

A Quick Look

md'A



Welcome to the Girona Museum of Art

The museum occupies the former Episcopal Palace and is home to important art collections mainly belonging to the Bishopric of Girona, the Girona Provincial Council and the Catalonia Regional Government. Together they make up one of the best collections of Catalan art from antiquity to the present day. We offer you a tour of a selection of the best works currently on display.

Pda. de la Catedral, 12
17004 Girona
Tel. +34 972 20 38 34

museuart_girona.cultura@gencat.cat
www.museuart.com

Follow us:
@museuartgirona



Ara or portable altar from Sant Pere de Rodes. Room 1. A singular object used to celebrate mass while travelling. Dating from the 10th century, it was rediscovered in 1810 in a wooden and ivory casket together with a reliquary cross (*encolpium*) and a holy oil container (chrismatory). A unique liturgical assemblage from the Middle Ages.



Beam from Cruïlles. Room 3
Dated to the early 13th century, it would have been part of a baldachin or dome on the high altar of the church in the monastery of Sant Miquel de Cruïlles. The front depicts a procession of monks in fine detail.



Apse of Pedrinyà. Room 4. One of the most important examples of fresco painting in Girona. From the 13th century, it presents a complete iconographic program with various scenes from the birth of Christ and the central figure of Christ in Majesty (*Maestas Domini*) presiding over the vault.



The Lioness of Girona. Room 4
Probably from a noble building, more recently it was attached to a hostel located at the northern entrance to the city. It was then that the legend of “kissing her bottom” if you want to return to Girona was forged.



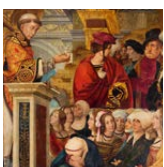
Martyrology. Room 5. An exceptional illuminated volume compiling the festivities of the saints and their martyrdoms. The text, from 1254, is a copy of an earlier one from the 9th century. The miniatures, of great detail and richness, were painted around 1450 in the royal workshops of Prague.



Our Lady of Besalú. Room 7
A 14th-century sculpture of great beauty and stylisation, it corresponds to the quintessential Gothic prototype of Our Lady and Child. Maria, with a serene face and a slight smile, is holding the child who is playing with the edge of her dress.



Bernat Martorell. Altarpiece from Púbol, 1437. Room 8. One of the most remarkable works of Catalan international Gothic art by the best artist of the time. Dedicated to St Peter, it was commissioned by the Barons of Púbol, who are depicted in the composition.



Altarpiece from Sant Feliu, Girona, 1504-1520. Room 9. A work of transition between the Gothic and the Renaissance, it took sixteen years to execute and involved five different artists. It presided over the apse of the church of Sant Feliu in Girona until the Spanish Civil War.



Stained glass artists' tables (unknown artist). Stained Glass Room. The tables are one of the few surviving testimonies in Europe of the art of medieval stained glass. They preserve the sketches on which the work was based and correspond to the designs of the 14th-century stained glass windows of the Girona cathedral presbytery.



Pere Mates (c. 1500-1558). Altarpiece from Segueró (La Garrotxa), c. 1530. Room 12. Pere Mates is considered to be one of the most outstanding representatives of Renaissance painting in Catalonia. This creation and the altarpiece from Sant Pere de Montagut are his best works.



Domènec Rovira the Elder (1608-1678/79). Saint Roch. Room 14. Invoked against plagues and contagious diseases, Saint Roch aroused great devotion in the Baroque era. The image, together with those of Saint Eulalia and Saint John the Baptist, also depicted, would have formed part of a single 17th-century altarpiece in Sant Feliu de Guíxols.



Ceramic panel. Monographic Rooms
Ceramic cladding from the Roser chapel in the church of Sant Martí de Llaneres (Baix Empordà). The 60 polychrome tiles in a popular 17th-century style make up a unique decorative motif with a secular and fantastic theme.



Modest Urgell (1839-1919). The Walls of Girona, 1880. Room 17
One of Urgell's most symbolist works. The painting evokes the defeat of Girona by Napoleonic troops in 1808. From the ruined walls a laurel tree was born, a symbol of the moral victory of the people of Girona.



