

Nude under the Vine

by Hermen Anglada-Camarasa



Francesc Fontbona

**BILBOKO ARTE
EDERREN MUSEOA
MUSEO DE BELLAS
ARTES DE BILBAO**

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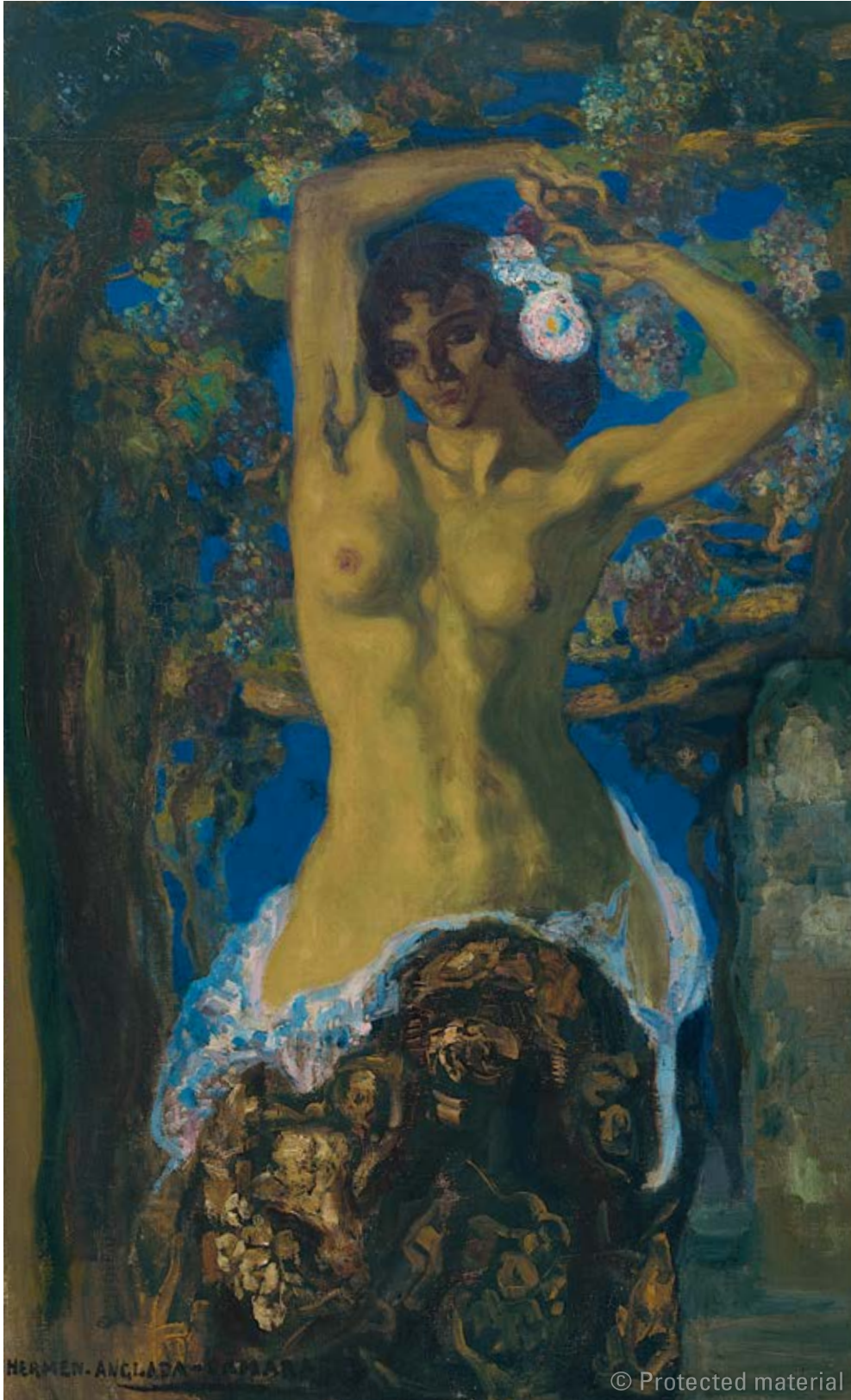
Although born in Barcelona on 11 September 1871, Hermen Anglada-Camarasa never had particularly strong links with the Catalan school of painting. Indeed, Paris, where he lived with a few interruptions from 1894 to 1914, provided the setting for his earliest international successes. These he scored with some rather diffuse works, featuring nebulous chromatic masses and iridescent colours, very often portraying the frivolous night life of the French capital, in a personal version of the kind of post-Impressionism closest to the Les Nabis movement.

Anglada's association with the Nabis began during his training at the Académie Julian, the group's own *alma mater*. There he became firm friends with brothers René and Carlos de Castéra (the former a musician, the latter a painter) who were the first collectors of Anglada's work in France. Among the de Castéra circle of intimates was Maurice Denis, the painter who most clearly defined the theoretical assumptions of the innovative Nabis¹.

