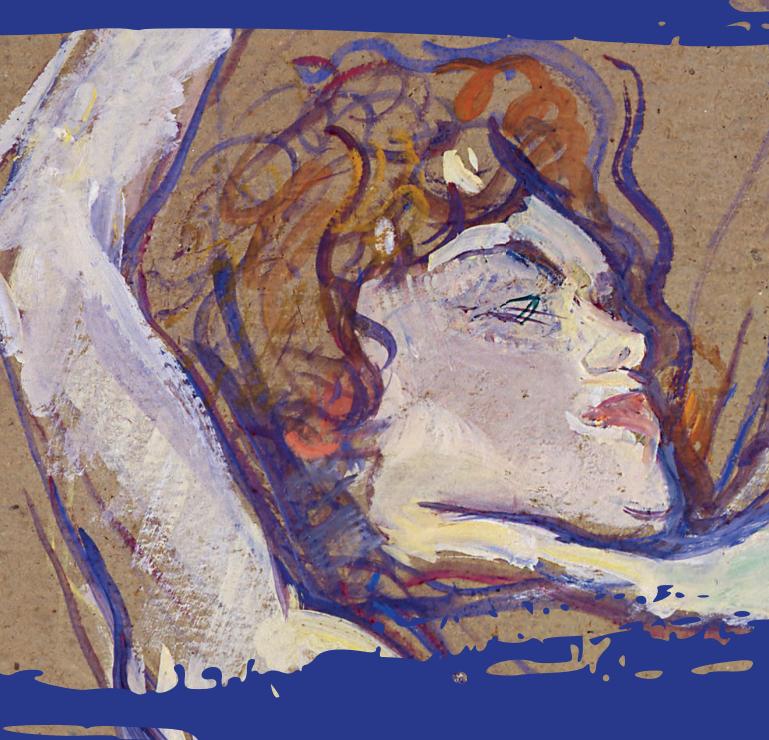


11 december 2025



Museu d'Història de Girona

A lighthouse between two
worlds. Six works from the

Toulouse- Lautrec

Museum in Albi come
to visit Girona.

08 march 2026

*A Lighthouse
Between Two
Worlds. Six works
from the Musée
Toulouse-Lautrec in Albi visit Girona* is a production of the Girona History Museum, carried out in collaboration with the Musée Toulouse-Lautrec in Albi on the occasion of the fortieth anniversary of the twinning between the cities of Girona and Albi.

English

Of all the artists who have contributed to establishing the foundations of the modern imaginary, perhaps none transmits such a powerful magnetism as Henri de Toulouse-Lautrec (Albi, 1864-Sent Andriu dau Bòsc, 1901). Like the Impressionists who had preceded him, he also took delight in the ephemeral, luminous and dynamic effects that fin de siècle Paris laid before him, from its cafes, cabarets, theatres and circuses, which he captured in a series of unforgettable posters, to the bustling spectacle of the city's street life. But while many of his colleagues painted the motley atmosphere of the emerging popular shows from the perspective of bourgeois having slipped into a world that did not belong to them, Toulouse-Lautrec depicted the singers, dancers and prostitutes just as they were, frenetic and glittering on stage, clumsy and exhausted in privacy. The influence of this painter of aristocratic descent (his family name already reveals his links with the Counts of Toulouse) who renounced his class privileges to get to know the bohemian world of Montmartre from within has been one of the deepest and most lasting in 20th century art.

To mark the fortieth anniversary of the twinning between the cities of Albi and Girona, we present half a dozen works by Toulouse-Lautrec, exceptionally sent on loan by the museum in his hometown, which allow us to get a closer feel for some of the motifs forged in the Parisian crucible, from the new way of seeing the natural and urban landscape to the emergence of new intimacies and visual strategies inspired by mass culture, and to place them alongside around forty works by Catalan artists from the collections of the Girona History Museum who were influenced by them, whether closely or from a distance. There are only six works, but they come from the only museum in the world dedicated to Toulouse-Lautrec and are representative, despite not being the best known, of some of the most relevant themes in the career of the artist who contributed most decisively, through the diffusion that his lithographs and posters achieved, to the perpetuation of the so-called "spirit of Montmartre" with an unusual plasticity.

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At the end of the 19th century, capturing the atmosphere of that hill, where misery and ambition, the grotesque and tenderness, crime and melancholy all coexisted, was akin to establishing the foundations of a rabidly modern kind of art. It is not surprising that most Catalan artists who settled in Paris from 1900 onwards were inspired by the formal solutions of Toulouse-Lautrec.

In the case of some of them, such as Pablo Picasso, Manolo Hugué, Enric Casanovas, Ramon Pichot, Ricard Guinó, Joaquim Sunyer, Isidre Nonell or the dealer Josep Dalmau, who spent extended periods in Paris at the time, the mark of Toulouse-Lautrec is evident, but even the artists who did not get to know the effervescence offered by the cultural capital of early 20th century Europe, or did not settle there until later, help us to understand the atmosphere of change that was being breathed in cities as far away as Girona. The enormous diffusion of illustrated magazines, with the growing sophistication of mechanical reproduction systems, as well as the arrival, also in Catalonia, of the passion for Japanese prints that had so seduced the Toulouse-Lautrec circle through collectors, posters and even fashion, together with the decisive influence of photography, with the sale of the first manageable cameras for private use that had also inspired Toulouse-Lautrec to capture movement and unexpected framings, can be perceived in the work of many other artists who are not usually included in the modernist canon. Among landscape painters like Eliseu Meifrèn or Marià Vayreda, echoes of those discoveries can already be sensed, as well as in a painter like Pepita Teixidor, celebrated in Paris alongside Ramon Casas and Santiago Rusiñol, whom posterity has pigeonholed into the floral genre without dwelling too much on her enormous talent for portraiture and capturing atmospheres. In this game of finding connections between Catalan art and the work of Toulouse-Lautrec, an excellent sketcher like Marià Foix also finds a place, although he is seldom remembered today, despite being one of the most prolific and popular illustrators

