

LÓPEZ VILLASEÑOR

Manuel López-Villaseñor y López-Cano was born in Ciudad Real on June 28, 1924, son of Serafín, a tailor, and Eugenia.

1935. Receives the "FIRST EXTRAORDINARY AWARD OF THE PRESS".

1944-1947. Studies at the San Fernando Superior School of Painting, Sculpture and Engraving, in Madrid, obtaining the awards of "Carmen del Río" and "Molina Higuera".

1948. Makes his first individual exhibition in Sala Macarrón in Madrid and receives the first prize in the National of Valdepeñas.

1949. After a competitive examination, he receives the study fellowship in Rome through the "Great Prize of Rome", where he will live for 5 years, working and travelling across Europe, being in contact not only with the Proto-Renaissance painting, but with the most active avant-gardes as well.

1952. Receives the FIRST GOLD MEDAL in the National Exhibition of Fine Arts.

1953. GREAT PRIZE in the International Exhibition of Agrigento, Italy.

1954. Returns to Spain.

Paints his first murals for the ocean liner "Cabo de San Roque". Starts the Mural Series for the honourable Deputation of Zaragoza.

1956. Is selected to represent Spain in the 4th Tokyo Biennale. First Exhibition in the Rooms of the Directorate-General for Fine Arts.

• PRIZE "VALDÉS LEAL". In Seville.

• Is appointed corresponding member of the San Fernando Royal Academy of Fine Arts.

1958. Second great exhibition at the Rooms of the Directorate-General for Fine Arts of Madrid.

• "Biennale Internazionale Bianco e Nero", Lugano, Switzerland.

1959. Through examination, becomes a professor of Mural Painting and Pictorial Processes, which he taught for more than 30 years, combining it with his extremely wide production.

1960. Paints a mural in the honourable Deputation of Ciudad Real.

1961. Exhibits in Cologne, Germany, in the "Kölnischer Kunstverein".

1965. Great Prize in the 5th Alexandria Biennale, Egypt.

1966. Personal exhibit in the International Gallery, in Cleveland, Ohio, USA.

1973. The Vatican Museum acquires his work, *MYSTIC ÁVILA*.

1973. Starts the Series *Exodus* and *Portrait of Things*.

• From 1970, he lives in Torrelodones.

• Is appointed Favourite Son of Ciudad Real.

• Commander of the Orders of the Civil Merit and of Isabella the Catholic.

• Torrelodones City Council names the Great Exhibition Hall at the Cultural Centre "Sala Villaseñor" ("Villaseñor Hall").

• "Pablo Iglesias" Award.

• From the year 1990, become very active with the Anthologicals in Castilla La Mancha, Madrid, Seville, and Barcelona, with many books and and monographs having been written about his life and works.

1991. Great Anthologicals in Casa de El Monte, Caja Madrid.

1992. Exhibition in the Focus Foundation, Seville.

1993. Exhibition in the Cultural Halls in Caja Madrid, Barcelona.

1995. Exhibition in the Gregorio Prieto Foundation Museum, Valdepeñas.

1996. Dies in Torrelodones, Madrid.



MUSEO MUNICIPAL

López-Villaseñor



ABOUT THE MUSEUM

The idea of bringing together most of my work under one roof started going around in my head in the 60s, or at least, the most representative of the different periods in which it can be divided into. This idea was due to the scattering my paintings were subject to during those especially active years. Most of my paintings and drawings made in those years emigrated to a number of countries, losing in most cases all trace of them. This caused me great restlessness and made me become miserly with my own production, starting to keep some of it.

The idea of creating a museum that would house my work and bear my name was becoming more and more urgent.

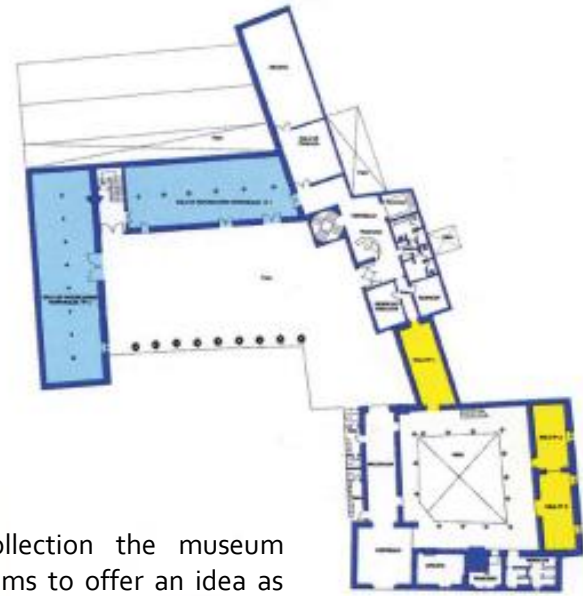
Many were the places I thought of, rejecting them because they were hard to reach or out of place. I also received several offers for that purpose.

