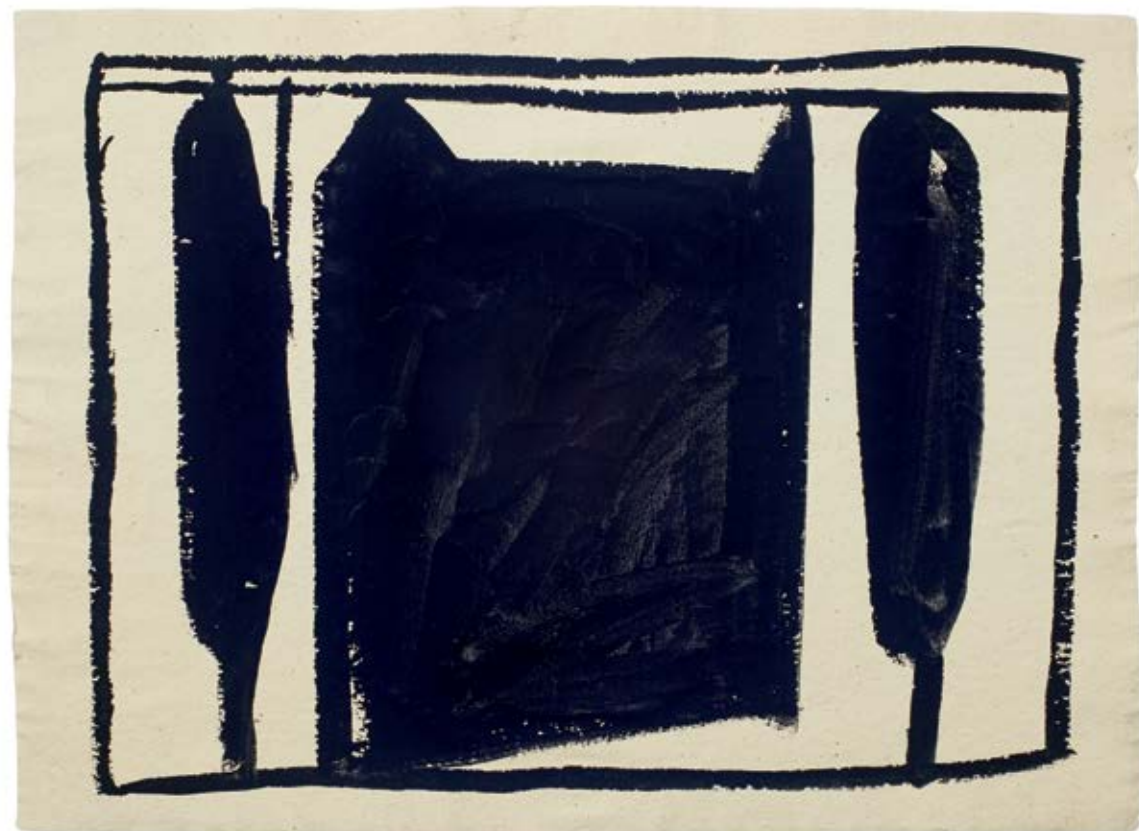


galerie
andresthalmann

Joan Hernández Pijuan
Des de la Finestra

Exhibition 30 August - 26 October 2013



Sin Título no. 90 1989, Gouache on paper, 40 x 54,5 cm

JOAN HERNÁNDEZ PIJUAN

Das Schaffen eines der bedeutendsten Gegenwartskünstler Spaniens, Joan Hernández Pijuan, begeistert mich seit meiner Jugend. Seine Werke sprechen eine schlichte, reduzierte Sprache von roher Schönheit. Sie sind oft radikal leer und doch schildern sie mit einem hohen Abstraktionsgrad auf sehr sinnliche Weise seine Heimat und seine geliebte Sommerresidenz Folquer, wo er in seinem Atelier unzählige Arbeiten geschaffen hat. Die aktuelle Ausstellung *Des de la Finestra* wurde durch den Blick des Künstlers aus seinem Atelierfenster in Folquer inspiriert. Das gleichnamige Titelbild ist das Kernstück dieser Ausstellung.

Es war mir eine grosse Ehre und Freude, Joan Hernández Pijuan persönlich zu kennen und gemeinsam mit ihm in den Jahren 1998-2005 diverse Galerien- und Museumsausstellungen zu planen und zu verwirklichen. Die Begegnungen mit Joan und seiner Familie und die über die Jahre gewachsene Freundschaft bedeuten mir sehr viel. Der rege Austausch mit Elvira Maluquer, der Witwe von Joan Hernández Pijuan, und ihrem Sohn, Joan Hernández Maluquer, haben uns - vier Jahre nach der Eröffnungsausstellung der Galerie Andres Thalmann mit einer Hommage an Joan Hernández Pijuan - bei der Werkauswahl zu einer ganz besonderen und einzigartigen Ausstellung angeregt.

Mein herzlicher Dank gilt Elvira Maluquer, Joan Hernández Maluquer und der Familie für ihre grosse Gastfreundschaft bei meinen Atelierbesuchen und für ihre tatkräftige und professionelle Unterstützung, die diese Ausstellung überhaupt ermöglicht hat.

JOAN HERNÁNDEZ PIJUAN

The oeuvre of one of Spain's most significant contemporary artists, Joan Hernández Pijuan, has entranced me since I was a young woman. His works speak of raw beauty in a sober, reduced language. The often radically barren paintings describe his country and his beloved summer residence of Folquer, which is where he created countless sensual and highly abstract works. The current exhibition, Des de la Finestra, has been inspired by what the artist saw from the window of his studio in Folquer, and has been arranged around the work that bears the same title.

It was a great honour for me and a pleasure to know Joan Hernández Pijuan in person, and to have been able to plan and realise various gallery and museum exhibitions with him between 1998 and 2005. I greatly value my encounters with Joan and his family, and the friendship that flourished between us over the years. Andres Thalmann Gallery was inaugurated with a homage to Joan Hernández Pijuan four years ago. In the more recent past, a lively and productive exchange with Elvira Maluquer, Joan Hernández Pijuan's widow, and her son, Joan Hernández Maluquer, has inspired us to select works for a very special and unique exhibition.

I am deeply indebted to Elvira Maluquer, Joan Hernández Maluquer and their families for their generous hospitality during my studio visits, and for their proactive and professional support, which was vital in realising this exhibition.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Joan Hernández Pijuan

Des de la Finestra

Einfach, schlicht, reduziert, ursprünglich sind nur einige Adjektive, die oft versuchen, das Werk Joan Hernández Pijuan zu umschreiben. Gewiss nicht mit einer negativen Intonation, sondern vielmehr in aufrichtiger Anerkennung einer Malweise, die ihres Gleichen sucht. Der Künstler lässt sich nicht in eine der verschiedenen avantgardistischen Stilrichtungen zwingen und behauptet nach wie vor eine Sonderstellung in der internationalen Kunstszene. Ausgehend von der Realität schafft er abstrakte Werke, die auf den ersten Blick minimalistisch anmuten und doch vielschichtig und komplex konstruiert sind.

„Ich versuche immer so zu malen, als wüsste ich nichts über die Malerei, als wäre jedes Bild mein Erstes“, beschreibt Joan Hernández Pijuan seine unvoreingenommene Herangehensweise an jedes einzelne Bild. Er verzichtet auf eine detailreiche Wiedergabe einer Impression und fokussiert das Wesentliche, gar das Urtypische einer Landschaft, eines Weges, Feldes, Baumes oder Hauses. In knappen, schemenhaft angedeuteten Umrisslinien fängt er die Charakteristika ein, die für den Betrachter unmissverständlich sind.

Die Sommerresidenz Folquer liegt inmitten einer bäuerlich geprägten Gegend, 150 Kilometer fern vom pulsierenden Barcelona. Die karge katalanische Landschaft seiner Heimat wird mit ihrer Ruhe und Eintönigkeit ab den siebziger Jahren zum zentralen Thema seines Schaffens. Ocker, rotbraunes Siena, gesättigtes Grün, von der Sonne getränktes Gelb, opakes Weiss und changierendes Schwarz zählen zu seiner bevorzugten Farbpalette. So schildert Joan Hernández Pijuan die erdigen Töne der Natur, die er mit ihren Licht- und Farbspielen nicht nur bei Spaziergängen, sondern auch aus dem Atelierfenster beobachtet.

