

galerie
andresthalmann

Hommage à Joan Hernández Pijuan

Exhibition August 28 - October 17, 2009



Dibuix nº 10 1990, Gouache on Arches paper, 12 x 15 cm

In der Reduktion liegt die Kraft

Eine Begegnung der besonderen Art erlebte ich vor rund 21 Jahren an der Art Basel: Vor den Werken von Joan Hernández Pijuan stehend, faszinierte mich ihre poetische Schlichtheit vom ersten Augenblick an und ließ mich nicht mehr los. Als ich den Künstler ein Jahrzehnt später persönlich kennenlernte, empfand ich zudem tiefen Respekt für diesen beeindruckenden Menschen.

Daher freut es mich ausserordentlich, dass ich meine neue galerie andresthalmann mit der Hommage an einen der herausragendsten Gegenwartskünstler Spaniens und einen langjährigen Freund eröffnen kann.

Die Werke Pijuans sprechen eine schlichte, reduzierte Sprache von roher Schönheit. Sie erzählen von der Kraft des Einfachen. Durch seine unverwechselbare Technik bringt er Verborgenes zum Vorschein: Mit präzisen Mustern oder archetypischen Zeichen in der obersten von mehreren Farbschichten gewährt er einen Einblick in das Fundament, das versteckte Innenleben seines Werkes.

Die Eröffnungsausstellung der galerie andresthalmann zeigt ausgewählte Spätwerke des mit 74 Jahren in der Blüte seiner internationalen Ausstellungstätigkeit verstorbenen Künstlers. Mein herzlichster Dank geht an Elvira Maluquer, die Witwe von Joan Hernández Pijuan, und an ihre Kinder, speziell an Joan Hernández Maluquer und an Quim Hernández Maluquer. Nur dank ihrer Bereitschaft, bedeutende Werke aus dem Nachlass zur Verfügung zu stellen, konnte eine der ersten Galerienausstellungen seit 2005 realisiert werden. Bereits geplant ist zudem eine umfangreiche Retrospektive des Gesamtwerkes im Museum Reina Sofia in Madrid für 2012.

In Reduction Lies Strength

I experienced an encounter of the special kind about twenty years ago at Art Basel: Standing in front of the works of Joan Hernández Pijuan, their poetic simplicity captivated me from the very first and would not lose its hold. When I met the artist a decade later in person, I further felt a deep respect for this striking individual.

Thus, I am extraordinarily pleased to open my new gallery andresthalmann with an homage to one of Spain's prominent contemporary artists and a long-standing personal friend.

Pijuan's works speak a sheer, reduced language of raw beauty. They relate the strength of simplicity. Through his unmistakable technique, he brings to light what is hidden. With precise patterns and archetypal signs inscribed in the uppermost of multiple paint layers, he bestows insight into the foundation, the concealed inner life of his work.

The opening exhibition of the andresthalmann gallery shows selected late works of the artist, who at seventy-four, died in the prime of his international career. My sincere thanks go out to Elvira Maluquer, widow to Joan Hernández Pijuan, and to their children, especially Joan Hernández Maluquer and Quim Hernández Maluquer. Thanks to their willingness to make important works from the estate available, one of the first gallery shows since his death in 2005 could be realized. Moreover for 2012, an extensive retrospective of the complete works is planned for the Reina Sofia Museum in Madrid.

Carina Andres Thalmann

Carina Andres Thalmann
galerie andresthalmann

Hommage à Joan Hernández Pijuan

Joan Hernández Pijuan unternimmt in seinem Spätwerk nichts Geringeres, als dass er den unfassbaren Raum – die Leere – zu malen versucht. Oft schreibt der Künstler monochrom bemalten Bildflächen einen zeichnerisch gezogenen Rahmen ein. Ein Bild im Bild entsteht. Die Binnenfläche bleibt meist leer. Vereinzelt ist sie mit archetypischen Zeichen oder kruden Mustern belebt, die mit dem Farbgrund kommunizieren. Dagegen formulieren die Bilder mit dicht gesetzten Strukturen eine apotropäische Geste gegen den Horror vacui. Doch selbst hier scheinen die Wiederholungen gleichförmiger Elemente der Leere eng verwandt zu sein, was Joan Hernández Pijuan in einem Interview auch bestätigte.

Die Kunst von Joan Hernández Pijuan reflektiert die Grundlagen der Malerei, ihre Mittel und Möglichkeiten. Dies geschieht aus der pragmatischen Sichtweise eines Malers, der nicht vorgefasste Ideen verfolgt, sondern der Spontaneität den grösstmöglichen Raum zugestehen will.

In die noch feuchten, mit dem Spachtel aufgetragenen Farbschichten drückt der Maler mit einem Kohlestift seine Zeichnung ein und legt so unterlegte Farbschichten frei. Der zeichnerische Eingriff muss präzise und schnell geschehen. Der Künstler verwendet einen fast kalligraphischen Gestus, und bestimmt mit fliessenden, oft ununterbrochenen Linien die Konturen der Bildelemente.

Die Werke von Joan Hernández Pijuan sprechen von höchster Konzentration. Ihre Einfachheit soll nicht über ihre Komplexität hinwegtäuschen. So bedingt der konkrete Bildraum die Auseinandersetzung mit den elementaren, malerischen Qualitäten. Farbe ist für ihn fundamental und hat in ihrem Auftrag Spannung und Transparenz zu erzeugen. Die Linie soll die Gegenstände in ihren essentiellen Grundzügen erfassen und muss so gesetzt werden, dass sie die gesamte Bildfläche mit strukturiert.

Mit der eigentlichen Komposition versucht der Künstler, das Bildgeschehen gegenüber dem Außenraum zu isolieren und ihm einen Eigenraum zu verschaffen. Die seitliche Einfassung des Bildraums ist ein Charakteristikum der reifen Werke. Neben den eingefügten, bisweilen ornamentale ausgeschmückten Bilderrahmen treffen wir überdies auf ausfransende Maßflächen, die als Bildrand formulierte, darunter liegende Farbschichten freigeben.

Das Spätwerk von Joan Hernández Pijuan weist einen hohen Abstraktionsgrad auf. Er möchte jedoch nicht als abstrakter Künstler klassifiziert werden. Der Maler lässt sich von der Landschaft Kataloniens inspirieren, mit der er seit seiner Kindheit verbunden ist. In seinen Gemälden reproduziert er seine Empfindung für ihre offenen und intimen Räume, ihre Farben und Lichtverhältnisse. Damit schafft er evokative Bilder, die metaphorisch die opulente Sinnlichkeit der oft kargen Landschaft einfangen.

Joan Hernández Pijuan zählt zu den herausragenden Gegenwartskünstlern Spaniens. Sein Schaffen ist längst international anerkannt. Dies belegen seine rege Ausstellungstätigkeit und die Präsenz seiner Werke in bedeutenden Sammlungen wie dem Museum of Modern Art und dem Metropolitan Museum in New York. In der Blüte seiner internationalen Ausstellungstätigkeit ist der Künstler 2005 im Alter von 74 Jahren verstorben. Das Museum Reina Sofia in Madrid würdigte im Jahr 2012 sein Werk in einer umfangreichen Retrospektive. In ihrer Hommage an Joan Hernández Pijuan zeigt die galerie andresthalmann ausgewählte Spätwerke.

