

Exhibition leaflets - English

*La mode infernale  
La robe de fleurs.*



José Zamora. Robe de fleurs (La mode infernale) // Floral clothes (The infernal fashion). Paris, 1923. Gouache on paper. Piollet collection.

# PEPITO ZAMORA

## A REVUE ARTIST



Museus  
de Sitges



Ajuntament  
de Sitges



Diputació  
Barcelona

Supported by:



Generalitat de Catalunya  
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Colors Sitges Link  
ASSOCIACIÓ D'ARTISTES



**José Zamora, set and costume designer for theatre, poster artist, publicist, creator of fashion trends, commentator and “influencer before the term was coined”, dancer and mime artist, a complete artist of the ephemeral art of the 20<sup>th</sup> century.**

José Zamora, or José de Zamora in the signatures, the complete artist of the ephemeral art of the 20<sup>th</sup> century. Dress designer, scenographer, publicist and draughtsman, he used the Art Deco style to illustrate and reproduce the cheerful and frivolous life of the Belle Époque. In Paris he was an assistant to Paul Poiret, the couturier who freed women from the corset, and worked as a designer for Henry Varna, the famous actor and theatre impresario. He was a friend of Coco Chanel, Colette, Joséphine Baker, Mistinguett, the queen of the vedettes, and other ladies that he dressed in his creations. Elegance and feminine fashion are the most important aspects in the portraits of stylish women.

He went to school with Álvaro de Retana, the psychalyptic novelist. They both stroll through the streets of Madrid dressed in a certain “flamboyant” style, wearing their extravagant models, well made up, without worrying about what people would say. They were also accompanied by the writer and aristocrat Antonio de Hoyos y Vinent, author of the gallant genre, intellectual and scandalously famous homosexual leading a licentious life in his time. Together, they shared the nightlife with Carmen Tórtola Valencia, an exotic dancer, modern woman and model for the perfume brand Myrurgia.

Beyond this stereotype of impenitent bohemian and mundane bon vivant, lies the revue artist, the mime, the dancer, the showman, the translator, the publicist and the film scriptwriter that José Zamora was. A pioneer of diversity, a champion of liberty, a creator of unimaginable fantasies, a worshipper of femininity taken to the extreme of eroticism and bold insolence on the stages of the most famous theatres in Paris, Barcelona and Madrid.

Pepito Zamora was a shining soul, the sparkling spirit that lit up the lights of variety theatre with feathers and sequins; an original and daring dress designer; the publicist who put Sitges in the Parisian shop window, and the missing link in the history of tourism during the post-war period and the Franco regime.

It was necessary to rescue the adventure and the work of José Zamora, the vertiginous, rigorous, ironic, frivolous and irreverent revue artist who went through the gayest and most savage side of joyful life throughout the darkest years. He was the ambassador of the most stereotypical Madrid in Paris and the importer of Parisian novelties to the “villa y corte” (town and court), whereas Sitges became his paradise, the refuge where he could love freely and be loved with passion, until his death.

The exhibition rescues the figure of Pepito Zamora; it brings up to date the popular and renowned figure he was; it makes new documents available to reveal aspects of his life hitherto unknown and establishes the date of his birth, 1<sup>st</sup> June 1892, a closely guarded secret and therefore, until now, an uncertain date.

**Scala 1946 (Zarzuela. Teatre Líric). Teatre Calderon, Barcelona.  
Eduard Duisberg (author)**

Barcelona, 1946  
Lithography on paper

MAE - Centre de Documentació i Museu de les Arts Escèniques, Barcelona



**Josep Maria Rosselló i Virgili (Tarragona, 1950)**

***We were gays and didn't know it. Hommage to Pepito Zamora  
and José Constantinides, "Pepe el Griego", 2020***

Tarragona, 2019  
Mixed technique and glitter on cardboard

Colors Sitges Link Association, Sitges

Work by J.M. Rosselló created as an original model for the Pepito Zamora Award, handed over annually by the LGTBIQ+ Colors Sitges Link Association to highlight the career of artists who, through their work, show the values of the struggle in defence of Human Rights, and especially those of the LGTBIQ+ community. The first year it was awarded to Nazario, a well-known underground comic artist, and the second year to Isabel Pruna, a naïf embroidery artist and active defender of the rights of people with HIV.



**Josep Maria Rosselló i Virgili (Tarragona, 1950)**

***Portrait of José Zamora, Pepito Zamora***

Sitges, November 1971  
Drawing with ballpoint pen ink on cardboard

Arxiu Històric Municipal de Sitges

J.M. Rosselló is one of the few people who knew him and was able to explain the end of his story.