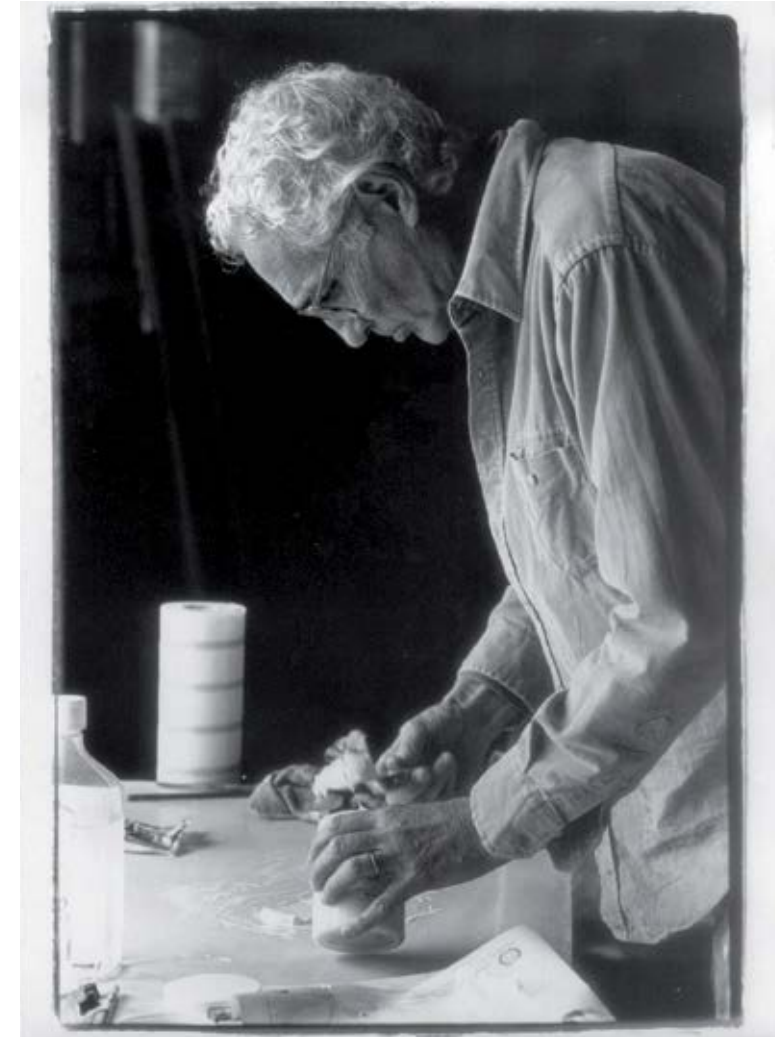
Malschicht um Malschicht formen sich seine Gemälde aus dem Inneren heraus; oft zitiert als ein Verweis auf den ewig wiederkehrenden Kreislauf der Natur. Mit einem Spachtel trägt er die Farbe pastos auf die Leinwand auf, gefolgt von schnellen, gezielten Einritzungen mit einem Kohlestift oder dem Stielende des Pinsels in den noch feuchten Malgrund. Ein fortlaufender Vorgang, mit dem der Künstler seine Bilder geradezu modelliert – jede überlagernde Malschicht birgt die repetierenden Furchen

oder ornamentalen Muster der darunter liegenden. Er visualisiert den Malprozess und schafft ein Spannungsgeflecht zwischen der Fülle des Bildraums und der vermeintlichen Leere der geritzten Zeichnung. Im Ölbild *Des de la Finestra* (Blick aus dem Fenster) malt Joan Hernández Pijuan sein Werk in den farbigen Grund hinein, indem er intensiven Grün ein mattes Schwarz aufsetzt. Das durchscheinende Grün definiert die Bildfläche, akzentuiert wiederum durch die Umrisszeichnung eines Rahmens, wodurch der Charakter eines Bildes im Bild entsteht – das Fenster.

Immer wieder ziehen den Künstler die gleichen Bildmotive an, die er malt oder zeichnet. Für ihn ist der Paradigmenstreit der Kunstgeschichte irrelevant. Joan Hernández Pijuan vereint nicht nur beide Techniken in seiner Ölmalerei, sondern spricht der Zeichnung selbst einen gleichwertigen Stellenwert in seinem Œuvre zu. Die sonst in die Farbe eingeschriebenen Zeichen sind in den Papierarbeiten Farbflecke oder Umrisslinien - so zum Beispiel in *Rosa Horizontal*, das zudem als Grundfarbe ein im Werk selten zu findendes rauchiges Rosa trägt.

Joan Hernández Pijuan wurde 1931 in Barcelona geboren; er verstarb im Dezember 2005 im Alter von 74 Jahren in seiner Heimatstadt. Seit 1976 hatte er eine Professur an der Escuela Superior de Belles Arts de Sant Jordi, Barcelona, inne – dort, wo er einst selbst Student war. Im Jahr 1989 erhielt er den Lehrstuhl für Malerei an der Facultad de Belles Arts de la Universidad de Barcelona. 1996 wurde er zum Mitglied der Real Academia de Bellas Artes de San Fernando de Madrid ernannt. Dreimal waren seine Werke auf der Biennale in Venedig zu sehen; 1960 und 1970 als Repräsentant seines Landes und 2005 im Rahmen einer Sonderschau im italienischen Pavillon. Im gleichen Jahr wurde er für sein Lebenswerk mit dem Premio Nacional de Arte Gráfico ausgezeichnet. Seine rege Ausstellungstätigkeit und die Präsenz seiner Werke in international renommierten Sammlungen, wie dem Museum of Modern Art, New York, oder dem Museo Nacional Centro de Arte Reina Sofía, Madrid, zeugen von der ungebrochenen Anerkennung seines Schaffens.

Marie-Louise Teichmann



Joan Hernández Pijuan

Des de la Finestra

Simple, stark, primordial, unpretentious – these are some of the adjectives used to describe the work of Joan Hernández Pijuan, comments intended to express sincere recognition of a unique approach to painting. It is impossible to squeeze this artist into any one of the various avant-garde styles. Having created abstract works based on reality that, at first glance, seem to be minimalistic yet are multi-layered and structurally complex, the artist commands an eminent position in the international art scene.

'I always try to paint as though I knew nothing about painting, as though each piece was my first,' Joan Hernández Pijuan described his unpremeditated approach to each and every one of his works. Eschewing the detailed representation of an impression, he focused on the essence, the archetypal, unmistakable characteristics of a landscape, a road, a field, of a tree or a house captured in succinct and sketchy contours.

Joan Hernández Pijuan used to spend his summers at his residence of Folquer, at a distance of some 150 kilometres (93 miles) from vibrant Barcelona. From the 1970s onwards, he focused his attention on the barren, tranquil and monotonous landscape of his origins. His palette, dominated by ochre, reddish-brown sienna, saturated green, sun-drenched yellow, opaque white and iridescent black, evokes nature's earthy hues and the play of light and colour observed during his walks and from his studio window.