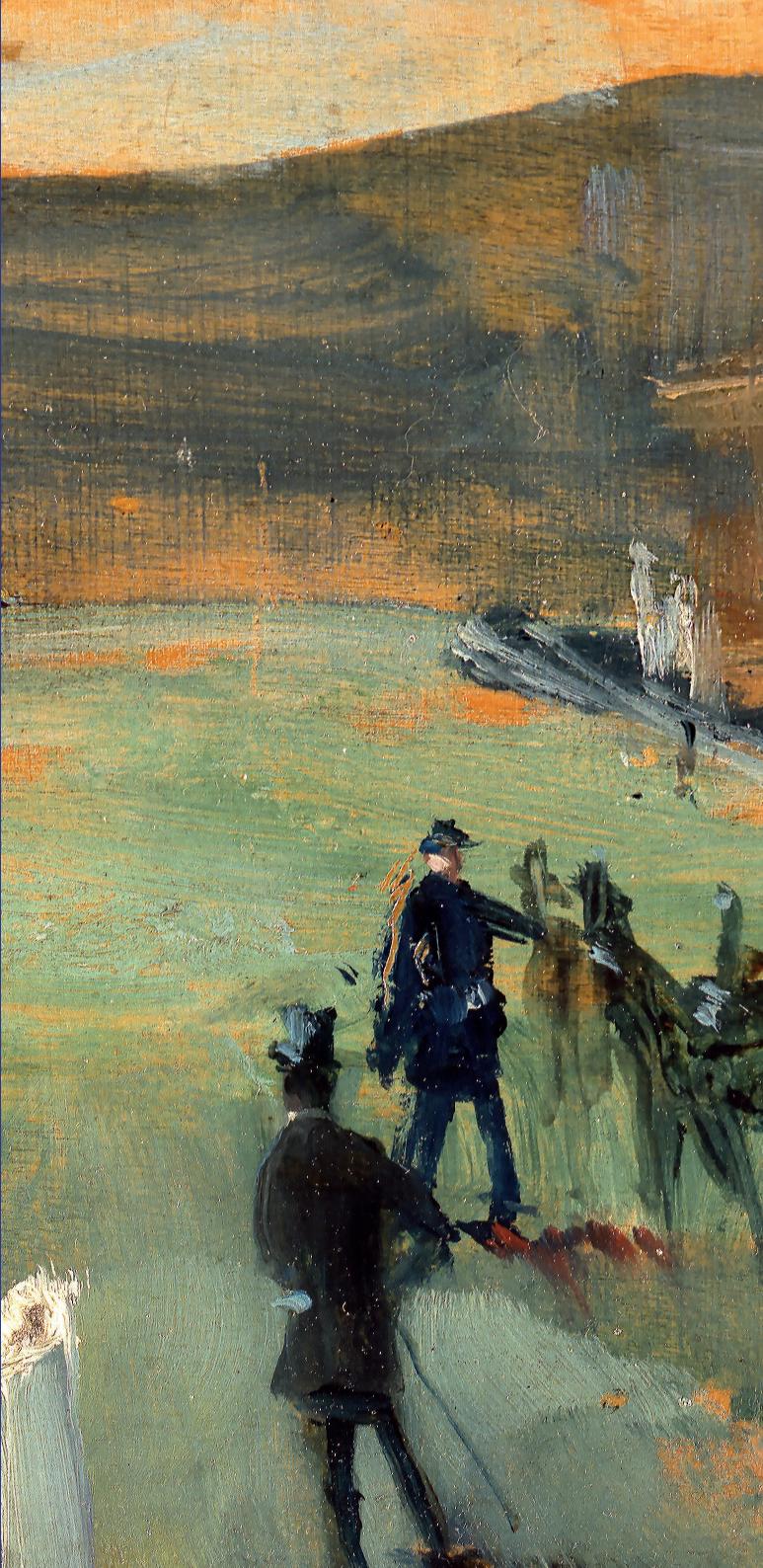
in Barcelona at the turn of the century. Through him we can understand what kinds of social conventions had to be fought against by those artists who were determined to break them in order to assert themselves.

We have ensured that the selection, organised into five thematic blocks, *The World, The Self, The Others, Leisure and The Body*, would not limit itself to serving as a mere face-off of the various options adopted by the artists, in a spurious game of similarities and differences between Toulouse-Lautrec and his counterparts on the other side of the Pyrenees, but would rather stimulate a true dialogue around the forms of representation that coexisted in one of the most suggestive periods in the history of contemporary art. For the same reason, the journey continues chronologically up until the 1930s, long after Toulouse-Lautrec's death, when the evolution of some of his formal conquests would culminate in flirtation with a certain level of abstraction, as in the case of Rafael Barradas, as well as lessons regarding the female body that the "Noucentisme" movement would appropriate through artists such as Enric-Cristòfol Ricart or Joan Llimona. These comparisons in any case illuminate an unusual detail: while modernity entered Paris through the spectacle of the *chansonnières*, the *diseuses*, prostitutes and models, in Catalonia it was formalised through the greengrocer and the gypsy. In our context, typology is inevitable: either it adopts a melancholic diction (Nonell's gypsies) or a purely racial one (Pichot's Manoles), or it leans towards the grotesque (Boí's *cretins*) or towards the local colour of 19th century "costumbrismo" (the market scenes).