Ruth Littman
Leiterin galerie andresthalmann

Joan Hernández Pijuan in seinem Studio in Barcelona
Joan Hernández Pijuan in his Studio in Barcelona



An Homage to Joan Hernández Pijuan

In his late works, Joan Hernández Pijuan undertakes nothing less than to paint unfathomable space – the void. The artist often graphically inscribes a frame onto the painted monochrome surface of the image. The picture within the picture emerges. Mostly, the interior area remains empty, though occasionally, archetypal signs and crude patterns enliven the plane, communicating with the priming color. On the other hand, the paintings with densely composed texture formulate an apotropaic gesture towards the horror vacui. Yet even here, the repetition of uniform elements is closely akin to emptiness, a fact which Joan Hernández Pijuan has also confirmed in an interview.

Joan Hernández Pijuan's art reflects the basic principles of painting, its means and possibilities. This occurs through the pragmatic point of view of a painter who does not follow preconceived ideas, but concedes the greatest possible space to spontaneity.

Into the layers of wet paint, freshly applied with a palette-knife, the painter impresses drawings with a charcoal pencil, thereby exposing the underlying paint layers. The graphical intervention must be precise and quick. The artist uses an almost calligraphic gesture, defining the contours of the pictorial elements with flowing and often uninterrupted lines.

The works of Joan Hernández Pijuan allude to supreme concentration. Their simplicity should not belie their complexity. Thus, the concrete pictorial space calls for an examination of the elemental qualities of painting. Color is fundamental to this; in its application, it has to generate tension and transparency. The line should capture objects in their essential forms and must be placed so as to structure the entire pictorial plane.

Through the actual composition, the artist attempts to isolate what is happening within the image from the external surroundings, providing it with its own endemic space. The lateral framing of the pictorial space is characteristic of the advanced works. Besides the inserted and at times ornamentally decorated frame,

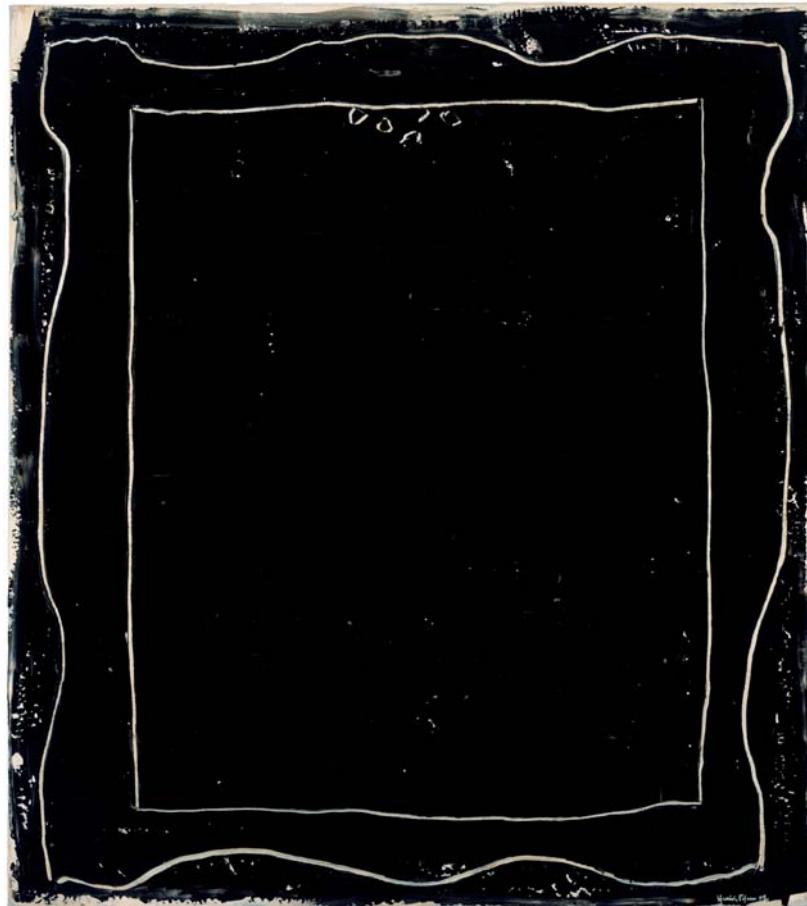
one also encounters painted surfaces, which flare out and reveal the underlying layers of color thereby formulating the edge of the image.

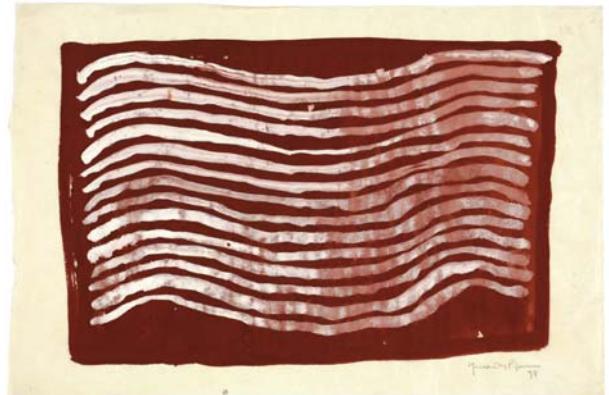
The late works of Joan Hernández Pijuan feature a high level of abstraction. Nevertheless, he does not wish to be classified as an abstract artist. The painter is inspired by the landscape of Catalonia, to which he has been linked since childhood. In his paintings, he reproduces the sensation of its open and intimate spaces, its colors and light conditions. Thereby, he produces evocative images, which metaphorically recapture the opulent sensuality of the often sparse landscape.

Joan Hernández Pijuan may be counted amongst Spain's prominent contemporary artists. His work has long been internationally recognized, as is accounted for by his active practice of exhibiting and the presence of his work within such important collections as the Museum of Modern Art and the Metropolitan Museum in New York. In the midst of his artistic career the artist passed away in 2005 at the age of seventy-four. The Reina Sofia Museum in Madrid will honor his oeuvre with an extensive retrospective in 2012. In its homage to Joan Hernández Pijuan, the andresthalmann gallery is showing selected late works.

Ruth Littman
Director, andresthalmann gallery

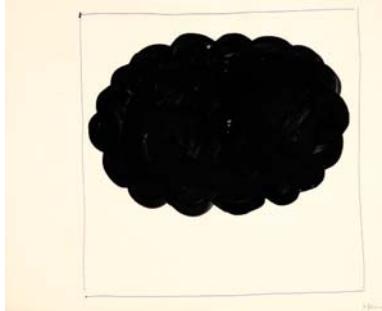
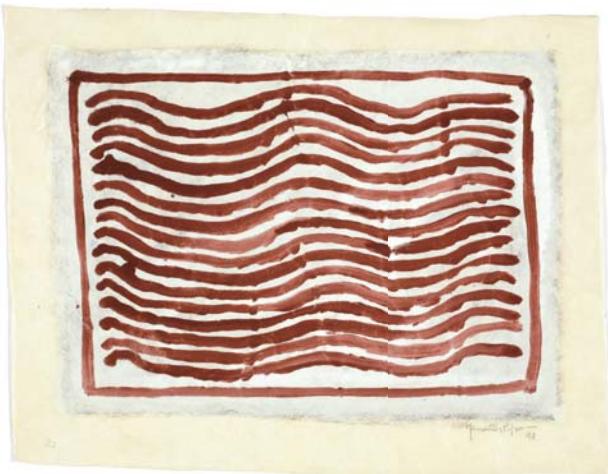
Marc per a un Paisatge 2002
Oil on canvas
162 x 145 cm