However, in 1904, on a brief summer trip to Valencia at the instigation of composer Eduardo López Chávarri, Anglada discovered the chromatic potential of the typical local dress, and despite his stay being so short, he stuck to the theme for years, alternating it with the gypsy theme he had occasionally addressed since the beginning of the century without actually leaving Paris.

Anglada's particular vein of genre painting was, however, a world away from the slightly more folksy, anecdotal work produced by a number of other Spanish painters of the time, such as Sotomayor, Sorolla, Chicharro, Rodríguez Acosta and Hermoso, whose output came from the nineteenth-century idea of popular

1 For more about the Castéra brothers and their world of cultural contacts, of which Anglada was a part, see Beaupuy/Gay/Top 2004.



1. Hermen Anglada-Camarasa (1871-1959)
Nude under the Vine, c. 1909-1910
Oil on canvas, 140 x 85 cm
Bilbao Fine Arts Museum
Inv. no. 82/517

painting. Unlike them, Anglada was a product of post-Impressionism; rather than a picturesque emblem of localist identity, for him the traditional dress of the local people was merely a better pretext for creating combinations of intense and contrasting colours.

There was something very ambitious about the way Anglada approached the practical side of his career. He soon found it was worth his while to sell a few works at very high prices, rather than sell many in a more reasonable price range. So he did very good business with every sale, while at the same time fattening his reputation and preventing the banalization of his work: there was never too much of it in circulation, and so it was never undervalued. The system also had the advantage of enabling him to disseminate his painting widely, as he took his most elaborate output with him throughout much of Europe and part of America in the first decade and a half of the 20th century, until some collector, museum or institution decided to buy, almost always after Anglada had displayed his wares at exhibitions—and in journals—in a variety of countries.

This was exactly what happened with his oil painting *Nude under the Vine*, in the Bilbao Fine Arts Museum, which was conceived around 1909, the exact date not having been recorded. In 1910 he exhibited the painting in Argentina, but he didn't find a definitive home for the work for another ten years².

Nude under the Vine represents something of an anomaly in Anglada's production. Although he made many drawings of predominantly female nudes, which he often exhibited alongside his oil paintings, he executed very few paintings on the theme³. It is quite a large work—almost life-size—showing a young woman from the front. The subject adorns her hairdo with some flowers, using both hands held above her head. The pose leaves her face visible, as her arms do not get in the way at all. Her dress has slipped off her to reveal her naked torso right down to the edge of her sex. The lower part of her body, her legs still covered below by the fallen dress, is not even shown in the painting, as the edge of the canvas cuts across at knee height.

An inscription on the back of the painting confirms this oil painting was executed on a canvas from Blanchet, at 20, rue Saint Benoit in Paris⁴, where Anglada usually bought his painting materials, at least from 1902 to 1911. Other clients of the shop included painters James Whistler, Maxime Maufra and the Spaniard Álvaro Alcalá Galiano.

Anglada was a thoughtful rather than a spontaneous painter. So often apparently explosive and full of uncontrolled chromatism, his paintings didn't suddenly appear; they were the result of a well thought-out plan. His definitive works were prepared in detail. It's fair to say that before actually starting to paint, he had it all set out in his mind, as Alfred Hitchcock was said to have his takes all organized and seen in his mind before seeing it physically through the viewfinder. Catalanian abstract painter Alfons Borrell, who during his military service at Puerta de Pollensa often had the opportunity to watch Anglada at work, used to say he had seen the master paint a picture starting from a corner of the canvas and going ahead until he had finished it in the opposite corner; rather like someone makes a tapestry. Clearly, at the time Borrell saw Anglada, the painter could still work in the same way, despite his age: the painting was already there in his mind, the "cartoon" for the tapestry was already mapped out, and all he had to do was use the brush to get it onto the definitive support. Which is what he did.

