



Landscape of As Mariñas – Blue morning (1927). Oil on canvas. 63 x 88.5 cm. Museum of Pontevedra

Francisco Llorens

The artist of As Mariñas

Teaching unit | Primary school



Ruta do **Impresionismo**
das Mariñas



The red sail (1945)

Oil on canvas

90 x 100 cm

Barrié Foundation Collection

In this unit we will help you discover FRANCISCO LLORENS, who he was, what he did, and above all, why we call him the **artist of “As Mariñas”**

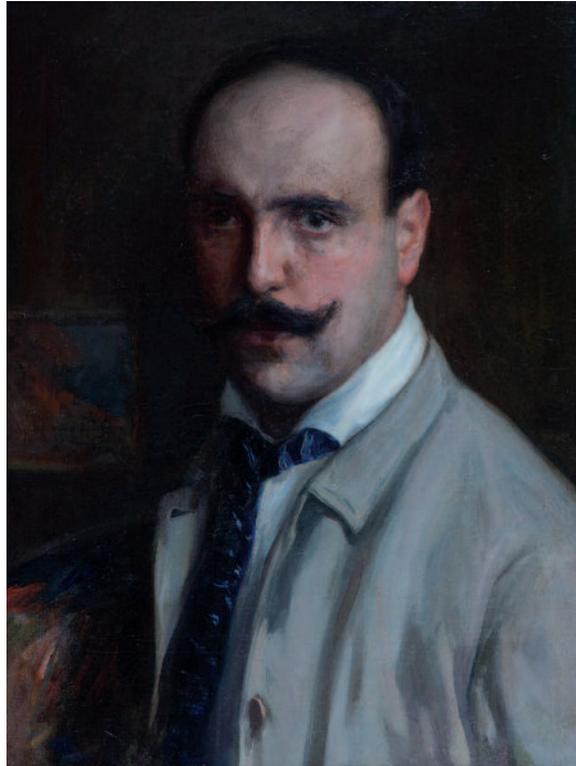
Who was Francisco Llorens?

Francisco Llorens was an artist who was born in A Coruña in 1874 and died in Madrid in 1948. He lived, therefore, at the end of the nineteenth and the beginning of the twentieth century. He was a teacher, he drew pictures, but above all he was a **great landscape artist**, one of the most significant in Galicia.

We call him a landscape artist because throughout his life he **painted many different landscapes**, which he saw above all in Galicia. Nature was the main topic in his pictures.

Take a look now at the picture on the right. As you can see from the title, it is a **self-portrait** that Llorens painted when he was studying in Rome in 1903. You will also see that apart from the name of the picture and the year when it was painted, there are three further details:

- The technique he used and what he painted it on: "oil on canvas"
- The size of the picture: 60 x 50 cm
- The collection or museum where it is now kept: the Barrié Foundation (A Coruña)



Self-portrait (1903)

Oil on canvas

60 x 50 cm

Barrié Foundation Collection

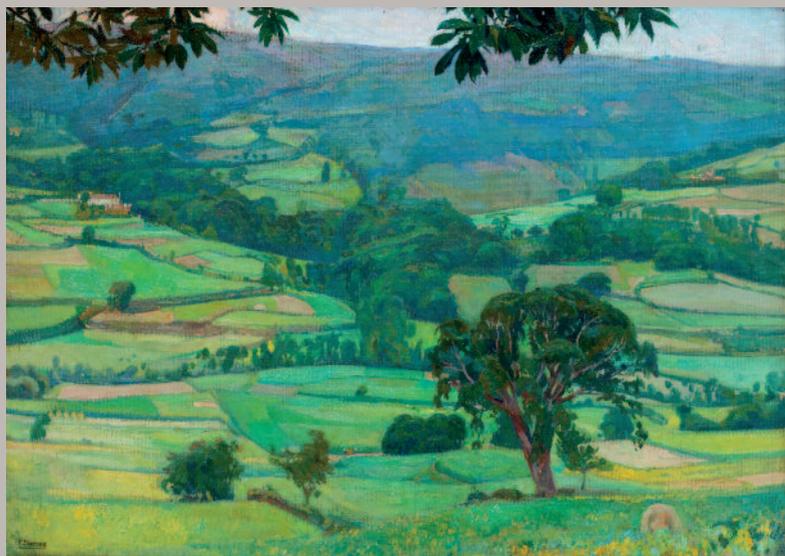
This data always tells us things about a work of art

Do you know what a **self-portrait** is? Tell us here.



