

Feminal was the first magazine edited and written by women to see the light of day in Catalonia. It was published monthly in Barcelona as a supplement to *La Il·lustració Catalana*, from 1907 to 1917. It was promoted by women from the bourgeois and Catholic spheres and was inspired by similar magazines which, under the influence of the suffragist movement, were published in the major European cities. In almost all issues of the magazine, the visual arts were usually covered, either with articles about exhibitions of women artists of the moment or with monographic articles on one of them. More than seventy Catalan and European women artists, mostly painters but also sculptors, poster artists, illustrators and, in smaller numbers, bookplate artists, enamellers or photographers were cited.

This exhibition revives nearly twenty women artists, with works from national and international museums and private collections. In many cases we only highlight and exhibit one, two or three works by artists we may never know anything about again. But the importance lies in showing that, despite all the obstacles, each was able to create their space of freedom in which to develop their artistic aspirations. *Feminal* was one of these spaces, in which they helped each other and found the strength and support that society did not yet give them.



Lluïsa Vidal's workshop during a class. *Feminal*, 61 (28 April 1912). Biblioteca de Catalunya

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Opening times

From Tuesday to Saturday
(May–September): 10–19 h
From Tuesday to Saturday
(October–April): 10–18 h
Sundays and public holidays: 10–14.00 h
Closed: Mondays (except public holidays), 25 and 26 December, 1 and 6 January 10–14.00 h

General entrance ticket

Free admission on the first Sunday of every month
General: 6 € / Reduced: 4 €
Free entrance: under 16s, unemployed people, Amics del md'A (friends of the md'A) and accredited members of associations with agreement with the md'A

Services

Guided visits for schools and adult groups. Reservations:
reserves.girona.acdpc@gencat.cat

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DL: GI-1481-2022

md'A Museu d'Art de Girona

Generalitat de Catalunya
Departament de Cultura



Forma part de: **XARXA DE MUSEUS D'ART DE CATALUNYA**

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Feresa de silenci

Les artistes a la revista
FEMINAL, 1907-1917

TEMPORARY EXHIBITION
From 22th October 2022 to 26th February 2023

Museu d'Art de Girona
Àmbit 3

Pilar Montaner. Next to the Paravent (The Model or Sa Pollensina), 1908. Oil on canvas, 116 x 90,5 cm
Private collection. Photo: David Bonet

Broken silences

Some women artists, not many, have broken the silence and have begun to be recognised. This is the case of Lluïsa Vidal, Lola Anglada, Pepita Teixidor and Laura Albéniz. All of them were able to become professionals because, far from finding obstacles or restrictions in their own family, they enjoyed their support or simply did not marry and have children. As young people, they were able to move to Paris, a key place for art at that time, to continue their training. The city opened up a new world to them, they were able to experience living alone, they gained personal security and they entered the newest art environments that must have nurtured their talent. Moreover, the large number of works that have been preserved has helped us to study them and subsequently make them better known.



Lola Anglada
Land Sport (Bicycle). c. 1911
Ink and watercolour on paper
50 x 78,5 cm
Fundació Barcelona Olímpica
- Museu Olímpic i de l'Esport
J. A. Samaranch
Photo: FotoGasull



Pepita Teixidor
Thistles. 1906
Watercolour on paper
48 x 37 cm
Private collection
Photo: FotoGasull

Whispers in the silence

The fact that an artist, male or female, becomes part of the history of art after their death depends on the conjunction of many factors: they must have had regular exhibitions; have enjoyed critical fortune; a considerable set of their works must survive in good condition in private collections, museums or foundations and at least some on display; articles and essays must be published about their work and if possible there must be a catalogue raisonné; and anthological or group exhibitions should be dedicated to them, with their respective cataloguing. In addition, they must have a good market price.



Clémentine-Hélène Dufau
Self-portrait. 1911
Oil on canvas. 180,5 x 70,2 cm
RF 1978-40. Paris, Musée
d'Orsay, depot at Villa Arnaga,
Maison Edmond Rostand,
Cambo-les-Bains. Photo:
© Musée d'Orsay, Dist. RMN-
Grand Palais / Patrice Schmidt

Juliette Wytsman
Apple Tree on Blossom. 1906
Oil on canvas. 101 x 121 cm
Museum voor Schone Kunsten,
Gant (Belgica). Photo: [www.art-
inflanders.be/](http://www.art-inflanders.be/) Hugo Maertens



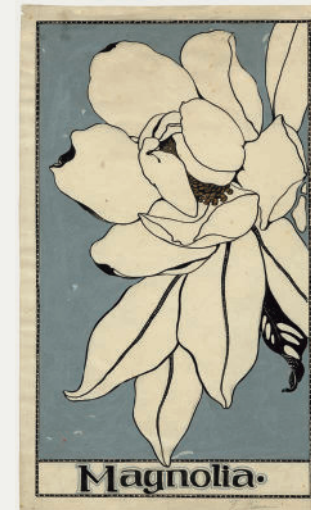
None of the *Feminal* artists enjoyed these circumstances, not even before they died. For centuries, the subordination of the female gender prevented, in life and after death, these factors of success coming together in most cases. Many of these women gave up their careers when they married or had children, and others became discouraged because of the strong pressure exerted on them by wholly misogynistic and prejudiced critics, who always judged their works in relation to their gender. They were later also ignored by the history of art.

An intimate silence

Preserving the memory of women artists depends, most of the time, on their descendants loving art and wanting to preserve their works; unfortunately, however, it is not always possible: changes of residence, not valuing their ancestor or simply a lack of financial resources or space have meant that the works end up being sold cheaply or, in the worst of cases, thrown away. But there are also families who have lovingly kept and taken care of works and memories, regardless of the artist's reputation and their value in the market. These families carry out silent but essential work that, most of the time, is not rewarded with any help or public assistance. And they are waiting for someone, a history of art expert, to take an interest in breaking the silence and shedding light on the life of their ancestor and the works in their possession. This is the case of three artists who, as an example, we feature in the exhibition: Francisca Rius i Sanuy, Aurora Folquer and Pilar Montaner.



Francisca Rius i Sanuy
Lily. 1914
Gouache on paper. 66 x 40 cm
Private collection



Francisca Rius i Sanuy
Magnolia Study. c. 1912
Ink and gouache on paper. 36,3 x 22 cm
Private collection