

# History of the Museum

It was inaugurated in 1995, the Museum of Contemporary Art José María Moreno Galván is located in an old granary of the sixteenth century. Its origin is linked to the desire to pay homage to the art critic died in 1981 who gives the name to the museum, and to keep alive the concern to bring people closer to the world of arts, especially to contemporary art.



Jorge Oteiza  
Fco. Moreno Galván • 1953

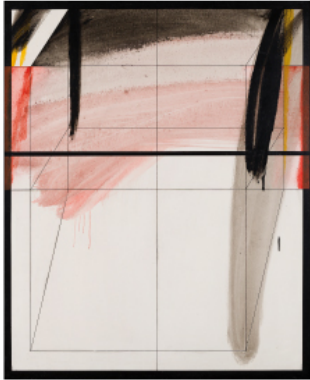
On the ground floor, the Museum has temporary exhibitions in different formats and media: painting, sculpture, photography, video art, installations...



Pablo Picasso • Untitled. • 1956

## Contemporary Art Museum José María Moreno Galván

The rest of the building has a collection of contemporary art in which the most significant artistic trends of the second half of the twentieth century are represented: Surrealism, with Roberto Matta and Carlos Alcolea; Abstract Expressionism, with José Guerrero; Informalism, with Millares, Lucio Muñoz, Guinovart or Bonifacio; Geometric Abstraction, with José Ramón Sierra, José María Bermejo or Diego Ruiz Cortés; Social Realism, widely represented by the Boj Collection; Pop Art, with Carbó-Berthold; Lyrical Expressionism, with Dokoupil, Mercedes Ruibal, Ocaña or Valdivieso; Modern Landscaping, represented by Joaquín Sáenz and Carmen Laffón; and Conceptual Art, with Ricardo Cadenas or Rogelio López Cuenca.



José Ramón Sierra  
Naturaleza muerta • 1977



Josep Guinovart • Oxíol, terra y creu (Oxíol, tierra y cruz) • 1991



José Guerrero • Rojo oscuro • 1984

Within the collection, we must highlight the rooms dedicated to the painter Francisco Moreno Galván and the graphic art series entitled Boj Collection, located in the two towers on the second floor.

In this set of works, the visitors can get close to some of the central issues of aesthetic theory of José María Moreno Galván, like the conception of art as "testimony", or the relationships between abstraction and figuration, and between form and expression.



Murdo Ortiz y Laura Pintado (Colectivo Mula). Lobo salchicha • 2015

“ Every piece of art reflects the general reality of its time and tries to transform the order of the world. ”

José María Moreno Galván

Visiting the Museum makes us face these questions from its plastic personification, which give continuity to the informative work on contemporary art carried out by the Morisco critic.



Curro González • Mesa con aguacates • 1985

## Contemporary Art Museum

## José María Moreno Galván



[www.macmorenogalvan.pueblacazalla.com](http://www.macmorenogalvan.pueblacazalla.com)

English



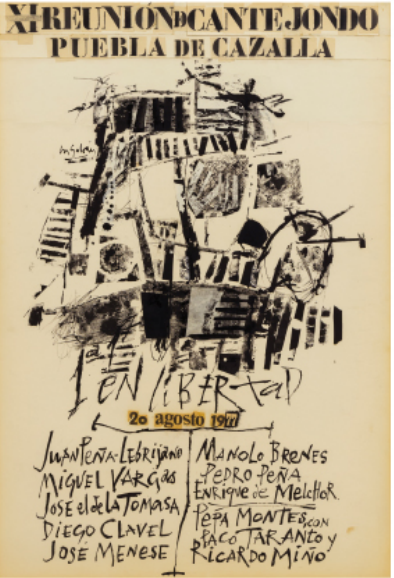


# Francisco Moreno Galván

La Puebla de Cazalla (Seville) 1925 – 1999

Since his training in the School of Fine Arts in Seville (1941-46), Francisco Moreno Galván initially cultivated an academic painting, situated on the narrow margins of classicism. However, he began to leave those chains, especially after his stay in Madrid in the 1950s, in full emergence of the Spanish artistic post-avant-garde. The contact with some of the most innovative intellectuals and artists of the moment was decisive for him to continue delving into the paths to which his plastic work was making its way, passing through a kind of neocubism throughout the 50s, until it ended in lyrical expressionism in which his painting was definitely installed in his most prolific times, the 60s and especially the 70s.