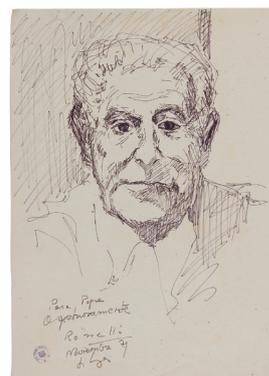


**Josep Maria Rosselló i Virgili (Tarragona, 1950)**

***Portrait of José Constantinides, "Pepe el Griego"***

Sitges, November 1971  
Drawing with ballpoint pen ink on cardboard

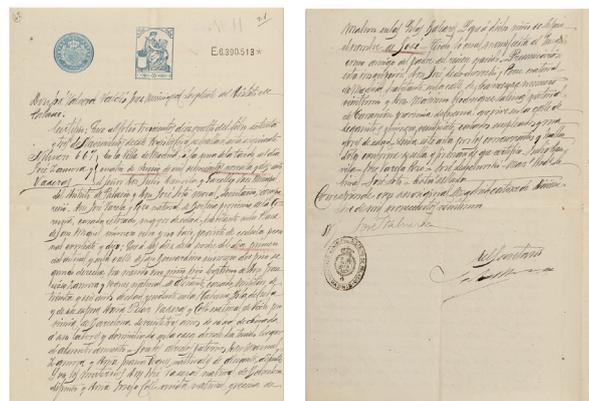
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## Copy of the birth certificate of José Zamora Vaxeras

Madrid, 14 December 1925  
Paper written in ink, double-sided

Arxiu Històric Municipal de Sitges



Verbatim copy of 1925. This document finally allows us to establish the exact date of birth of the artist, until now uncertain and hesitant: 1<sup>st</sup> June 1892. It has also enabled us to discover the family ancestry.

*"In the town of Madrid at one o'clock in the afternoon of the fourth day of June, one thousand eight hundred and ninety-two, Mr. Julio Danvilla y Garely, municipal judge of the district of Palacio, and Mr. José Soto Moral, secretary, appeared Mr. José Varela y Poco, native of (Artzua), province of Coruña, married, of legal age, inhabitant of the plaza de San Miguel number eight, ground floor, provided with a current personal identity card, and said that at ten o'clock in the evening of the first day of the (natural) and in the street San Bernardino, number two, second floor right, a child was born, a legitimate son of Don Francisco Zamora y Vegues, born in Alicante, married, military, thirty-six years old, resident in Havana, Island of Cuba, and of his wife, Doña Pilar Vaxeras y Coll, born in Vich, province of Barcelona, twenty-three years old, dedicated to her household chores and domiciled in the house where the birth took place. The paternal grandparents are Don Manuel Zamora and Doña María Vegues from Alicante, deceased.*

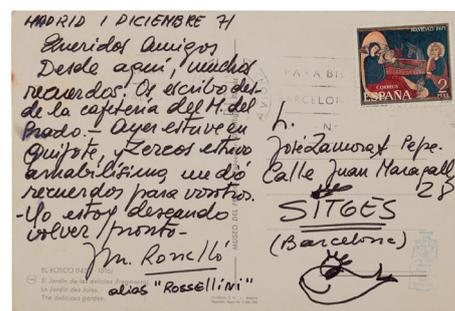
*And the maternal grandparents are Don José Vaxeras, native of Barcelona, deceased, and Doña Josefa Coll, widow, native and resident in Mahon, in the Balearic Islands. And that the aforesaid child was given the name of José. All of which he declared to the court as a friend of the father of the newborn child. This inscription was witnessed by Don José Ledochovrisky y Peria, born in Madrid, domiciled in Calle de Lanuza, number twenty-one, and Don Mariano Rodríguez Salinas, born in Mazamón, province of Cuenca, living in Calle de Leganitos number twenty-seven, married, employed and of legal age."*

## Josep Maria Rosselló i Virgili (Tarragona, 1950)

Postcard from Josep Maria Rosselló to Pepito Zamora,  
written at the cafeteria of the Museo Nacional del Prado

Madrid, 1 December 1971  
Printed and hand-written paper

Arxiu Històric Municipal de Sitges



«Chronicle of the monastery on the island of Poros, source of eternal life», *ABC* newspaper

12 January 1936  
Printed paper

Roset Juan Family collection



José Zamora and José Constantinides traveled to Athens where they resided during the years 1934 and 1935. Constantinides was of Greek origin and, therefore, his stay and collaboration with the artistic estates was consubstantial to his nationality.

In 1935, Zamora was interviewed by Rafael Martínez Gandía. He told him about his stay in Greece after leaving Paris because he was already bored there, that he had passed through the Côte d'Azur and that shortly after arriving in Athens, one and a half years before, he had exhibited seventy works and had sold everything; that he had a business, a fashion workshop with forty women workers, and that he had founded the Spanish-Greek Society for bringing the two countries closer together.

He organized the festivities of the French Embassy to welcome King George. As he had left with a journalist's licence, he published an article in the *ABC* newspaper in Madrid about the island of Poros with his own photographs and drawings.