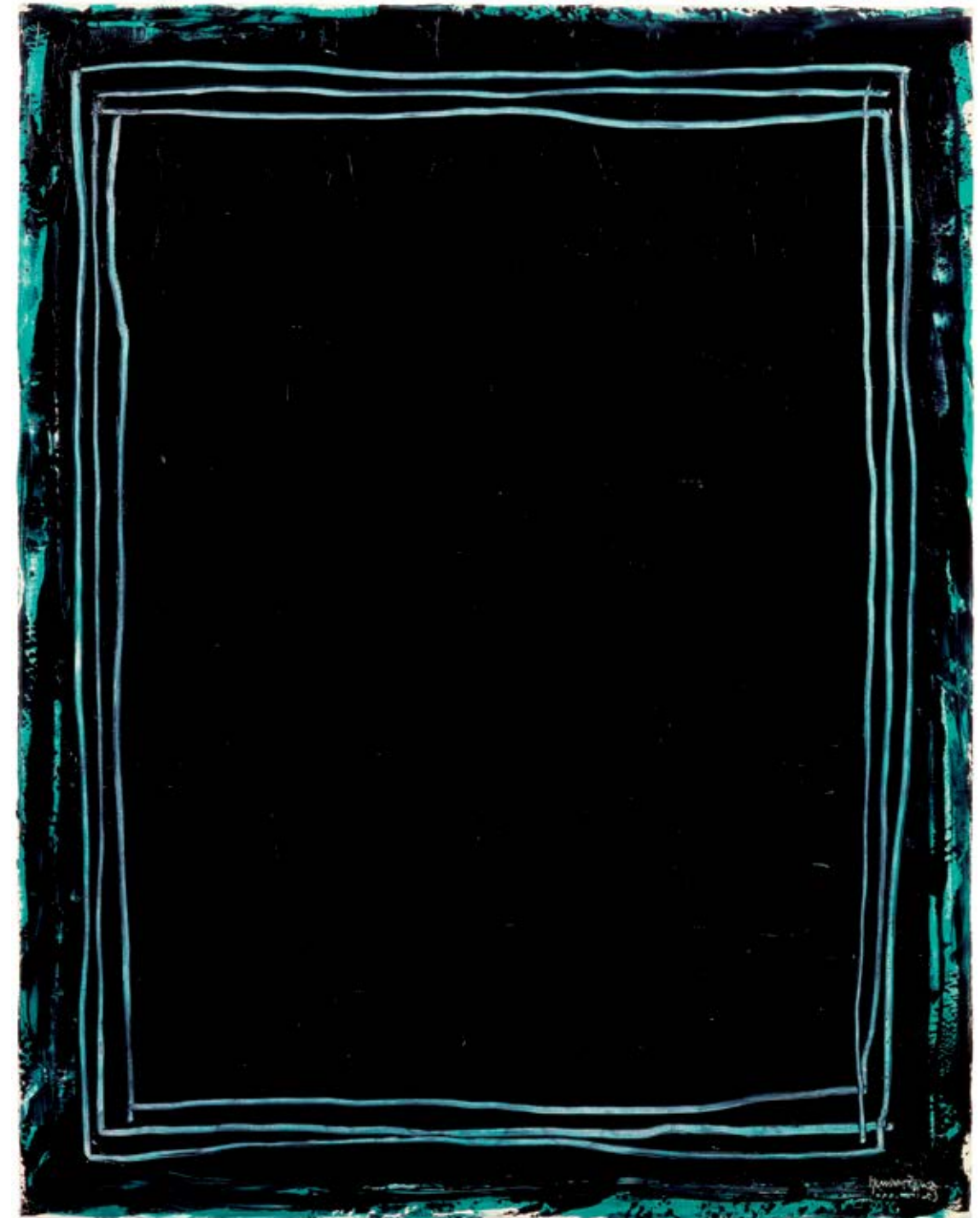
In Joan Hernández Pijuan's oil paintings, layer upon layer of paint emerges from deep within, often in reference to nature's eternal cycle. Using a spatula, the artist applied his paints in pastose structures to the canvas before scoring signs quickly and deliberately into the still malleable paint with a piece of charcoal or the tip of a brush-handle, in a continuous process that can only be described as sculptural. Each added stratum contains the furrows and ornamental patterns inscribed at previous stages. The act of painting is rendered visible; tension emerges between the abundant pictorial space and the scarified work's apparent emptiness. In Des de la Finestra (From the Window), Joan Hernández Pijuan lightly overpainted a vibrant green ground with matte, translucent black through which the

green remains visible, accentuated by frame-like contours that evoke a picture within a picture – the window.

With complete disregard for the battle of paradigms raging among art historians, Joan Hernández Pijuan revisited the same motifs many times. He also attributed equal status to his drawings. While his oils combine the techniques of drawing and painting, in his works on paper, contour lines or smudges of colour replace the scorings of his oils. One example is Rosa Horizontal, whose ground, moreover, is a smoky pink rarely seen elsewhere in this oeuvre.

Joan Hernández Pijuan was born in Barcelona in 1931; he died in his native city in December 2005. Since 1976 he had been a professor at Escuela Superior de Belles Arts de Sant Jordi, Barcelona – where he had once been a student. In 1989 he was appointed Chair of Painting at the Facultat de Belles Arts de la Universidad de Barcelona. In 1996 he was made a member of the Real Academia de Bellas Artes de San Fernando de Madrid. His works featured three times at the Venice Biennale, twice as he represented his country (1960, 1970), and in 2005 when he was honoured with a special show at the Italian pavilion. Also in 2005 he was awarded the Premio Nacional de Arte Gráfico for his oeuvre. Frequent exhibitions of his works and their presence in highly renowned international collections such as the Museum of Modern Art, New York, or the Museo Nacional Centro de Arte Reina Sofía, Madrid, are testament to the continuing recognition of his work.

Marie-Louise Teichmann





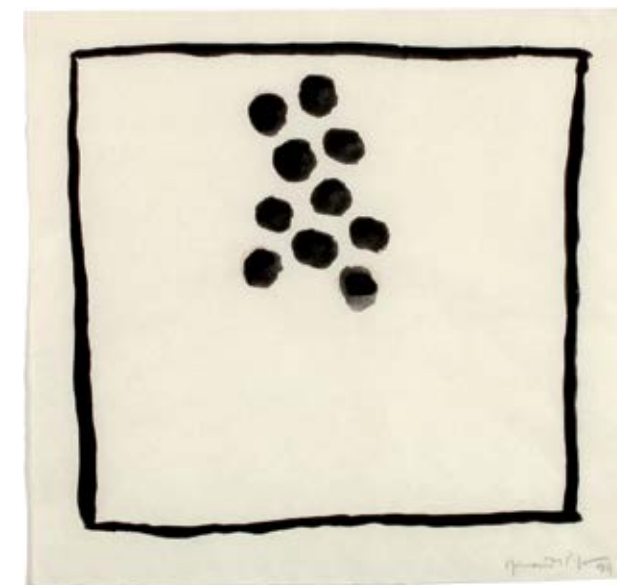
Sin Titulo (1) 2002, Oil on canvas, 22 x 16 cm



Sin Titulo (2) 2002, Oil on canvas, 22 x 16 cm



Sin Titolo no. 117 1999, Gouache on Japanese paper, 33.7 x 50 cm



(left) Sin Titolo no. 116 1999, Gouache on Japanese paper, 42.2 x 46.8 cm
(right) Sin Titolo no. 61 1999, Gouache on Japanese paper, 29.8 x 30.9 cm



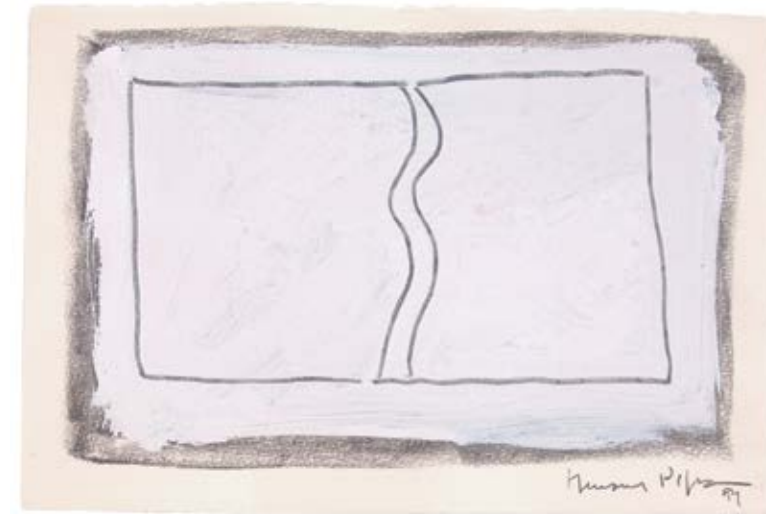
Sin Titolo no. 59 1999, Gouache on Japanese paper, 25 x 34.1 cm