Caught between two worlds, between the heaviness of the forms of representation instituted by tradition and the desire to capture the light and fleeting flickering that they had learned from role models such as Toulouse-Lautrec, all these artists participated, insofar as their talent allowed, in the definition of modernity.

THE WORLD

Redefining the way of viewing the landscape



In 1881, when he painted *Aux courses*, Toulouse-Lautrec had already begun to frequent the workshop of René Princeteau in Paris, a friend of his father's and a specialist in equestrian and hunting scenes among high society, but it is evident that he was distancing himself from the stylised and epic model that predominated in the genre. In his painting, the galloping horses are only sensed in the background, barely a few vibrant spots of colour, while the artist's interest heads straight for the margins, to the riders awaiting their turn in a corner of the foreground and, above all, in a display of unusual boldness, towards the great void that lies in between, the very track of the hippodrome where the race will barge in at any moment, but not quite yet, delimited here by the diagonal lines of the fences on either side, behind which a compact racegoing crowd depicted as Chinese shadows drives our gaze off into the distance. Toulouse-Lautrec refrains from merely reproducing the details of the action, instead capturing the expectation, whatever is not visible because it has not yet taken place but is already being felt: the horses' snorts, the speed, the tension of the riders huddled together on their rumps. When he enters the world of the circus, he uses this same effect, with the clowns and the riders moving on one side and leaving the circle of the track exposed as a void that adopts the materiality of an entire universe, like the swirl of orange-greens of the hippodrome terrain, with almost the same texture as the Giverny pond long before Monet set up his easel in front of it.

Catalan landscape painters would take a little longer to learn the liberating lessons of Toulouse-Lautrec, who owed so much to the influence of photography and his random framing, but some were already beginning to bring to their field the discovery of emptiness in the representation of landscapes without grandeur or greenery, although still tinged with a coating of romantic melancholy, as can be seen in Eliseu Meifrèn, with his *Maritime Landscape* (*Paisatge marítim*), or Marià Vayreda, with his crooked

and lonely trees. It would be above all from the turn of the century, also thanks to the great urban reforms, that wasteland, whether it was an abandoned lot, an unpaved street or a corner of a square rarely touched by the sun, would gradually be introduced into painting, now no longer as a picturesque exception or a kind of moralistic ugliness, but rather as a motif with plastic values in themselves as they reflected, as much as the showy conquests of progress, with their wide avenues and their crowds, the complexity of the newly created world. This is what Joan Roig i Soler achieves with his work *Passeig de Sant Joan*, from such a low perspective that it forces the diagonal line of the trees, which draws more attention to the sandbank in the foreground, or what Isidre Nonell would do throughout his life, giving visibility to the excluded even in a market scene, where the awnings oppose with their fragility the construction-mad apotheosis of the time, or the kind of urban solitude that Manolo Hugué rehearses with his wife sitting on the edge of a bench. It was only a few years before another pioneer like Rafael Barradas would represent the Puerta de Atocha as a jumble of colourful geometric figures, almost an extension of those nervous touches with which Toulouse-Lautrec had hinted at the riders in the heat of the race, far away. And yet, the one who most resembles him, even from our vantage point today, is Joaquim Mir with the humble exploratory drawing of a shell: a circus ring, with the framing equally displaced, and the scrap of meat inside the shell. It is an unnoticed world in the process of being born.



HENRI DE
TOULOUSE -
LAUTREC

Champ de course, 1881

Oil on wood
26,9 x 33,9 cm

Musée Toulouse-
Lautrec, Albi



ELISEU
MEIFRÈN

Seascape, 1940
Oil on wood
12,5 x 28,5 cm

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MHG 00767. Fundació
Margarita Marsà.
(Raül Costal Julià)



JOAN ROIG I
SOLER

Passeig de Sant Joan,
1901
Oil on paper
17,5 x 22,5 cm

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Santos Torroella.
(Jordi Puig)

RAFAEL
BARRADAS

*From Pacífico to Puerta
de Atocha*, 1918

Oil on canvas

61 x 78,5 cm

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MHG 13585. Col·lecció
Rafael i María Teresa
Santos Torroella.
(Jordi Puig)



JOAQUIM
MIR

Shell, s.d.

