection. These works of great delicacy and quality are accompanied by paintings by Joaquín Sorolla and Ignacio Pinazo, artists very well known in Spain, who persistently developed this range of themes which is so deeply rooted in the Mediterranean basin.