

# THYSSEN-BORNEMISZA



## EXHIBITIONS 2025



THYSSEN-  
BORNEMISZA  
MUSEO NACIONAL

EVERY  
ONE'S  
MUSEUM

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# Gabriele Münter

## The Great Expressionist Woman Painter

From 12 November 2024 to 9 February 2025

Gabriele Münter (1877-1962) was one of the founders of The Blue Rider [Der Blaue Reiter], the legendary group of Expressionist artists based in Munich. With their precise lines and intense colours, the works of this German painter envelop the viewer in her private world. Through her acute gaze, lovers, friends, everyday objects, landscapes and Münter herself are refined to their essence.

The exhibition, which includes more than one hundred paintings, drawings, prints and photographs, aims to reveal an artist who rebelled against the limits imposed on women of her day and who succeeded in becoming one of the most notable figures of German Expressionism in the early 20th century. It opens with an extensive section devoted to the start of Münter's activities as an amateur photographer, analysing the way in which her relationship with this modern medium of expression, which was less codified than the traditional fine arts, was fundamental for her subsequent development. The exhibition continues with a focus on her pictorial activity through a chronological-thematic survey

which starts with works executed during the artist's travels around Europe and North Africa with her partner Wassily Kandinsky, followed by a large section on masterpieces by Münter from the Blue Rider period. The final section centres on her exile in Scandinavia during World War I and the different expressive pathways that she pursued following her return to Germany. Over the course of her career Münter frequently demonstrated her powers of adaptation, her tireless desire to experiment and her unprejudiced attitude towards the new and the different.

The exhibition aims to reveal the rich complexity of an artist who is well known in Germany but has only started to acquire greater status in the rest of Europe in recent years. Housing four of her works in its permanent collections, the Museo Nacional Thyssen-Bornemisza is now holding the first retrospective on the artist in Spain, thus continuing with its endeavour of researching and promoting the work of many great women artists and the place they merit in history.



Gabriele Münter  
*Self-portrait (detail)*, ca. 1908  
Museo Nacional Thyssen-Bornemisza, Madrid  
© VEGAP, Madrid

# Guardi and Venice in the collection of the Museum Calouste Gulbenkian

From 3 February to 11 May 2025

For the first time in Madrid, the museum is presenting all the works by Francesco Guardi from the collection of the Museu Calouste Gulbenkian, thanks to a collaborative agreement between the two institutions. With a total of 18 oil paintings and one drawing, Guardi is the best represented artist in the collection of more than 6,000 works of art assembled by the financier Calouste Sarkis Gulbenkian (1869-1955), exhibited since 1969 in the museum in Lisbon that bears his name.

Together with the paintings by Guardi, acquired between 1907 and 1921, there will also be a drawing which entered the Museu Gulbenkian in 2002 and an oil painting by the artist's son Giacomo. The works to be shown in Madrid

date from 1765 to 1791 and depict iconic locations in Venice, including the Rialto Bridge and the Doge's Palace, festivals such as the Ascension, the area surrounding the city, and various "capriccios" from the end of the artist's career.

After an initial stage in which he worked principally as a painter of historical and religious subjects, frescoes and even still lifes, Guardi began to paint views of his city, initially following the precise style of his predecessor Canaletto then later adding vitality and illusionism to his compositions. After Canaletto's death in 1768 he became the most important vedutista in Venice.



Francesco Guardi  
*The Feast of the Ascension in the Piazza San Marco, c. 1775*  
© Lisbon, Calouste Gulbenkian Museum



# Marina Vargas: Revelations

10 February to 4 May 2025

The exhibition Marina Vargas: Revelations is part of the "Kora" programme through which the Museo Thyssen is promoting the visibility of work by currently practising women artists from a gender perspective.

For this exhibition Marina Vargas (born Granada, 1980) has worked on a research project focused on the silencing of women throughout history, particularly in the history of the sacred and the spiritual, a subject she has already investigated in previous projects and which she now centres on revealing contributions made by women. From the starting point of the figure of Mary Magdalene, studied by feminist theologians such as Karen King (Harvard University), Cynthia Bourgeault (University of Pennsylvania) and Meggan Watterson (Columbia University), Vargas constructs an exhibition argument which explores the figures of women in the history of art and imagery but also in the biblical account based on their biography and personal experiences, applying a contemporary perspective that sets out to disrupt the patriarchal silence which has relegated them to the background. These "Revelations" show what has been concealed through a new work that will be presented in this exhibition for the first time.

Curator: Semíramis González



Marina Vargas  
*The Lines of Fate: Four of Cups, 2024*  
Artist's collection



# Tarek Atoui. At-Tāriq

A Journey into the Rural Music Traditions of North Africa and the Arab World

From 18 February to 18 May 2025

The majlis is the traditional space of hospitality in Arab and North African homes, the place where guests and travellers are received, offering them refuge and coexistence. Hospitality is also the focus of the exhibition which the Lebanese artist and composer Tarek Atoui (born Beirut, 1980) is presenting at the Museo Nacional Thyssen-Bornemisza in collaboration with TBA21 Thyssen-Bornemisza Art Contemporary. Entitled At-Tāriq, meaning "he who comes from the night" or "the morning star", it is part of a long-term research project on the rural musical traditions of the Arab world along the sub-Saharan pilgrimage and trade routes.