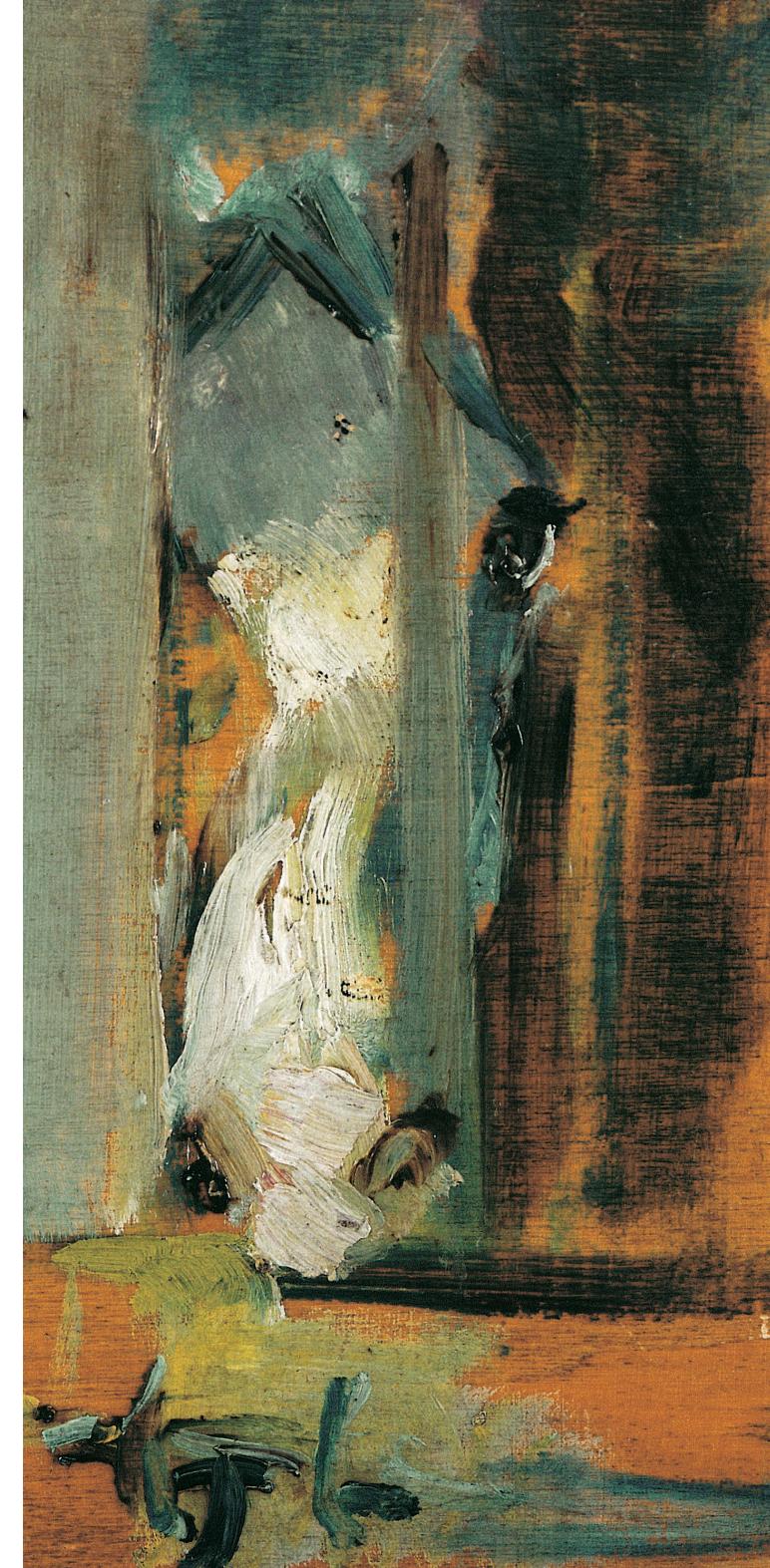
Pencil on paper

12,5 x 19 cm

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New forms of
intimacy



These are two works with no apparent connection, but the fact is that in 1882 Toulouse-Lautrec devoted the same attention to painting the portrait of his childhood friend Étienne Devismes in the garden of Céleyran, one of the family properties, as he did to the head of a horse sticking its nose out through the bars of a stable on the same estate. The artist's familiarity with the world of animals, especially horses and dogs, so frequent in the country houses of the nobility, and even more so in his own, where his father, Count Alphonse de Toulouse-Lautrec, a great connoisseur of falconry, measured his possessions on the basis of long rides and hunting expeditions, only partly explains why this caged horse, with the single detail of a drop of black light twinkling inside one eye, transmits a feeling of helplessness, restlessness, supplication and nobility, at the same time loaded with such power. Although the congenital disease that ravaged his body prevented him from participating in the sporting entertainment typical of his social class, such as horse riding, Toulouse-Lautrec treated animals, and especially horses, which would reappear splendidly in his circus scenes, with great affection and a deep anatomical knowledge that, as in this work, even took on psychological values.

In comparison, the childhood friend, a future writer for whom he would illustrate several stories, is presented with such an abrupt profile that we see more of his back and neck, as if he had been caught unawares or while he was posing for someone else. These casual and intrepid approaches, unthinkable from a perspective of academic dogmatism, owe much to the emergence of photography, which interested so many fin de siècle artists and which we can find again in the figure of a sleeping woman by Francesc Gimeno, with her head slumped on the shoulder furthest from the viewer's gaze, so that her carotid artery and jaw are accentuated more than the profile, or in the *Female Portrait (Retrat femení)* by Pere Borrell del Caso,

this wonderful minor artist, in whom the woman's identity means less, for plastic purposes, than does the languid gesture with which she seems to adjust the shawl, the dark spot that dominates the scene, to give us only the hint of a face that, instead of showing itself, rather moves away from us. We also see in profile the bride that Pepita Teixidor surprised as she touched up her veil in a bright, trellised gallery, a play of delicate transparencies that is very reminiscent of the portrait of *Misia Natanson at the piano*, from the Bern Museum, which Toulouse-Lautrec had painted in 1897.

At the turn of the century, the affirmation of individuality, that of the artists themselves, of their closest circle and also of the anonymous people they encountered along the way, in open opposition to the courtly-type portrait that the official salons still promoted, was further proof of the subversion of established norms and a commitment to groundbreaking novelty. Representations of artists in their studios, often in poor, cramped and untidy rooms, like that of Carles Casagras, proliferate at this time as projections of introspective mental states, but also unsatisfying self-portraits, like that of Gimeno himself, aged and somewhat neglected, almost contemporary with the drawing that Ricard Guinó would make of the ageing Pierre-Auguste Renoir, in collaboration with whom he would create one of the most interesting sculpture collections in the art of the moment, with the openwork beret and sunken cheeks: another profile portrait, as if frontality, which is to say absolute certainties, were no longer possible, except inside a shining eye.