Dibuix n° 51 1998
Gouache on Arches paper
29 x 44 cm

Dibuix n° 65 1998
Gouache on Arches paper
30 x 40 cm



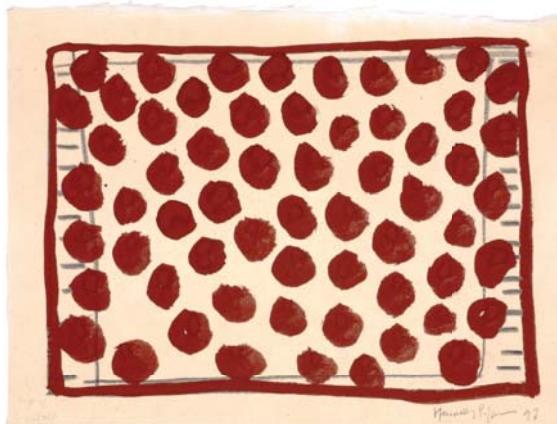
Dibuix n° 143 1991
Gouache on Arches paper
21,1 x 29,8 cm

Dibuix n° 145 1991
Gouache on Arches paper
21,1 x 29,8 cm

Dibuix n° 146 1991
Gouache on Arches paper
21,1 x 29,8 cm

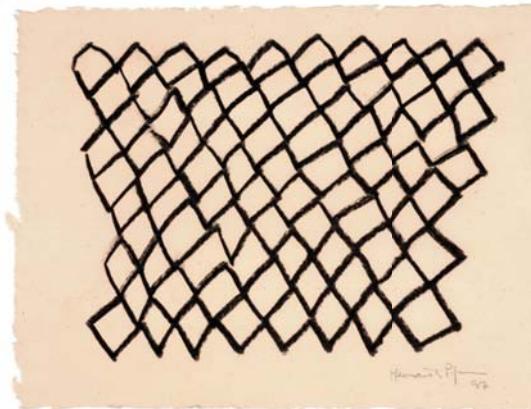
Signes 2002, Gouache on Arches paper, 133 x 99 cm



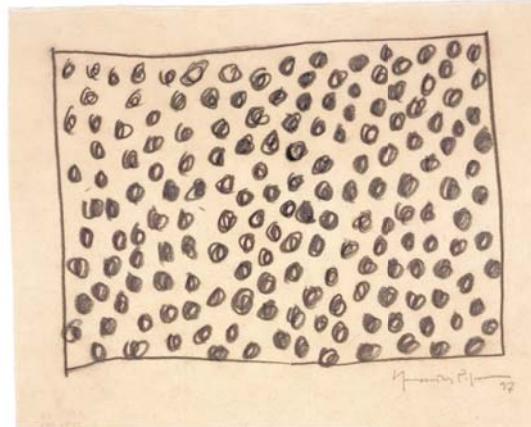
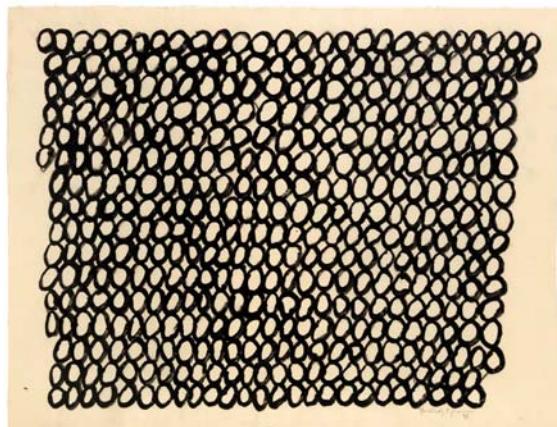


Dibuix n° 10 bis 1997
Gouache and Pencil on Japan paper
23 x 30,5 cm

S/T 1997
Gouache on Japan paper
120 x 92 cm



Hannaneh P. 97

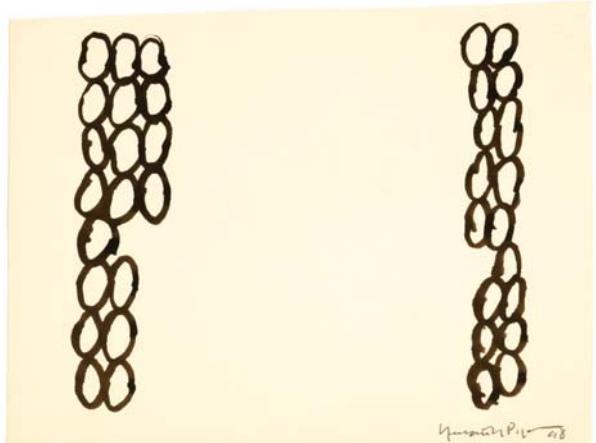


Dibuix n° 78 1997
Charcoal on Nepal paper
23 x 31 cm

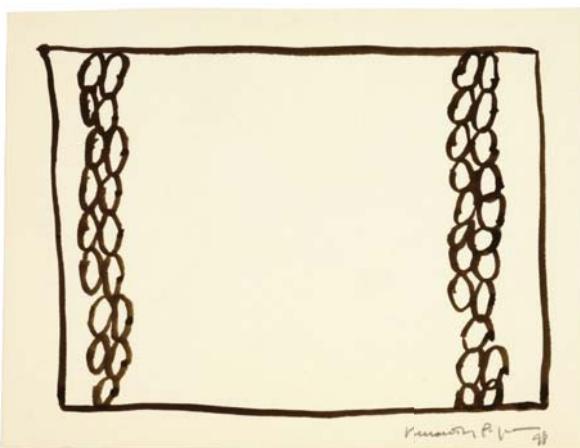
Dibuix n° 9 1997
Charcoal on Japan paper
22 x 28 cm



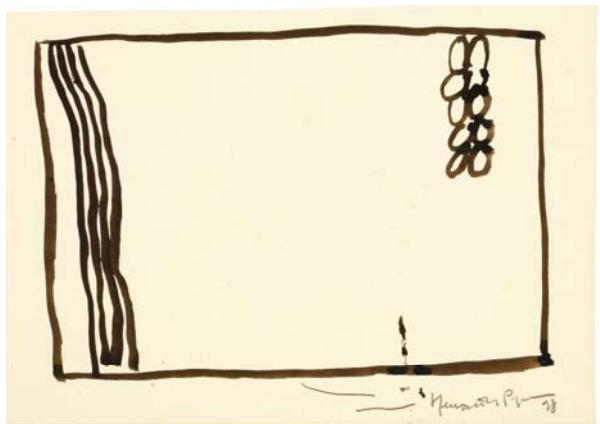
S/T - **Terra Vermella** 2004, Gouache on Arches paper, 60 x 200 cm



