

Beyond the horizon

24. 04 — 24. 06. 2025

In this exhibition, the act of looking—of casting one's gaze beyond the present moment—becomes a quest for something that transcends us to show a personal vision of the universe. The horizon is a space of metamorphosis, where every gaze, every artwork, and every artistic gesture in this exhibition merges to erase the boundaries between the known and the unknown, the visible and the invisible. **Works by Joan Miró, Fernando Botero, Niki de Saint Phalle, Pablo Picasso, Antonio Saura, and Salvador Dalí come together in a visual dialogue where time and space distort, where forms disintegrate and regenerate in a state of constant exploration and tension.**

Joan Miró, an explorer of celestial and dreamlike realms, seems to invite the young girl from *Jeune fille regardant l'horizon* (*Young Girl Gazing at the Horizon*) (1980) to step into a world where reality dissolves into abstraction. The horizon allowed Miró to explore the boundaries between reality and imagination and to show his personal vision of the universe. The horizon can also be a line of poetry and music. Fernando Botero, with his opulent figures, plays with the sensuality and monumentality of the human form. *La Sieste* (*The Nap*) (2003) captures a moment of complete surrender, where sleep becomes an inner horizon. Through the interplay of volumes and forms, Botero transforms the scene into a space of silent contemplation. Far from the spectacular, the

monumental body becomes a landscape, inviting a sensitive and introspective exploration. Niki de Saint Phalle's radical feminist perspective infuses her work with both awareness and rebellion. Her multidisciplinary approach incorporates colour, texture, and everyday objects to construct new identities.

Picasso reminds us that the horizon is never a fixed line but a space in perpetual reinvention. *Homme à la pipe assis* (*Seated Musketeer Smoking a Pipe*) (1969) and *Visage aux feuilles* (*Face with Leaves*) (1956) illustrate his ability to deconstruct and reconstruct faces, playing with perception and fluidity. Saura, through the raw power of his forms, transforms the body into a sanctuary—an arena where the gaze transcends violence to reach a form of liberation. In *Sagrario* (*Shrine*) (1960), the body becomes a sacred space, and the act of looking turns into an inner process of transformation. Dalí, the master of Surrealism, offers us a horizon that bends and fractures into the absurd, for looking is not just about seeing—it is also about imagining and transgressing. His *Bas-relief, portrait de Picasso* (*Bas-relief, Portrait of Picasso*) (1973) pays sculptural homage to the artist, playing with materiality and texture to capture identity.

[The] *Young Girl Gazing at the Horizon* thus becomes a mirror of this pursuit of transcendence and reinvention—a creative act in which art becomes the very process of transformation. Indeed, Miró is a clear example of an art that proclaims its principle of freedom, and that is naturally linked to an awareness of ethics, even politics. He opened the door to a great reflection on the role of art and beauty in relation to politics. By bringing together some of the most radical artists of the 20th century, we offer an experience where the horizon becomes an open space, a territory of possibilities where the gaze is freed and redefined.

"From the discomfort of the counter-current we always demonstrate our solidarity with those who managed or manage to turn the 'painted image' into a passion for life, as well as our faithful inclination for making diligent use of contradictory duality, of the subjectivity of the gaze, of the beauty of the imperfect or unfinished, of the expressive power of action, of eroticism, of the utilization of the random, of the fervent fight with the canvas and of the bolt of lightning that establishes the fertile symbiosis of reason and non-reason."

Antonio Saura¹



Joan Miró
Jeune fille regardant l'horizon (1980)
Oil, gouache, pastel and wax crayon on cardboard
75 x 53.5 cm

¹ SAURA, Antonio; "La imagen pintada". In: Various authors, Antonio Saura. *Figura y fondo*. Barcelona: Edicions del Mall, 1987. p. 171.