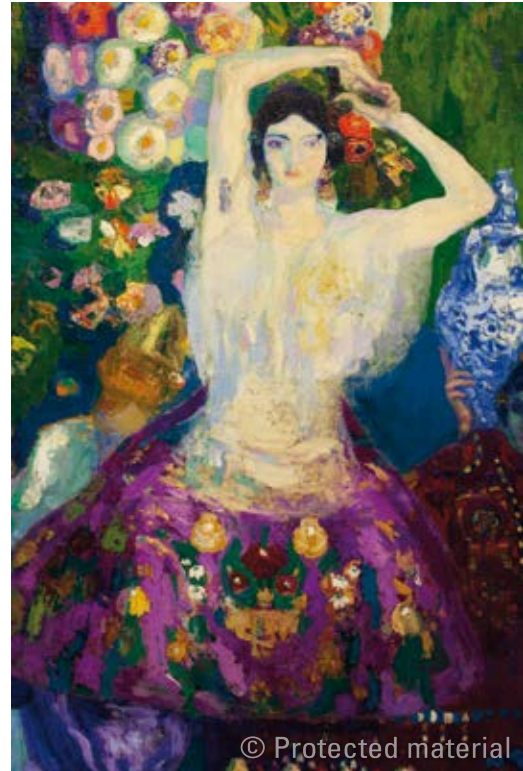
2 The painting was acquired by the Diputación Provincial de Vizcaya (Vizcaya Provincial Council) in September 1919, at the First Bilbao International Exhibition of Painting and Sculpture. It became part of the Bilbao Fine Arts Museum collection in 1920. The artist's signature is to be found in the lower left angle ("HERMEN. ANGLADA—CAMARASA"). The work is catalogued in our essay (Fontbona/Miralles 1981) as number C30 (p. 260; colour reproduction on p. 89).

3 The exceptional nature of the painting in Anglada's oeuvre undoubtedly prompted Camilo José Cela to include a reproduction in his *Enciclopedia del erotismo* (Encyclopaedia of Eroticism, Madrid, 1976).

4 On the back of the canvas can be read: "Blanchet/20/Rue Saint Benoit/Paris".



2. Hermen Anglada-Camarasa (1871-1959)
Valencian Girls, c. 1907
 Oil on canvas, 70 x 100 cm
 Private collection, Barcelona
 Detail



3. Hermen Anglada-Camarasa (1871-1959)
Valencia, c. 1910
 Oil on canvas, 580 x 612 cm
 HAC Collection, "La Caixa" Foundation
 Inv. no. HACF0801
 Detail

So it is not surprising to find that there are several antecedents to *Nude under the Vine* in the artist's work. Several of Anglada's paintings have a female figure in roughly the same posture as the one in this painting. In *Valencian Girls* [fig. 2], from a private collection in Barcelona, the dominant figure on horseback adjusts her floral headgear in a posture very similar to the one in the painting I discuss here. The same thing occurs with the central female figure in the huge oil painting *Valencia* [fig. 3] and in other works by Anglada we find postures, if not identical to these, certainly very similar. There is an oil painting, *Gypsy Woman* [fig. 4], the painter dedicated in Paris to his friend Oscar Amoedo, a prestigious Cuban dentist living there⁵, which is practically the full dress rehearsal for *Nude under the Vine*, with the difference that the figure is clothed and the brushwork looser⁶.

It is hard to say in what chronological order the works referred to were actually created, as Anglada very often did not date his paintings, and normally we have to give an approximate date based on the first exhibition they were included in or the first time they figured as illustrations in a journal or book. I would however say that the painting that once belonged to Dr. Amoedo is pretty clearly earlier than the one in Bilbao (exhibited, as noted above, for the first time in 1910), as the actual brushwork is much closer to the sort found in the paintings Anglada produced in Paris in the early years of the century than to the ones on folk themes from his mature phase.

5 About this character, see "El Dr. Oscar Amoedo..." 1900.

6 A particularly well-known work, as it was used to illustrate the entry on Anglada-Camarasa in the Grand Larousse Universel (Paris, 1989, vol. I, p. 475).



4. Hermen Anglada-Camarasa (1871-1959)
Gipsy Woman, c. 1905-1906
 Oil on canvas, 116 x 81 cm
 Private collection



5. Hermen Anglada-Camarasa (1871-1959)
 Preliminary drawing for *Nude under the Vine*, c. 1909
 Graphite pencil and charcoal on kraft paper
 (stuck on another piece of paper), 104 x 70.5 cm
 HAC Collection. "La Caixa" Foundation
 Inv. no. HACF0721

Anglada's first approach to *Nude under the Vine* was in a large (104 by 70.5 cm) meticulously elaborated charcoal drawing, which remained in the possession of the painter's family until it became part of the art collection of the foundation of savings bank "La Caixa" in Palma, Majorca [fig. 5]⁷. The drawing and Dr. Amoedo's painting give a good idea of the extent to which Anglada experimented with and worked on the composition of *Nude under the Vine* before getting down to painting the definitive version.

Nude under the Vine was premiered in Buenos Aires, at an exhibition entitled *Exposición Internacional de Arte del Centenario del Mayo* in commemoration of the centenary of the nascent Argentina's independence from Spain, in October and November 1910. This was one of the most important, widest-ranging international art shows held in South America in the early years of the 20th century. The great Argentine writer Ricardo Güiraldes, a good friend of Anglada's in Paris, acted as chairman of the event's executive committee. Anglada took a genuine anthology of his work with him, with his major Valencia-related themes predominating, although without neglecting a pair of the refined Paris-by-night paintings, several academic works and charcoal studies to demonstrate his mastery of drawing, a typical reaction by the painter to the regular

7 The drawing is catalogued in our essay (Fontbona/Miralles 2006) as number C165 (p. 196). In our essay on his paintings (Fontbona/Miralles 1981) we reproduced the drawing next to a large image of the oil painting to aid comparison between the versions in charcoal. I also put them together in an exhibition entitled *El món d'Anglada-Camarasa* (The world of Anglada-Camarasa), at the Fundació "la Caixa" (Barcelona/Palma de Mallorca, 2006).