Francisco Llorens' palette
(The Royal Academy of
Fine Arts of Galicia)

Now let's see if you can tell which one of these three pictures is a **landscape**.



1



2



3

Which one do you think it is and why? _____

Now that you have identified the landscape, which **Llorens painted in 1932**, we are going to take a look at **where and how he painted these landscapes** that defined him as an artist.

Read the following text carefully, in which Llorens himself talks about his painting:

*“Landscapes **impress** us because of the form of what is in them, their colour, and above all, the emotions they awaken in our spirit. Precisely because these emotions are the soul of the landscape, **we have to gather them directly from there, so we can feel them in all their intensity**”*

What does “**gather them directly from there**” mean?

Now take a look at this photograph:



4

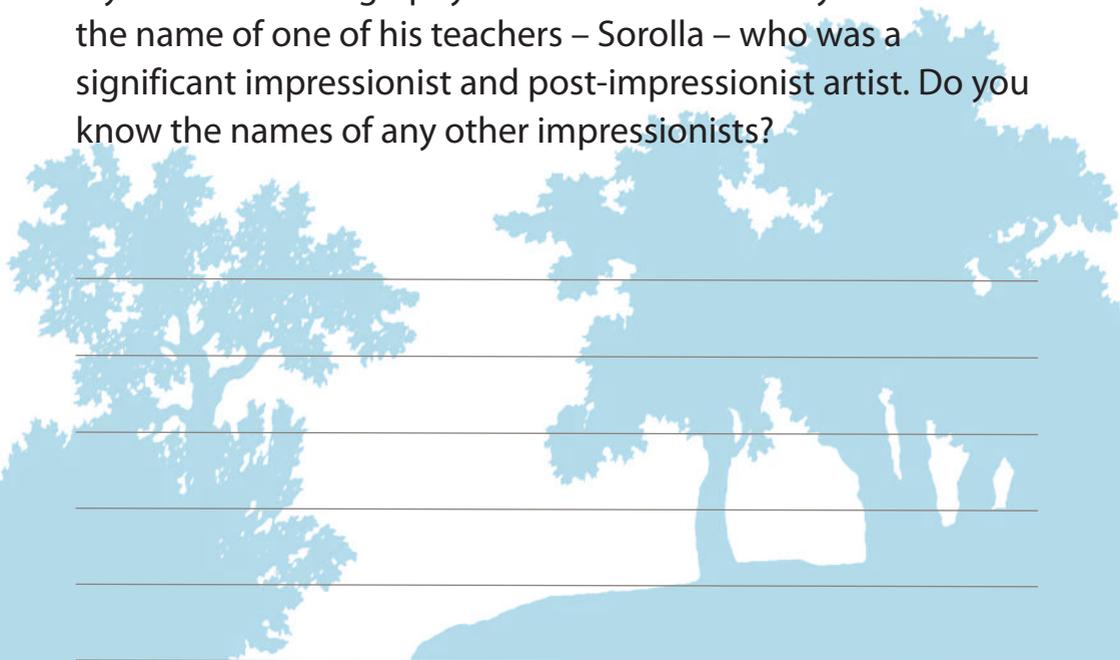
What do you think he is doing? Where do you think he is? What is the object he is holding in his left hand called? Do you know what it is for? What is there on the left-hand side of the photograph?

Write down your answers here. _____

Llorens **painted in the open air, in the heart of nature.** He was in love with the landscapes of Galicia, the sea, beaches and the countryside. He would spend hours drawing and painting this nature he liked so much and so he would **go out into the countryside** with his **paintbrushes and easel.** This is why some historians say his painting is greatly influenced by **impressionism and post-impressionism.**

Like most impressionist painters, Llorens also painted in the “open air”; searching for how to see the landscape and nature, his source of inspiration, in the light and in the way it changes.

If you read the biography at the end of this unit you will see the name of one of his teachers – Sorolla – who was a significant impressionist and post-impressionist artist. Do you know the names of any other impressionists?



Now that we know how he painted his pictures, we are going to look at the **places he most liked to paint in.**

Look carefully at these two pictures:



5



6

Which one do you like most? Are they at all similar? What grabs your attention most? Could we say that one is more *impressionist* than the other? Why? Would you identify them with landscapes in Galicia?