HENRI DE TOULOUSE-LAUTREC

Cheval derrière une porte à claire voie, 1882

Oil on wood

22 x 29,5 cm

Musée Toulouse-Lautrec, Albi



HENRI DE TOULOUSE-LAUTREC

Étienne Devismes, 1882

Oil on canvas

60,5 x 49,3 cm

Musée Toulouse-Lautrec, Albi



CARLES CASAGEMAS

The Painter's Studio, 1900

Watercolour on paper

25 x 35,5 cm

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FRANCESC GIMENO

Female Figure, s.d.

Oil on canvas

41 x 33 cm

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(Raül Costal Julià)



PEPITA TEIXIDOR

Bride with Landscape, s.d.

Oil on canvas

43,5 x 59 cm

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Santos Torroella.
(Jordi Puig)





It had been less than five years since Erik Satie had sat down at the dusty harmonium that Santiago Rusiñol and Ramon Casas had in the shared workshop of the Moulin de la Galette to perform, to the bewilderment of his new Catalan friends, one of his *Sarabandes* or perhaps a *Gymnopédie*. Toulouse-Lautrec, as young as them but much more fragile due to the fracture of both femurs that had highlighted the degenerative disease from which he suffered, was resting, as he did every season, at the Chateau Malromé of his mother, Adèle Zoë Tapié de Céleyran, a few kilometres from the no less sumptuous Chateau de Respide, the country retreat of his aunt, Cécile Bourlet de Saint-Aubin, widow of Ernest Pascal, who had been prefect of the Gironde. In one of the visits by Madame Pascal to Malromé, in 1895, Toulouse-Lautrec painted her, in a sober, almost funereal, aspect as she pawed at the piano in front of a score that we can imagine is rather more conventional than those composed by Satie. The prestige that posterity has granted to the exciting conquests of the modernists has prevented us from appreciating how often they fraternised, through ties of blood, necessity or ambition, with the bourgeois and right-thinking society they had come to challenge. We already know how Rusiñol, Casas and Nonell maintained their bohemian lifestyle thanks to the fabrics and noodles made by their respective family businesses. Toulouse-Lautrec had this life in castles, among devout women and men in coats, which he alternated without many obstacles (albeit always subject to the vigilant scrutiny of his mother) with the charged atmosphere of the cabarets, the circus and the brothels of Montmartre.

Portraits of respectable ladies and dandies in top hats are part of the iconography of fin de siècle modernity because the rise of the bourgeoisie also played a decisive role, whether as patrons, clients, collectors, dilettantes or even friends. To a large extent, its appearance in the work of artists who we assumed were most reluctant to perpetuate

the tradition only confirms the status of power that, on closer inspection, they still conferred on them. The portrait of Miquel Collell painted by Teresa Puxan in 1892, with the tangled frontality that was fashionable in the 19th century, has nothing in common with what Juan Gris would draw thirty years later of one of Serge Diaghilev's dancers, with a well-marked chin and dressed in a jacket and tie, but in an unexpected way both men, half a century apart, share the same moving formality. The local colour of Catalan "costumbrismo" of the 19th century had contributed to instilling, well before the avant-garde did, a few drops of sarcasm in the society of its time that could lead to satirical scenes and even a buried criticism of the morals and customs of the wealthy classes. This is what can be sensed in many of the drawings that Marià Foix published in the journal *L'Esquella de la Torratxa* with the generic title of 'Our People' ('La nostra gent'), in which rather than blessing untouchable institutions such as the family, he seems to mock them and, therefore, question them, with images of adultery, drunkenness and abuse. The bohemians and the bourgeoisie not only coexisted, but often fraternised. The modernist spirit, in any case, contributed to investing anonymous or marginal people with nobility, but while Parisian artists opted above all for cabaret women and models, the Catalans introduced their own specificity: the greengrocer and the gypsy, as we see in Nonell or Pichot. Deep down, our avant-garde is nothing less than an exacerbated evolution of "costumbrismo", the established term for Spanish forms of local colour art and literature.



HENRI DE
TOULOUSE-
LAUTREC

Madame Pascal au piano,
1895

Oil on cardboard
87,2 x 70 cm.

Musée Toulouse-Lautrec,
Albi



JUAN GRIS

Portrait of a Dancer from Diaghilev's Ballets, 1921

Charcoal pencil on paper
37 x 29 cm

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Rafael i María Teresa
Santos Torroella.
(Jordi Puig)

The spectacles of
modernity

MARÍA
FOIX

Lady, 1900
Charcoal pencil on paper
28,3 x 18,5 cm
© Ajuntament de Girona.
MHG 00426. Fundació
Margarita Marsà.
(Raül Costal Julià)



