

**Museu Can Framis**  
***Fundació Vila Casas***



## Fundació Vila Casas

Founded and chaired by Antoni Vila Casas, the Foundation was set up in 1986. In its early years it focused on supporting research projects in the social and health fields, but in the nineties the humanist nature of its founder led it to work towards the recuperation, dissemination and promotion of Catalan art, specifically sculpture, photography and painting.

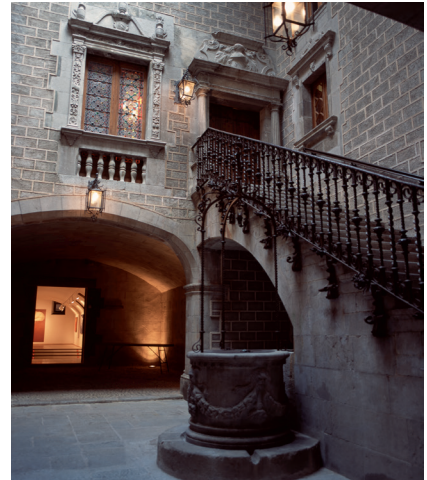
The Foundation currently has four exhibition locations, three of which are dedicated to exhibiting the permanent collection of art and the fourth is used to host temporary exhibitions.

They are all based in buildings which are historically important, which reflects the Foundation’s commitment to recuperating and preserving Catalan architectural heritage. The four premises are:

**Palau Solterra Photography Museum** is located in a renaissance palace at the heart of the town Torroella de Montgrí. The permanent exhibition features part of the Foundation’s collection which, unlike the other disciplines, also includes work by international artists.

**Can Mario Sculpture Museum** is based in premises with a more industrial-style architecture, an old cork factory, in Palafrugell. It currently holds the Fundació Vila Casas’ sculpture collection, comprising more than 400 artworks, and exhibits 200 of them.

**Espais Volart** is located on the ground floor of the early-twentieth-century modernist building, Casa Antònia Puget, which used to be a warehouse for lace and shawls, and is currently used to host temporary exhibitions by artists for Fundació Vila Casas.



Palau Solterra Photography



Can Mario Sculpture Museum



Espais Volart

# Can Framis Museum



In 2009, the Foundation concluded a period of growth and expansion by opening a fourth premises, the Can Framis Contemporary Painting Museum, in Barcelona. The Can Framis factory, located in the technological district known as 22@, was built by the Framis family in the late eighteenth century. It was originally used to bleach and dye wool, though later on it was also used for metallurgy and continued working with a wide range of manufacturing and grew to occupy four blocks up until Carrer de Pere IV. However, over time it declined and eventually became an example of the industrial heritage in the Poblenou area.

The area currently known as Sant Martí de Provençals, which includes Poblenou, was an independent town within the Barcelona area up until 1897, in which most of the city's factories were located. The first factories coexisted with herds of animals that grazed on the fields full of vegetation and a large lagoon, which today gives its name to the street running alongside the museum, Carrer de la Llacuna.

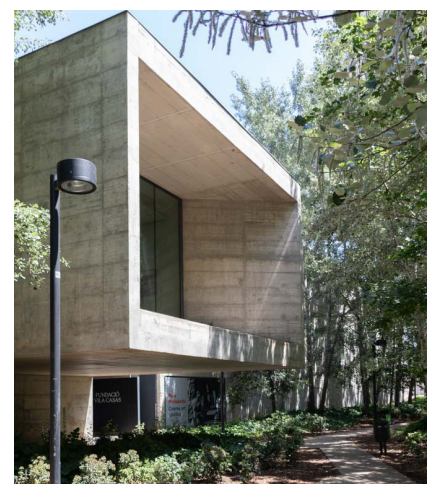
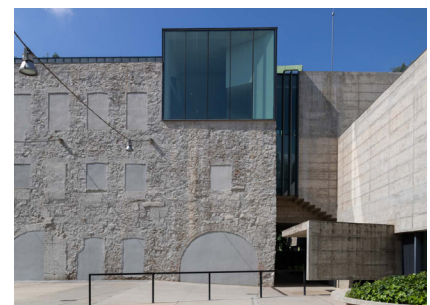
The refurbishment of the factory fulfils one of the main aims of Fundació Vila Casas, and has transformed the building into a reference for museum architecture. The work was carried out by BAAS architecture and design studio, led by Jordi Badia, who chose to refurbish the two original side buildings but rebuild the central nave as it was too damaged to refurbish.

