



Exhibition «Hammershøi and Dreyer»  
25/01/2007 - 01/05/2007

## **Illuminating**

At last, Hammershøi. This has been one of the most ardent hopes in the short history of the CCCB. During the early days of the Centre, Albert Garcia Espuche was the first person to speak of this peculiarly urban painter – of an urbanity restricted to his personal world – of such delicate light. Then we saw the exhibition at the Louvre – on one of the few occasions when Hammershøi's paintings have been seen outside their Danish homeland – and we were convinced that we had to bring them to Barcelona. Then, Jordi Balló took up the challenge again and we put together this exhibition, placed under the focus of the light, or even lights.

Wilhelm Hammershøi (1864-1916) and Carl Dreyer (1889-1968). The painter and the filmmaker: two ways of gaining access to light guided by a familiar register. Dreyer acknowledged Hammershøi's light in himself. And this is the angle we have chosen in order to connect both their oeuvres: light, insofar as what it contains as a metaphor for knowledge. Lights come from art.

Presenting a selection of Hammershøi's paintings is an event in itself. They have only been seen outside their country on three occasions. Nevertheless, in this case, it was a question of seeking added value according to the style of the CCCB: which means establishing relationships and changing perspectives. Dreyer helps us place Hammershøi under another gaze, while Hammershøi helps us illuminate Dreyer. And this is how the strange depths of the most distant North become more familiar, more understandable and more assimilable to us.

To a certain extent, Hammershøi invites us to visit to the primordially of the urban. In its dawning, there is a series of houses touched by a light which is the sign that there is something outside that conditions what is inside. From here, we can proceed to unravel many threads that lead to what we call modernity. It is here that we already find the skill of Dreyer, the precursor in many things.

Playing with light, proving that there is no single way of lighting paintings, trying to project the light of Dreyer on to the light of Hammershøi, this has been the objective of museographic innovation imposed on us by this exhibition. This is why I would like to take this opportunity to champion the work of the lighting technicians, the often unsung, yet key figures in museography.