ENGLISH

Hermen Anglada-Camarasa

The Paris Years

Museu de Maricel

Fonollar Street, s/n. Sitges

From 20th to 30th June / From 1st to 10th October
Tuesday to Sunday, from 10 a.m. to 7 p.m.

From July 1st to September 30th
Tuesday to Sunday, from 10 a.m. to 8 p.m.

Guided tours / Workshops / Activities

Check rates and complete program at:
Tel. 93 894 03 64 (ext. 1)

museusdesitges@diba.cat
www.museusdesitges.cat

June 20th - October 10th, 2021

Hermen Anglada-Camarasa, *Fleurs de Paris / Fleurs du mal* (fragment), 1902-1903
Ars Casacuberta Marsans, Barcelona. © Hermen Anglada-Camarasa, VEGAP, Barcelona, 2021

Consorci del Patrimoni de Sitges · Museus de Sitges
Ajuntament de Sitges
Diputació Barcelona
Xarxa Museus Art Catalunya
150 Anglada Camarasa
Supported by: Generalitat de Catalunya, Departament de Cultura

Hermen Anglada-Camarasa
The years of Paris

Hermen Anglada-Camarasa settled in Paris at the end of the 19th century, where he created his own personal style, fully linked to the most modern postimpressionists. This, in a short period of time, made him one of the most famous young painters in the world.

When he exhibited the results of this new style in the Sala Parés in Barcelona, in the spring of 1900, Santiago Rusiñol bought two of his extraordinary oil paintings, despite their reduced size. From that moment on, they became part of the Cau Ferrat Collections.

The exhibition we are now presenting, which is part of the "Anglada-Camarasa Year", by means of which the Generalitat de Catalunya is commemorating the 150th anniversary of his birth, exclusively focuses on works from these initial years of his international success. It is the first time that most of the lithographs that Anglada-Camarasa made at that time –showing a clear desire to experiment, with no commercial motivation– have been exhibited in Catalonia.

Scene at a Nighttime Restaurant in Paris
Paris, *c.* 1899
Oil on panel

Museu del Cau Ferrat, Sitges. Santiago Rusiñol collection

Figures (sketch for *The Paris Casino*)
Paris, *c.* 1900-1901
Oil on panel

Biblioteca-Museu Víctor Balaguer, Vilanova i la Geltrú

The Anglada-Camarasa from the turn of the century in Paris had been trained in the context of the Nabis group, postimpressionist painters who gave themselves this name, which means "prophet" or "illuminated" in Hebrew. Anglada did not restrict himself to following what was painted by Pierre Bonnard, Édouard Vuillard and Maurice Denis, but gave this line of postimpressionism a totally personal vision.

Previously, in Catalonia, he had done extremely detailed landscape work and now, in Paris, he completely did away with the details and faithfulness to external appearances, merging his images with stains of very bright colours. It was a language that synthesised the compositions in which, often, some figures almost disappear. Others can be recognised, but his treatment of colour comes from outside the apparent world.

Women with Hat
Paris, *c.* 1900
Oil on panel

Private collection, Barcelona

Parisian Nocturnal Vision
Paris, c. 1899
Oil on panel

Museu del Cau Ferrat, Sitges. Santiago Rusiñol collection

Champs Elysées
Paris, 1904
Oil on panel

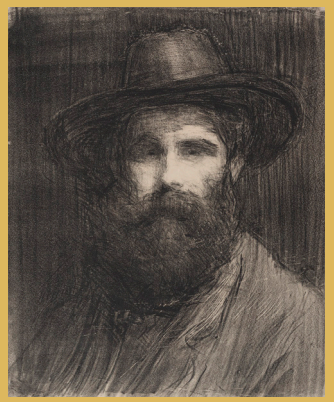
Museu de Montserrat. Abadia de Montserrat

For Anglada, meeting Albert de Belleroche meant being able to experiment with lithography, an art form he was previously unfamiliar with. Belleroche also moved in the world of Singer Sargent and of Toulouse-Lautrec, and he did magnificent lithographic portraits of Anglada and his then wife –the painter Isabelle Beaubois– which are on show in this exhibition.

The lithographs that Anglada did in Belleroche's workshop are not known to have been commercialised. It would seem that Anglada did them because he wanted to, but the results were extraordinary. Never has such a large set of works as that which appears in this exhibition been shown in Catalonia.

Portrait of Woman with Hat
Paris, c. 1902
Lithograph on paper

Biblioteca de Catalunya, Barcelona



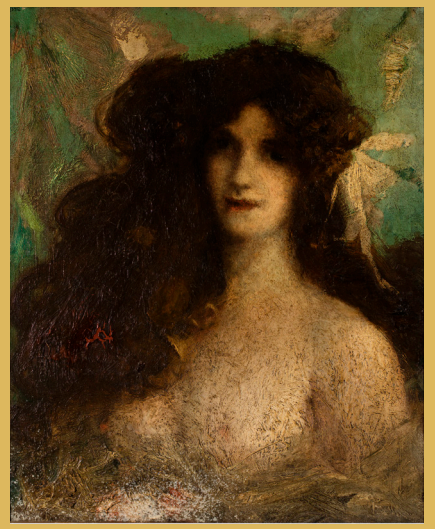
Albert de Belleroche
(Swansea, Wales, United Kingdom, 1864 – Rustington, West Sussex, England, 1944)

Portrait of Hermen Anglada-Camarasa
Paris, c. 1900
Lithograph on paper

MNAC - Museu Nacional d'Art de Catalunya, Barcelona. Donated by Count William de Belleroche, son of the artist, 1956

In Paris, Anglada-Camarasa was fortunate enough to strike up a friendship with the Peruvian painter Carlos Baca-Flor, who was slightly older than he was. Baca-Flor had already been there for some time, and he had also been to Rome. In fact, Anglada got to know the nighttime subjects of La Belle Époque, that gave him such fast international fame, thanks to the Peruvian, who assiduously attended the cabarets, the restaurants and the theatres, where Anglada quickly developed his own very personal language.

Baca-Flor ended up being a highly appreciated portrait painter with top-level customers from all over the world. When Anglada returned to France in exile, after Franco won the Spanish Civil War, they met up again in Paris and made plans that were frustrated by the rapid outbreak of the Second World War.



Carlos Baca-Flor
(Islay, Arequipa, Peru, 1867 – Neuilly-sur Seine, France, 1941)

Beatriu with Loose Hair, 1901
Oil on canvas

Museu de Terrassa