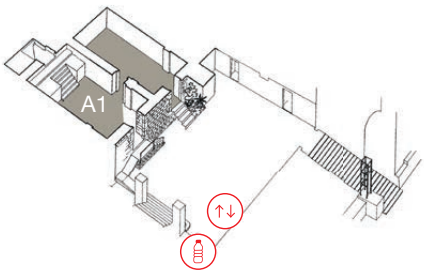
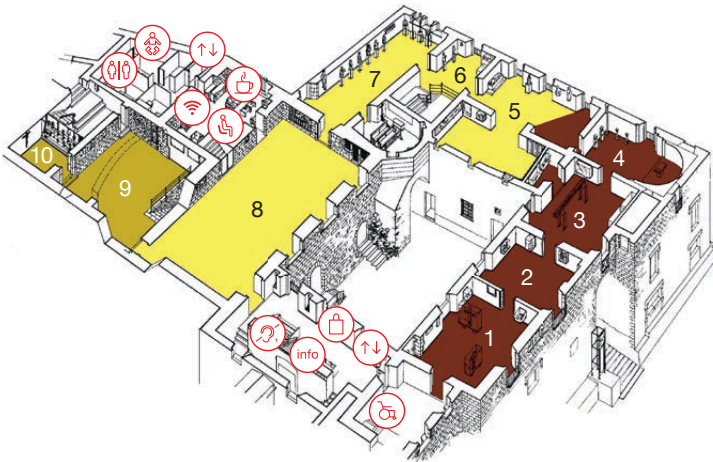
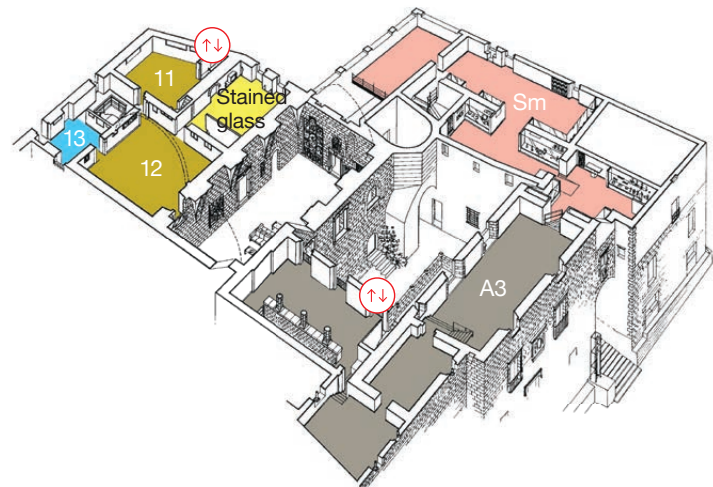
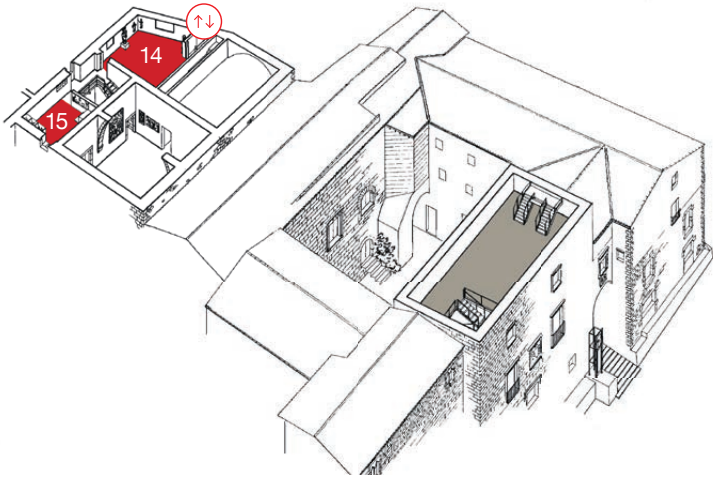
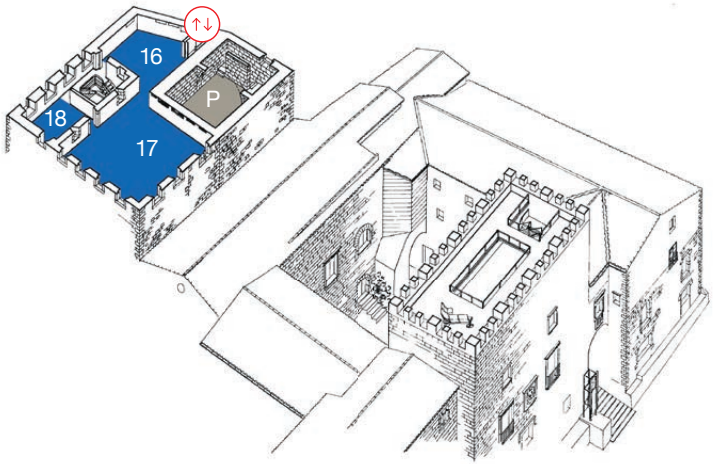
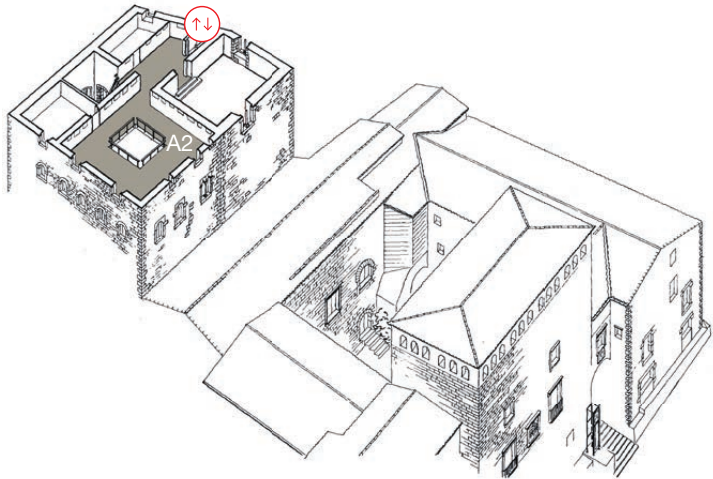
Miquel Blay (1866-1936). Against the Invader, 1891. Room 17. Inspired by Bernini's David, this plaster model was the last training exercise of the Olot sculptor. The work symbolises the heroism of the people of Girona during the Napoleonic invasion and has become an icon of the city's resistance at all times.