6. Hermen Anglada-Camarasa (1871-1959)
Peasants in Gandía, 1909
 Oil on canvas, 240 x 338 cm
 Government of the Principality of Asturias, Masaveu Collection
 In deposit in the Museum of Fine Arts of Asturias, Oviedo

criticism of his paintings being very chromatically oriented, at the expense of the drawing⁸. Anglada's participation in the exhibition was an extraordinary success, and his painting *Valencia* (later known as *Peasants in Gandía*) [fig. 6] took First Prize, shared with works by Ignacio Zuloaga and Eliseu Meifrèn.

Judging by *Nude under the Vine's* inclusion in this exhibition, I would tend to date the painting to 1909 or early 1910. In the preceding exhibition at which Anglada is known to have exhibited, at the Parés gallery in Barcelona in April to May 1909, where he exhibited six major folk genre paintings, mostly on Valencian themes, the nude was not among them. If it had been painted by then, Anglada would surely not have missed such a good opportunity to publicize it.

Anglada enjoyed even greater success at the next exhibition in which *Nude under the Vine* was shown, the *Esposizione Internazionale delle Belle Arti* in Rome, another exceptional international art event like the Buenos Aires exhibition.

During his life, Anglada-Camarasa displayed works at a good number of major international exhibitions, but his worldwide prestige was probably never quite as obvious as it was immediately after the Rome exhibition. None of the fifteen works he displayed there had Parisian themes; the chromatism provided by folk genre themes, half of them Valencian, had by then definitively beaten off the refined decadence of his studies of the nightlife of *gay Paree*.

⁸ On Anglada's ties with Argentina, which, paradoxically, he never visited (although after the Spanish Civil War he did seriously consider settling there), see Miralles/Sanjuán 2003.

Anglada entered the Rome show in high style: a year before the exhibition, the executive committee had already assured the artist's appearance there by reserving him a special gallery away from the official gallery set aside for Spain. The painter always refused to take part in groups in any Spanish delegation. Enormous expectation was aroused by the announcement of his participation. As the inauguration drew close, Anglada saw the great Russian writer Maxim Gorky trying to get into the gallery reserved for his work. Gorky had no intention of leaving Rome without having seen it, despite the fact the exhibition still hadn't opened⁹.

When the international jury's decision on the best works in the exhibition was made public, opinion was divided about the fact that no favourite had actually achieved a sufficient majority to take one of the two best 50,000-lira prizes. So, despite the rules not making any provision to that effect, the decision was taken to share the 100,000-lira total prize money between the ten most voted artists. Not only was Anglada one of the top ten, it appears that he was in fact the one with most votes, which probably explains why he was the only one to reject the prize-sharing formula, even though other prize winners included artists of the stature of Gustav Klimt, Ivan Mestrovic, Antonio Mancini, Anders Zorn, Vilhelm Hammershoi and Ignacio Zuloaga.

Presented under its French title *Nu à la grille*, *Nude under the Vine* was one of the works in what was Anglada-Camarasa's most outstanding international exhibition. The painting was also reproduced in international journals like the Bavarian publication *Die Kunst*, illustrating an important article on Anglada in early 1912 by art critic Vittorio Pica, one of the members of the jury in Rome¹⁰. It would also appear later illustrating a long essay by Wallace Thompson in the Chicago journal *The Fine Arts*, which gave US art lovers an introduction to Anglada's personality, through the text and the eighteen accompanying reproductions¹¹.

In Thompson's view, when European artists looked to Eastern art, most of them turned to Japan. But Anglada went his own way, preferring the Persians, whose aesthetics had come to Spain via the Moors. Anglada's relationship with things Persian was acknowledged at the time; fellow artist Joaquín Sorolla referred to Anglada as "the Persian"¹². It is interesting to note that the clichés of Moorish Spain still heavily tinted foreign views of the country. Even so, Thompson's in-depth article seemed to prelude the long, constant presence of Anglada's work in North America, at least during the 1920s and 1930s.

An internationally acclaimed work like *Nude under the Vine* was almost bound to leave its mark on other works. The bronze *Maja* by German sculptor Fritz Klimsch [fig. 7], some times also known as *Fount*, has a very similar posture to the one taken by the woman in Anglada's *Nude under the Vine* now in Bilbao. Furthermore the German sculptor's work is a reference to a popular Spanish theme, hence the title. Although now largely forgotten (almost certainly because he made his name in Nazi Germany), Klimsch eventually became one of most renowned German sculptors of his time¹³.

