

The Museum's collection includes a wide chronological sequence structured in several sections: paintings, engravings, drawings, decorative arts, numismatics, commemorative medals and sculpture.



MUSEO
DE BELAS ARTES
DA CORUÑA



The collection

Urbano LUGRÍS
View of A Coruña
1959
Donated by Lugrís Alonso-Muñoyerro Family



XUNTA
DE GALICIA



Rooms 1 and 2

16th, 17th and 18th centuries

The itinerary proposed by the museum will allow one to contemplate thematically different genres of European painting from the 16th to the 18th centuries. In room 1 it is remarkable the religious iconography which reflects both Renaissance canons, represented by Morales or Joan de Joanes' works, and the budgets established by the Catholic Counter-Reformation, as it can be seen in Ribera or Sánchez Coello.

In room 2, religious paintings by Rizzi and Carducho together with the new still-life genre represented by Arellano's work fall within the context of the Spanish Baroque.

On the other hand, themes linked to the Courtly and the Bourgeois taste can be found such as the mythological one represented brilliantly by Rubens, Rombouts' genre scene, Peter Neefs' internal architectures or Frans Francken II's work, a reflection of the 17th century artistic collectionism. All these themes were highly developed during the European Baroque.

Room 6 (details)
Manuel COLMEIRO
Washerwomen, 1967.
Luis SEOANE
Three suns in Galicia, 1967.
Arturo SOUTO
Gardens in Cuernavaca, c.1943-1960.
Urbano LUGRIS
Surrealist seascape, 1969.



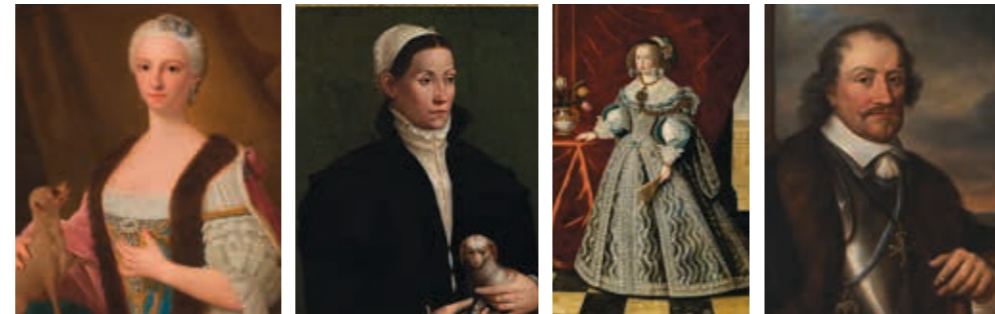
Rooms 1 and 2 (details)
Flemish school
The Last Judgement, s.XVII.
Pedro Pablo RUBENS
Psyche, c.1636.
Jacob Peter GOWY
The fall of Icarus, 1636-1637.
José de RIBERA
The Apostle Andrew, 1630-1635.
Frans FRANCKEN II
Collector's cabinet, c.1630.

Room 3

The portrait. 16th, 17th and 18th centuries

In this room it can be seen portraits of the Nobility and the Royalty from time of the Habsburg, outstanding the one painted by Pantoja de la Cruz, to the establishment of the Bourbons, when a gradual renewal of the artistic taste takes place passing from the Baroque to the Courtly Rococo.

It must be also highlighted the collection of miniatures carried out by artists of European Schools in response to the demand of the bourgeoisie of the time.



Room 3 (details)
Domenico DUPRÁ
Maria Antonia
Ferdinand of Spain
c.1757.
Nicolas NEUFCHÂTEL
Portrait of a Lady with dog, c. 1550-1573.
Frans LUYCKS
Mariana of Austria, c.1647.
Govaert FLINCK (Circle)
Count Maurits of Orange
c. 1645-1655.