Numeració P. V - 48



Numeració P. V - 21



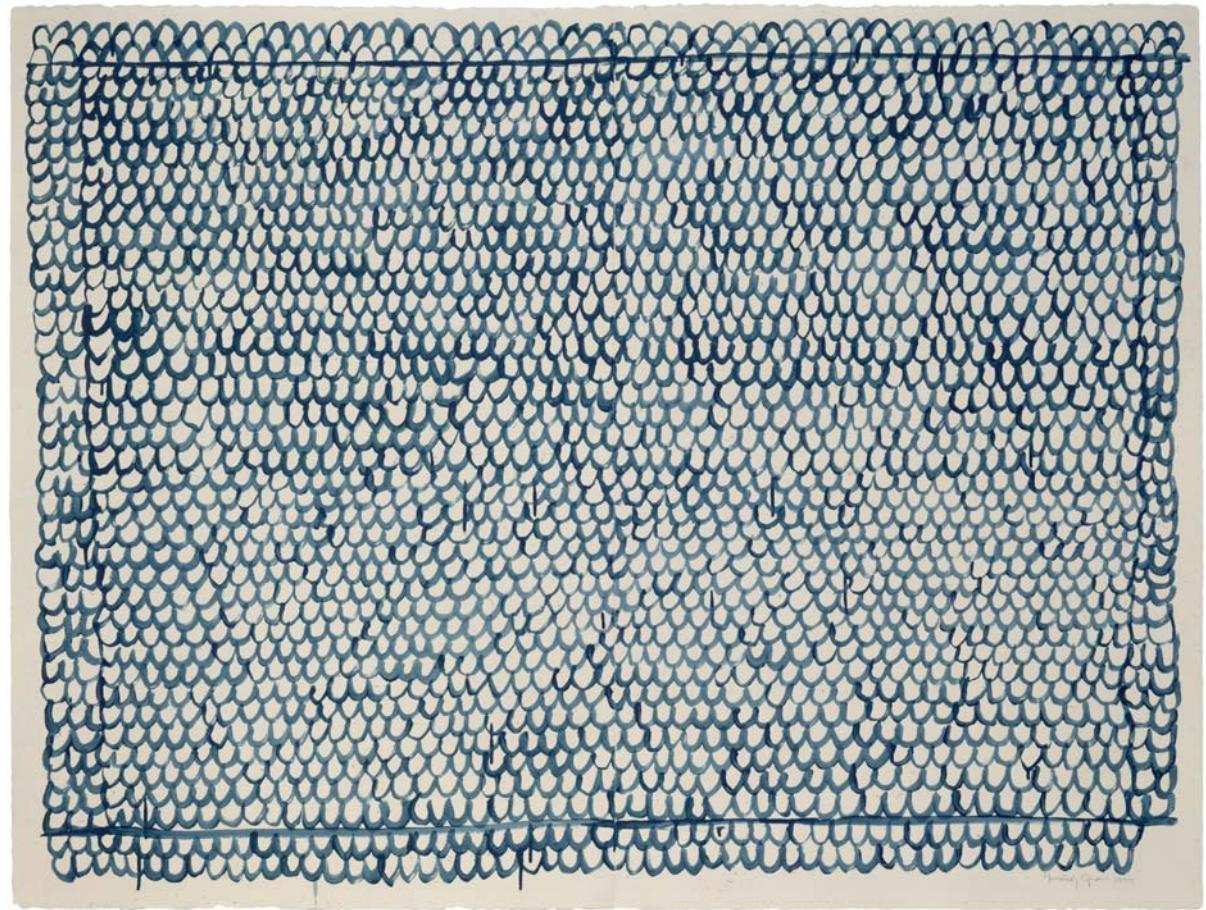
Numeració P. V - 23

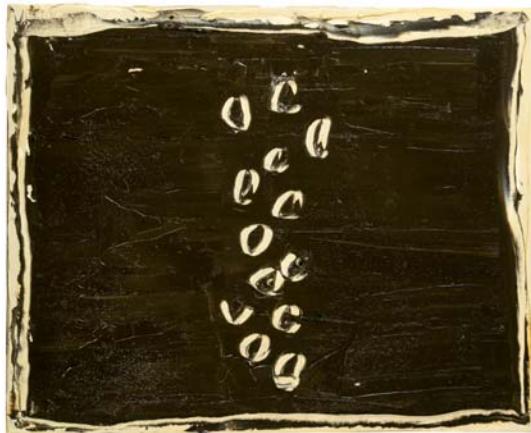
Dibuix n° 23 1998, Gouache on Arches paper, 15 x 20 cm

Dibuix n° 48 1998, Gouache on Arches paper, 14 x 20 cm

Dibuix n° 21 1998, Gouache on Arches paper, 14 x 20 cm

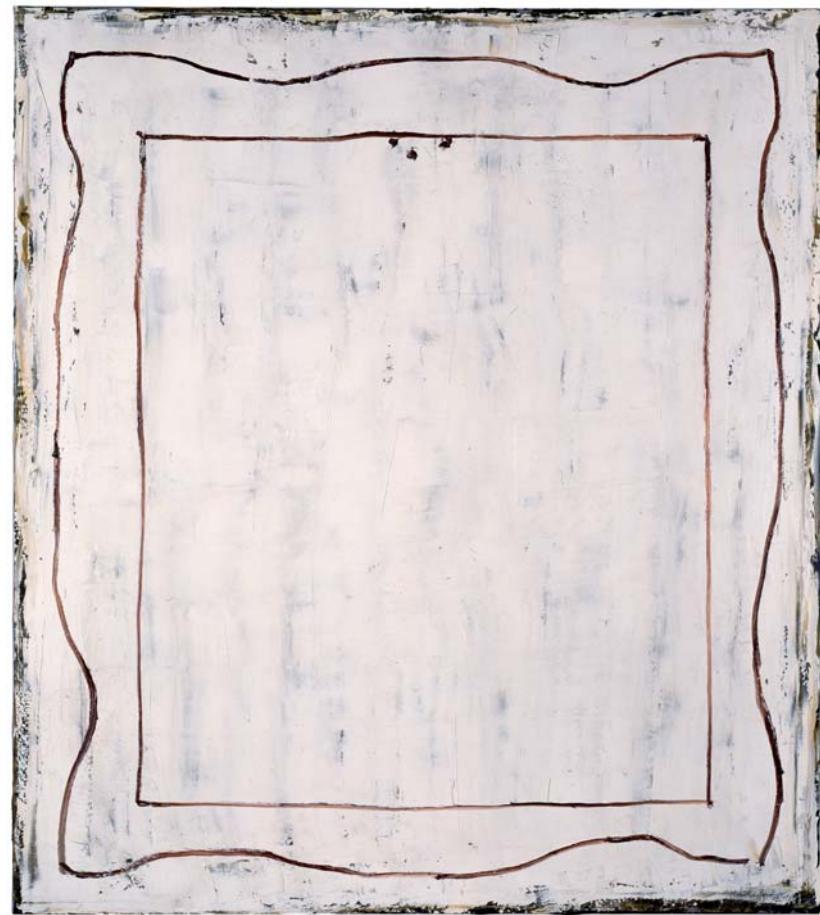
Azulejos de Granada 1994, Gouache on Arches paper, 127 x 159 cm