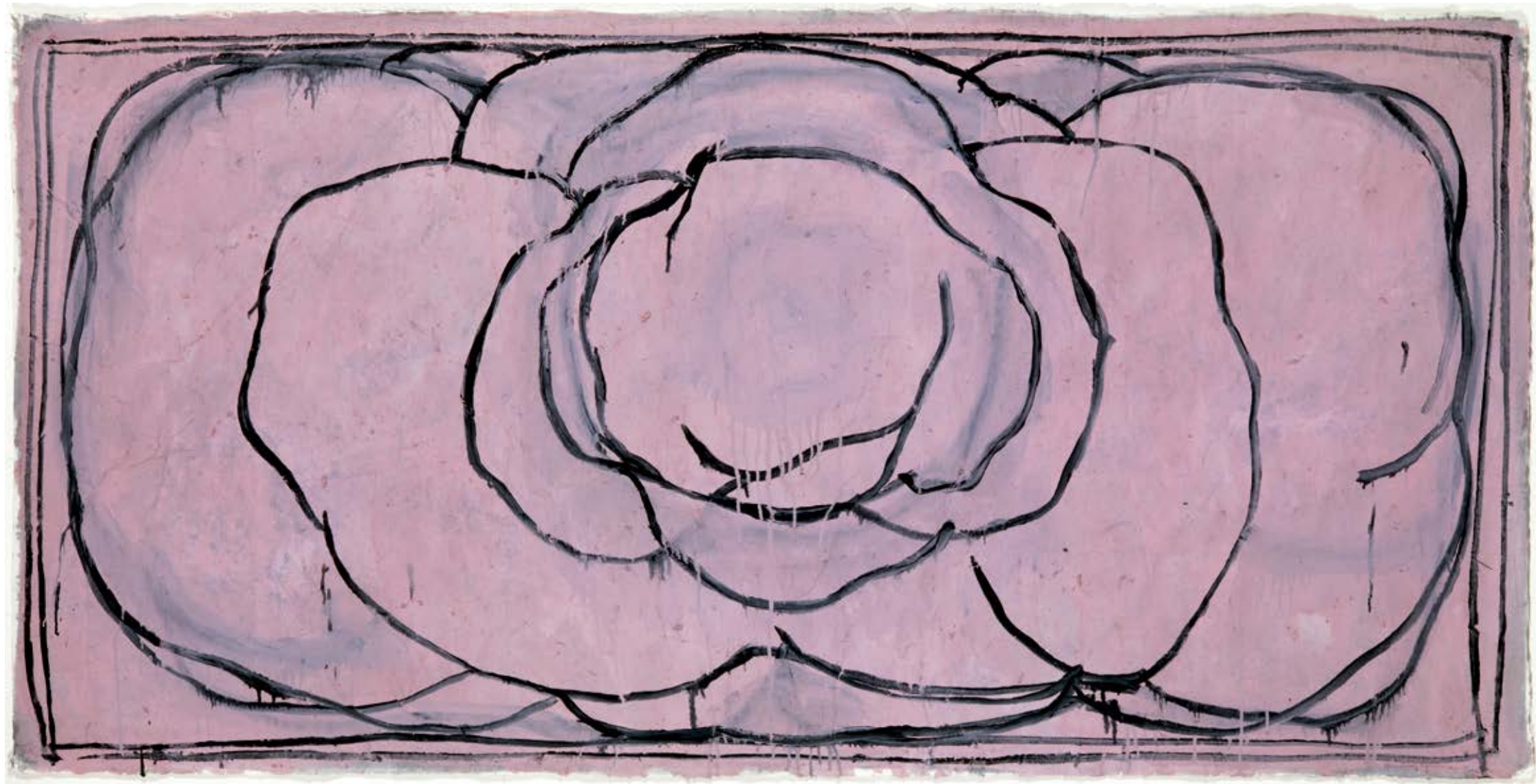
Sin Titolo no. 120 1999, Gouache on Japanese paper, 34.6 x 60.3 cm