The visit Lorenzo Selas, the mayor then, payed me in Madrid offering me to purchase, on the part of the City Council, the birth house of Hernán Pérez del Pulgar as possible site for the Municipal Museum was what made me believe that this idea could become a reality.

Every sensitive man aspires to leave behind a remnant of their passing through this land. My descendance are my own works, product of an irrepressible vocation, of an effort to approach with them the most intimate side of all beings and things that surround us, in my attempt to get closer to a Humanity that often suffers, but always discerning a possible hope.

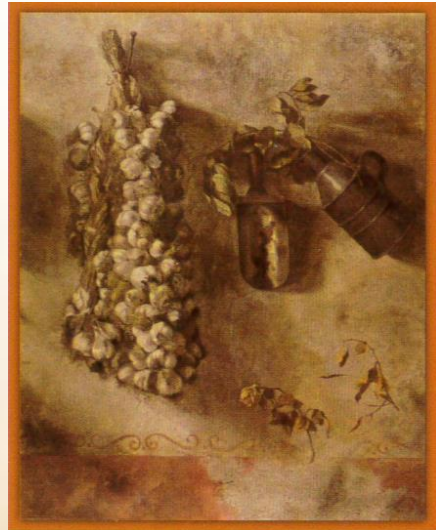
Manuel López-Villaseñor
Torrelodones, August 15, 1993

LOWER FLOOR

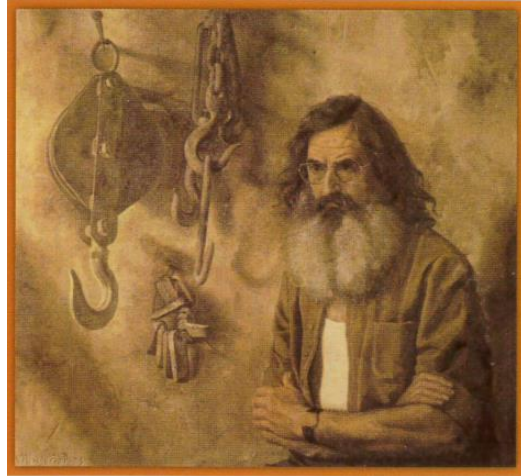


The Collection the museum houses aims to offer an idea as wide as possible of the different phases of my evolution.

Obviously, there are some gaps impossible to fill: my works that emigrated or privately owned, and my great cycles of Mural Painting, of such significance in my production. Deputation of Zaragoza, ocean liner "Cabo de San Roque", Barcelona Commercial Studies, laboratories ULTRA in Zaragoza, Basilica of Atocha, in Madrid, which in some cases can be contemplated in the exhibition of preparatory sketches (Room 10).



Some works on show that are very distant in time have a certain didactic sense, from *Still Life of Grapes* in my adolescence, through my "materic" phase, with an interest in researching materials as expressive elements. Through "testimony painting" to reaching the moment of my concern for an approach to a transcended reality, to my own reality.



The exhibition of the collection is presented in reverse order to its production.

The rooms on the lower floor, from I to III, house works produced in the last few years, approximately from 1973 to 1993. These include *Leros*, *pavillion 16*, *So What?*, *Story of a Life*, *Mesina's Girlfriend*, *Man and Woman*, *Room 211* and what the artist called *Portraits of Things* (still lifes), among others.

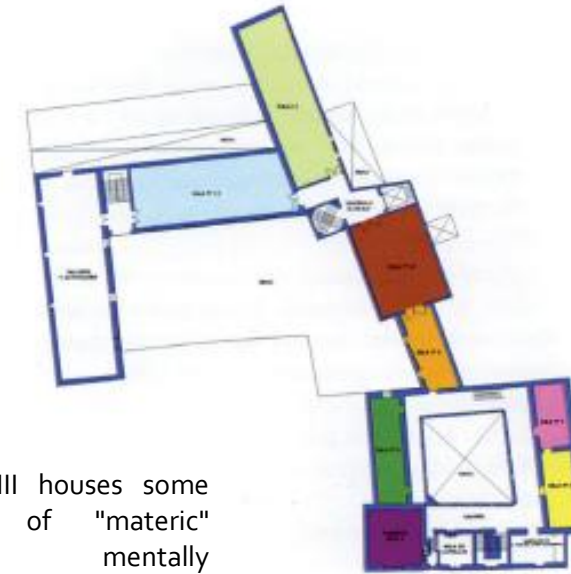
In the upper floor, in Room IV or Tower, there are large works: *O vos Omnes*, *Doubt of Saint Thomas*, *Boy Eating*, with preparatory drawings for these paintings.

