

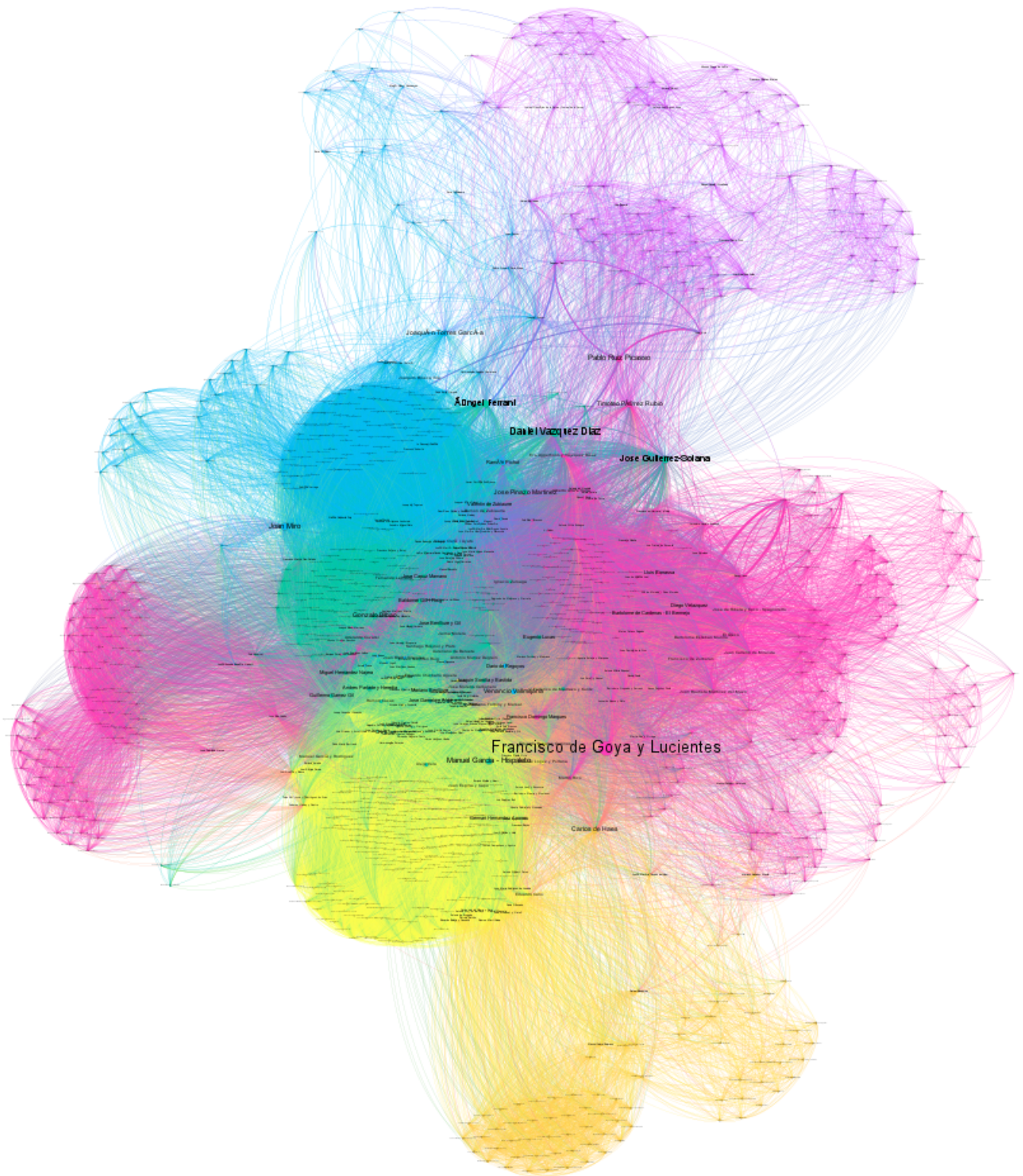
The concept of Spanish Art in Nineteenth-century exhibitions. A data-driven analysis.

