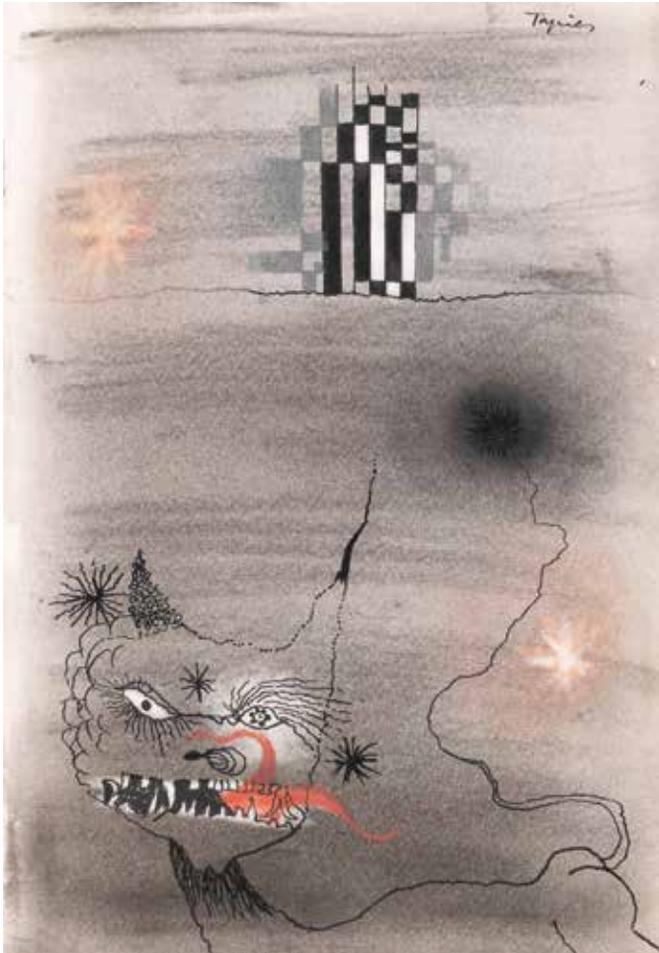


Temporary exhibition

29.01 - 23.05.2026

GAYA NUÑO

A Spanish modernity



Antoni Tàpies i Puig, Untitled, h. 1949. Indian ink and gouache on paper. FUNDOS Collection, Gaya Nuño Legacy (Soria).
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PICASSO AND THE DAWN OF THE 20th CENTURY

Juan Antonio Gaya Nuño played a fundamental role in initiating studies on the early avant-garde movements under the difficult circumstances of the early Franco regime. His monograph on Picasso, published in 1950 (two years earlier, he had organised an exhibition of Picasso's work at Layetanas), is the second to appear in post-war Spain. Of the many monographs on the Malaga-born artist in his library, we show those by Cocteau, Ramón Gómez de la Serna, Maurice Raynal, Reverdy, and Sabartés, as well as the catalogue of the exhibition organised by ADLAN in 1936 in Barcelona, Madrid, and Bilbao. There are also some publications on Picasso by Cela. This section is rounded off by the critic's own *Bibliografía crítica y antológica de Picasso* (1966) who in 1963, at an event organised by the students of the SDEUM, was already calling for Guernica to be returned to Spain, although he would not live to see that moment. Gaya Nuño exhibited Miró at Layetanas in 1948, with the support of Cobalto, the survivors of ADLAN, and *Dau al Set*. He dedicated a monograph to Dalí, also in 1950; the painter dedicated his *Vida secreta* (Secret Life, 1944) to the writer with a drawing. The section

is completed by his monographs on Solana and Gris; the catalogue of the exhibition that Layetanas dedicated to Torres-García (1949); an issue of *Un enemigo del Poble*; two drawings by Vázquez Díaz; books and catalogues by Gabriel García Maroto, who was exiled in Mexico, with whom he corresponded; two paintings by Cristóbal Ruíz, who ended his life in Puerto Rico, where the posthumous monograph dedicated to him by Gaya Nuño appeared in 1963; and the issues of *Gaceta de Arte*, published in Santa Cruz de Tenerife.