***La Miss (Mistinguett)***

Sitges, c. 1970  
Watercolor and ink on paper

Arxiu Històric Municipal de Sitges

The vedettes, actresses who sang, danced and starred in stripteases on stage, were the real stars of social and cultural life, with coverage on the pages of newspapers all over the world. Joséphine Baker, the Baker, is the most genuine prototype of the great vedette, as well as Mistinguett, the artistic name of Jeanne Florentine Bourgeois, a personal friend of our protagonist. Most of the vedettes began their careers as chorus girls in the world of the singing cafés, where they acquired the fame and prestige that would take them first to the theatres and then to the cinema screen.



***Elvira Popesco, 1928***

1968  
Watercolour and ink on paper

Arxiu Històric Municipal de Sitges



## Tórtola Valencia with José Zamora and the Marquis of Vinent in the streets of Madrid

Madrid, 1916  
Modern copy

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## Dangerous Liaisons, «El Cogollito»



## Pepito Zamora during the assembly of the altar of the Corpus Christi festival in Cap de la Vila

Sitges, 1956  
Modern copy

Biblioteca Popular Santiago Rusiñol, Sitges



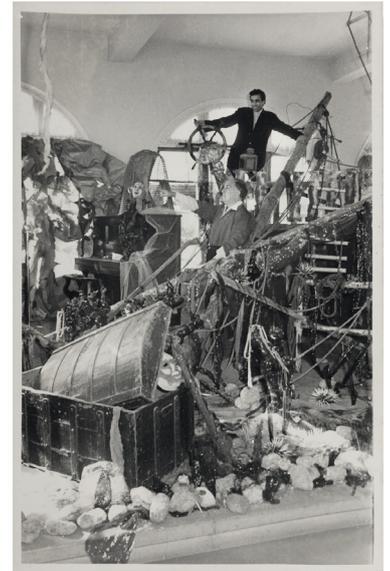
## Club de Mar Photography, *Carnival 1957*

Sitges, 1957  
Modern copy

Arxiu Històric Municipal de Sitges

Pepe Zamora also collaborated with the Club de Mar de Sitges on several occasions. Together with Francesc Ferret Farreras, *Bruno*, they decorated the lounge and bar for the 1957 Carnival, then disguised under the name of “Fiestas de Invierno” (Winter festivals), because at that time carnivals were forbidden.

The strange decoration that Zamora and Bruno had made for small money represented the bottom of the sea with a submerged galleon. The artist showed up at the ball in a Venetian-style costume, with a double female mask and fake withered seaweeds along his body. They asked him what he was dressed as, and he answered: “As a submerged whore”. This was his usual humour.



## José Zamora at Can Gustavo

Sitges, undated  
Modern copy

Arxiu Històric Municipal de Sitges



**José Zamora sitting on a roof terrace**

Undated  
Modern copy

**Arxiu Històric Municipal de Sitges**



**José Zamora with “Pepe el Griego” and two friends visiting the exhibition at the Saló Maricel. The first on the right is Rafael Santos Torroella**

Sitges, 1967-1968  
Modern copy

**Arxiu Històric Municipal de Sitges**





# MADRID

Madrid was the birthplace of José Zamora Vaxeras. Born into a typical Spanish family, his father was a military officer stationed in Cuba, and his mother was linked to the Catalan bourgeoisie. He studied at the Colegio Clásico Español where he became friends with Álvaro de Retana, a psychalyptic writer and lyricist of spicy variety songs.

He spent his youth between the *tertúlias* and the theatre, surrounded by exotic singers and dancers. Together with Carmen Tórtola Valencia, he went on evening parties in the bohemian Madrid of Ramón Gómez de la Serna and the *esperpento* (lit., grotesque) of Valle-Inclán. He studied Fine Arts with the master painters Eduardo Chicharro and Joaquín Sorolla. He soon became an outstanding costume and fashion designer.

Madrid was the springboard that catapulted him to Paris. He was an active contributor to avant-garde magazines, such as *Perfiles*, and periodicals, such as *La Esfera*, *Nuevo Mundo*, *Elegancias*, *Buen Humor*, *ABC*... His activity in the world of theatre is paradigmatic. He is the most genuine example of the transition from the world of theatre to the new universe of cinema. He was the main scriptwriter of *La reina del Chantecler* (1962), a film starring Sara Montiel. José Zamora was a man of theatre in the broadest sense of the term.