Write down your answers here. _____

We have already seen that Llorens painted numerous places in Galicia; above all those he was most impressed with because they **inspired the beauty of nature** in him and showed him how people have **transformed** landscapes by building houses on them. He almost always painted places **very close to where he stayed** in the summers he spent in Galicia, like these houses in Mera and Sada de Arriba.



Houses where Francisco Llorens spent his summers in Mera and Sada de Arriba

This is how one of his daughters, Eva Llorens, remembered him: *“The only times we felt he was really happy were when he spent the summers in Galicia. He would leave early in the morning in a thick linen suit and heavy boots, carrying his easel, box and canvas. He would come back late in the evening, with his face all brown from the sun and wind ...”*

Do you know where **Mera** is? And **Betanzos, Sada, Bastiagueiro** and **Gandarío** beach? All these places form part of *As Mariñas*, a geographical area that Llorens visited and where he spent long hours painting his landscapes. This is why we call him **“THE ARTIST OF AS MARIÑAS”**.

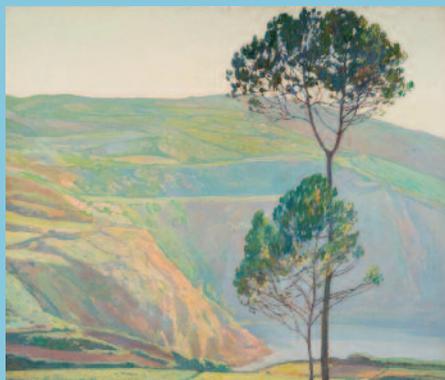
Take a close look now at this map, and find the following places in As Mariñas on it, where Llorens painted many of his pictures, and mark them off: **Bergondo:** Gandarío. **Betanzos:** Casco histórico and Os Caneiros. **Cambre:** ponte de O Burgo. **Carral:** Val de Barcia, Castelo, Pazo de Vilasuso. **Culleredo:** Val de Peiro, ponte de O Burgo. **Oleiros:** Mera, Bastiagueiro, Santa Cruz, Xaz, Montrove, Pazo de Lóngora. **Sada:** Fontán, Carnoedo, ría de Sada, Sada de Arriba.



Now let's see if you can relate each one of these **modern photographs** to the paintings by Llorens of the same places in As Mariñas.



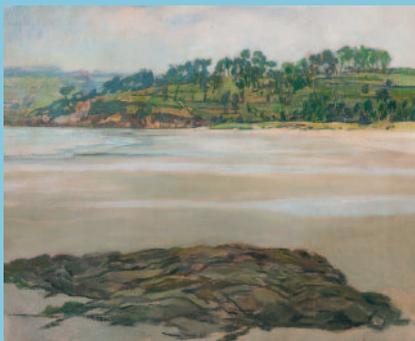
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8