Santiago Rusiñol (1861-1931). Girona, 1909. Room 17
Rusiñol made repeated stays in Girona between 1908 and 1920. This is evidenced by several paintings with views of the city, such as this one from the Sant Daniel valley in which the bell tower of Sant Feliu stands out in the background against an evening sky.



Mela Muter (1876-1967). The Onyar in Girona, 1914. Room 18. The artist, of Polish origin although established in Paris from 1901, was invited to visit Girona and exhibit in the city in 1914. This view of the houses on the River Onyar, painted from an infrequent perspective, is from that time.



SERVICES

- info

Information
- ↑↓

Lifts
- 🚼

Wheelchair
- 🛍

Shop
- ☕

Cafeteria
- 🥤

Soft drinks
- 🚻

Toilets
- 👶

Baby changing
- 🧘

Rest room
- 🔊

Hearing loop
- 📶

Wi-Fi
- 📷

Photography allowed without flash

5TH FLOOR

Area 2. Temporary exhibitions

4TH FLOOR

19th and 20th centuries Prison

- Room 17. Modest Urgell. *The Walls of Girona*
- Room 17. Miquel Blay. *Against the Invader*
- Room 17. Santiago Rusiñol. *Girona*
- Room 18. Mela Muter. *The Onyar in Girona*



3RD FLOOR

17th and 18th CENTURIES

- Room 14. Domènec Rovira the Elder. *Saint Roch*



2ND FLOOR

Renaissance Area 3 Temporary exhibitions Monographic Rooms Gothic (stained-glass)

- L'Espai Room. Stained glass artists' tables
- Room 12. Pere Mates. Altarpiece from Segueró
- Monographic Rooms. Ceramic panel



1ST FLOOR

Romanesque Gothic Renaissance

- Room 1. Ara or portable altar from Sant Pere de Rodes
- Room 3. Beam from Cruïlles
- Room 4. Apse of Pedrinyà
- Room 4. The Lioness of Girona
- Room 5. Martyrology
- Room 7. Our Lady of Besalú
- Room 8. Bernat Martorell. Altarpiece from Púbol
- Room 9. Altarpiece from Sant Feliu, Girona



GROUND FLOOR. Entrance

Ground Floor. Area 1 (multipurpose rooms)