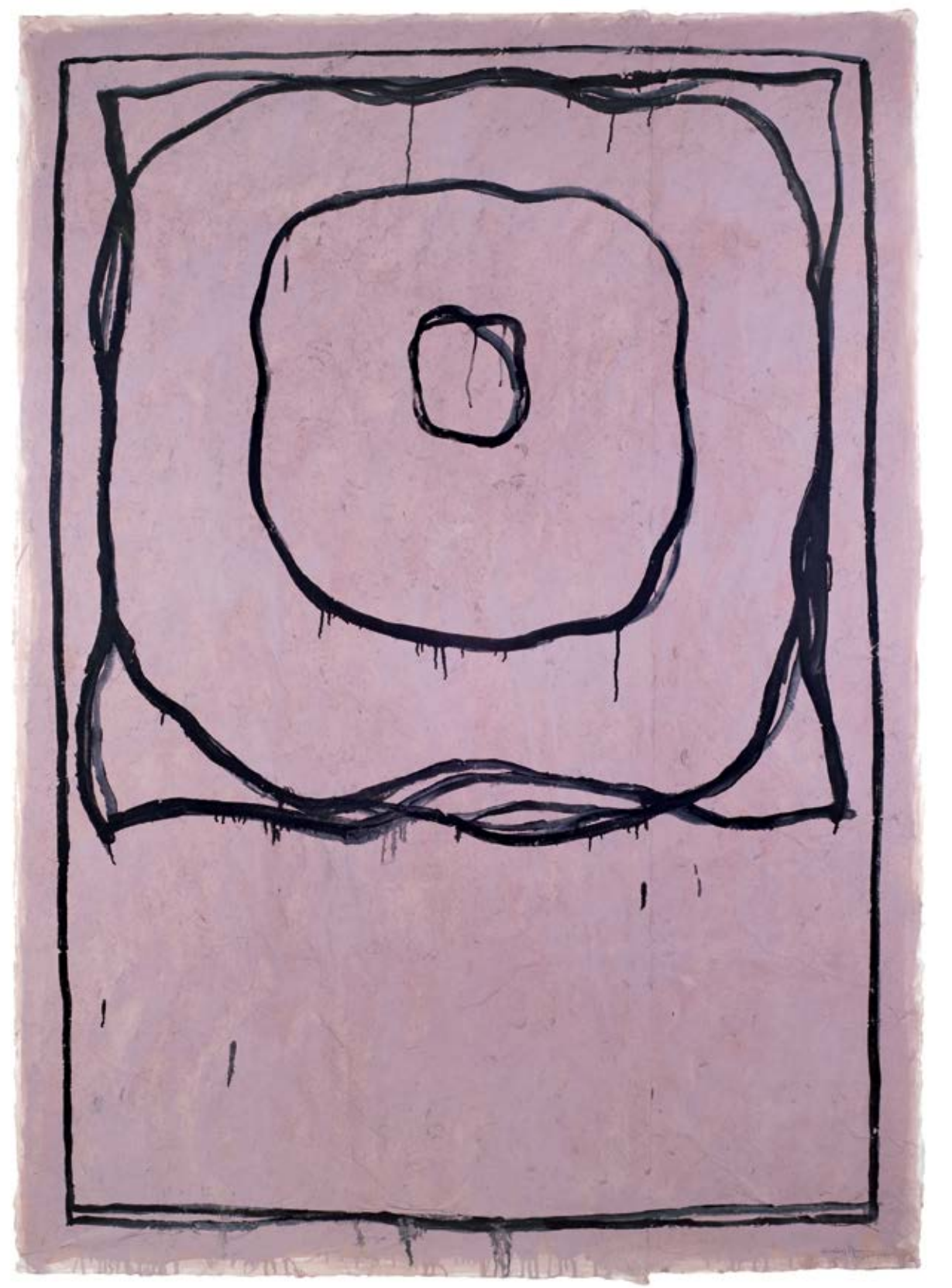


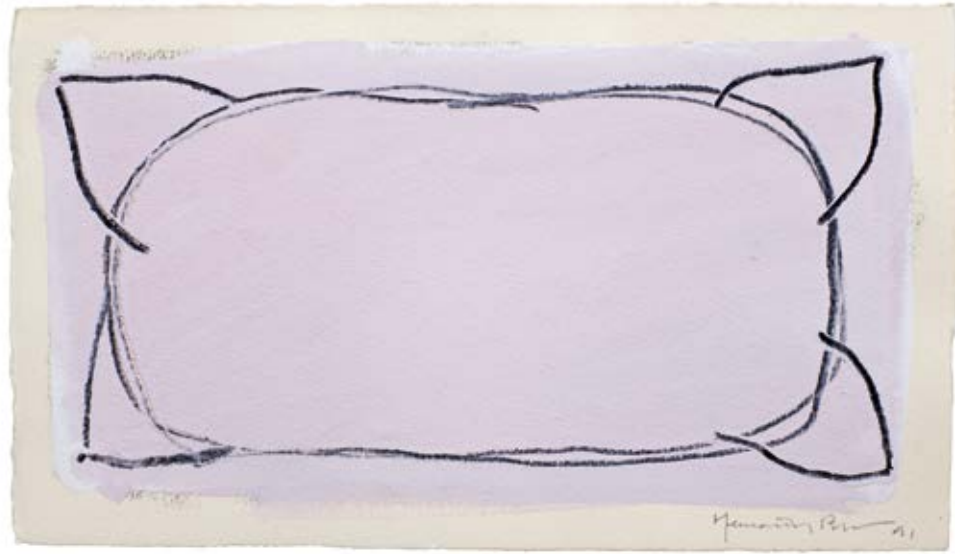
Sin Titulo no. 131 1998, Gouache and charcoal on Japanese paper, 93.3 x 67 cm