9



10



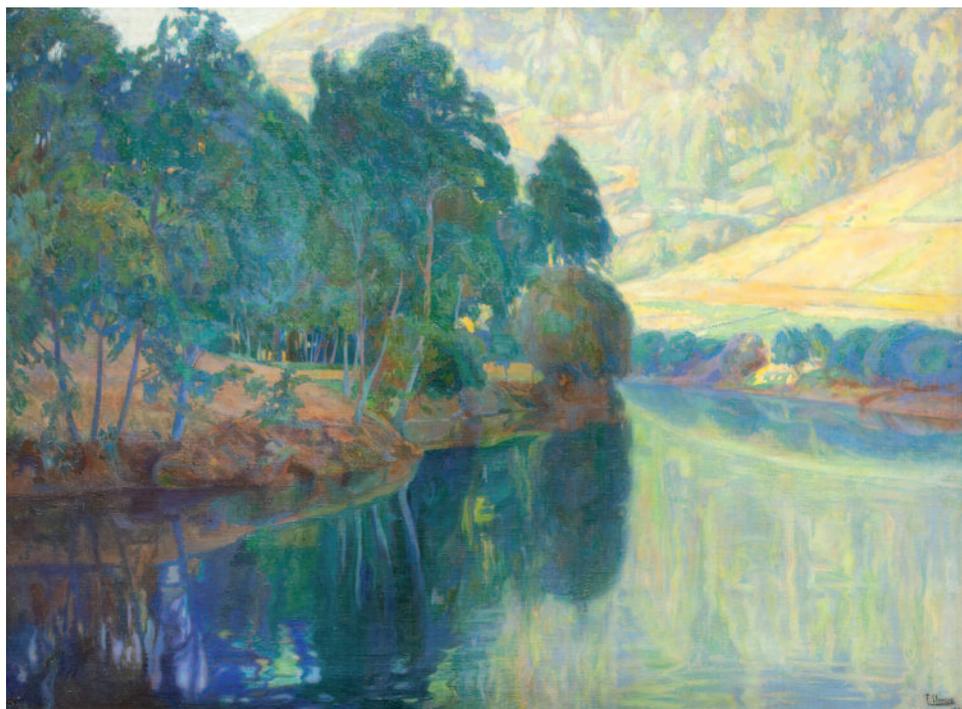
11

Do you think there are a lot of differences between the photographs and the paintings? Why?

We have already learnt a lot of different things about Francisco Llorens, and now we are going to learn a little more about how he painted his landscapes. Read carefully what the historian María Luisa Sobrino says about his painting:

“... Llorens was outstanding as a landscape artist, as an **exquisite orchestrator of light and colour ... blue, grey, silver, green, lemon-yellow and ochre ...**”

Now look carefully at this picture:



12

What can you see? Think of two things that caught your attention in this picture.

Do you think it would be the same if he had painted it in a closed room? Would the colours be the same? What is it that makes them different?

Do you understand now why Llorens painted **in the open air, outside**? What do you think he **achieved** by working in this way?

With everything you have learnt and with the information at the end of the unit, write a summary of the work of Francisco Llorens, his life and the importance of Galicia in his painting.

A large yellow rectangular area with horizontal lines, intended for writing a summary. The area is divided into 15 horizontal rows by thin black lines, providing a structured space for the student's response.

Imagine now for a moment that you are a landscape painter like Llorens. Draw and colour in a landscape that you really like.



ANNEX: BIOGRAPHY

Francisco Llorens was born on 10 April 1874 in A Coruña, and was christened in the parish church of San Jorge. He was the youngest of three children born to **José Llorens Batista**, who worked in the importation of groceries and as a shipping agent, and **Paulina Díaz de Villar**, who came from a local bourgeois family.

He studied baccalaureate at Dequidt College in his home town. On his father's wishes he started studying Trade and Commerce at university, but his great love for painting took him to the Art School of A Coruña, where he studied under Román Navarro – he always referred to him as his greatest teacher – **and in 1892 he enrolled at the Special School for Painting, Sculpture and Engraving (the San Fernando School of Fine Arts in Madrid)**, where he studied under Carlos de Haes.

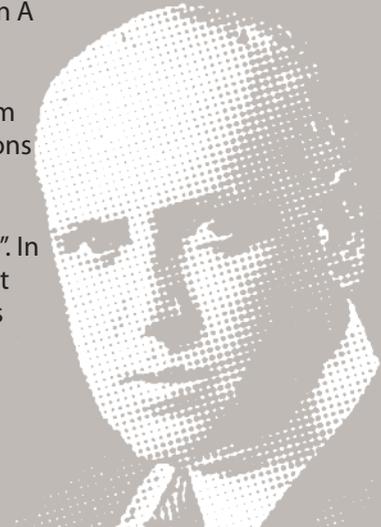
In 1893 he completed his training at the Sorolla workshop, and learnt from this artist the value and passion for light in landscapes. He met other painters such as Josep Benlliure and Manuel Benedito Vives. In December of this same year he took part in an

exhibition held at the Fine Arts Centre in Madrid, entitled **"Impressions from a journey"**.

He was awarded an honourable mention at the **National Fine Arts Exhibition in 1899**. In the same year he prepared his examination for a grant to go to the **Spanish Academy in Rome**, which he eventually obtained after a lengthy and controversial process.

On 30 April 1902 he set out for Italy with the grant, travelling via **Barcelona** where he met Ramón Casas, Santiago Rusiñol and Gaudí. On board the "Perseus" he sketched some pictures on the journey from Barcelona to Naples.

He stayed in Rome for four years, collaborating with the newspaper in A Coruña *El Noroeste*, sending them his impressions under the pseudonym **"Sor Checco"**. In Rome he met other interns such as



Sotomayor, Chicharro, Benedito and above all, Piñole and Bacarisas, with whom he became very good friends.