However, the truth is that the start of the Great War, later known as the First World War, in 1914, ruined Anglada's career when he was at the height of his fame. Anglada, who was then in Majorca and had French nationality, did not return to Paris, where he had his home and studio, and, in view of the sheer magnitude of the conflict, after contradictory news about what was actually happening as the war progressed, reclaimed his Spanish nationality with the help of his lawyer, the politician Francesc Cambó. Cambó was a friend of An-

9 "L'ammirazione di Gorki..." 1911.

10 Pica 1912. The work, entitled *In der laube*, was shown on page 204.

11 Thompson 1914. The work, with the title *Under the trellis*, was reproduced on page 426.

12 According to Gay 1946, p. 78.

13 Rittich 1940.



7. Fritz Klimsch (1870-1960)
Maja, 1931
Bronze, 170 cm (height)
Heimatmuseum Berlin Köpenick

glada's, although politics was not something they agreed on. Anglada's lawyer was the leader of the Catalanian *Lliga Regionalista* (regionalist league) while Anglada was more sympathetic to the Spanish Republic.

The huge upheaval in his life prompted Anglada to reorient his career. His participation in international exhibitions abruptly ceased, and he took advantage of the break to intensify his contacts with the public in Spain, where until then he had only exhibited (albeit a number of times) in his hometown of Barcelona. There he held a major personal exhibition, without precedent in the city: staged at the Palau de Belles Arts, un May and June 1915, the exhibition included *Nude under the Vine* as number 22 in the catalogue out of twenty-nine works presented¹⁴. Although the exhibition was a real event, the city declined to make acquisitions despite requests from front-rank artists and musicians. The mechanisms had been activated, but economic conditions prevented an agreement¹⁵.

While the exhibition was open, a *Manifesto of Spanish intellectuals* was published expressing sympathy and support for the Allied cause in the War. Anglada-Camarasa was one of the signatories. Some time later, the painter received an unusual, but highly significant request from a number of the other signatories of the political manifesto, leading figures like Pérez Galdós, Azorín, Romero de Torres, Gregorio Marañón, Ramón Pérez de Ayala, Anselmo Miguel Nieto, Amadeu Vives, Valle-Inclán, Manuel B. Cossío, Luis Araquistain, Unamuno, Mateu F. de Soto, José Ortega y Gasset, Martínez Sierra and Julio Antonio. Together with a number of other famous writers, intellectuals and artists of the day, including the Baroja brothers, Juan de la Encina, Jacinto Benavente, Ramón Gómez de la Serna, Joaquín Dicenta, Lluís Bagaria and Eugenio Noel they sent a group letter to Anglada on 5 December 1915 formally requesting him to organize a major exhibition of his work in Madrid.

¹⁴ To mark the exhibition, the painting was reproduced in the Barcelona press, and in Riquer 1915.

¹⁵ See Boronat i Trill 1999, pp. 359-362.



8. Hermen Anglada-Camarasa at the *First Bilbao International Exhibition of Painting and Sculpture*, 1919

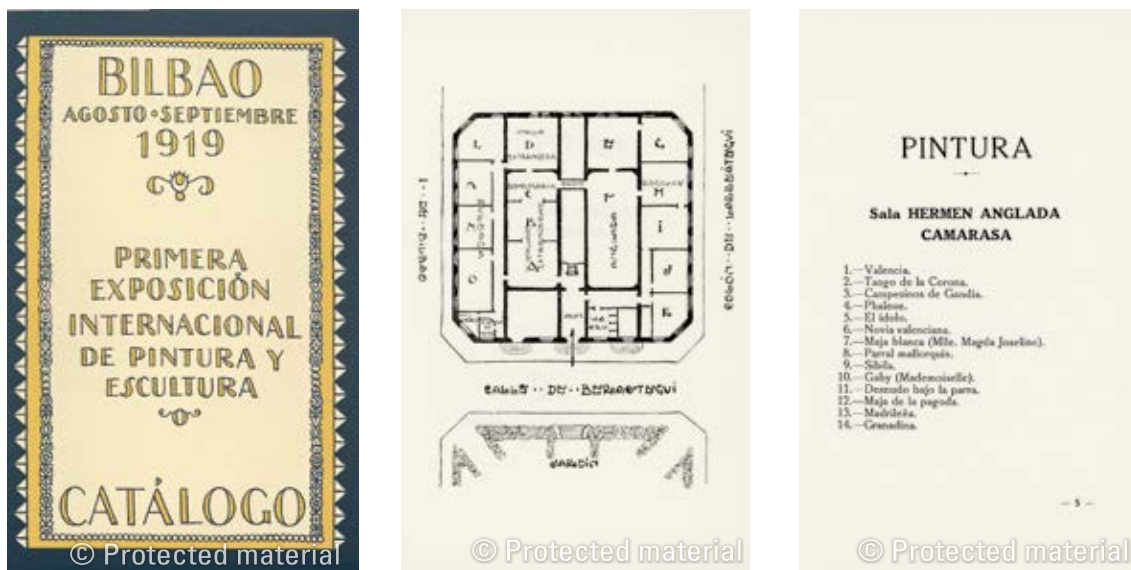
The project came off and the exhibition in Madrid was held at the Palacio de Bellas Artes in the Retiro, organized by the Circle for the Fine Arts, in June and July 1916. *Nude under the Vine* was also included in this exhibition as number 25 in the catalogue with thirty-two works in all. The exhibition made even more of an impact than the one in Barcelona¹⁶ for a fairly simple reason. The aesthetic novelty personified in Anglada was familiar to people in Barcelona, while in Madrid the exhibition was the Spanish capital's first massive artistic contact with an innovative oeuvre with Parisian roots; then the predominant line in the new international art.