Camí 1994, Gouache on Arches paper, 12 x 25 cm







Rosa Rosa 1991, Gouache and charcoal on Arches paper, 16.2 x 28.3 cm

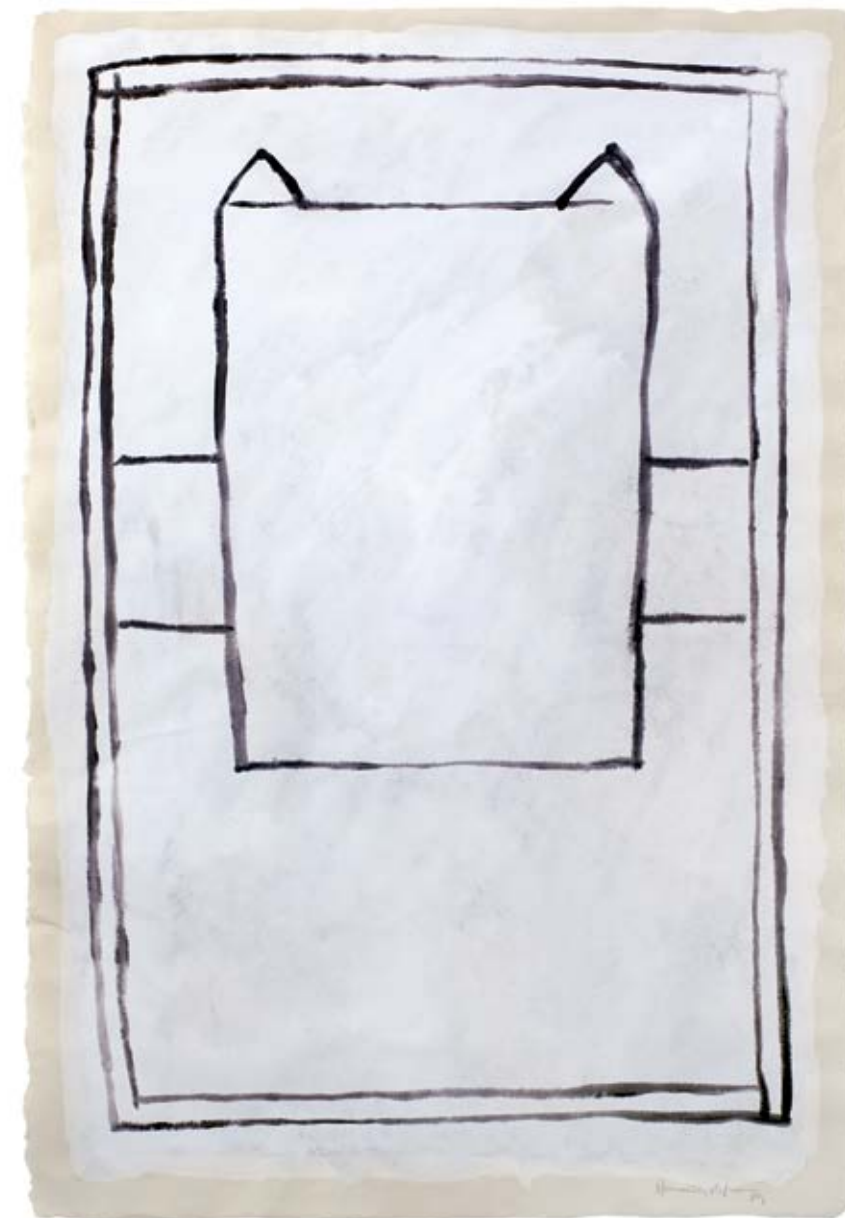


Rosa Blanca (3) 1991, Oil on canvas, 30 x 60 cm

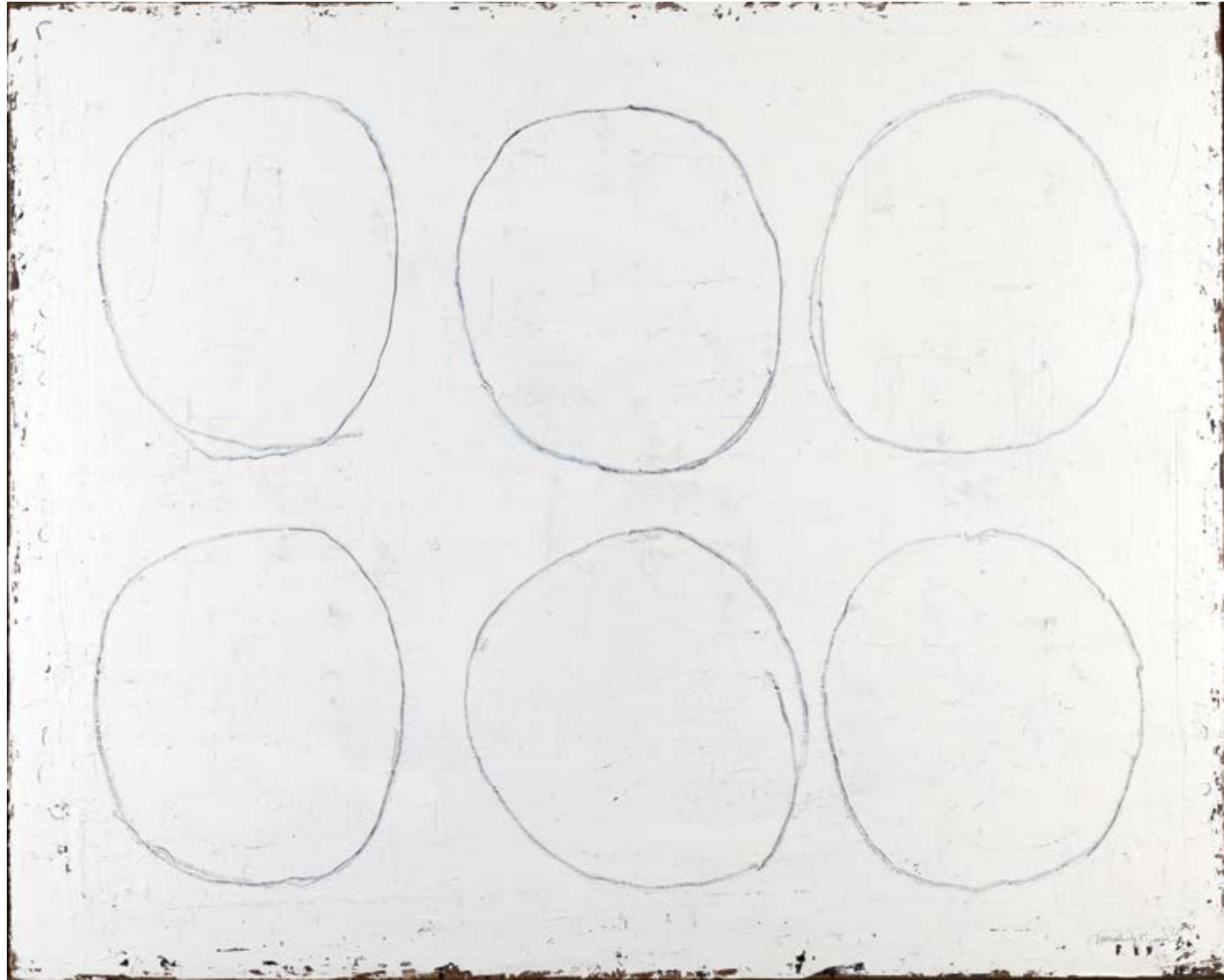


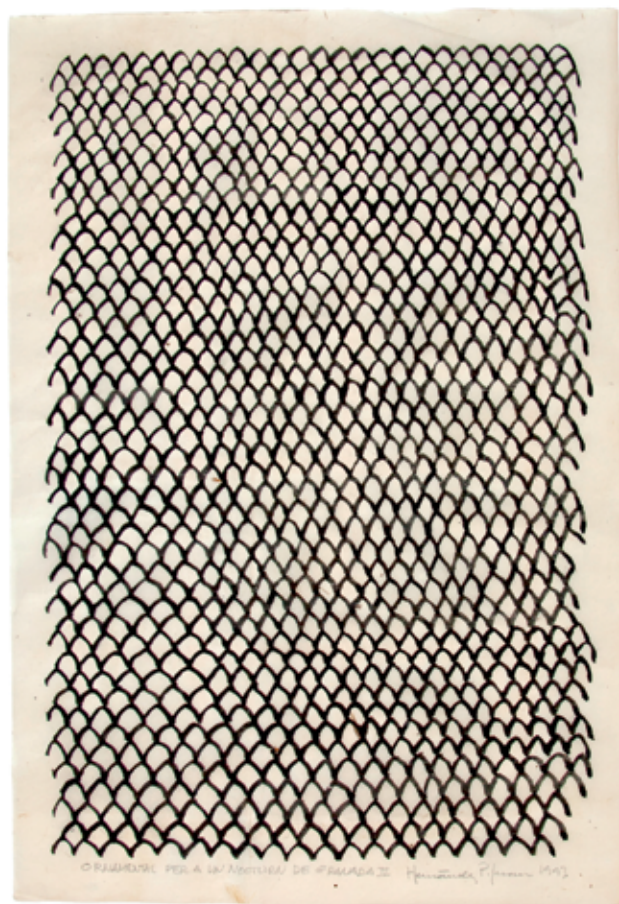


La Casa desde la que se Mira el Campo (1) 1990, Oil on Arches paper, 157 x 120.5 cm