They sought to preserve the textures of the austere materials of the façades – which are quite different from other more striking factories such as Ca l'Aranyó (now the premises of Universitat Pompeu Fabra) – and paint them white to match the old buildings with the new space, thus bearing witness to the site's industrial heritage as well as highlighting the earthly colour of the chimney, a notable feature in this industrial area which was known as “The Catalan Manchester” in the early twentieth century.

Furthermore, the garden that surrounds the building serves to disguise the fact that the factory is in fact built a metre and a half below the current ground level of the Eixample district, as well as providing a green space to symbolically recuperate a healthy atmosphere in the grey industrial neighbourhood, contributing a recreation space for residents in Poblenou and a small oasis in the technological district known as 22@.

At the heart of the square, we can see the sculpture *Dell'Arte* (1990) by Jaume Plensa, which Fundació Vila Casas donated to the city of Barcelona in 2012 with the aim of integrating art into the urban space. The spheres hanging from the large cylinder represent the types of sin in Hell in Dante's *Divine Comedy*.

It is also worth noting that the entrance gate to the square is operated by chains, which is not merely for aesthetic reasons but rather to pay tribute to the old chain factory which used to stand opposite Can Framis and which, like most old factories in the area, was demolished.



Can Framis Museum

## The permanent exhibition



The permanent exhibition at Can Framis features artwork by Catalan artists, or artists who have worked in Catalonia, since the sixties to the present day. In over fifty years the world has seen many changes, and these are reflected in the artwork on display.

Over the course of these decades, we can identify two important periods in artistic creation. On the one hand, the second avant-garde, which despite showing great diversity maintains the coherence and currents that were present in the first avant-garde: breaking with the academic conception of art, experimenting with techniques and shunning any established idea of beauty. On the other hand, postmodernity from the sixties onwards, notable for its great heterogeneity, turns its attention to the past and recuperates elements from previous eras in order to bring them up-to-date according to the codes of present-day society.

Fundació Vila Casas' painting collection has a total of 600 works and invites us into a dialogue in which different languages converge: works by Tàpies, Llimós, Plensa, Zush, Artigau, Viladecans... alongside others by emerging artists whose works have been added to the collection via the art prizes that the Foundation organizes.

Currently, the project "Monòleg, diàleg i concepte" (Monologue, dialogue and concept) features 250 works – which includes 30 new acquisitions – that are exhibited in 36 different areas. The title was personally assigned by the collector Antoni Vila Casas and, as it suggests, the collection plays a key role in paying homage to the artists who form part of the collection, opening up a reading that is open, free from interpretations and completely versatile. In this way, some of the gallery rooms act as small monographic exhibitions (Monologue) such as those dedicated to Frederic Amat, Hernández Pijuan and Perejaume; while others (Dialogue) create a connection between two or three artists who challenge the similarities and differences that place them in a common artistic period or movement; or as quite disparate opposites, as in the rooms with Antoni Clavé/Antoni Tàpies or Miguel Rasero/Benet Rosell. And, finally, some rooms offer us the chance to reflect on the importance of certain ideas, as simple as they are universal, as in the rooms entitled Textures (Textures), En el Blau (In the blue) and Urb (Urban) where a compendium of different artists are defined in the same space by means of a collective theme (Concept).



Can Framis Museum



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