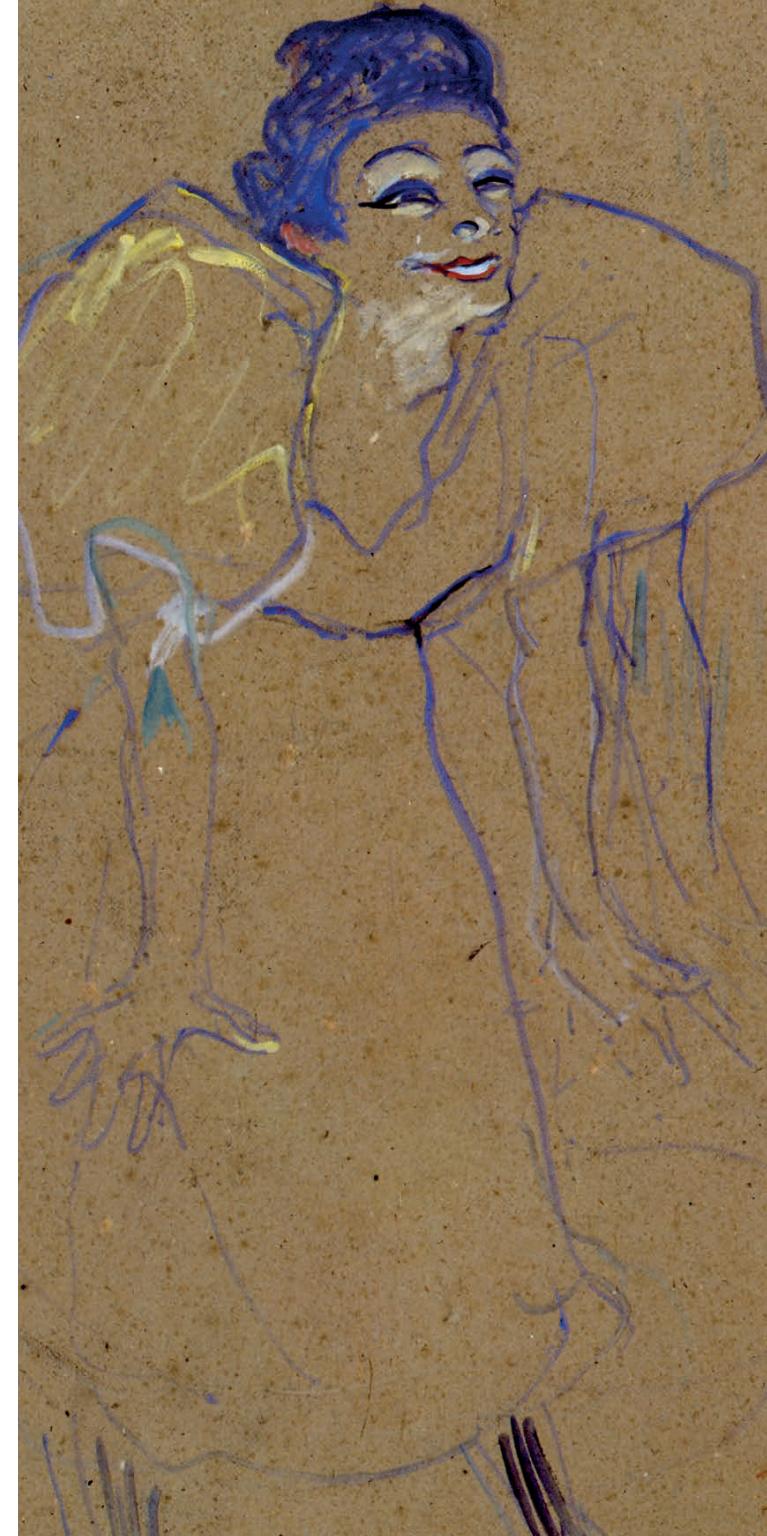
JOSEP
DALMAU

Girl's Head, c. 1902
Pencil on paper
16,8 x 11 cm
© Ajuntament de Girona.
MHG 13650. Col·lecció
Rafael i María Teresa
Santos Torroella.
(Jordi Puig)



ISIDRE
NONELL

Gypsy, s.d.
Sanguine on paper
32,2 x 21,2 cm
© Ajuntament de Girona.
MHG 13846. Col·lecció
Rafael i María Teresa
Santos Torroella.
(Jordi Puig)



The forms of entertainment that emerged in Montmartre at the end of the 19th century, from crank-driven keyboard songs to shadow plays or circus acrobatics, were one of the most fruitful substrates on which artists at the turn of the century founded the imagination of the new times. Toulouse-Lautrec became so attached to this world of sequins, flashy makeup, flying skirts and gaslights that we could even wonder if it wasn't he himself who drew the master lines, after which reality simply replicated his sketches. The fact is that no other contemporary artist was as faithful a spectator at the fashionable shows, from those offered at the Ambassadeurs or Le Mirliton of the *chansonnier* Aristide Bruant to the Moulin Rouge founded by Josep Oller from Terrassa, a club at which Toulouse-Lautrec, by the way, always had a table reserved for him. The drawing by Polaire, from 1895 and published on the cover of the humorous weekly magazine *Le Rire* that same year, before everyone knew her for having played Claudine in the film of her friend and writer Colette, she does not have the fame that Toulouse-Lautrec gained from the works dedicated to extolling the gifts and friendship of other artists of the night, such as Jane Avril, Yvette Guilbert or La Goule, nor from the sketches with which he expressed the affection he felt for the clowning of Footit and Chocolat. And yet, with a few strokes in black and white, he captures the personality of this singer born in Algiers as Emilie-Marie Bouchaud who accentuated her origins with Egyptian eye makeup, like the one Toulouse-Lautrec outlines with absolute deliberation, and who was known, in addition to a waist narrowed to the point of suffocation, for her histrionic interpretations, which the painter concentrates on the tension of her arms, ending in her claw-shaped hands.