Room V is destined for the exhibition of the painter's tools.

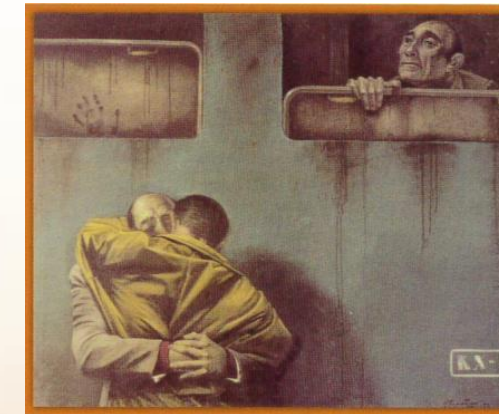
Room VI exhibits part of his juvenile work, *Grapes and Melon* from 1939, including some landscape sketches, also from a very early period, both self-portraits, *Casilda* and the portrait of *Bishop Echevarría and two canons* from his school days in San Fernando.

In Room VII, some of the pictures painted while still in Italy.

UPPER FLOOR



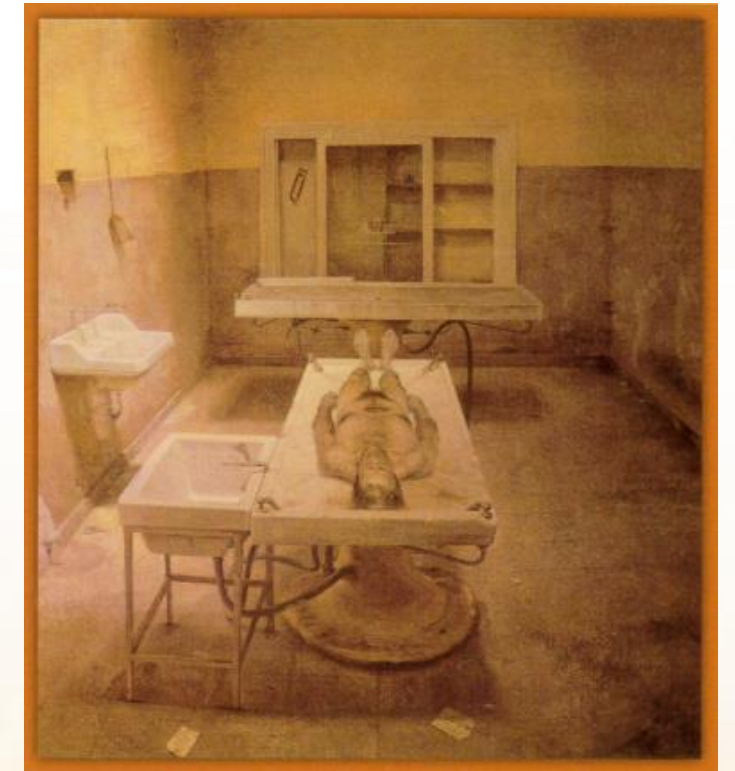
Room VIII houses some examples of "materic" painting, mentally elaborated landscapes, façades, walls... And the sculpture *Ivan Denisovich* from 1972 which, until the inauguration of the Museum, had been in the Museums of Modern Art of Madrid and the Provincial Museum of Ciudad Real.



In Room IX, part of the series painted in the 1970s. *Exodus*, of a determined

In Room X is exhibited an important collection of drawings and sketches, some of them of the surroundings of Ciudad Real.

Paradoxically, the period least represented is the artist's stay in Italy, so transcendental in his training, and that of the first years after his return, a period which coincides with his dedication to the great cycles of mural painting. These stages are fundamental for his more definitive evolution and the importance he came to have in the panorama of the 1950s.



We hope, as the painter said, "that this Municipal Museum will not be a mere 'warehouse' for my work. My wish and essential motive are that it should be a 'LIVING' organism. That in a parallel way, it will offer the possibility of bringing together, around my work, all kinds of activities, such as art courses, lecture cycles, small concerts, personal or collective exhibitions. In short, everything that contributes to creating a cultural nucleus in Ciudad Real".