S/T Esbós II Oil on canvas, 35 x 45 cm

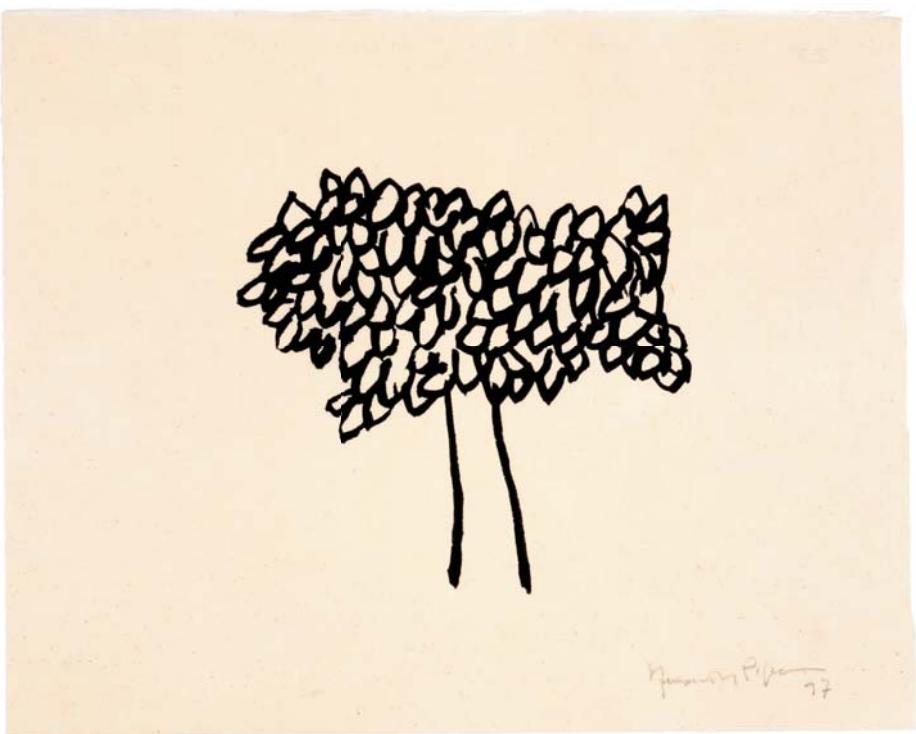
Amb Marc Blanc 2002, Oil on canvas, 162 x 145 cm





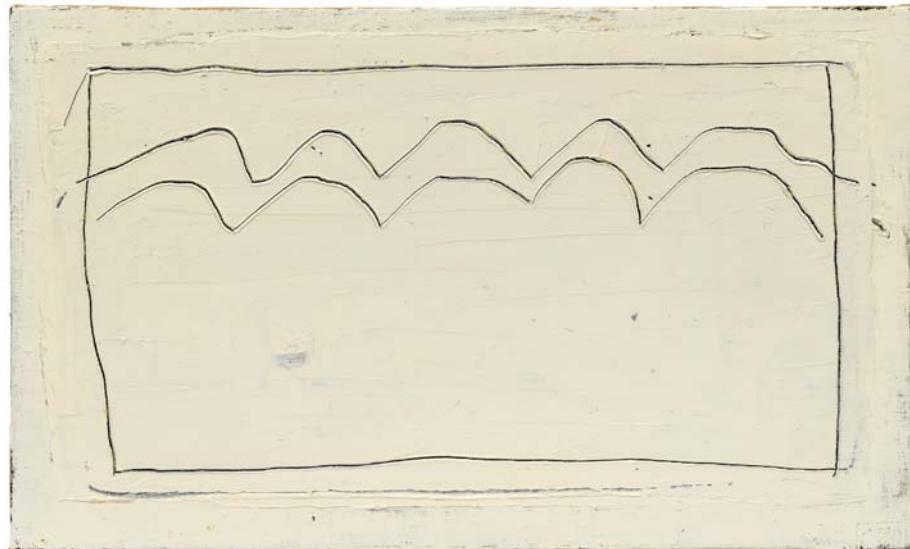
Dibuix nº 78 1990, Gouache on Arches paper, 17,3 x 24 cm

22



Dibuix nº 28 1997, Gouache on Japan paper, 24 x 30 cm

23



Memòria de Monegros, Oil on canvas, 33 x 55 cm

24

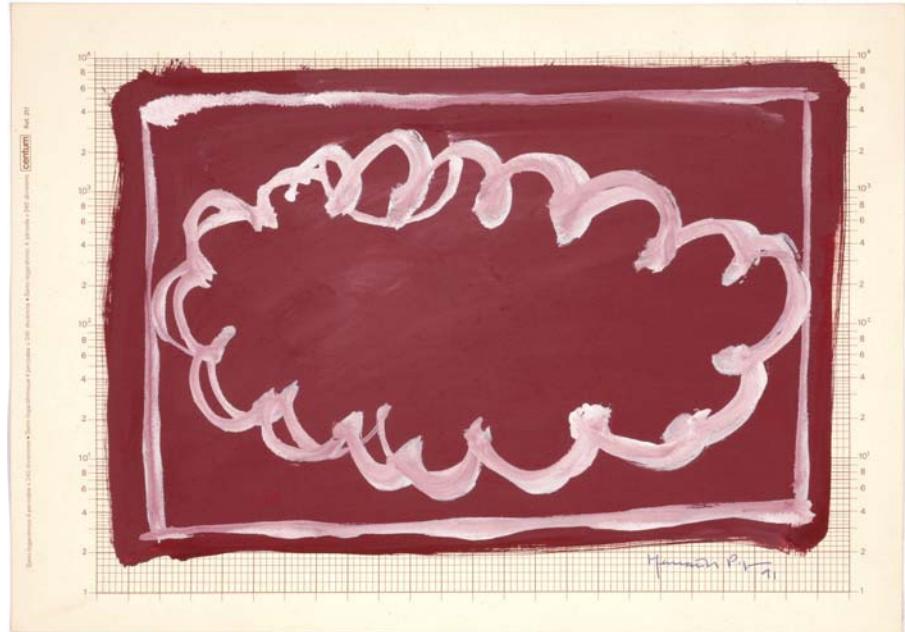
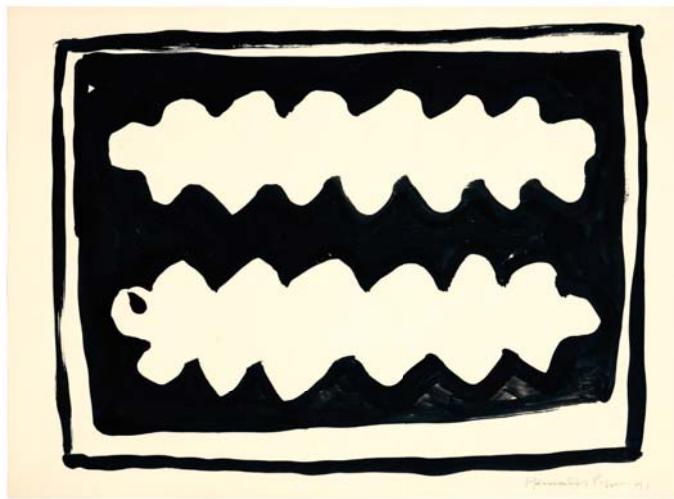


Dibuix nº 22 1991, Pencil on Arches paper, 24 x 17 cm

Dibuix nº 20 1991, Gouache and pencil on Arches paper, 24 x 17 cm

Dibuix nº 19 1991, Gouache and pencil on Arches paper, 24 x 17 cm

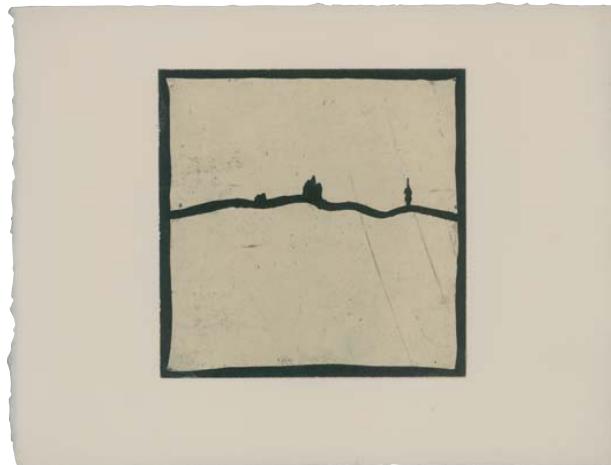
25



Dibuix n° 24 1991, Gouache on Japan paper, 12 x 23,5 cm

Dibuix n° 142 1991, Gouache on Arches paper, 20,5 x 29,8 cm

Dibuix n° 52 1991, Gouache on graph paper, 21 x 29,2 cm



El Tibidabo 1991
Aquatint on Japan paper and
Arches paper
Image size: 16,5 x 16,6 cm
Paper size: 25,3 x 32,6 cm

