

Joan Hernández Pijuan

1931

Born in Barcelona.

1945 – 1947

Studies at the Ilotja School of Fine Arts in Barcelona.

1952 – 1956

Studies at the Sant Jordi School of Fine Arts in Barcelona.

1953

First collective exhibitions, with works in the expressionist styles having an existential resonances.

1955 – 1956

First solo exhibition in the Mataró Municipal Museum, presented by art critic Rafael Santos Torroella. Participates in different exhibitions.

Outlines his expressionism, which begins to reflect an interest in volumes, a taste for sobriety in its approach and clear intention to order the elements.

1957 – 1958

Wins the Directorate General of Fine Arts Prize at the National Exhibition in Alicante.

Time spent living in Paris gives him a direct experience with a personal interpretation of the informal Art.

Studies engraving and lithography at the School of Fine Arts in Paris.

Wins second prize in painting for *Peintres Résidents*, Cité Internationale Universitaire in Paris.

Returns to Barcelona. Exhibits at Galeries Syra. Embarks on a phase of action painting, featuring contrasts and violent explosions with predominant use of blacks and whites .

1960

Wins first prize in painting for *Primer Saló de Jazz*, Granollers.

Commissioned to design the set for the play *Medea Encantadora* by José Bergamín to design, which premieres in Barcelona in 1962.

1964 – 1965

Creates a series of five lithographs used by the publisher Gustavo Gili to launch the collection *Les Estampes de la Cometa*, which in the same are exhibited at the Renè Mètras Gallery in Barcelona, and are awarded the *Maribor* Prize at the VI International Engraving Biennial in Ljubljana.

1966 – 1967

The new series of lithographs *Las Celdas* is awarded at the I International Engraving Biennial in Krakow. The artist's drawing stroke turns now into a geometrical and anatomical element. He is focusing his interests in empty spaces and the relations between the space and the objects around it. He gravitates towards still life by incorporating a section of an apple, an egg or a cup. Generally isolated, these objects give the space a metaphysical dimension.

1970

Wins the prize from the Zagrebien publication *Vijesnik u Srijedu* at the 2nd international Drawing Biennial in Rijeka, Croatia.

1972

The 1970s sees him progressively discover new dimensions on his paintings based on the theme of landscape. First appear the ruler and spaces measured in millimeters. Then, from the experience of the real landscape, the fiction of perspective is accentuated through textures, gradations and so forth.

1974

Creates the *Escala 1.100* series of etchings and aquatints for publisher Gustavo Gila's *Les Estampes de la Cometa* collection.

1976

Studies of color, light and movement within the limited space of a landscape. Both the lithograph series *Proyectos para un paisaje* published by *Grupo 15* in Madrid and the ten etchings that he creates in 1977 for La Polígrafa in Barcelona are fragmentary visions of near-monotone landscapes; the notion of color has given away to the atmospheres.

Appointed as a professor at the Sant Jordi School of Fine Arts in Barcelona.

1979

The *Cabinet des Estampes* at the Musée d'Art et d'Histoire in Geneva, Switzerland, presents an exhibition and catalogue raisonné of the artist's graphic work: *Hernández Pijuan. L'Œuvre gravée*, with a prologue by Charles Goerg.

1980

The hatching of carefully superimposed brushstrokes begins to evolve, allowing the color of the underlying layers to vibrate through.

Is a member of the Activities Committee of Fundació Joan Miró in Barcelona.

1981-1984

Awarded the "Premio Nacional de Artes Plásticas" (National Award of Plastic Arts).

The brushstroke is abandoned in favor of immediacy. Strokes based on small spots that establish natural visual paths. The view of the landscape is configured as a movement from the general to the particular; he moves from reference to great modulated or vibrating surfaces to allusions to plants and flowers, which

target all feelings and often whisper to us. Begins to work on the Cyprus tree series.

Directs one of the contemporary art workshops at the Circulo de Bellas Artes in Madrid.

1985

The Government of Catalonia awards him the Creu of Sant Jordi, Catalonia's highest civil distinction.

1986-1987

Presents his doctoral dissertation *Pintura / Espai: una experiència personal*. Is named Professor of Painting at the Faculty of Fine Arts of the University of Barcelona.

1990

Creates two murals for the Palau Sant Jordi in the Olympic Ring on Montjuïc, Barcelona.

1991

The Bilbao Fine Arts Museum presents and catalogues ten years of his graphic work: *Obra Gráfica 1890-1990*.

1992

From 1982 onwards, his work can be described as more synthetic.

It comprises a series of constant characteristic features in his language, and at the same time integrates new aspects: the most important among them is probably the tension between drawing and painting.

Directs one of the painting workshops at Arteleku in Donostia-San Sebastian.

Acting dean of the Faculty of Fine Art at the University of Barcelona.

1993

The Espacios de Silencio. 1972.1992 exhibition is presented at the Museo Nacional Centro de Arte Reina Sofía in Madrid and at the Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico.

Creates a ceiling mural work for the Ramón y Cajal lecture hall at the University of Barcelona.

1993-1994

In the 1990s, the primacy of color in his work becomes once again practically absolute; the lattice appears, closing the window or door, the open passage from the inside to the outside from the 1980s. Develops memory, not for a nostalgic point of view but in terms of "creation", from the "feeling" that moves him to seek new outlets for his creative yearning.

Elected Dean at the faculty of Fine Arts University of Barcelona.

1995

The works from this period share an aesthetic that is characteristic of his later years, with density and the way of working with the material on the canvas as the most prominent features together with drawing; on another level, furrows, paths and mountains shape the symbolism of his peculiar landscapes.

1996

Paints a mural for the Church of Santa Maria in Castelldefels commissioned by the Local Architectural Heritage service of the Barcelona Provincial Council. Elected academic at the Royal Academy of Fine Arts of San Fernando in Madrid.

1989-1999

Sentimiento de paisaje. 1976-1998, a travelling exhibition is presented at the Credito Valtellinese Gallery in the Refettorio delle Stellini in Milan, Italy and afterwards at the Frankfurter Kunstverein in Frankfurt, Germany.

2000-2001

The Spanish Contemporary Engraving Foundation-Museum in Marbella presents and catalogues eleven years of graphic creation: *Obra Gráfica III (1991-2002)*. Creates a ceiling mural work for the new Governing Chamber of the Barcelona City Council entitled *Núvol en forma de malla per l'Ajuntament de Barcelona*. The MACBA (Barcelona Museum of Contemporary Art) presents the retrospective exhibition *Volviendo a un lugar conocido. Hernández Pijuan 1972-2002*. The exhibition travels to the Museum of Art and History, Neuchâtel, Switzerland; The Malmö Konsthall (Malmö Art Hall), Malmö, Sweden and the Bologna Museum Of Modern Art, Bologna, Italy.

2004-2005

Barcelona City Hall awards him the "Premi Ciutat de Barcelona d'Arts Plàstiques". Takes part in the 51st Venice Biennale: *The experience of Art and always a Little Further* at the Italian Pavilion. Awarded the "Premio Nacional de Arte Gráfico" in recognition of his career. Dies in his house in Barcelona on 28 December. His ashes lie in the Folquer cemetery, in front of the landscape he loved so much.