FROM FRUIT PAINTING TO THE MADRID SCHOOL

This section begins with several overview books by Gaya Nuño on Spanish painting of his time and also includes the catalogue of the First Salon of Iberian Artists held at Layetanas in 1950. This is followed by paintings and publications by painters of the Generation of '27, which was centred around the concept of *fruit painting*, formulated by Boreas. In 1939 remained in Spain José Caballero, Pancho Cossío (a close friend of Gaya Nuño, despite their political antagonism), Díaz-Caneja, Esplandiú, Mateos, Benjamín Palencia (founder of the Convivio Vallecano in the immediate post-war period) or Eduardo Vicente. Like Gaya Nuño, Díaz-Caneja and Mateos also suffered imprisonment. Others, such as Manuel Ángeles Ortiz, Clavé, Colmeiro, Pedro Flores, Ramón Gaya, Vela Zanetti and Hernando Viñes, chose exile. Gregorio Prieto, after a few years in London, returned to Madrid in 1949. Caballero, on the other hand, had been one of the main illustrators for *Vértice* and other magazines of the rebel side during the Civil War; later, he would reconnect with the García Lorca family, Alberti, Bergamín, and Neruda. These protagonists of post-war figurative art appear here, along with others

such as Francisco Arias, Barjola, Álvaro Delgado, Menchu Gal, García Ochoa, Juan Guillermo, Cirilo Martínez Novillo, Ortega Muñoz, Redondela, Francisco San José, Agustín Úbeda, Vaquero Palacios, Cristino de Vera or Zabaleta. On the Catalan figurative side, the art critic drew attention to Manuel Capdevila, Jaume Mercadé, the Ecuadorian Eduardo Solá Franco, Santi Surós, Vidal Quadras and, above all, the ill-fated Ramón Rogent. The woodcut album by the communist painter and engraver José G. Ortega, speaks to us of a social-realist figuration.

POST-WAR LITERATURE: IN SPAIN AND ABROAD

Alongside voices from exile, such as Alberti, Max Aub (present with books and magazines, but also with a gouache of his mask 'Jusep Torres Campalans'), Américo Castro, Juan Larrea and Antonio Pérez, the library in question also contains, among many other writers who remained in Spain, Buero Vallejo, Jorge Campos, Cela, Gerardo Diego (who adopted Soria in his youth and always a friend), Julián Marías (another adopted Soria resident and another defeated man, but that would be another friendship that would go awry, which would complicate life in Soria for both of them), or the rare Valladolid native 'Blas Pajarero' (Pablo Rodríguez Martín). Alongside them are titles by Concha de Marco. And by Gaya Nuño himself in his role as a writer, notably his masterpiece, *El santero de San Saturio* (1953), in which art and literature make an appearance, as the santero is surrounded by books, including those by Antonio Machado and Diego, and prints, including Picasso's *Guernica* and a Klee, which almost seems to foreshadow certain pages of Cortázar's *Rayuela* as does the reference to Max Ernst in relation to the severed bust of the saint himself; *Tratado de mendicidad* (1962), with initial letters

and illustrations by Álvaro Delgado; *Historia del cautivo* (1966), a novel by a man from Soria set in the African War, subtitled 'national episode' in the style of Galdós; the volume of short stories, with many autobiographical references to his Civil War and his years in prison, *Los gatos salvajes* (The Wild Cats, 1968); and *Los monstruos prestigiosos* (The Prestigious Monsters, 1971).

DAU AL SET AND SURROUNDINGS

Absolutely key to the rebirth of the Catalan *avant-garde* on bases quite similar to those that determined part of pre-war culture was the founding, in Barcelona in 1948, of the magazine *Dau al Set*, with Cuixart, Ponç, Tàpies, and the poets Brossa and Cirlot, the latter of whom defined the style of the group's painters as '*magicismo*'. The activities of *Dau al Set* were supported by the former members of ADLAN, grouped together in Club 49; Miró; and the magazine *Cobalto*, which in 1948 dedicated a monographic issue to surrealism. An interesting piece is the exquisite corpse created by Carlos Cid, Gaya Nuño, Julio Garcés and Santos Torroella, the soul of *Cobalto*, whose direction he shared with Junoy. In 1950, *Dau al Set* published an exhaustive overview of our *avant-gardes* by Gaya Nuño, whose cover reproduces a drawing by Dalí -then a close associate of him-, as well as Eugenio d'Ors, one of his key intellectual references (see his obituary in *Ínsula*: "Mi Don Eugenio d'Ors"), beyond political differences.