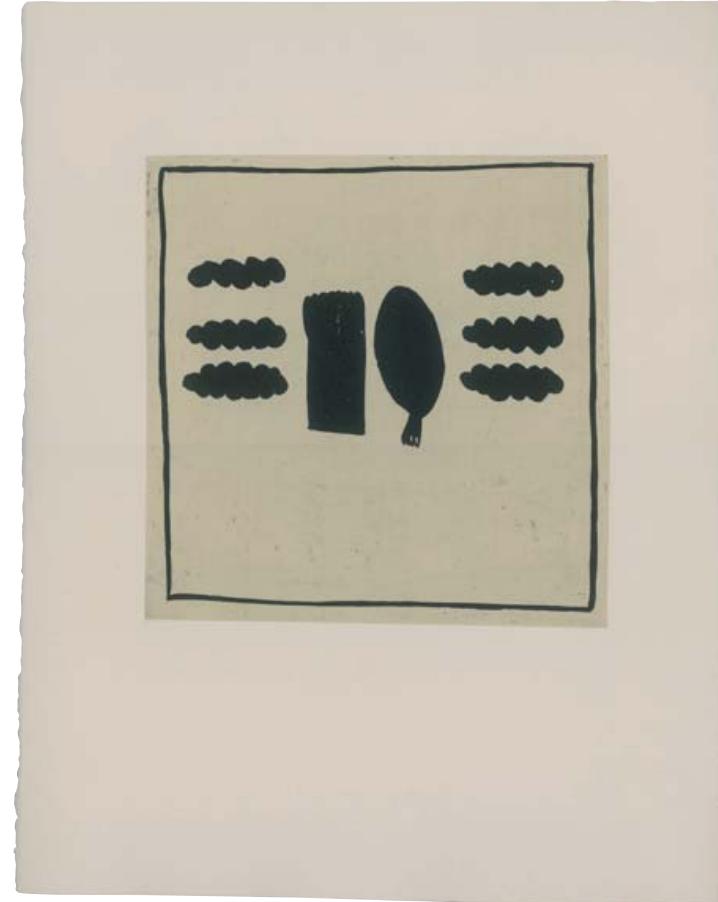
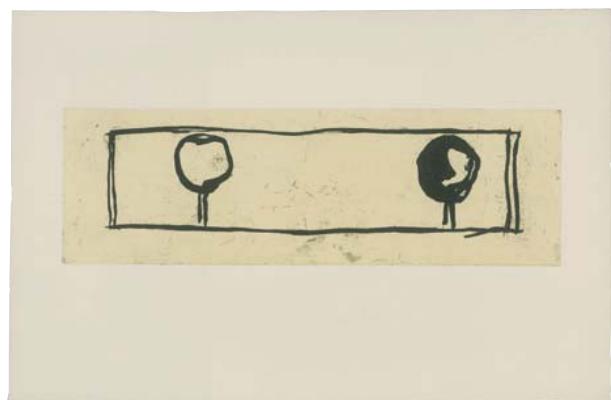
Editor:
Andres Thalmann Gallery
Printer: Masafumi Yamamoto

Arbes 1989
Aquatint on Japan paper and
Arches paper
Image size: 13 x 41,5 cm
Paper size: 33 x 50,5 cm

Editor:
Andres Thalmann Gallery
Printer: Masafumi Yamamoto

La Segarra 1991
Aquatint on Japan paper and
Arches paper
Image size: 29,6 x 30 cm
Paper size: 57,7 x 45,6 cm