**Maurice Maeterlinck said that Tórtola Valencia was “the purest expression of art he had ever seen in his life.”**

### *Tórtola Valencia performing Oriental dances*

Madrid, 1916  
Watercolour and *gouache* on paper

MAE - Centre de Documentació i Museu de les Arts Escèniques, Barcelona



### *Dance scene in front of a pharaoh*

Madrid, 1914  
Watercolour and *gouache* on paper

MAE - Centre de Documentació i Museu de les Arts Escèniques, Barcelona



### *Tórtola Valencia*

1916  
Watercolour and graphite pencil on paper

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### *Tórtola Valencia with a long flowery robe*

Paris, 1928  
Watercolour and *gouache* on paper

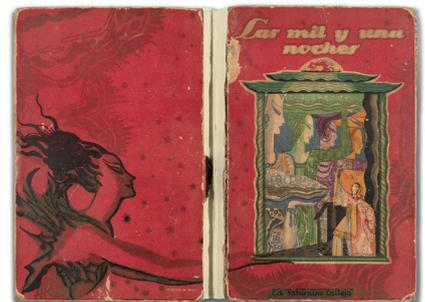
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### Illustrations for the book *One Thousand and One Nights*

Madrid: Ed. Saturnino Calleja, 1932  
Printed, lined and bound book

Roset Juan Family collection



### *Sala Lutkas*

Madrid, after 1955  
Printed paper

Arxiu Històric Municipal de Sitges



### *Tórtola Valencia dancing with feathered garments*

Paris, undated  
Gouache and graphite pencil on paper

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### Illustration project for the book *Las alegres noches de Sherezade*, by Álvaro de Retana, magazine *La Esfera*, 1914

Around 1914  
Ink drawing on paper

Domènech-Ballester Family



### Rafael Sala Marco (Vilanova i la Geltrú, 1891 – California, 1927)

#### *Tórtola and the raven*

1915  
Oil painting on canvas

Biblioteca-Museu Víctor Balaguer, Vilanova i la Geltrú

The dancer Carmen Tórtola Valencia was the advertising image in the ads for the perfumery products *Maja* of Myrurgia. In the evening of 1915, the dancer performed at the Apolo Theatre in Vilanova i la Geltrú, where Rafael Sala most probably saw her and felt inspired to paint a portrait of her with a raven on her hand. She also performed in Sitges at the Prado Suburens Theatre.



### Josep Viladomat i Massanas (Manlleu, 1899 - Escaldes-Engordany, Andorra, 1989)

#### *Tórtola Valencia performing an Oriental dance*

Undated  
Sculpture in bronze on a base of veined black marble

MAE - Centre de Documentació i Museu de les Arts Escèniques, Barcelona

The work of Josep Viladomat, an artist of the “Generació del 17” and of the artistic group of the “Evolucionistes”, younger brother of the musician Joan Viladomat, author of the famous tango *Fumando espero*. A great success of the actress Sara Montiel in the film *El último cuplé*.





# PARÍS

José Zamora conquered Paris with his fashion costumes and set designs for musical theatre. He first worked under the supervision of Paul Poiret, and later, as a freelance, he collaborated with Henri Varna, the most bold and brilliant theatre impresario. He was also the main poster designer for the Bataclan theatre. He interpreted the erotic-festive sense of variety theatre very rightly. The renown of his fashion creations made him a *socialite*, a commentator on women's fashion and a singular personality. He became close friends with Mistinguett and Joséphine Baker, the stars who dominated the international music hall scene.

His career in Paris followed a brilliant course, socialising with the elite of the world of fashion and perfumes, Coco Chanel, Elsa Schiaparelli... He translated and published novels and Spanish plays in French. He illustrated *Carmen*, by Prosper Mérimée. His translation of Roland Topor's *La Cuisine cannibale* was published posthumously.

Pepito Zamora was a stereotype of the effeminate homosexual who accepts and does not hide his identity, a true reference for later generations.

## Piollet collection

The numismatic expert Luce Gavelle-Piollet and the artist Michel Piollet are the collectors who, in the mid-1950s, acquired at auction the costume designs from Max Weldy's *atelier* in Paris. They recovered the costumes and set designs by Erté (Romain de Tirtoff), George Barbier, Gesmar, Ranson, Bétout, Wittop, Dany, Curti, Zig, Jenny Carré and Zinoviev, who, together with José Zamora, made up the prestigious creative group of designers of the Parisian variety theatres in the Art Deco period and in the fifties. Feathers, sequins and fantasy.