He left architecture, sculpture or flamenco poetry aside. Francisco Moreno Galván cultivated different genres in his career as a painter, like the still life, the landscape and the portrait. However, it was his orientation towards flamenco, in line with the aesthetics of the Jondo, which determined the destiny of his plastic work. He left us unforgettable pictures of Cante (singing) and Baile (dancing), in which, through Picasso's forms, he knew how to achieve the expressive sublimity of black sounds. His gallery of flamenco portraits, composed of Silverio Franconetti, Manuel Torre, Pastora Pavón, Juan Talega, Fernanda de Utrera o José Menese, among others, is part of the iconography of this art. His posters of flamenco



Francisco Moreno Galván  
Cartel de la XI Reunión de Cante Jondo  
1977



Francisco Moreno Galván · Un cuarto para el cante · 1974

“Flamenco is the most effective system to penetrate the hearts of men. No other art can show the reality and harshness of life as in Flamenco.”

Francisco Moreno Galván

# The Boj Collection

1959 – 1962

The Boj Collection brings together many of the most significant plastic artists in Spain in the mid-20th century. In the artistic scene of the country after the Civil War, the artists who chose or were forced to remain, they had to submit to the conservative opinions required by the new aesthetic code, clinging to nineteenth-century and academic postulates. However, after this restricted art scene of the Spanish postwar period, a new horizon began to break through between the 50s and 60s. From different artistic groups (Dau al Set, El Paso, Estampa Popular, Pórtico, Parpalló ...) the will of the Vanguardists to break up was recovered, positioning itself in front of a conservative aesthetic line. In that direction, strict figuration led to a series of transformative changes, adopting a new reality in the line of social realism and expressionism, and opening to a meaningful and conceptual breadth.

Dimitri Papagueorgui's engraving workshop wanted to bring contemporary Spanish art closer to all social strata. The idea of creating a collection of graphic work that would bring together some of the most relevant Spanish artists of the moment arose around 1960. The Boj Collection (a name derived from the particular wood frequently used in printing workshops) gave its name to the meeting of this outstanding list of 36 artists, of different aesthetic affiliations, from social realism, surrealism, hyper-realism or expressionism, to the landscaping of the Vallecas school. Among those artists, we have to highlight Vázquez Díaz, Benjamín Palencia, Pancho Cossío, Maruja Mallo, Antonio López, José Caballero, Valdivieso or Vela Zanetti.



Antonio López  
Untitled  
1961

# José María Moreno Galván

La Puebla de Cazalla (Seville), 1923 – Madrid, 1981

José María Moreno Galván was a decisive figure in the framework of Spanish culture during the second half of the 20th century, both from his practice of theory and art criticism, and from his intense cultural and political activism, developed in different projects of anti-Franco resistance.

After training at the Madrid School of Journalism, he began to practice art criticism for different magazines such as Mundo Hispánico, Cuadernos Hispanoamericano, Papeles de son Armadans or Goya. In these years, he worked at the Institute of Hispanic Culture, and he also was in charge of the artistic direction of Madrid's Darro Gallery, where he carried out outstanding exhibitions between 1959 and 1963. In his first critical texts, we see Spanish and Latin American artists, such as Joan Miró, Vázquez Díaz, Diego Rivera, Wilfredo Lam, Ortega Muñoz, Pablo Serrano, Guayasamín, Tàpies, Saura, Millares, Oteiza, Chillida... That focus would be increasingly oriented towards Spanish art, which would become the central axis of his work, as evidence we have his three books: Introduction to current Spanish painting -1960-, Self-criticism of art -1965- and Spanish painting. The last vanguard -1969-. In the last two, he focused on the current of Spanish informalism, where he saw a consummation of the spirit of the avant-garde. These decades of 60 and 70 are his most prolific period, with two main platforms of expression, Artes and Triunfo magazines.

José María Moreno Galván's work is completed with approximately a thousand articles published in newspapers and magazines, almost a hundred catalogues and exhibition brochures, and the three books mentioned, in addition to some short monographs, such as those dedicated to Pablo Serrano -1965- and Manolo Millares -1970-. The set constitutes an extraordinary documentation on the Spanish art of the 20th century and opened a renovating approach to some of the issues in contemporary aesthetics, like the blurred boundaries between figurative art and abstract art, or the problem of "reality" in art. All of this from a particular exercise of art criticism, capable of reconciling his vast knowledge and rigor of aesthetic theory with the passion of the enthusiastic spectator.



Art Contemporary Museum  
José María Moreno Galván

Address: C/ Fábrica, 27  
La Puebla de Cazalla (Sevilla)

Telephone: 955 499 416

e-mail: cultura@pueblacazalla.com

Web: macmorenogalvan.pueblacazalla.com

Winter Schedule  
V: 17:30 - 20:30 h.  
S-D: 11:00 - 14:00 / 17:30 - 20:30 h.

Summer Schedule  
V: 18:00 - 21:00  
S-D: 11:00 - 14:00 / 18:00 - 21:00 h.

Guided Tours  
M-V: 10:00-14:00h. (by appointment)

More information