Editor:
Andres Thalmann Gallery
Printer: Masafumi Yamamoto



BIOGRAPHY

1931	Joan Hernández Pijuan is born in Barcelona, Spain.	1985	concentrate feelings and speak softly to the viewer.
1945 -1947	Student at La Llotja Vocational Art and Design School, Barcelona.	1986-1987	Awarded the Cross of Saint George, a civil honor from the Generalitat of Catalonia.
1952-1956	Student at the Royal Catalan Academy of Fine Arts of Saint George, Barcelona.		Directs one of the contemporary art workshops at Las Palmas, Canary Islands. Directs a contemporary art workshop at Escola Eina in Barcelona.
1953	Takes part in collective exhibitions for the first time with works that have an expressionist style and an existential resonance.		Invited to take part in the Workshop-Art Triangle, Barcelona.
1955-1956	First solo exhibition in the Mataró Municipal Gallery, presented by Rafael Santos Torroella, art critic. Joan Hernández Pijuan participates in several exhibitions. He sketches his expressionism, which begins to reflect an interest in volumes, a sobriety in its approach and a clear intention of ordering its elements.	1988-1989	Completes his doctoral thesis <i>Pintura i Espai: una experiència personal</i> : now Professor of Painting at the Faculty of Fine Arts, University of Barcelona.
1957 -1958	Receives the Dirección General de Bellas Artes Prize at the National Exhibition in Alicante, Spain. Living in Paris gives the artist a direct experience and a personal interpretation of 'art informel'. Studies engraving and lithography at the École des Beaux-Arts, Paris, France.	1990	Creates two murals for the covered Palau Sant Jordi Stadium in the Olympic complex at Montjuïc, Barcelona.
	Receives the Second Prize for his work <i>Peintres Résidents</i> at the Cité Internationale Universitaire, Paris. Returns to Barcelona.	1991	The Museo de Bellas Artes Bilbao presents and catalogs ten years of graphic work: <i>Obra Gráfica 1980-1990</i> .
	After an exhibition in the Syra Gallery, he embarks on a phase of action painting. Characteristic are contrasts and violent explosions of paint, with a predominant use of blacks and whites.	1992	From 1987 onwards, the artist's works can be described as more synthetic. Pijuan begins to build up a series of constants and characteristic features in his own language, the tension between drawing and painting becoming the most important new aspect of his work.
1960	Receives the First Prize for his work <i>Primer Salón de Jazz</i> in the city of Granollers, Spain. Commissioned to design the set for José Bergamín's play „Medea Encantador“ for its opening in Barcelona.		The artist holds an exhibition entitled <i>Pinturas 1972-1992</i> at the Centre Cultural Tecla Sala in L'Hospitalet de Llobregat, Spain.
1964	Designs a series of five lithographs that publisher Gustavo Gili uses to begin the new collection <i>Les Estampes de la Cometa</i> , following which, they are exhibited at the René Métras Gallery in Barcelona.		Directs one of the painting workshops at Arteku in San Sebastian, Spain.
1965	The five lithographic prints are awarded the Maribor Prize in the 5th International Engraving Biennial in Ljubljana, Slovenia.		Acting Dean of the Faculty of Fine Arts, University of Barcelona.
1966-1967	A new series of lithographs <i>Las Celdas</i> receives an award in the 1st International Engraving Biennial in Krakow, Poland.	1993	Espacios de Silencio. 1972 -1992 is held at the Museo Nacional Centro de Arte Reina Sofia, Madrid, and at Museo de Monterrey, Mexico.
	The artist's drawing stroke now turns line into a geometrical and anatomical element. Joan Hernández Pijuan becomes increasingly interested in empty space as well as in the relationship between space and its surrounding objects. He gravitates towards still life works, incorporating a section of an apple, an egg or a cup. Generally isolated, these objects give the space a metaphysical dimension.		The artist paints a ceiling mural work for the Aula Ramón y Cajal at the University of Barcelona.
1970	Receives First Prize for the publication <i>Vijesnik u Srijedu</i> at the 2nd International Drawing Biennial of Rijeka, Zagreb, Croatia.	1993-1994	Once again, the dominance of color in his work becomes virtually complete in the 1990s. The lattice appears, closing the window or door which had formed an open passage from the inside to the outside in the 1980s. The artist begins to deal with memory, not from a nostalgic point of view, but in terms of 'creation' and the 'feeling' that motivates us to seek new outlets for creative yearning.
1972	During the 1970s, the artist progressively discovers new dimensions in his painting based on the theme of landscape. A ruler first appears: space measured by the millimeter. Gradually, through the experience of real landscape, the fiction of perspective is accentuated through textures, gradations, etc.	1995	Elected Dean of the Faculty of Fine Arts, University of Barcelona.
1974	Designs a series of etchings and aquatints <i>Escala 1.10°</i> for publisher Gustavo Gili's collection <i>Les Estampes de la Cometa</i> .		The works of this period share an aesthetic characteristic with the late works. Forming the main features are density, drawings consisting of outline, and the materiality of working on the canvas. Realized from the very outset of his painting experience, furrows, paths and mountains represent symbols making up the personal landscape of the artist.
1976-1978	Studies the delimitations of space, color, light and movement. Works on the lithograph series <i>Proyectos para un paisaje</i> published by Grupo 15 of Madrid in 1976. Works on ten etchings for La Poligrafía de Barcelona in 1977. These are fragmentary visions of near-monotone landscapes with the notion of color having moved into the atmosphere.	1996	Paints a mural commissioned by the Local Architecture Heritage Service of the provincial authority Diputación de Barcelona for the Church of Santa María in Castelldefels, Spain.
	Appointed as teacher at the Royal Catalan Academy of Fine Arts of Saint George.		Member of La Real Academia de Bellas Artes de San Fernando, Madrid.
1979	The Cabinet des Estampes (Print Room) at Geneva's Musée d'Art et d'Histoire, presents an exhibition and fully-documented catalog of the artist's graphic work, Hernández Pijuan. L'Oeuvre Grave with a prolog by Charles Goerg.	1998-1999	The touring exhibition <i>Sentimiento de paisaje. 1976-1998</i> is presented at Milan's Credito Valtellinese Gallery in the Refettorio delle Stellini in Milan, Italy, and at the Frankfurter Kunstverein, Frankfurt a.M., Germany.
1980	The network of carefully-superimposed brushstrokes begins to evolve, causing the underlying layers of color to vibrate.	2000-2001	Retrospective exhibition of the artist's drawings at the Rupertinum Museum in Salzburg, Austria.
	Member of the Activities Committee of the Fundación Miró, Barcelona.		The artist becomes a permanent fellow of La Real Academia de Bellas Artes de San Fernando, Madrid. Participates in the Spanish Ministry of Foreign Affairs' Suite Europe Project, held to coincide with the Spanish Presidency of the European Union.
1981 -1984	Receives the Premio Nacional de Artes Plásticas Award. Begins to work on the Cypress Trees series.	2002-2004	An exhibition and catalog <i>Obra Gráfica III (1991-2002)</i> presented by the Fundación Museo del Grabado Contemporáneo, Marbella, celebrates eleven years of graphic creation.
	Directs one of the contemporary art workshops at the Circulo de Bellas Artes in Madrid, Spain.		The artist creates a ceiling mural for the chambers of the Barcelona City Council entitled <i>Núvol en forma de malla per l'Ajuntament de Barcelona</i> .
	The brushstroke is abandoned in favor of immediacy. Movement created through small spots establishes natural visual routes. The view of landscape is configured as a movement from the general to the particular, from the vast modulated and vibrating surfaces to minute details of plants and flowers, which		A retrospective exhibition <i>Volvendo a un lugar conocido</i> . Hernández Pijuan, 1972-2002 is presented by the Museu d'Art Contemporàni de Barcelona.
			The exhibition tours to the Musée d'Art et d'Histoire, Neuchâtel, Switzerland; the Konsthall Malmö, Sweden; and the Galleria Comunale d'Arte Moderna in Bologna, Italy.
			Receives the Premi Ciutat de Barcelona Award for the Fine Arts.
		2005	Takes part in the 51st Venice Biennale, showing in <i>The Experience of Art</i> curated by María de Corral at the Italian Pavilion, and <i>Always a Little Further</i> curated by Rosa Martínez at the Arsenale.
			Receives the Premio Nacional de Arte Gráfico Award.
			On December 28th, Joan Hernández Pijuan dies in his house in Barcelona. His ashes lie in Folquer overlooking his beloved landscape.

A SELECTION OF SOLO-EXHIBITIONS 1988 - 2009

2009

Hommage à Joan Hernández Pijuan, Andres Thalmann Gallery, Zurich, Switzerland.

2008

Joan Hernández Pijuan: La distancia del dibujo, Museo de Arte Abstracto Español, Fundación Juan March, Cuenca, Spain, and Museu d'Art Espanyol Contemporani, Fundación Juan March, Palma de Mallorca, Spain.

2007

Mi Forma de Mirar, Ramis Barquet Gallery, New York, USA.

2005

Memoria del Sud Mario Mauroner Contemporary Art Vienna, Austria.
Works on Paper, Ramis Barquet Gallery, New York, USA.
Obra recent, Lutz & Thalmann Gallery, Zurich, Switzerland.
Tornant a un lloc conegut, Museu d'Art Contemporani de Barcelona, Spain.

2004

Obra Sobre Papel, Rafael Perez Hernández Gallery, Madrid, Spain.

2003-04

Volviendo a un lugar conocido, a touring retrospective at:
Museu d'Art Contemporani de Barcelona, Barcelona, Spain.
Musée d'Art et d'Histoire, Neuchâtel, Switzerland.
Malmö Konsthall, Malmö, Sweden.
Galleria d'Arte Moderna di Bologna, Italy.
Dibujos Lutz & Thalmann Gallery, Zurich, Switzerland.

2002

Academia Gallery, Salzburg, Austria.
Centre Cultural Contemporani Pelaires, Palma de Mallorca, Spain.
Caminar en l'espai, Sala d'art Josep Bages, Torre Muntadas, El Prat de Llobregat, Spain.
Joan Hernández Pijuan: Recent Works, Lutz & Thalmann Gallery, Zurich.
Joan Hernández Pijuan. Obra Gráfica III (1991-2002), Fundación Museo del Grabado Español Contemporáneo, Marbella, Spain.
Joan Hernández Pijuan. Neue Bilder, Baukunst Gallery, Cologne, Germany.

2001

Galería Colón XVI, Bilbao, Spain.
Ramus Barquet Gallery, New York, USA.
Joan Prats Gallery, Barcelona, Spain.