***Hallebardier – Tableau Le Vert Galant // Série historique***  
***(Hallebardier - Painting Le Vert Galant // Historical series)***

Paris, c. 1930  
*Gouache* on paper

**Piollet collection**



***Mousquetaire – chanteuse des 3 mousquetaires // Série historique***  
***(Musketeer – female singer of the 3 musketeers // Historical series)***

Paris, c. 1930  
*Gouache* on paper

**Piollet collection**



***Aristocrate (femme aristocrate) // Série historique***  
***(Aristocrat [aristocratic woman] // Historical series)***

Paris, c. 1926  
*Gouache* on paper

**Piollet collection**



***Costume pour Amalia Isaura***  
***(Costume for Amalia Isaura)***

Undated  
*Gouache* on paper

**Piollet collection**



***Franges jaune-rose-marron-noir // Série Les franges***  
***(Yellow-pink-brown-black stripes // The stripes series)***

Undated  
*Gouache* on paper

**Piollet collection**



Franges relevées avec échantillons de tissus // Série *Les franges*  
(Raised stripes with fabric samples // *The stripes series*)

Undated  
*Gouache* on paper

Piollet collection



Franges bleu-rose-noir // Série *Les franges*  
(Blue-pink-black stripes // *The stripes series*)

Undated  
*Gouache* on paper

Piollet collection



Franges bleu-vert-rose // Série *Les franges*  
(Blue-green-pink stripes // *The stripes series*)

Undated  
*Gouache* on paper

Piollet collection



*L'île de Lesbos* // Série *Les îles d'amour*  
(*The island of Lesbos* // *The islands of love series*)

Undated  
*Gouache* on paper

Piollet collection



*Le berger* // Série *Les îles d'amour*  
(*The shepherd* // *The islands of love series*)

Paris, c. 1930  
*Gouache* on paper

Piollet collection



***Sapho // Série Les îles d'amour***  
***(Sappho // The islands of love series)***

Paris, c. 1924  
*Gouache* on paper

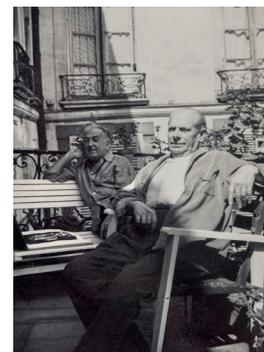
Piollet collection



**José Zamora and José Constantinides on a terrace at their home in Paris**

Paris, undated  
Modern copy

Arxiu Històric Municipal de Sitges



***La vigne vierge // Série Les jeunes pousses***  
***(Virginia creeper // The young shoots series)***

Undated  
*Gouache* on paper

Piollet collection



***Lesbos – Pauline // Série Les îles d'amour***  
***(Lesbos - Pauline // The islands of love series)***

Undated  
*Gouache* on paper

Piollet collection



***Les Hawaïennes – Danseuse // Série Les îles d'amour***  
***(Hawaiian women – female dancer // The islands of love series)***

Paris, undated  
*Gouache* on paper

Piollet collection



*Les Hawaïennes // Série Les îles d'amour  
(Hawaiian women // The islands of love series)*

Undated  
*Gouache* on paper

Piollet collection



*Soleil du désert // Série Les soleils  
(The sun of the desert // The suns series)*

Paris, 1928  
*Gouache* on paper

Piollet collection



*Soleil d'Amérique // Série Les soleils  
(The sun of America // The suns series)*

Paris, 1928  
*Gouache* on paper

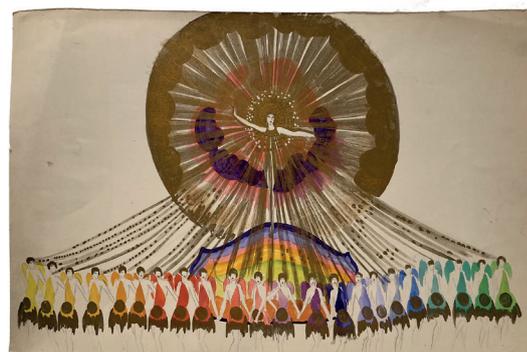
Piollet collection



*Le Soleil // Série Les soleils  
(The Sun // The suns series)*

Paris, 1928  
*Gouache* on paper

Piollet collection



*Soleil de Chine // Série Les soleils  
(The sun of China // The suns series)*

Paris, 1928  
*Gouache* on paper

Piollet collection



*Espagnole – Pauline // Série Les Espagnoles  
(Spanish woman – Pauline // Spanish women series)*

Undated  
Gouache on paper

Piollet collection



*Espagnole – Yvonne // Série Les Espagnoles  
(Spanish woman – Yvonne // Spanish women series)*

Undated  
Gouache on paper

Piollet collection



*La manucure // Série Les parfums  
(The manicure // The perfumes series)*

Undated  
Gouache on paper

Piollet collection



*Espagnole – Yvonne // Série Les Espagnoles  
(Spanish woman – Yvonne // Spanish women series)*

Undated  
Gouache on paper

Piollet collection



*Espagnole // Série Les Espagnoles  
(Spanish woman // Spanish women series)*

Undated  
Gouache on paper

Piollet collection



*Espagnole – Vedette // Série Les Espagnoles*  
(*Spanish woman – Vedette // Spanish women series*)