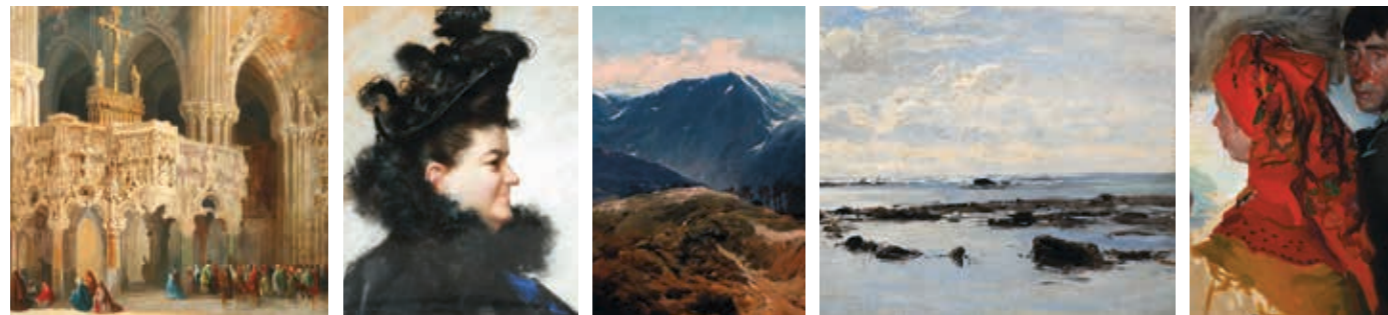


Xoán PIÑEIRO
Runner, 1979

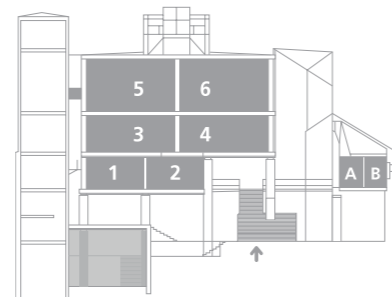
Rooms 4 and 5

19th century and beginning of 20th century

The 19th century starts with the romanticism of Villaamil or David Roberts and as a consequence of the demands of the bourgeoisie, throughout this century, other artistic genres are developed, such as the portrait, with works by Esquivel or Madrazo, landscapes, represented by Carlos de Haes, Urgell or Beruete, or costumbrismo, with authors such as Cutanda, Francés or Sorolla. The Galician painting, which is going to have a late flowering based on the regionalist movements, a boom reflected in the works of painters such as Avendaño, Murguía, Sotomayor, Lloréns or Corredoira, falls within this ambit.



Rooms 4 and 5 (details)
Jenaro PÉREZ VILLAAMIL
The cathedral of Saint Jacques
Le Mineur, Liege, c.1846.
Joaquín VAAMONDE
Emilia Pardo Bazán, 1896.
Ovidio MURGUÍA
Mountains of Guadarrama, 1898.
Carlos de HAES
Low tide, c.1881.
SOTOMAYOR
Wedding lunch in Bergantiños, 1915-1917.



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Opening hours
Tuesday to Friday: 10am – 8pm
Saturday: 10am – 2pm
and 4:30pm – 8pm
Sunday: 10am – 2pm
Closed Mondays
and bank holidays
Entrance free
Price: 2,40€
Reduced entrance free: 1,20€
carné xove (student card)
and youth card holders;
groups with previous notice

Free entry
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Any other kind of filming must
be authorized previously.

C 1472-2015
Salgado / Santana

Room 6

20th century

The group known as *Os Renovadores* (the Renewers), formed by Maside, Colmeiro, Torres, Laxeiro and Seoane, assumed the languages of the European vanguard movements, fusing them with the popular culture. Dissociated from these, authors such as Lugris or Granell developed their own particular vision of the surrealism.

In the second half of the century, with painters who established the bases of the abstract process such as Caruncho, Labra or Mampaso others opted for a new representation of a lyrical and intimist nature: Lago Rivera, González Pascual or Victoria de la Fuente.

Room A Goya

Bining the techniques of etching and aquatint, Goya created a marvellous set



of engravings which grouped in four series: *Los Caprichos* (The Caprices), a succession of unusual satirical scenes; *Los Desastres* (The Disasters of War), which highlighted the cruelty and misery

of war; *Los Disparates* (The Absurdities), a fantastic representation of enigmatic meaning ; and *La Tauromaquia* (Bullfighting), which deals with the luck and exploits of bullfighting. The Fine Arts Museum in A Coruña is proud to have one of the scarce complete collections of these engravings.

Room B Sargadelos

The 19th century Sargadelos ceramic



collection, the first Spanish manufacturer that used industrial

techniques, combines different typologies created on the basis of 18th century English models. The exhibition is arranged according to the decorative techniques which range from a first and second off-white era to a third and fourth with a more delicate decoration painted by hand or printed.



Antonio Faílde
Motherhood, 1979