Some of the Catalan artists who settled in Paris at the beginning of the 20th century were there in time to experience the cesspool of that underworld of Montmartre which was beginning to be absorbed by the tourist-friendly picturesqueness that had replaced the cultured appeal of the Grand Tour with the excitement of the forbidden spectacles

that promoted the new urban concentrations. The gallerist and dealer Josep Dalmau, when he was still aspiring to make a name for himself as an artist, was one of them, with his sketches of bedraggled women contorting themselves like Polaire did on stage. The sculptor Enric Casanovas was another, although he already observed the women in the cafes more under the influence of the blue period of his friend Picasso than with the vitality of Toulouse-Lautrec. It was not long before Picasso himself and his epigones looked at the world of entertainment with the eyes of a geometrician, as Rafael Barradas would do with his rhomboidal sketch of a harlequin which, on the other hand, demonstrates how stage props and curtains for the theatre took over from the apotheosis of poster art as one of the main ways of introducing modernity. It took a little more time for others, like Xavier Nogués, to add a subtle note of humor with his drawing of three musicians trying to move with their serenade a Venus wholly absorbed in her own beauty, as if it were still possible to awaken a dying world from its slumber.

HENRI DE
TOULOUSE-
LAUTREC

Mademoiselle Polaire,
1895
Oil on cardboard
66,8 x 52 cm
Musée Toulouse-
Lautrec, Albi



ENRIC
CASANOVAS

Seated Woman (París),
c. 1904
Watercolour and pencil
on paper
23 x 12 cm
© Ajuntament de Girona.
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Rafael i Maria Teresa
Santos Torroella.
(Jordi Puig)



MARIÀ
FOIX

Night Scene, 1895
Indian ink on paper
19,5 x 12,2 cm
© Ajuntament de Girona.
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Margarita Marsà. (Raül
Costal Julià)



RAFAEL
BARRADAS

Harlequin, 1920
Ink and pastel on paper
26 x 18 cm
© Ajuntament de Girona.
MHG 13588. Col·lecció
Rafael i María Teresa
Santos Torroella.
(Jordi Puig)



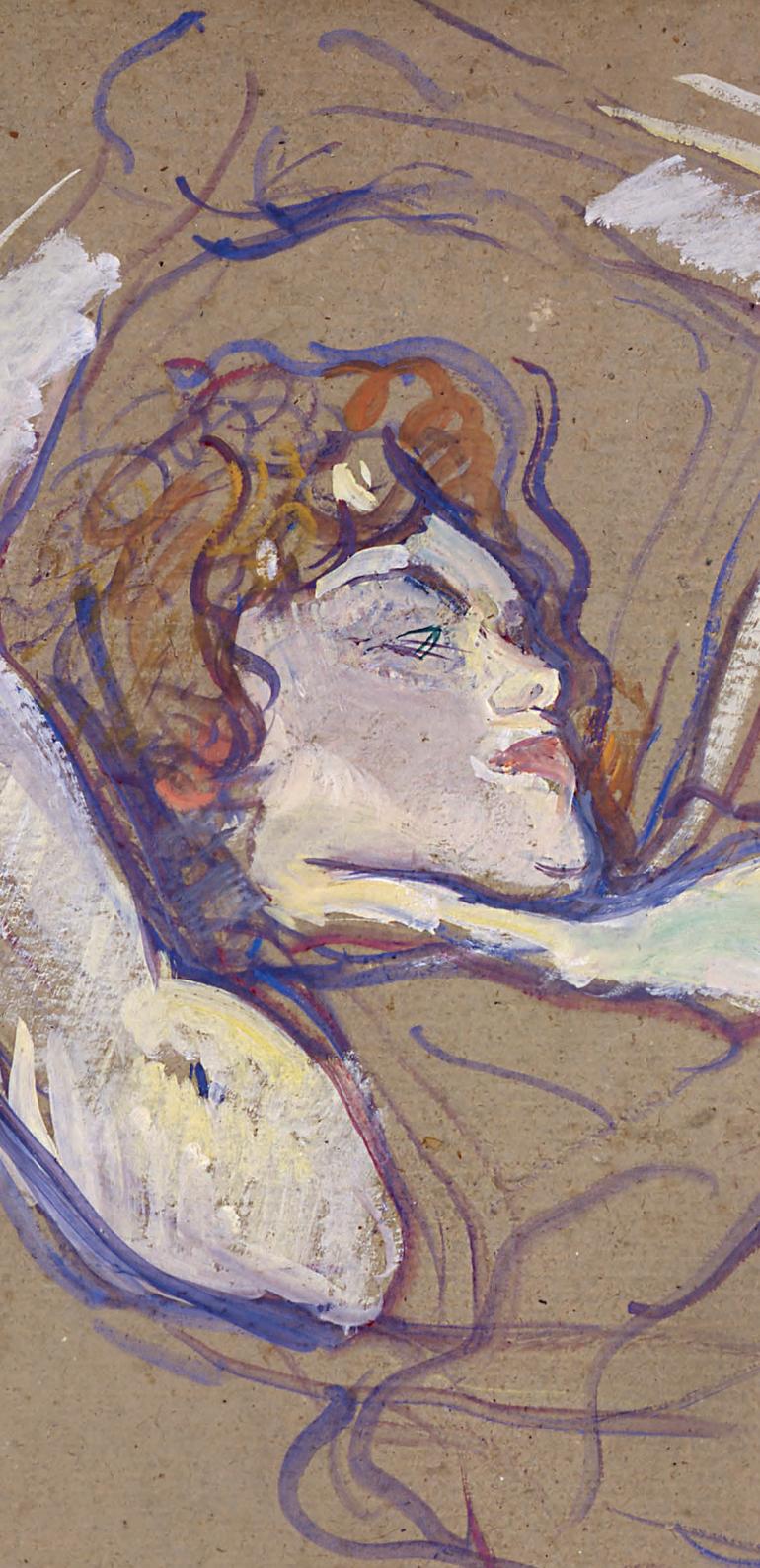
XAVIER
NOGUÉS

*Concert. Three Musicians
and Venus*, 1934
Engraving
39 x 44 cm
© Ajuntament de Girona.
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THE BODY