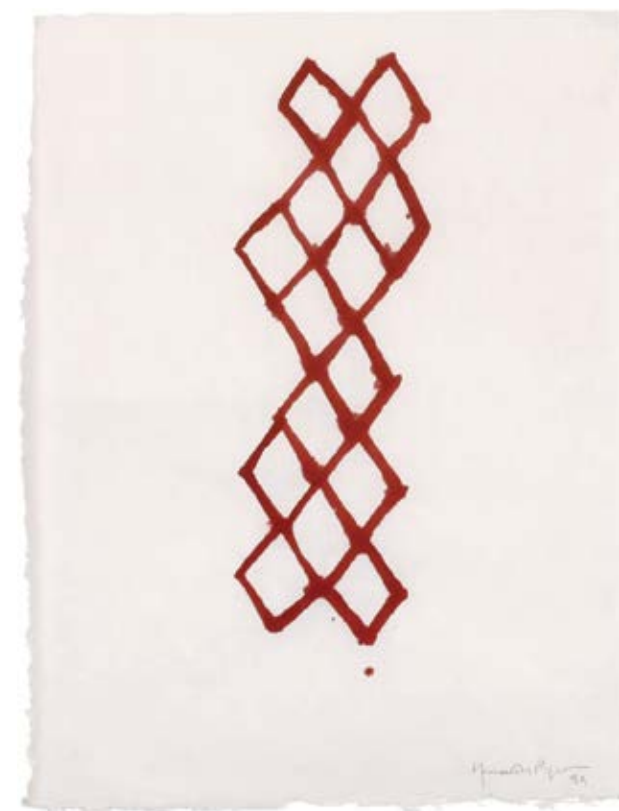


Casa sobre Blanc (48) 1989, Gouache on Japanese paper, 98 x 66 cm





Ornament Nocturno Granada 1993, Gouache on Japanese paper, 46 x 31 cm



Sin Titulo no. 57 1999, Gouache on Japanese paper, 33.6 x 25.5 cm



Com Flors Vermelles 2004, Gouache on Japanese paper, 65 x 196 cm



Com Flors Vermelles (2) 2004, Gouache on Japanese paper, 65 x 196 cm



BIOGRAPHY

1931	Joan Hernández Pijuan born in Barcelona, Spain, on 15 February.		gravitates towards the still life, incorporating isolated sections of an apple, an egg or a cup that imbue the surrounding space with a metaphysical dimension.		Invited to take part in the <i>Workshop-Art Triangle</i> , Barcelona, Spain.	
1945 -1947	Student at La Llotja, Escola d'Arts i Oficis de Barcelona, Barcelona, Spain.				1988 -1989	Completes his doctoral thesis, <i>Pintura i Espai: una experiència personal</i> ; appointed Chair of Painting at Facultad de Belles Arts de la Universidad de Barcelona, Barcelona, Spain.
1952 -1956	Student at Real Acadèmia Catalana de Belles Arts de Sant Jordi, Barcelona, Spain.	1970	Awarded First Prize for the publication, <i>Vijesnik u Srijedu</i> , at the 2nd International Drawing Biennial of Rijeka, Zagreb, Croatia.		1990	Creates two murals for the covered Palau Sant Jordi Stadium in the Olympic complex at Montjuïc, Barcelona, Spain.
1953	Collective exhibitions; the artist presents expressionistic works with an existentialist theme.		Represents Spain at the 35th Venice Biennale. In this decade, the artist progressively discovers new dimensions in landscape painting.		1991	<i>Obra Gráfica 1980 -1990</i> , ten years of his graphic work, presented at Museo de Bellas Artes de Bilbao, Bilbao, Spain, including a catalogue.
1955 -1956	First solo exhibition at Mataró Municipal Gallery; introduction by art critic Rafael Santos Torroella. Various exhibitions. The artist's expressionism begins to reflect his interest in volumes as well as greater sobriety and structure.	1972	First appearance of a „ruler“, space measured by the millimeter. Gradually, through his experience of real landscapes, textures and gradations accentuate the fiction of perspective.		1992	Since 1987, the artist's works can be described as more synthetic. He begins to establish his own idiom including a number of constants and characteristic features. Tension between drawing and painting becomes the most important new aspect of his work.
1957 -1958	Awarded a prize by Dirección General de Bellas Artes at the National Exhibition in Alicante, Spain. Lives in Paris; direct experience of <i>art informel</i> , which he begins to interpret in his way. Studies engraving and lithography at Ecole des Beaux-Arts, Paris, France. Awarded Second Prize, <i>Peintres Résidents</i> , from Cité Internationale Universitaire de Paris, Paris, France. Returns to Barcelona. Following a show at Syra Gallery, the artist embarks on action painting; predominant use of starkly contrasted blacks and whites in violent explosions of paint.	1974	Series of etchings and aquatints, <i>Escala 1.10</i> , for publisher Gustavo Gili's collection <i>Les Estampes de la Cometa</i> .			
		1976 -1978	Explores boundaries of space, colour, light and movement. Works on lithograph series, <i>Proyectos para un paisaje</i> , published in 1976 by Grupo 15, Madrid, Spain. In 1977 works on ten etchings for <i>La Poligrafía</i> , Barcelona, fragmentary visions of near-monotone landscapes with the notion of colour having moved into the atmosphere.			
1960	First Prize by the city of Granollers, Spain, for <i>Primer Salón de Jazz</i> . Commissioned to design the stage set for José Bergamín's play <i>Medea Encantador</i> opening in Barcelona, Spain.	1979	Appointed professor at Real Acadèmia Catalana de Belles Arts de Sant Jordi, Barcelona, Spain. The Cabinet des Estampes, Musée d'Art et d'Histoire, Geneva, Switzerland, presents an exhibition and illustrated catalogue of the artist's graphic work, <i>Hernández Pijuan L'Oeuvre Gravé</i> with a prologue by Charles Goerg.		1993	<i>Espacios de Silencio. 1972 -1992</i> , at Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, and at Museo de Monterrey, Monterrey, Mexico. The artist paints a ceiling fresco for Aula Ramón y Cajal, the great assembly hall at University of Barcelona, Barcelona, Spain.
1964	Represents Spain at the 30th Venice Biennale. Designs a series of five lithographs; publisher Gustavo Gili uses them in his new collection, <i>Les Estampes de la Cometa</i> , exhibited at René Metras Gallery, Barcelona, Spain.	1980	In 1977 works on ten etchings for <i>La Poligrafía</i> , Barcelona, fragmentary visions of near-monotone landscapes with the notion of colour having moved into the atmosphere. Appointed professor at Real Acadèmia Catalana de Belles Arts de Sant Jordi, Barcelona, Spain. The Cabinet des Estampes, Musée d'Art et d'Histoire, Geneva, Switzerland, presents an exhibition and illustrated catalogue of the artist's graphic work, <i>Hernández Pijuan L'Oeuvre Gravé</i> with a prologue by Charles Goerg.		1993 -1994	In the course of the decade, colour comes to dominate his work. Appearance of the lattice motif, which closes the door or window that featured in his 1980s works to form an open passage from interior to exterior. The artist focuses on memory, not in the sense of nostalgia but in terms of ‚creation‘ and ‚sentiment‘ that motivate him to seek new creative outlets. Touring exhibition, <i>Sensación y lugar 1983-1993</i> , visits the cities of Burgos, Granada and Logroño, Spain. Elected Dean of the Facultad de Belles Arts de la Universidad de Barcelona, Barcelona, Spain.
1965	The five lithographic prints are awarded the Maribor Prize at the 5th International Engraving Biennial in Ljubljana, Slovenia.	1981 -1984	Grids of carefully superimposed brush-strokes and vibrating underlying layers of colour begin to evolve. Member, Exhibition Committee, Fundación Joan Miró, Barcelona.			
1966 -1967	Award for new series of lithographs, <i>Las Celdas</i> , at the 1st International Engraving Biennial in Cracow, Poland. Joan Hernández Pijuan begins to transform his lines into geometrical and anatomical elements. The artist becomes increasingly interested in empty space, as well as in the relationship between space and its surroundings. He	1985	Receives the Premio Nacional de Artes Plásticas. Begins to work on the Cyprus Trees series. Directs one of the contemporary art workshops at the Circulo de Bellas Artes in Madrid, Spain.		1995	In aesthetic terms, the works from this period share an affinity with his late works. Their main
		1986 -1987	Directs contemporary art workshops at Las Palmas, Canary Islands, and at Escola Eina, Barcelona.			



features are density, lines drawn and worked into the paint applied to the canvas. The artist's idiosyncratic landscapes consist of symbols representing furrows, paths and mountains.

1996 Mural commissioned by the Local Architecture Heritage Service of provincial authority Diputación de Barcelona for the Church of Santa María, Castelldefels, Spain. Elected 'académico' of La Real Academia de Bellas Artes de San Fernando, Madrid, Spain.

1998-1999 Touring exhibition *Sentimiento de paisaje. 1976-1998*, presented at Credito Valtellinese Gallery, Refettorio delle Stellini, Milan, Italy, and at Frankfurter Kunstverein, Frankfurt am Main, Germany.

2000-2001 Retrospective exhibition of the artist's drawings at Rupertinum Museum, Salzburg, Austria. Made fellow ('académico numerario') of La Real Academia de Bellas Artes de San Fernando, Madrid, Spain. Participates in project by the Spanish Ministry of Foreign Affairs, Suite Europe, held to coincide with the Spanish Presidency of the European Union.

2002-2004 Exhibition and catalogue, *Obra Gráfica III (1991-2002)*, presented by Fundación Museo del Grabado Contemporáneo, Marbella, Spain, to celebrate eleven years of graphic creation. The artist creates a ceiling mural for the chambers of Barcelona City Council entitled *Núvol en forma de malla per l'Ajuntament de Barcelona*. Retrospective exhibition, *Joan Hernández Pijuan Volviendo a un lugar conocido. 1972-2002*, presented by Museu d'Art Contemporani de Barcelona, Spain; the show goes on tour to Musée d'Art et d'Histoire, Neuchâtel, Switzerland; Konsthall Malmö, Sweden; Galleria Comunale d'Arte Moderna, Bologna, Italy.

2005 Awarded the fine-arts Premi Ciutat de Barcelona. Features at the 51st Venice Biennale, *The Experience of Art*, curated by Maria de Corral at the Italian Pavilion, and in *Always a Little Further*, curated by Rosa Martínez, at the Arsenale. Awarded the Premio Nacional de Arte Gráfico. Joan Hernández Pijuan dies in his home in Barcelona on 28 December. His ashes rest in Folquer overlooking his beloved landscape.



SELECTED SOLO EXHIBITIONS

2013 Galerie Andres Thalmann, Zurich, Switzerland
Galerie MAM, Salzburg, Austria

2012 Moscow Museum of Modern Art, Moscow, Russia
Galerie Dittmar, Berlin, Germany
Xippas Art Contemporain, Geneva, Switzerland
Galeria Litera, Prague, Czech Republic

2011 Altana Kulturstiftung, Bad Homburg, Germany
Galerie Renate Bender, Munich, Germany
Centro de Cultura Contemporánea, Universidad de Granada, Granada, Spain
Can Sisteré, Santa Coloma de Gramanet, Barcelona, Spain

2010 Fundació Suñol, Barcelona, Spain
Baukunst Galerie, Cologne, Germany
Colección d'Art Contemporani, Barcelona, Spain
Galería La Caja Negra, Madrid, Spain

2009 Galerie Andres Thalmann, Zurich, Switzerland

2008 Museo de Arte Abstracto Español, Fundación Juan March, Cuenca, Spain
Museu d'Art Espanyol Contemporani, Fundació Juan March, Palma de Mallorca, Spain

2007 Ramis Barquet Gallery, New York, USA

2005 Galerie MAM, Vienna, Austria
Ramis Barquet Gallery, New York, USA
Galerie Lutz & Thalmann, Zurich, Switzerland
Museu d'Art Contemporani de Barcelona, Barcelona, Spain

2004 Rafael Perez Hernández Gallery, Madrid, Spain

2003-04 Museu d'Art Contemporani de Barcelona, Barcelona, Spain, touring retrospective to Musée d'Art et d'Histoire, Neuchâtel, Switzerland; Malmö Konsthall, Malmö, Sweden; Galleria d'Arte Moderna de Bologna, Bologna, Italy

2002 Galerie Lutz & Thalmann, Zurich, Switzerland
Galerie Academia, Salzburg, Austria
Centre Cultural Contemporani Pelaires, Palma de Mallorca, Spain
Sala d'art Josep Bages, Torre Muntadas, El Prat de Llobregat, Spain
Galerie Lutz & Thalmann, Zurich, Switzerland
Fundación Museo del Grabado Español Contemporáneo, Marbella, Spain
Baukunst Galerie, Cologne, Germany
Galería Colón XVI, Bilbao, Spain