2000

Drawings 1972-1999, Rupertinum Museum, Salzburg, Austria.
Galería Soledad Lorenzo, Madrid, Spain.
Works on Paper, Renate Bender Gallery, Munich, Germany.
El sonido del Paisaje, Academia Gállery, Salzburg, Austria.
El sonido del Paisaje, Anna d'Ascanio Gallery, Rome, Italy.
El sonido del Paisaje, Baukunst Gallery, Cologne, Germany.
Works on Paper, Centre Jurol-Can Negre, Sant Joan Despí, Barcelona, Spain.

Works on Paper, Cyprus Gallery, Sant Feliu de Boada, Girona, Spain.

Frankfurter Kunstabteilung, Frankfurt a.M., Germany.

Fariones, Galería La Caja Negra, Madrid, Spain.

Blanca, Sala de exposiciones Verónicas, Murcia, Spain.

Renos Xippas Gallery, Paris, France.

1999

Marisa Marimón Gallery, Ourense, Spain.
Lekune Gallery, Pamplona, Spain.
Frankfurter Kunstabteilung, Frankfurt a.M., Germany.
Van der Voort Gallery, Ibiza, Spain.
Lutz & Thalmann Gallery, Zurich, Switzerland.
Centro Cultural Cajastur, Palacio de Revillagigedo, Gijón, Spain.

1998

El jardín, Estiarte Gallery, Madrid, Spain.
Sentiment de paisatge 1972-1998, touring exhibition:
Galleria del Gruppo Credito,
Valtellinese Refettorio delle Stelline, Milan, Italy, and
Frankfurter Kunstverein, Frankfurt a.M., Germany.
Limits of Space, Renate Bender Gallery, Munich, Germany.
Renos Xippas Gallery, Paris, France.
Centro Cultural Pelaires, Palma de Mallorca, Spain.
Renos Galerie Xippas, París, France.

1997

Repetir la mirada, Paintings 1995-1997, Academia Gallery, Salzburg, Austria.
Terres de Ponent, Espai Guinovart, Agramunt, Spain.
Joan Prats Gallery, Barcelona, Spain.

1996

Art Gallery Tàpies, Kobe, Japan.
Paintings – Landscapes, Renate Bender Gallery, Munich, Germany.
Papers, Charpa Gallery, València, Spain.
Hernández Pijuan. Paisatges essencials, Sala de Exposiciones de la Fundació Caixa de Manresa, Spain.
Renos Xippas Gallery, Paris, France.
Repetir la mirada, Sala de Exposiciones Banco Zaragoza, Spain.

1995

Soledad Lorenzo Gallery, Madrid, Spain.
Altixeri Gallery, San Sebastián, Spain.
Hernández Pijuan. Recorrido 1958-1995, Fundación Marcelino Botín,
Santander Obra Gráfica, Sala de Exposiciones del Museu de la Ciutat,
Casa Polo, Vila-Real, Castello, Spain.

1994

Deputación Provincial, Palacio de los Condes de Gabia, Granada, Spain.
Sala Amós Salvador del Cultural Rioja, Logroño, Spain.
Mielich-Bender Gallery, Munich, Germany.
Memoria de paisaxe, Sala de Exposiciones Isaac Díaz Pardo, Auditorio de Galicia, Santiago de Compostela, Spain.
Notícia d'un paisatge, Museu Comarcal del Maresme, Mataró, Spain.
Renos Xippas Gallery, Paris, France.

- 1993
 Espacios de silencio, 1972-1992, Museo Nacional Centro de Arte Reina Sofia, Madrid & Museo de Monterrey, Mexico.
 Numaga Gallery, Auenrue, Switzerland.
 Calart Gallery, Geneva, Switzerland.
 Joan Prats Gallery, Barcelona, Spain.
 Joan Prats Gallery, New York, USA.
 Galería de Arte Robayera, Miengo, Cantabria, Spain.
 Treze Gallery, Ventalló, Girona, Spain.
 Sensación y Lugar. 1983-1993, touring exhibition:
 Caja de Ahorros Municipal de Burgos, Casa del Cordón, Burgos, Spain.
- 1992
 Studio G-7, Bologna, Italy.
 Renos Xippas Gallery, Paris, France.
 Paintings 1972-1992, Centre Cultural Tecla Sala, L'Hospitalet de Llobregat, Llobregat, Spain.
 Art Gallery Tàpies, Kobe, Japan.
 EXPO '92, Pabellón de Cataluña, Sevilla, Spain.
- 1991
 Francony Japan, Tokyo, Japan.
 Graphic Art 1982-1990, Museu de Bellas Artes, Bilbao, Spain.
- 1990
 Flanders Contemporary Art, Minneapolis, Minnesota, USA.
 Carinthia Gallery, Vienna, Austria.
 Joan Prats Gallery, New York, USA.
 Palma 12 Gallery, Vilanova i la Geltrú, Spain.
- 1989
 Joan Prats Gallery, Barcelona, Spain.
 Numaga Gallery, Auenrue, Switzerland.
 Calart Gallery, Geneva, Switzerland.
 Soledad Lorenzo Gallery, Madrid, Spain.
 Casa Municipal de Cultura, Avilés, Spain.
 Graphic Works, Galería BAT, Madrid, Spain.
 Galerie von Braunbehrens, Munich, Germany.
 Carinthia Gallery, Klagenfurt, Germany.
- 1988
 Joan Prats Gallery, New York, USA.
 Centre Municipal de Cultura, Alcoy, Spain.
 Caixa d'Estalvis Provincial d'Alacant, Alicante, Spain.
- SELECTION OF WORKS IN MUSEUMS AND PUBLIC COLLECTIONS**
- Atlanta Museum, Atlanta, Georgia, USA.
 Ajuntament de Barcelona, Spain.
 Ajuntament de Palma de Mallorca, Spain.
 Biblioteca Nacional, Madrid, Spain.
- Brooklyn Museum, New York, USA.
 Caja de Ahorros de la Inmaculada, Zaragoza, Spain.
 Ciudad Bolívar, Bogotá, Colombia.
 Colección Arte Sa Nostra, Palma de Mallorca, Spain.
 Colección Art Contemporáni 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.
 Colección Chase Manhattan Bank, New York, USA.
 Colección Iberia de Arte El Aire, Madrid, Spain.
 Colección Fundesco, Madrid, Spain.
 Colección Fundació Museu d'Art Contemporani (MACBA), 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 de Catalunya, Spain.
 Fondation Culturel National, Luxemburg.
 Ministerio de Fomento, Madrid, Spain.
 Moderna Galerija, Ljubljana, Slovenia.
 Morgan's Paint Foundation, Bologna, Italy.
 Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.
 Museo de Modern and Contemporary Art Liège, Belgium.
 Museum Morsbroich, Leverkusen, Germany.
 Museo de Arte Abstracto Español, Cuenca, Spain.
 National Museum Krakow, Poland.
 International Artists' Museum, Lodz, Poland.
 Museo de la Diputación Foral de Álava, Spain.
 Museo Salvador Allende, Santiago de Chile.
 Museo de Villafamés, Castellón de la Plana, Spain.
 Museo de Bellas Artes, Bilbao, Spain.
 Museo de Arte Contemporáneo, Seville, Spain.
 Museo d'Art Espanyol Contemporani, Fundación 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, MACBA, 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.
 Umelostva Gallery, Slovenj Gradec, Slovenia.

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