

ARGILLO PALACE

As an extension to the home of Don Francisco Sanz de Cortés – who would later become the Marquis of Villaverde and Count of Atarés y de Morata– the building was designed by Juan Mondragón and erected between 1659 and 1661. The the last part of the construction work was undertaken by Felipe Busiñac y Borbón, who followed the layout of Renaissance palaces, although touches of early Baroque were also added. Local materials were used for the construction of the building and, on the façade, the brick facing, false arcade and pronounced carved wooden soffit are all characteristic traits.

The Countess of Argillo inherited the palace in 1837 and in 1860 it was rented out for nearly one century to the Colegio de San Felipe. It was declared a National Monument in 1943 and until it passed into the hands of Zaragoza City Council in 1977 it was also the local headquarters for the ONCE (Spanish National Organisation for the Blind).

The restoration and adaptation works for the Museo Pablo Gargallo were completed in May 1985. The building was enlarged between 2007 and 2009, when an additional floor was added and all the facilities were modernised to serve the needs of the new Museo de Pablo Gargallo.



Argillo Palace, between 1860 and 1892

PABLO GARGALLO

Pablo Gargallo (Maella, Zaragoza, 1881 – Reus, Tarragona, 1934) was one of the most highly acclaimed artists of the modern period and played a decisive role in the evolution of 20th-century sculpture. He consolidated his solid traditional training in a Barcelona submerged in Art Nouveau, and broadened it with journeys to Paris in 1903, 1907 and 1909. From his trips to Paris would spring fruitful research into the use of new metallic materials such as sheet copper, iron, brass and lead, and the quest for a personal, innovative language.



Pablo Gargallo. Barcelona, 1915-16 David, 1934

Within three short decades, working between Barcelona and Paris, he developed an impassioned process of physically liberating sculpture without abandoning the representational, as the human body remained his preferred motif. Whether by working from the round form, the inversion of volumes, the progressive lightening of mass areas, the total suppression of matter, or through the fragmentation and omission of basic figurative elements, he was able to transform the void, and the resulting spaces and the play of light cast on them – rather than reflected in them– became decisive elements in his sculptural production.

CHRONOLOGY

- 1881 Pablo Emilio Gargallo Catalán is born in Maella, Zaragoza on 5th of January.
- 1888  The Gargallo-Catalán family moves to Barcelona.
- 1895  Gargallo begins an apprenticeship with the sculptor Eusebi Arnau.
- 1897 Student at the Escuela de la Lonja.
- 1900 Frequentes *Els 4 Gats* along with Picasso, Nonell, Canals, Manolo Hugué and the Reventós brothers.
- 1903  Gargallo's first trip to Paris. He becomes familiar with the sculptures of Rodin.
- 1904 First sketches for *Gran profeta*.
- 1906 First solo exhibition and commission for the *Hospital de la Santa Cruz y San Pablo*.
- 1907  Second trip to Paris. First piece in sheet metal, *Pequeña máscara con mechón*.
- 1908 Sculptures for the *Palacio de la Música Catalana*.
- 1910 Begins his *first copper period*.
- 1912  Moves to Paris.
- 1913  Juan Gris introduces him to Magali Tartanson.
- 1915  Pablo and Magali move to Barcelona and get married.
- 1920 Arts and Crafts teacher. Begins his *interim lead period*.
- 1922 Pierrett, Magali and Pablo's only daughter, is born in June.
- 1923 Begins his *second copper period*.
- 1924 The family returns to Paris. First cardboard patterns.
- 1927  Sculptures for the Plaza de Cataluña (Barcelona).
- 1928  Sculptures for the Montjuïc Olympic Stadium.
- 1929 Begins his *iron period*.
- 1934 New York and Barcelona exhibitions are received with great acclaim. Dies in Reus, Tarragona, on 28 December.