Undated  
*Gouache* on paper

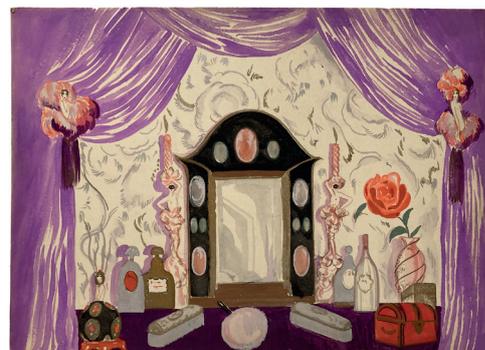
Piollet collection



*La table de toilette (décor) // Série Les parfums*  
(*Dressing table [set] // The perfumes series*)

Undated  
*Gouache* on paper

Piollet collection



*Robe de fleurs (La mode infernale)*  
(*Floral clothes [The infernal fashion]*)

Paris, 1923  
*Gouache* on paper

Piollet collection



*Les Anglaises (The English ladies)*

Undated  
*Gouache* on paper

Piollet collection



*Douglas Fairbanks // Série Robin des Bois*  
(*Douglas Fairbanks // Robin Hood series*)

Undated  
*Gouache* on paper

Piollet collection



**Lucrece Borgia // Série Les bijoux célèbres  
(Lucrezia Borgia // Famous jewellery series)**

Undated  
Gouache on paper (coloured cardboard)

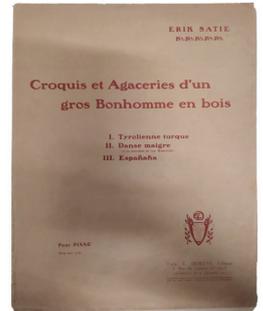
Piollet collection



**Croquis et Agaceries d'un gros Bonhomme en bois (Sketches and  
coquettish behaviour of a big wooden man). Score by Erik Satie,  
with drawings**

1920  
Printed paper, with ink drawings

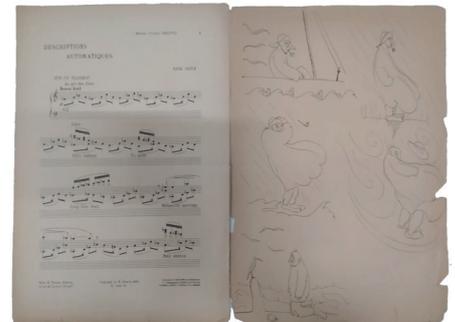
IAACC Pablo Serrano, Zaragoza



**Descriptions automatiques (Automatic descriptions).  
Score by Erik Satie, with drawings**

Undated  
Printed paper, with ink drawings

IAACC Pablo Serrano, Zaragoza



**Disc cover of the record *Gaité Parisienne / La vie de Paris***

United States, 1956  
Heavy duty cardboard case and vinyl record

Roset Juan Family collection



World's Greatest Art. *The life of the Gay Parisiennes*, painted in Paris by José Zamora.

José Zamora is recognised throughout Europe as one of the leading modern artists. In addition to his private artistic work, he has been the artistic genius behind the new and exciting stage designs presented at the famous Casino de Paris for some years now.

José spends his summers in Barcelona, where his family, for many generations, has been highly respected for its service to the country, both in the diplomatic corps and in the army. His beautiful home in Catalonia is in stark contrast to his studio in Paris where he spends his winters. His studio, which dates from the 17<sup>th</sup> century, opens onto an inner courtyard that makes everyone feel as if the three musketeers have just galloped off to rescue a beautiful damsel.

José Zamora was delighted to accept this task from the director of the renowned Grand Award collection, who believes he has captured the true spirit of *La vie de Paris*.

**Cover of the Casino de Paris theatre programme**

Undated  
Printed and bound booklet

**Roset Juan Family collection**



**Cover of the Mogador theatre programme, *La Veuve Joyeuse***

1957  
Printed and bound booklet

**Roset Juan Family collection**



***Paysage bucolique (décor) // Série Fontaines et jardin  
(Bucolic scenery [set] // Fountains and garden series)***

Undated  
*Gouache* on paper (coloured cardboard)

**Piollet collection**



***Plante exubérante // Série Fontaines et jardin  
(Lush plant // Fountains and garden series)***

Undated  
*Gouache* on paper (coloured cardboard)

**Piollet collection**



***Fontaine // Série Fontaines et jardin  
(Fountain // Fountains and garden series)***

Undated  
*Gouache* on paper (coloured cardboard)

**Piollet collection**



## Attributed to José Zamora

Two side tables decorated with oriental scenes inspired by *The Thousand and One Nights*

C. 1920

Lacquered paint on wood (the original paint on the upper face was oil-based; the rest of the furniture was repainted later)

### Pilar Bayona Archive

On the 30<sup>th</sup> of January 1975, Pilar Bayona Lopez de Ansó performed in Sitges at the Casino Prado on a tour in Catalonia and Murcia as part of the *Cycle of Spanish performers in Spain*, organised by the Committee of Music in collaboration with the Association of Musical Culture.