In 1903 he travelled around the north of Italy, and visited Bologna, Milan and Venice. From there he went to Paris (where he became enamoured of Cezanne and other impressionists), and from there to the Netherlands. He stayed in Bruges for almost a year, deeply impressed with the Belgian landscape, and then went back to Italy. He won the extraordinary award for interns in Rome for his picture "**The Holm Oak**" and other smaller paintings. The King of Italy then bought two of his paintings, "**Peasants in Flanders**" and "**Among the rocks**".

He came back to A Coruña in 1906, and was often present at the social gatherings organized by his friend Emilia Pardo Bazán in her stately home in Meiras. He lived with his family on Calle Picavia until 1913.

In 1907 he won third prize at the National Fine Arts Exhibition for his picture "**The Holm Oak**". He painted "**The Obelisk**", one of his best-known works, when he came back from Italy.

In **1908** he won second prize at the National Fine Arts Exhibition for his picture "Pastoral". He took part in the Regional Exhibition of Galicia in Santiago and painted the official poster for the event; he won one of the three first prizes.

Pine tree in Montrove (ca. 1915/1926)

Oil on canvas

70 x 90 cm

Barrié Foundation Collection





Francisco Llorens with his daughter Rosario in 1929 and the artist's palette (Barrié Foundation Collection, A Coruña)

In 1909 he took part in the International Exhibition in Barcelona and the Regional Exhibition of Galician Art in Santiago de Compostela.

In 1910, he once again took part in the National Fine Arts Exhibition in Madrid.

On 21 July 1912 he was unanimously voted in as a member of the Royal Academy of Fine Arts in A Coruña. He took part in the National Fine Arts Exhibition in Madrid.

In 1913 he was awarded the Chair of Artistic Drawing at the Trade School of Barcelona, where he lived for a year before moving definitively to **Madrid**. **From this time on he spent the**

winters in Madrid and the summers in Galicia.

In 1916 he was elected Chairman of the painting section at the Fine Arts Association.

In 1918 he lived in Betanzos (in the province of A Coruña) and painted numerous pictures in the autumn light, which was less usual than his pictures with a clear summer light. On 28 September he got married in the chapel of Dequidt College; his bride was Eva Rodríguez – the youngest of the five children born to José Rodríguez Martínez, known in A Coruña as Doctor Rodríguez. They had two children, Eva (1920) and Rosario (1925), although his wife died in 1925.

In 1919 he became an Associate Member of the **Royal Academy of Fine Arts in A Coruña**.

In 1922 he won the **Medal of Honour at the National Fine Arts Exhibition** for his picture "**Rías Bajas**".

In 1924 he held an exhibition at the Galician Centre in Madrid. He spent the summer in **Perillo and Bastiagueiro (in Oleiros, A Coruña)**.

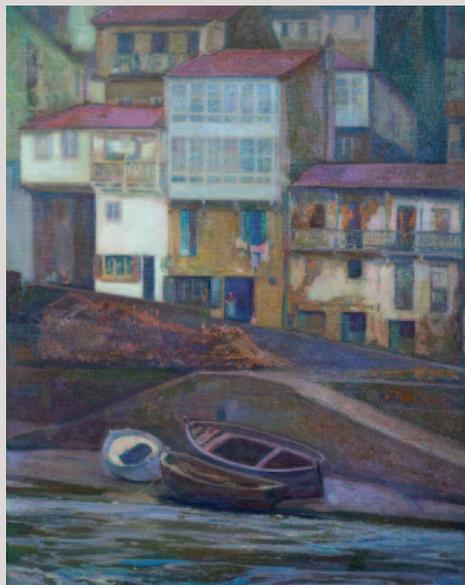
In 1925 he was awarded the Grand Cross of the Order of Carlos III. In the summer he spent a few days with his wife and daughter Eva in Cambados, painting and sketching streets and other places in the town.

Betanzos, the three boats (1919)

Oil on canvas

101 x 85 cm

Barrié Foundation Collection



In 1926 he took part in the Contemporary Spanish Art Exhibition in Buenos Aires.

On 12 December 1928 he was proposed for a chair on the **Royal Academy of the Galician Language** by Eladio Rodríguez Losada, Ángel del Castillo and Francisco Martínez Morás, and took possession on **23 February 1929**.