Atoui is now presenting first chapter of his project at the museum, in which he looks at the Tamazgha, the North African territories inhabited by the Amazigh or Berber people, a source and repository of musical, artistic, craft and intellectual traditions. After two years of exchange with musicians and artisans from the Moroccan Atlas region and other nearby areas, the artist shows us a space of "poetic hospitality" constructed around the majlis, a place that welcomes, receives and resonates, while generating a multiplicity of affinities and experiences. Music is the protagonist of At-Tāriq, becoming an act of hospitality in itself. Through intertwined textures and materials, this sound installation invites visitors to inhabit the thresholds between the traditional and the contemporary, the familiar and the unknown, revealing the nomadic inclinations present in these affinities.

Curator by Daniela Zyman.



Tarek Atoui  
*Tarek Atoui's studio*  
November 2024  
© Alexandre Guirkingner



# Proust and the Arts

From 4 March to 8 June 2025

The museum is presenting an exhibition on the importance of art in the work of one of the most influential writers of the 20th century, Marcel Proust (Auteuil, 1871 - Paris, 1922), recognised both in literature and in philosophy and art theory. The aesthetic ideas that Proust developed in his work, the artistic, architectural and landscape settings that surrounded him and which he recreated in his books, as well as the contemporary and earlier artists who served to stimulate him are among the aspects that articulate the structure of this exhibition, which aims to highlight this connection and the interrelation between art and his life and work.

To understand Proust it is important to know the Paris in which he lived; the cosmopolitan and rich capital of the Third Republic, its great transformation following Baron Haussmann's urban reforms, with the introduction of electricity, cars, public spectacles, restaurants and cafés. Proust was fascinated not only by the arts but also by the modernity that was flourishing to such a marked degree at the end of the 19th century. The image of the modern created by the Impressionist painters through their depictions of Paris's streets and other locations lies at the heart of the Proustian aesthetic and all of this would influence his life and also his writing.

One of the writer's first published works, *Pleasures and days* (1896), is presented in the first room of the exhibition, revealing his early enthusiasm for the arts, music, theatre and in particular painting and his frequent visits to the Musée du Louvre. That interest continued in his great masterpiece, the novel *In search of lost time*, published in seven parts between 1913 and 1927. The Paris of the Third Republic, especially the area of the Champs-Élysées, the Bois de Boulogne and the palaces of the aristocracy in the Faubourg Saint-Germain, as well as the beaches and coasts of northern France are some of the settings in which the novel takes place and which painters such as Manet, Pissarro, Renoir, Monet, Boudin and Dufy also portrayed in their paintings. In addition, the importance of the theatre in Proust's work is reflected in the impressive painting by George Clairin on loan from the Petit Palais in Paris. It depicts Sarah Bernhardt, who in part inspired Proust in the creation of the character of Berma who reappears throughout the novel.

The exhibition also emphasises one of the most important themes in Proust's work, namely the creation and consolidation in the last decades of the 19th century of a new and modern discipline, art history. It focuses on his fascination for a city such as Venice, which he visited twice, his interest in cathedrals and Gothic architecture, and his less well known "Spanish connection" through figures such as Mariano Fortuny y Madrazo and Raimundo de Madrazo. On display in the galleries are some of the some clothes and fabrics designed by Fortuny in order to present the theme of fashion, which was of such fundamental importance in Proust's writings and which the exhibition aims to highlight.

In addition to paintings by Rembrandt, Vermeer, Van Dyck, Watteau, Turner, Fantin Latour, Manet, Monet, Renoir and Whistler, among others, a sculpture by Antoine Bourdelle and the above-mentioned designs by Fortuny and other couturiers of the time, the exhibition includes a selection of manuscripts by Proust, with loans from the Musée du Louvre, the Musée d'Orsay and the Musée Carnavalet-Histoire in Paris, the Maurithuis in The Hague, the Rijksmuseum in Amsterdam, the Städel Museum in Frankfurt and the National Gallery of Art in Washington.



James Tissot (Nantes, 1836-Chenecey-Buillon, 1902)  
*The Circle of the Rue Royale, 1866*  
París, Musée d'Orsay



# Warhol, Pollock, and Other American Spaces

Project presented by Estrella de Diego

From 21 October to 25 January 2026

Andy Warhol's fascination with Jackson Pollock is well known; his obsession with having one of his works in his extensive art collection, as well as the relationship between his famous car crash series and the notorious accident that ended Pollock's life one night in August 1956.

The Museo Nacional Thyssen-Bornemisza is organising an exhibition which brings together the work of these two key names of 20th century art, shown alongside that of other artists who were reconsidering issues relating to the new spatial strategies at this same time. These are two extraordinarily complex figures, seemingly very different but in fact united, like an entire generation of artists, by their interest in change, spatial issues and a fascination with large formats.

The present opportunity to see the works in the galleries of the exhibition reveals that Jackson Pollock was not always an "abstract master", nor was Warhol an artist solely occupied with dispassionate depictions of banal themes from popular culture. While maintaining figuration, in their own way both proposed revisiting the concept of space and its use as a place of concealment; both overturned the notion of the background and the figure, and both focused on an artistic project involving pictorial strategies which served them as camouflage. This exhibition project, which can be seen as autobiographical to some extent, focuses on two artists who worked on repetition, seriality and the move towards abstraction as a means to finding a place in the world in which they lived.

Curator: Estrella de Diego.



Jackson Pollock  
*Brown and Silver I*, ca. 1951  
Museo Nacional Thyssen-Bornemisza