## *Fanciful Folies*

Paris, 1938  
Gouache on paper

Private collection



## *Fanciful Folies*

Paris, 1938  
Gouache on paper

Private collection

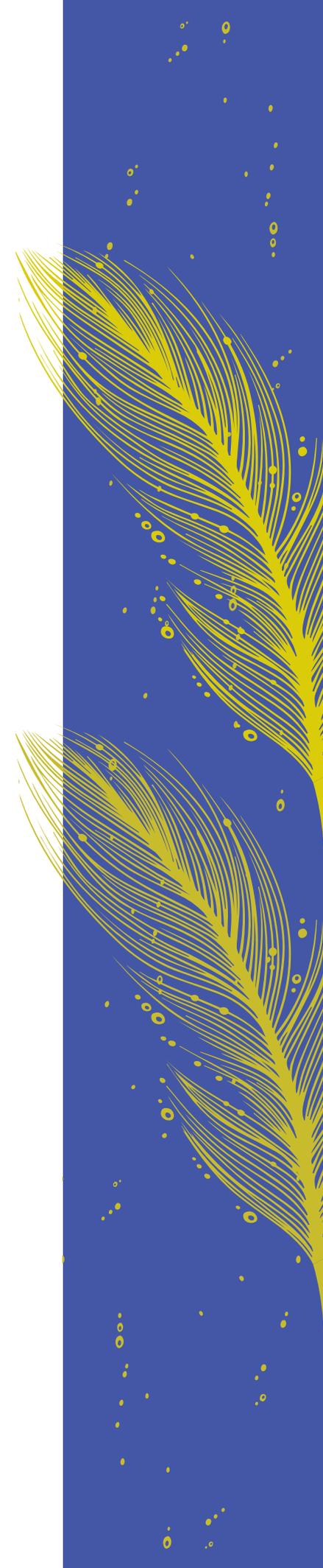


## *Fairy*

1920  
Coloured ink drawing on paper

IAACC Pablo Serrano, Zaragoza





# SITGES

José Zamora's arrival in Sitges is documented and dates from the summer of 1948. He was accompanied by his partner José Constantinides, known by the nickname of “Pepe el Griego” (Pepe the Greek). They both shared a passion for variety theatre, musical revues and fashion in Paris, where Pepito was very successful by creating costumes for the Folies Bergère, the Casino de Paris and the Théâtre Mogador.

Pepito Zamora was a true influencer among the elite of Parisian music hall artists and vedettes of the 1920s. For this reason, in 1956 he was commissioned to design a window display for the Spanish Tourist Office in Paris, to promote Sitges as a place of flowers and festivities (Corpus Christi and the Rallye), beach and an ideal climate, an excellent alternative to the French Riviera.

He became fully integrated into the cultural and artistic life of Sitges during the Francoist regime. He took part in charitable galas, the coming out of vacationers' debutantes and *tertúlias* (free informal café meetings). He organised Christmas cribs, exhibitions, and any other activity that allowed him to display his art. José Zamora acted as a hinge between the national Catholic tradition and the progressive modernity.

He died in Sitges on the 4<sup>th</sup> December 1971, poor and ruined, but with his head full of projects and expectations, such as the collection for the spring of 1972: *Fashion of Puerto Alegre*. José Constantinides died two days later.

## *The fashion of Puerto Alegre, 1972*

Sitges, 1971  
Drawing in pencil and crayons on paper

**Arxiu Històric Municipal de Sitges**

Pepito, a tireless worker with lots of ideas, prepared another fashion show for the spring of 1972. This time he had chosen the most fashionable product at the time, which had been used to transform many shoemakers' workshops into clothing and leather jackets.



## *The fashion of Puerto Alegre, 1972 (fashion sketch 1)*

Sitges, 1971  
Felt pen and coloured pencil drawing on paper

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## *The fashion of Puerto Alegre, 1972 (fashion sketch 2)*

Sitges, 1971  
Felt pen and coloured pencil drawing on paper

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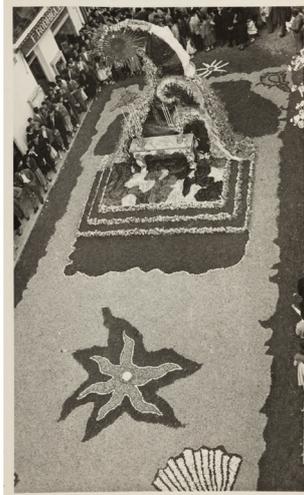
## Corpus Altar for the Cap de la Vila

Sitges, 1956

Watercolour and pencil on paper

### Biblioteca Popular Santiago Rusiñol, Sitges

1956 was a particularly prolific year. Following the tradition of selecting an artist as the author of the design of the Cap de la Vila for the Feast of Corpus Christi, Zamora was selected by the board of the Friends of the Gardens. According to Miquel Marzal, this design was considered one of the best and richest in flowers. The flowers used were 100 dozens of cornflowers, 825 bouquets of garden violets, 400 bouquets of honeysuckle, 300 bouquets of common marigolds and a bundle of branches of wild asparagus. Ricard Gassó made a commemorative postcard. The non-floral elements were built in Paris by Zamora himself, who in February of that year was already working on it. In the spring of 1956, a display case was set up at the Spanish Tourist Office in Paris to announce the 17<sup>th</sup> National Carnation Exhibition and Corpus Christi in Sitges. This display case, with a surface area of four square metres, was also designed by Zamora.