Reactions in Madrid ran the full gamut from favourable to hostile. Critics (and there was no lack of them) were quite vociferous, many invoking Velazquez and Goya against the kind of modernity Anglada represented. Others criticised the artist for a variety of—spurious—reasons, associating him with such things as separatism, extravagance, homosexuality, anarchism, mental illness and anti-patriotism. Several felt the exhibition was dangerous for Spanish youth¹⁷. Then, as now, the Madrid press clearly abounded with this kind of reactionary ideological hyperbole.

It would appear that after Madrid, *Nude under the Vine* was not exhibited again until it arrived in Bilbao in 1919. A truly extraordinary exhibition, the *International Exhibition of Painting and Sculpture*, had been announced there for October of that year, organized by the Vizcaya Provincial Council, then presided by a remarkable character, ship owner, industrialist, Basque nationalist and Anglophile Ramón de la Sota. De la Sota had recently earned his appointment as Knight Commander of the British Empire, for his services to Great Britain during the Great War, a title that was formally conferred on him shortly afterwards. Apart from Anglada-Camarasa's works, the Bilbao exhibition gave local society a magnificent opportunity to see paintings by Cézanne, Van Gogh, Matisse, Gauguin, Mary Cassatt, Sérusier and Van Dongen, among many others [fig. 8].

16 Most of the works were in both exhibitions, but two in the Barcelona one (*La sevillana* and *La cartagenera*) were not shown in Madrid, although the latter did include five not exhibited in Barcelona (*Gitana*, *Gitana (violeta)*, *El palco azul*, *Grupas valencianas* and *La gitana de las amapolas*).

17 See Fontbona/Miralles 1981, pp. 140-142, 150-154 and 227.



9. Catalogue of the *First Bilbao International Exhibition of Painting and Sculpture, 1919*
Cover, floor plan of exhibition gallery and page covering Anglada-Camarasa's participation

At that time, Anglada's relationship with politician Francesc Cambó was at its closest, and Cambó would become one of the leading collectors of his work. After his brief tenure at the central government's *Ministerio de Fomento* (a sort of Ministry for Economic Promotion), he was the man behind the invitation Sota sent to the painter, with whom he got on very well. Later, both Cambó and Joan Ventosa i Calvell, the other major figure in the *Lliga Regionalista*, worked behind the scenes to ensure Anglada took part. His personal taste aside, Cambó, whose actions were always politically motivated, was very aware of the fact that Anglada-Camarasa was in international terms the most prestigious living Catalan painter; clearly Cambó was always going to be interested in being associated with him.

After the end of the Great War, which had forced him to leave Paris, Anglada went through a period of transition. Following the individual exhibitions in Barcelona and Madrid, his participation at the great Bilbao exhibition, where he had his own gallery, consolidated the painter's chosen line of action. This now entailed him building up a strong reputation in Spain, which he had rather neglected during his recent cosmopolitan period. As occurred in the previous shows in Barcelona and Madrid, *Nude under the Vine* was one of the works Anglada presented at the exhibition [fig. 9]¹⁸.

Anglada took fourteen works to Bilbao, more or less half of the paintings exhibited in the previous two anthological exhibitions. However, several of the major works displayed in Barcelona and Madrid, besides *Nude under the Vine*, were also shown in Bilbao: *Valencia*, *Tango de la Corona*, *Peasants in Gandía* and several of the single full-length female figures that Anglada had painted in the last few years of his time in Paris. Only one work exhibited in Bilbao appears not to have been included in the Barcelona and Madrid exhibitions: *Maja of the pagoda* [fig. 10], which had been originally presented in Venice in 1914¹⁹, unless it was the work called *La cartagenera* in Barcelona, a title that has yet to be correctly and definitively identified.