In 1929, he was commissioned with the organization of the Galicia Pavilion at **the Ibero-American Exhibition in Seville**, for which he produced a great frieze about fishing in Galicia. It is currently held in the Museum in Lugo.

In 1930 he held exhibitions in Belgium and Holland. He was appointed a member of the Royal Academy of Galicia.

From 1931 to 1934 he spent his summers in **Mera** (Oleiros, A Coruña).

After the coup d'état in 1936, he kept on living in his studio on Calle Santa Engracia in Madrid, together with his daughters. He used Calle José Marañón as a model on various occasions, although he now painted considerably less. In 1937 he went to live in Valencia with his family. After the war he took up painting again in Madrid, and spent his summers in Galicia (in Sada, A Coruña), painting landscapes.

In 1941 he held an exhibition at the Salón Cano in Madrid, consisting of landscapes of Galicia, still lifes and



The valley of Peiro (1919)

Oil on canvas

71 x 100 cm

Barrié Foundation Collection

landscapes from the botanical gardens in Valencia.

In 1942 he was appointed **Member of the San Fernando Academy of Fine Arts**, where he took possession in June 1943 and read a speech entitled "Galicia and the landscape".

He was appointed **Honorary Member of the Provincial Academy of Fine Arts of A Coruña** on 12 December 1943.

His health started to get worse from 1945 onwards and he suffered from memory loss. **His last painting, "The red sail" was left unfinished.** He died on 11 February 1948 in Madrid, where he was buried next to his wife,

although the remains of both were later removed to the cemetery of San Amaro in A Coruña by the City Council. His funeral was held at the church of Santa Lucía in A Coruña.

Although he lived in both Madrid and Galicia, where he came every summer, Galicia was the main topic in all his work. He spent his summers in As Mariñas and travelled all over the area; A Ponte do Burgo, Oleiros, Sada, Mera, Cambre, Bastiagueiro, Betanzos, the valley of Barcia (Carral) and the valley of Peiro (Culleredo), all of which he painted with a great wealth of colours. Blue, green, bright yellow, grey and ochre; these colours not only made up his palette but were the backbone of the colour and light in his landscapes, in which the heritage of Mediterranean painting left an indelible mark. He always painted in the open air.

MUSEUMS AND COLLECTIONS WHERE LLORENS' WORK CAN BE SEEN

El Prado Museum (Madrid)

<https://www.museodelprado.es/enciclopedia/enciclopedia-on-line/voz/llorens-diaz-francisco/>

The San Fernando Academy of Fine Arts (Madrid)

<http://www.realacademiabellasartessanfernando.com/es/academia>

The Fine Arts Museum of A Coruña

<http://museobelasartescoruna.xunta.es/index.php?id=70&ida=543>

The Barrié Foundation (A Coruña)

<http://www.fundacionbarrie.org/es/actividades/exposiciones/exposiciones-permanentes/70-francisco-llorens>

The Museum of Pontevedra

<http://www.museo.depo.es/coleccion/seculo.xx/ga.03060001.html>

The Abanca Collection (A Coruña)

<http://coleccion.abanca.com/gl/Coleccion-de-arte/Artistas/ci.Francisco-Llorens.formato7>

The Royal Academy of Fine Arts (A Coruña)

<http://www.academiagallegabellasartes.org/patrimonioArtistico.asp>

The Provincial Government Collection (A Coruña)

The City Council of A Coruña Art Collection

The Quiñones de León Museum (Vigo)

http://www.museodevigo.org/a_pintura_gal.php

The Provincial Museum of Lugo

<http://redemuseisticalugo.org>

The Afundación Collection (Vigo)

<http://coleccion.afundacion.org>

The Cortizo Collection (Padrón)

The University of Santiago de Compostela Collection (Santiago)



The Barrié Foundation in A Coruña, where the permanent exhibition “Francisco Llorens 1874-1948” is held. The artist lived on this street (Cantón Grande) in his childhood



The Llorens Culture Museum (Sada)



The country mansions of Lóngora (Santa Cruz de Liáns, Oleiros) and Vilasuso (Carral), places that inspired Llorens' work

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- Francisco Lloréns : dibujos* (catálogo), Caixa Galicia, A Coruña, 1996.
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TRAVIESO MOUGÁN, J.: "Lloréns", en *Gran Enciclopedia Gallega*, Tomo 20, Lugo, 1982, pp. 10-11.