## Museo de Maricel de Sitges

Sitges, October 1968

Printed paper

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## Programme of the *Circo de la Ciudad de los Muchachos*

1968  
Printed paper

Arxiu Històric Municipal de Sitges



## Blaumar Gallery in Sitges

Sitges, November 1971  
Printed paper

Arxiu Històric Municipal de Sitges



## Fashion sketches of the exhibition at the Blaumar Gallery

Sitges, November 1971  
Coloured felt pen drawing on paper

Arxiu Històric Municipal de Sitges



## Fashion sketches of the exhibition at the Blaumar Gallery

Sitges, November 1971  
Coloured felt pen drawing on paper

Arxiu Històric Municipal de Sitges



## Rallye

Sitges, 1961  
Acrylic paint on plywood

Museu de Maricel, Sitges. Col·lecció d'Art de la Vila de Sitges

These three works were donated by the owners of the tailor's shop on Carrer Major, Emma Mas Baños and Michelle Aveline Mas. The "trptych of the Rallye" was part of a very special display window that Pepito Zamora wanted to dedicate to the Rallye of 1961. It was the third time that this festival was celebrated. He made five allegorical period works, plus a sixth by Jordi Albors. Three of these six have been preserved. The tailor's shop of Mr. Pere Mas had already been the scene of another diorama on the occasion of the 25<sup>th</sup> anniversary of the death of Santiago Rusiñol, with a little theatre by Jordi Pausas.



## Lady of the time

Sitges, 1961  
Acrylic paint wood sheet

Museu de Maricel, Sitges. Col·lecció d'Art de la Vila de Sitges



## Lady in white dress

Sitges, 1961  
Acrylic paint wood sheet

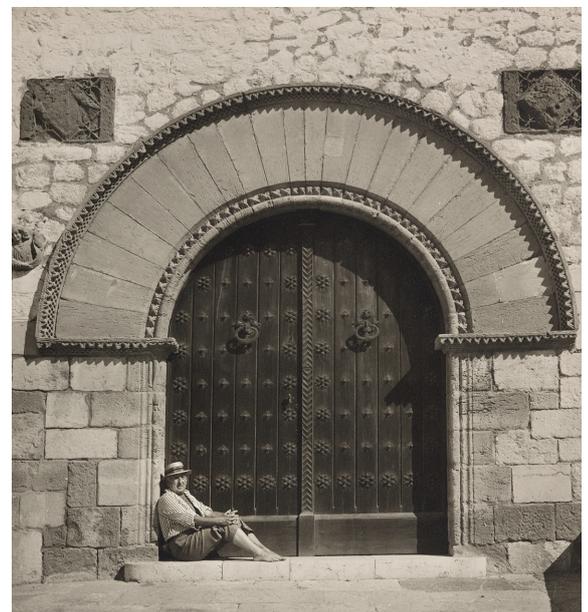
Museu de Maricel, Sitges. Col·lecció d'Art de la Vila de Sitges



Pepito Zamora sitting at the gate of Maricel, where he exhibited his works at least three times. The last one was held at the Blaumar Gallery in autumn 1971

Sitges, 1967-1968  
Modern copy

Arxiu Històric Municipal de Sitges



## Christmas carol

Sitges, 1971  
Watercolour, ink and pencil on cardboard  
Arxiu Històric Municipal de Sitges



## Christmas carol

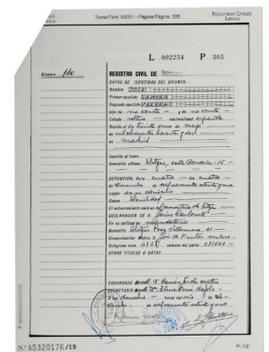
Sitges, 1971  
Watercolour, ink and pencil on cardboard  
Arxiu Històric Municipal de Sitges



## Copy of the death certificate of José Zamora Vaxerass

Sitges, 4 December 1971  
Printed paper, filled by hand

Arxiu Històric Municipal de Sitges



## Copy of the death certificate of José Juan Constantinides

Sitges, 6 December 1971  
Printed paper, filled by hand

Arxiu Històric Municipal de Sitges