¹⁸ Bilbao 1919, p. 5. Number 11 in the catalogue.

¹⁹ However, at times, the titles Anglada used in presenting his works caused confusion, as one work might appear under two different titles: one example is *Mariposa de noche*, which was often given its English equivalent *Moth*. The painting appeared in Bilbao under the title *Phalène*, and it was not unusual for titles to be changed when published in the local press.

10. Hermen Anglada-Camarasa (1871-1959)
Maja of the Pagoda, c. 1913
Oil on canvas, 205 x 135 cm
HAC Collection, "La Caixa" Foundation
Inv. no. HACF0798



Anglada's presence at the great Bilbao exhibition also had a major repercussion²⁰. The intimate testimony of an innovative young artist then in the ascendant and later a notable illustrator, Carlos Sáenz de Tejada, is worth quoting: when he saw Anglada's work at the Bilbao exhibition, he really let go, writing: "when I entered the gallery, if there hadn't been anybody there, I'd have bowed down like the Chinese", adding: "it's the greatest sensuality in colour, it's a sheer wash of pleasure for the educated eye, such finesse, that colour-guided composition, grate [*sic*], fantastic, just amazing. Bloody marvellous!" And with the freedom that comes from writing for just yourself and no one else, he compared the pleasure he got from female figure in Anglada's painting to seeing "the Venus de Milo dancing the rumba"²¹.

Leading Basque intellectuals, such as Ramiro de Maeztu, and the group known as the Roman School of the Pyrenees, connected perfectly with Anglada's work or, more accurately perhaps, with the modernity and Europeanism he seemed to represent. Maeztu judged Anglada to be very close to the greatest names, Michelangelo and Titian, and quite clearly saw that the point of Anglada was not *what* he painted, but rather *how* he painted. Even so, the famous essayist, an ideologist who at bottom did not share Anglada's take on "art for art's sake", pronounced: "One must find a way of representing plastically ideals that merit the synthesis of delicacy and forcefulness with which Anglada has expressed issues unworthy of such a great artist"²². Other intellectuals from the Roman School, Pedro Mourlane Michelena and José Félix de Lequerica, attended the banquet held at the Sociedad Bilbaína on 13 October in the painter's honour, and made speeches highly sympathetic to the painter.

²⁰ See Zubialde 1988, p. 509 or "Las Exposiciones Bienales..." 1920, p. 79.

²¹ Segovia 2003, p. 25.

²² Ramiro de Maeztu: "La España de hoy. El color de Anglada" (6 September 1919) and "La España de hoy. Los asuntos de Anglada" (18 September 1919). The complete texts are to be found in press cuttings in the Anglada family archive. We were however unable to discover the name of the newspaper or place of publication.

Anglada hoped to sell the exhibition *en bloc* to the Provincial Council so there would be a gallery devoted to his work at the museum in Bilbao. Although this was well beyond the organizers' possibilities, Anglada, following his usual practice, refused to reduce his prices. The organizers set their sights on *Peasants in Gandía*, one of the flagship works from Anglada's mature phase, which, as we have seen, was in the exhibition. However, economic circumstances prevented acquisition of the work, as big in size as in reputation and First Prize at the Buenos Aires exhibition of 1910. Instead, Bilbao bought *Nude under the Vine*, number 11 in the exhibition catalogue, and a fine work in its own right, although smaller—and cheaper—than *Peasants*.

The local press also said its piece and political reactions were certainly not lacking: the Monarchic League branded the exhibition as separatist, others stressed the fact that the acquisition of one of Anglada's works in the Bilbao exhibition compared favourably with the complete lack of sales in Barcelona three years previously. From the purely artistic angle, Anglada's modernity went down well, although that was in part because his work was a long way from Futurist and avant-garde extravagance, which had finally managed to get themselves noticed after years, particularly before the war, of being confined to small minority groups²³.

Its acquisition for the Vizcaya Provincial Council collection brought *Nude under the Vine's* travels to an end. Prior to its arrival in Bilbao, the work had been exhibited in Europe and America, although finding a home did not deprive it of its status as a highly anthologized work. When Hutchinson Harris published his great essay on Anglada, the painting—by then already in Bilbao—was one of the works selected to illustrate the book²⁴. Since then it has often been reproduced and cited and has regularly featured in exhibitions²⁵.

