



EXHIBITION:       IGNACIO PINAZO AT THE IVAM'S COLLECTION  
IVAM, Centre Julio González  
OPENING RECEPTION: 4<sup>th</sup> October 2007

ORGANIZED BY: Institut Valencià d'Art Modern, IVAM

CURATOR:         Javier Pérez Rojas

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The IVAM has the most important public collection of works of the artist Ignacio Pinazo Camarlench as the most representative master of the first Valencian plastic Modernity. This collection includes 100 paintings and over 600 drawings. A large part of these pieces was donated by the Pinazo family. The exhibition provides a new insight into the artist's work and has been prepared to be shown at the permanent hall the IVAM devotes to Pinazo. The show consists of a selection of 52 paintings and 10 drawings in chronological and subject order, displaying the evolution of one of the crucial artists in the transitional period from 19<sup>th</sup> to 20<sup>th</sup> century. The show points out the especial artist's solo step towards a set of plastic researchs bringing forward many of the Spanish Modern painting premises.

The last third of the 19<sup>th</sup> century outlines one of the most brilliant chapters in Valencian painting history. During this period, a group of outstanding figures emerges and consolidates, supporting the artistic activity with a new slant and starting the path towards Modernity. In this context, Ignacio Pinazo's figure increases considerably as we go deeper into his work and personality. Undoubtedly, Ignacio Pinazo Camarlench (1846-1916) is one of the best European painters of the period. Nevertheless, and due to a series of circumstances, he has not been paid an appropriate historiographical attention and given the adequate diffusion as regards to the importance and excellence of his work. His paintings, though in many cases require a certain education to be appreciated, catch the persisting audience and become fascinating at each new gaze from that moment on. On the other hand, Pinazo was an introverted and pensive-minded man, little inclined to adventure and travels so that his

retreat at Godella deprived him of becoming an outstanding international figure as Sorolla early became.

Pinazo's wide and varied works may confuse the historian who approaches them with a linear view of 19<sup>th</sup> century painting and ignores the contradictions and heterogeneity of that century art. On some occasions, Pinazo has almost been considered as having two different artistic profiles: one of them describes him as a realistic painter, more academic and indulgent to a certain extent with the requirements of a traditional tastes clientele that may feel identified with his history paintings and portraits; the other one presents him as a modern and avant-garde, sketch painting artist, in which free and anti-academic blot is prominent. This second profile reveals the real artist and approaches him to contemporary tastes. Nevertheless, and despite the current appeal of this kind of painting, we must conceive this two facets like the two sides of the same coin, hardly separable the one from the other: both come from the same origin and are developed in parallel, enriching each other with their experiences even if subsequently the artist, due to his own personal and character dynamics, feels more identified with this second sketch painting in which his interests on pictorial language are prominent. This second facet is the prevailing tendency in the IVAM collection. Pinazo always starts from a subject, a visual experience, a daily or experienced fact, but on the contrary to all his Valencian contemporaries and especially those of his generation, Pinazo goes beyond anecdote and reaches the boundaries of pure painting enjoying its own substance; he can even apparently arrive to the edges of abstraction, although he never breaks the ties with concret world. His particular formal and narrative features link together. Pinazo breaks with arts hierarchy and relativizes the formats and techniques value. His painting is a continuum moving audience through a plenty of feelings universe which becomes the path to knowledge for the artist.

Pinazo cannot be understood as a split personality, but as an author who incorporated realities. He is a difficult to classify artist developing all kind of painting genres and fighting for their independence from his retirement in the Godella small village, currently housing his House Museum. The IVAM has presented, up to this moment, five thematic exhibitions curated by Javier Pérez Rojas and devoted to Pinazo's work: : "Ignacio Pinazo. Los inicios de la Pintura Moderna"; "Ignacio Pinazo. Historia, Estudios e Impresiones", "Periferias Pinazo en la colección del IVAM"; " El paisaje marítimo de Ignacio Pinazo"; " Pinazo. El retrato infantil".