LINKS OF FURTHER INTEREST TO FIND OUT MORE ABOUT FRANCISCO LLORENS

http://www.fundacionbarrie.org/coleccion_llorens

<http://www.pintoresgallegos.com/bibliografia/franciscollorens.html>

<http://www.rtve.es/filmoteca/no-do/not-123/1487565/>

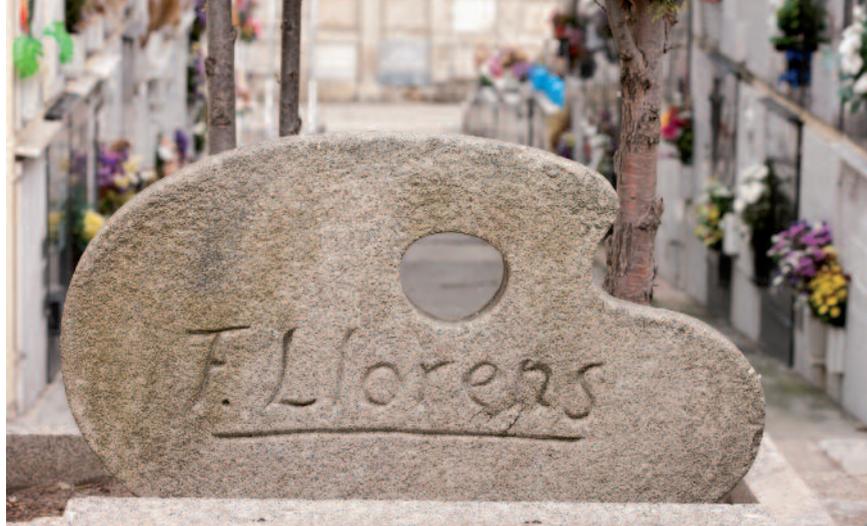
<http://memoriadesada.com/imaxe/conferencia-de-eva-llorens/>

<http://fotosantigascambados.blogspot.com.es/2013/08/duas-olladas-sobre-calzada-luis-rei.html>

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<http://www.franciscollorens.es>





Francisco Llorens' grave at San Amaro Cemetery in A Coruña

TECHNICAL CARDS

FIGURE 1

The Emerald Valley (Valley of Barcia) (1912)
Oil on canvas
71 x 99 cm
Barrié Foundation Collection
(A Coruña)

FIGURE 2

Portrait of María Antonia Ros de Olano Quintana (1914)
Oil on canvas
55 x 70 cm
Private collection

FIGURE 3

Xurxo Lobato: ***Still Life*** (2016)

FIGURE 4

Francisco Llorens painting
Royal Academy of Fine Arts, A Coruña

FIGURE 5

The beach in Sada (Blue and silver) (1940)
Oil on canvas
91 x 100 cm
Museum of Pontevedra

FIGURE 6

Boats on the River Mandeo (1919)
Oil on canvas
36.5 x 51.5 cm
Barrié Foundation Collection
(A Coruña)

FIGURE 7

The wall of Betanzos. The Maidens' gateway (1918)
Oil on canvas
98 x 80 cm
Barrié Foundation Collection
(A Coruña)

FIGURE 8

The coast of Mera (ca. 1932)
Oil on canvas
90 x 100 cm
Rosario Llorens Collection (Madrid)

FIGURE 9

Sada seen from Sada de Arriba (1942)
Oil on canvas
90 x 75 cm
Barrié Foundation Collection
(A Coruña)

FIGURE 10

The beach in Gandarío (1942)
Oil on canvas
40 x 50 cm
Family collection

FIGURE 11

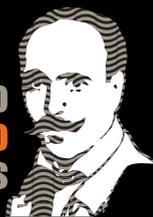
The Estuary of El Burgo (1910)
Oil on canvas
88 x 145 cm
Rosario Llorens Collection

FIGURE 12

Local pilgrimage in Betanzos (1920)
Oil on canvas
111 x 151 cm
Provincial Museum of Lugo

Edit: Consorcio As Mariñas
Text: Rosario Sarmiento
Translations: Mark Guscín Linguistic Services
Pictures: Xurxo Lobato
Model: Imago Mundi Deseño
Prints: Sgraf Artes Gráficas
Legal Deposit: C 000-2016

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