The couple's years in Barcelona are recounted in the four signature albums of Concha de Marco, which include, among many other names,

Marc Aleu, Josep Amat, Arias, Esther Boix, Artur Carbonell, Cirlot, Álvaro Delgado, Esplandiú, Ferrant, Carlos Ferreira, Plácido Fleitas, García Llorca, García Ochoa, Maria Girona, Goeritz, Cristino Mallo, Julián Marías, Martínez Novillo, Mateos, Millares, Muxart, Nùria Picas, Planasdurá, Ponç, Ràfols Casamada, San José, Eudald Serra, Subirachs, Tàpies, Tharrats, Pere Tort, José Tudela or Adriano del Valle.

ABSTRACT PAINTING, FROM ALTAMIRA TO EL PASO

Dau al Set was in contact with the Altamira School, founded, with official support, in Santillana del Mar in 1948 by the German Mathias Goeritz. Other names associated with the school included, Willi Baumeister, Ferrant, Ricardo Gullón, Llorens Artigas, Miró, Sartoris, Stubbing, and the Canarians Ventura Doreste and Westerdahl, as well as Eugenio d'Ors himself. Along with its spectacular Altamira poster, we are exhibiting several of the publications by Goeritz, who soon left for Mexico. In 1953, Santander hosted a seminal exhibition of abstract art and a series of important colloquiums. This section is rounded off with Mampaso, Enrique Núñez Castelo and Enric Planasdurá. Millares, then the driving force behind the Canarian group LADAC, published Gaya Nuño's monograph on the latter in 1951. The Canarian panorama is completed by works by Felo Monzón and César Manrique. El Paso is represented by Millares, Saura, Antonio Suárez and Viola. In the Catalan field, Argimon, Guinovart, Joaquim Llucià, Isabel Pons (integrated into the Brazilian scene) and Vilacasas, appear. The Valencian group Parpalló is documented, a group that takes its name from another cave with paintings. Other figures integrated into our scene

include the Greek Dimitri Perdikidis and the French Nadia Werba, the latter closely linked to Soria and his SAAS group, represented here by Ulises Blanco (whose father, the photographer Manuel Blanco, had been shot alongside the writer's father) and Marcos Molinero Cardenal. There is only one Latin American name here: the Venezuelan Carlos Cruz-Díez, whom Gaya Nuño was the first to report on in Spain, and who is represented by a work from his pre-kinetic period.

SCULPTURE BETWEEN FIGURATION AND ABSTRACTION, A CERAMIST, AND ARCHITECTURE

Two of the most important books by Gaya Nuño, historian of our modern art, are *La escultura española contemporánea* (Contemporary Spanish Sculpture, 1957), a volume full of news about figures who were then unknown here (to give just one example: Alberto, exiled in Moscow), and *El hierro en el arte español: Formas de la escultura contemporánea* (Iron in Spanish Art: Forms of Contemporary Sculpture, 1966). Both volumes reveal a broad knowledge of the reality of our sculpture. Here we document his interest in Victorio Macho, Emiliano Barral, Clará, Cristino Mallo, Planes, Rebull, but also Chillida, Ferrant, Carlos Ferreira, the Canarian artist and LADAC member Plácido Fleitas, Oteiza, Antonio Sacramento, Eudald Serra and Pablo Serrano, the latter the author of an impressive lead of the writer. He also greatly admired the ill-fated Julio Antonio, Mateo Inurria, Mateo Hernández, Manolo... And he praised the Castellana Open-Air Sculpture Museum as a good step forward.

Gaya Nuño was also interested in ceramists such as Cumella and, above

all, Llorens Artigas, member of the Altamira School. He was receptive to the renewal of Spanish architecture of his time, as revealed by his closeness to Fernández del Amo, Carlos de Miguel and Sartoris. In the archive of the former contributor to the American propaganda magazine *Atlántico*, we are struck by the presence of a copy of the plan for the United States Embassy (1955), one of the first international-style buildings of our post-war period, designed by a US government architectural firm in collaboration with Mariano Garrigues. Also noteworthy is the brochure by Manuel Augusto García Viñolas on Brasilia (1960).



FUNDOS Fórum Salamanca Cultural Center
Avda. Alfonso IX de León, 78
37004 Salamanca

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