23 See Fontbona/Miralles 1981, pp. 168-171 y 227-228.

24 Harris 1929, plate XL.

25 *Nude under the Vine* featured in the following exhibitions: *Exposición Internacional del Centenario* (Buenos Aires, October-November 1910), *Esposizione Internazionale delle Belle Arti* (Rome, May-December 1911), *Exposición Hermén Anglada-Camarasa* (Barcelona, Palau de Belles Arts, May-June 1915), *Exposición Anglada-Camarasa* (Madrid, Círculo de Bellas Artes, Palacio de Exposiciones del Retiro, June-July 1916), *Primera Exposición Internacional de Pintura y Escultura* (Bilbao, August-September 1919), *Anglada Camarasa* (Barcelona, Centre Cultural de la Caixa de Pensions, December 1981), *Anglada Camarasa* (Madrid, Centro de Servicios de la Caja de Pensiones, February 1981), *Anglada Camarasa* (Palma de Mallorca, Sa Llotja, Obra Cultural de la Caixa de Pensions, May 1982), *Tesoros del Museo de Bellas Artes de Bilbao. Pintura 1400-1939* (Madrid, Museo Municipal, November 1989-January 1990), *Centro y periferia en la modernización de la pintura española* (Madrid, Palacio de Velázquez, December 1993-March 1994; Bilbao, Museo de Bellas Artes de Bilbao, May-June 1994), *Anglada Camarasa. Sus ambientes* (Bilbao, Museo de Bellas Artes de Bilbao, September-November 1996), *Pintura simbolista en España (1890-1930)* (Madrid, Fundación Cultural MAPFRE Vida, February-April 1997), *Plástica y texto en torno al 98*. Madrid (Círculo de Bellas Artes, October-December 1998), *De Picasso a Bacon. Arte Contemporáneo en las Colecciones del Museo de Bellas Artes de Bilbao* (Segovia, Museo de Arte Contemporáneo Esteban Vicente, January-April 1999), *Confines. Miradas, discursos y figuras en dos cambios de siglo, 1900-2000* (Madrid, sala de exposiciones de Plaza de España, April-July 2000), *Anglada Camarasa (1871-1959)* (Madrid, Fundación Cultural MAPFRE Vida, January-March 2002), *Julio Romero de Torres* (Bilbao, Museo de Bellas Artes de Bilbao, October 2002-January 2003), *Julio Romero de Torres. Símbolo, materia y obsesión* (Córdoba, Palacio de la Merced, February-May 2003), *Bilbao a Genova. La cultura cambia le città* (Genoa, Palazzo Ducale, October 2003-January 2004), *El món d'Anglada Camarasa* (Barcelona, CaixaForum, November 2006-March 2007; Palma de Mallorca, CaixaForum, May-July 2007). Among the written works dealing with the painting, see: Pica 1912, p. 204 (as *In der laube*); Thompson 1914, p. 426 (as *Under the trellis*); Riquer 1915; Bilbao 1919, p. 5; Zubialde 1919, p. 317; "Las Exposiciones Bienales..." 1920, p. 79; Harris 1929, plate XL; López Naguil 1949; Madrid 1954, s.p.; Fuster Mayans 1958, plate (as *Gitana bajo la parra*); Larco 1964, vol. III, plate 198; Areán 1971, p. 415; Castillo 1971, p. 330; Fuster Mayans 1974; Jardí 1975, p. 75, plate 67 (as *Desnudo de mujer*); Cela 1976 (as *Desnudo de mujer*); Gaya Nuño 1977, p. 106, fig. 106; Rodríguez Alcalde 1978, p. 215 (as *Desnudo de mujer*); Bengoechea 1978, p. 404; Bengoechea 1980, p. 15, plate (as *Bacante*); Barcelona 1981, pp. 41, 65 (as *Nu sota la parra*); Fontbona/Miralles 1981, pp. 260, 89, cat. C30; Madrid 1982, pp. 41, 65; Palma de Mallorca 1982, pp. 39 and 61 (as *Nu sota la parra*); Mulas 1983, p. 39; Zubialde 1988, p. 509; Luna 1989, pp. 128-129; Madrid/Bilbao 1993, pp. 137, 151; *Gran enciclopèdia de la pintura...* 1996, vol. I, p. 90 (as *Nu davall la parra*); Madrid 1997, pp. 68-69; Madrid 1998, pp. 102-103, 163; Pamplona 1999, p. 17; *Museo de Bellas Artes de Bilbao...* 1999, p. 173; Segovia 1999, p. 19; Madrid 2000, p. 148 (reproduction upside down); Calvo Serraller 2001, p. 42; *Maestros antiguos y modernos...* 2001, pp. 98-99; "Anglada-Camarasa: el cambio..." 2002, p. 1; Bilbao 2002, p. 65; Madrid 2002, pp. 156-157, 267; Genoa 2003, pp. 118-119; Córdoba 2003, p. 370; Segovia 2003, pp. 25-27; Madrid/Bilbao 2004, p. 28; Barcelona/Palma de Mallorca 2006, pp. 107, 196 (as *Nu sota la parra*); *Museo de Bellas Artes de Bilbao...* 2006, p. 132 (description by Francesc Fontbona).

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