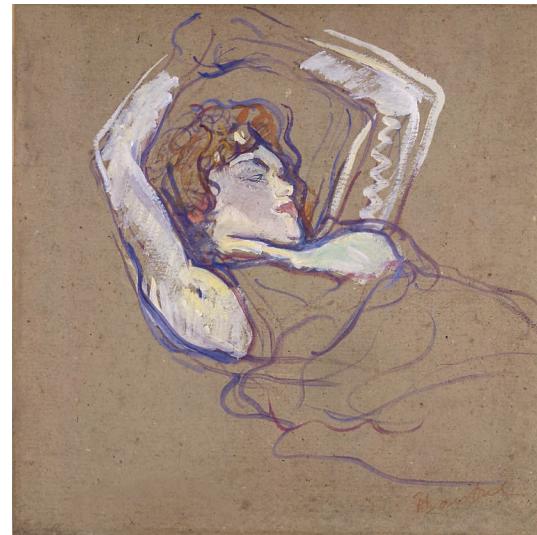
Femininity as a field of visual research



The frequentation of models, variety show artists and prostitutes favours an unprecedented proximity to female bodies, in their most uninhibited, spontaneous and not always flattering expression. The canon of beauty is now expanded to include drowsiness, illness, loneliness and boredom. This is the case of the dancers of Edgar Degas, one of Toulouse-Lautrec's great influences, or of the countless women washing themselves in the gibrelleta of Degas himself or of Pierre Bonnard, but also of the almost fraternal approach to the world of brothels and, therefore, to an involuntary eroticism, without concupiscence or mythological veils. Although the first *maisons closes* entered Toulouse-Lautrec's work in 1886, it was not until the 1890s that they constituted a repertoire in and of themselves, which would culminate with the publication of the album *Elles*, from 1896. It is the moment when he draws this woman lying down, surrendered to the lassitude of her body when apparently there are no more witnesses in the room or clients to please. The ambiguity of these alcove scenes, which are usually interpreted –with an idealisation absent in Toulouse-Lautrec's work– as a sign of the complicity between the artist and the prostitutes, so accustomed to his harmless presence that they gave him access to their private spaces as if they were in fact still alone, hides the desire that they also aroused in this man, despite his deformed constitution. Ultimately, in addition to alcoholism, the artist would succumb to the devastating effects of syphilis; in other words, to the result of less-than-idyllic carnal relationships.

In any case, Toulouse-Lautrec never reduced these women to serving as mere illustrations of a moral about the dangers of sex or libertinism; for him, on the canvas or paper, they were a purely formal field of research on the weight of flesh, on the light it projects, on the colour with which it comes to life. Her studies would have an

enormous influence on the art of the early 20th century, which made the woman's body the pillar on which the great plastic conquests of modernity were to gravitate. The female nude, which in fact would end up being standardised as a generic title for hundreds of works that did not offer anything new except the position of the model lying down, standing up or kneeling, would become the favourite field of research for artists such as Joaquim Sunyer or Ricard Guinó, but also for Marià Pi de la Serra, who at the end of the 1930s, when the picaresque couplet and the greasy vaudeville imposed themselves on the silent film gestures of the *belle époque*, would revisit the brothels in a very different tone from that of Toulouse-Lautrec, seeing them almost like a disturbing surrealist nightmare. It would not even take nudity to make evident the preponderance of femininity in the regeneration of visual motifs, as in Barradas, who in the 1920s would take up again the clothing of the Breton woman, with the cap and apron, which had inspired a practically autonomous genre at the turn of the century among artists who were looking for alternative landscapes, such as those found by the Impressionists in Barbizon and, later, the Cubists and Fauvists in Céret and Collioure. Modernism, like that of the first Picasso and Isidre Nonell, still identified a certain femininity with the vegetable garden inherited from the "costumbrista" local colour vein, and the more modest "Noucentisme" would continue to use it to enhance, alongside nudity disguised as a symbol or divinity, that of the perfect applied girl. Only some more errant artists, like Guinó, would make explicit the disturbance that such a fixation on the body entails in certain contexts of moral repression with a work like *Fellatio*, in which a nun devotes herself, religiously, to pleasing her lord bishop.



HENRI DE
TOULOUSE -
LAUTREC

Femme couché les bras levés, 1894
Oil on cardboard
62,3 x 63 cm
Musée Toulouse-Lautrec, Albi



ISIDRE
NONELL

Female Figure, 1909
Charcoal pencil on paper
23,4 x 18 cm
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(Raül Costal Julià)

RAFAEL
BARRADAS

Three Fisherwomen from the South of France, c. 1925-1926

Colour pencil on paper
20,7 x 26,8 cm

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MHG 13592. Col·lecció
Rafael i María Teresa
Santos Torroella.
(Jordi Puig)



MARIÀ
PIDELASERRA

Brothel Scene, c. 1938

Ink and watercolour on paper
24,5 x 32,5 cm

© Ajuntament de Girona.
MHG 13849. Col·lecció
Rafael i María Teresa
Santos Torroella.
(Jordi Puig)



JOAQUIM
SUNYER

Female nude, s.d.

Pencil on paper
22,5 x 16 cm

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MHG 14694. Col·lecció
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