2001 Ramis Barquet Gallery, New York, USA
Galería Joan Prats, Barcelona, Spain

2000 Rupertinum Museum, Salzburg, Austria
Galería Soledad Lorenzo, Madrid, Spain
Galerie Renate Bender, Munich, Germany
Galerie Academia, Salzburg, Austria
Galleria Anna d'Ascanio, Rome, Italy
Baukunst Galerie, Cologne, Germany
Centre Jujol 'Can Negre', Sant Joan Despí, Barcelona, Spain
Cyprus Gallery, Sant Feliu de Boada, Girona, Spain
Frankfurter Kunstkabinett, Frankfurt am Main, Germany
Galería La Caja Negra, Madrid, Spain



1999 Sala de exposiciones Verónicas, Murcia, Spain
Galerie Renos Xippas, Paris, France
Galería Marisa Marimón, Ourense, Spain
Galería Lekune, Pamplona, Spain
Frankfurter Kunstkabinett, Frankfurt am Main, Germany
Galería Van der Voort, Ibiza, Spain
Galerie Lutz & Thalmann, Zurich, Switzerland
Centro Cultural Cajastur, Palacio de Revillajigedo, Gijón, Spain

1998 Galería de Arte Estiarte, Madrid, Spain
Galleria del Gruppo Credito, Valtellinese Refettorio delle Stelline, Milan, Italy, touring to Frankfurter Kunstverein, Frankfurt am Main, Germany
Galerie Renate Bender, Munich, Germany
Centro Cultural Pelaires, Palma de Mallorca, Spain

1997 Galerie Renos Xippas, Paris, France
Galerie Academia, Salzburg, Austria
Espai Guinovart, Agramunt, Spain
Galería Joan Prats, Barcelona, Spain

1996 Art Gallery Tâpies, Kobe, Japan
Galerie Renate Bender, Munich, Germany
Galería Charpa, València, Spain
Sala de Exposiciones de la Fundació Caixa de Manresa, Spain
Galerie Renos Xippas, Paris, France
Sala de Exposiciones Banco, Zaragoza, Spain

1995 Galería Soledad Lorenzo, Madrid, Spain
Galería Altxerri, San Sebastián, Spain
Fundación Marcelino Botín, Santander, Spain

1994 Sala de Exposiciones del Museu de la Ciutat, Casa Polo, Vila-Real, Castelló, Spain
 Diputació Provincial, Palacio de los Condes de Gabia, Granada, Spain
 Sala Amós Salvador del Cultural Rioja, Logroño, Spain
 Galerie Mielich-Bender, Munich, Germany
 Sala de Exposiciones Isaac Díaz Pardo, Auditorio de Galicia, Santiago de Compostela, Spain
 Museu Comarcal del Maresme, Mataró, Spain
 Galerie Renos Xippas, Paris, France
 1993 Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Museo de Monterrey, Monterrey, Mexico
 Galerie Numaga, Auvornier, Switzerland
 Galerie Calart, Geneva, Switzerland
 Galería Joan Prats, Barcelona, Spain
 Galería de Arte Robayera, Miengo, Cantabria, Spain
 Galería Treze, Ventalló, Girona, Spain
 Caja de Ahorros Municipal de Burgos, Casa del Cordón, Burgos, Spain
 1992 Studio G-7, Bologna, Italy
 Galerie Renos Xippas, Paris, France
 Centre Cultural Tecla Sala, L'Hospitalet de Llobregat, Llobregat, Spain
 Art Gallery Tápies, Kobe, Japan
 Pabellón de Cataluña, Seville, Spain
 1991 Francony Japan, Tokyo, Japan
 Museu de Bellas Artes, Bilbao, Spain
 1990 Flanders Contemporary Art, Minneapolis, USA
 Galerie Carinthia, Vienna, Austria
 Galería Joan Prats, New York, USA
 1989 Galería Joan Prats, Barcelona, Spain
 Galerie Numaga, Auvornier, Switzerland
 Galerie Calart, Geneva, Switzerland
 Soledad Lorenzo Gallery, Madrid, Spain
 Casa Municipal de Cultura, Avilés, Spain
 Galería BAT, Madrid, Spain
 1988 Galerie von Braunbehrens, Munich, Germany
 Galería Joan Prats, New York, USA
 Centre Municipal de Cultura, Alcoy, Spain
 Caixa d'Estalvis Provincial d'Alacant, Alicante, Spain



SELECTED PUBLIC AND PRIVATE COLLECTIONS

Atlanta Museum, Atlanta, USA
 Ajuntament de Barcelona, Barcelona, Spain
 Ajuntament de Palma de Mallorca, Palma de Mallorca, Spain
 Biblioteca Nacional, Madrid, Spain
 Brooklyn Museum, New York, USA
 Caja de Ahorros de la Inmaculada, Zaragoza, Spain
 Ciudad Bolívar, Bogota, Columbia
 Colección Arte Sa Nostra, Palma de Mallorca, Spain
 Colección Art Contemporani Fundació La Caixa, Barcelona, Spain
 Colección Arte del siglo XX, Museo de la Asegurada, Alicante, Spain
 Colección Arte Contemporáneo, Madrid, Spain
 Colección Arte Contemporáneo Consorcio del Auditorio de Galicia, Santiago de Compostela, Spain
 Colección Banco Central Hispano, Madrid, Spain
 Collection of Chase Manhattan Bank, New York, USA
 Colección Iberia de Arte El Aire, Madrid, Spain
 Colección Fundesco, Madrid, Spain
 Colección Fundació Museu d'Art Contemporani, Barcelona, Spain
 Colección Fundación Juan March, Madrid, Spain
 Colección Fundación Caixa Manresa, Spain
 Colección Caja de Ahorros Municipal de Burgos, Spain
 Colección Banco Zaragozano, Zaragoza, Spain
 Colección Granada de Fondo, Diputación Provincial de Granada, Spain
 Colección Municipal, Ayuntamiento de Miengo, Cantabria, Spain

Colección Banco de España, Madrid, Spain
 Diputación Provincial de Cáceres, Spain
 Generalitat of Catalonia, Spain
 Fondation Culturel National, Luxembourg
 Ministerio de Fomento, Madrid, Spain
 Moderna Galerija, Ljubljana, Slovenia
 Morgan's Paint Foundation, Bologna, Italy
 Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
 Museum of Modern and Contemporary Art, Liège, Belgium
 Museum Morsbroich, Leverkusen, Germany
 Museo de Arte Abstracto Español, Cuenca, Spain
 National Museum Krakow, Cracow, Poland
 International Artists' Museum, Lodz, Poland
 Museo de la Diputación Foral de Álava, Spain
 Museo Salvador Allende, Santiago de Centro, Chile
 Museo de Villafamés, Castellón de la Plana, Spain
 Museo de Bellas Artes, Bilbao, Spain
 Museo de Arte Contemporáneo, Seville, Spain
 Museu d'Art Espanyol Contemporani, Fundació Juan March, Palma de Mallorca, Spain
 Museu dels Països Catalans, Banyoles, Girona, Spain
 Museo de la Asociación Canaria de Amigos del Arte Contemporáneo, Tenerife, Spain
 Museu d'Art Contemporani de Barcelona, Barcelona, Spain
 Museu Nacional d'Art de Catalunya, Barcelona, Spain
 Musée d'Art et d'Histoire, Geneva, Switzerland
 Musée d'Art et d'Histoire, Neuchâtel, Switzerland
 Patrimonio Nacional, Madrid, Spain
 The Museum of Contemporary Art, Helsinki, Finland
 The Metropolitan Museum, New York, USA
 The Museum of Modern Art, New York, USA
 The Bayer Foundation in America, New York, USA
 The Baltimore Museum of Art, Baltimore, USA
 The Houston Fine Art Museum, Houston, USA
 Umetnosta Gallery, Slovenj Gradec, Slovenia



(above) Photos taken during a studio visit in June 2013 (pages 35 - 38) Photos taken by Joan Hernández Pijuan



IMPRESSUM

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