This paper aims to analyse the creation and consolidation of the concept of Spanish Art through art exhibitions. How was the concept of Spanish art built and settled over time? When were different artists included in the concept? This study focuses on exhibitions held in Spain, the United Kingdom and the United States from 1800 to 1939. The nineteenth century is crucial for Spanish art and its impact on the art market and public and private art collections abroad (Kent, 2020; Kagan, 2019; Reist & Colomer, 2012; Portus, 2012). The nineteenth century was also a time when public museums were widely established, and artistic concepts, such as art schools, were consolidated (Baetens & Lyna, 2019). Exhibitions are ephemeral artistic events that congregate a wide variety of agents, from artists, collectors and institutions to artistic objects, all of them orchestrated under a specific narrative (Baiao et al., 2019; Greenberg, 2019). These narratives are a product of their time, as they mirrored the interests, artistic taste, and cultural dynamics of a particular period of time.

The corpus for this study includes 328 exhibitions, 2747 artists, 994 of which are Spanish artists. The exhibition data has been collected from primary sources, specifically exhibition catalogues and other documentation produced and officially published by the organising institution, e.g., exhibition checklists or short promotional material for galleries. This research took a data-driven approach based on quantitative analysis and graph analysis. To uncover patterns and dynamics, this research methodology is based on cultural networks (Suarez et al., 2015; Suarez et al., 2011), specifically in co-exhibition networks of the displayed artists (Fraiberger et al., 2018). I used metrics such as the modularity class algorithm to highlight communities and betweenness centrality to make sense of the importance of the different nodes within the co-exhibition graph. Additionally, the dynamics and the complexity in the construction of the concept of Spanish art were analysed and compared across different sets of years.

With the creation, consolidation and perpetuation of artistic concepts also comes a structural silence (Jasen, 1989; Nochlin, 1988; Parker & Pollock, 1982). As a preliminary finding, this study highlights *when* and *how* certain artists not included in the main narratives of the concept of Spanish art, such as female artists, started to be part of exhibitions and the frequency that they were exhibited, domestically and internationally. The collected data showed that female Spanish artists were part of exhibitions earlier in Spain than abroad. Contrasting with the United Kingdom, the United States displayed earlier and more constantly female Spanish artists over the analysed period of time. Apart from the inclusion of female artists, the network analysis unveiled the formation of diverse concepts based on artistic styles or geographic locations that differ from the main narratives about Spanish art. For instance, in the United Kingdom, there was great interest in Spanish Old Masters in exhibitions, while in Spain and the United States, the concept of Spanish Art showcased in exhibitions was more inclusive to contemporary artists, giving room to the creation of multiple narratives.

Co-exhibition Network of Spanish Artists in Spain, the United Kingdom and the United States from 1800 to 1939. Gephi.



References

- Baetens, Jan Dirk, and Lyna, Dries. *Art Crossing Borders: the Internationalisation of the Art Market in the Age of Nation States, 1750-1914*. 2019.
- Baiao, Joana, et al. "The Exhibition: Histories, Practices and Politics. Editorial", *Revista de História da Arte* 14 (2019): 7-14.
- Fraiberger, Samuel P., et al. "Quantifying reputation and success in art." *Science* 362.6416, 2018.
- Greenberg, Reesa. "Remembering exhibitions online: microsites and catalogues raisonnés." *Revista de História da Arte* 14 (2019): 34-47.
- Jansen, Sue Curry. "Gender and the information society: A socially structured silence." *Journal of Communication* 39.3, 1939
- Kagan, Richard L. *The Spanish Craze: America's Fascination with the Hispanic World, 1779-1939*, Lincoln, NE: University of Nebraska Press, 2019.
- Kent, I. *Collecting Murillo in Britain and Ireland*, Centro de Estudios Europa Hispanica, Madrid, 2020.
- Nochlin, Linda. *Women, Art, and Power : and Other Essays*. 1st ed., Harper & Row, 1988.
- Parker, Rozsika., and Griselda. Pollock. *Old Mistresses: Women, Art, and Ideology*. Routledge & Kegan Paul, 1982.
- Portús Pérez, Javier. *El Concepto de Pintura Española: Historia de un Problema*. Verbum, 2012.
- Reist, Inge, Colomer, José Luis *Collecting Spanish art: Spain's Golden Age and America's Gilded Age* New York: Madrid: Frick Collection: In association with Center for Spain in America and; Centro de Estudios Europa Hispánica, 2012.
- Suarez, J. L., et al. "The Art-Space of a Global Community: The Network of Baroque Paintings in Hispanic-America." Second International Conference on Culture and Computing, IEEE, 2011.
- Suárez, Juan-Luis, et al. "Cultural Networks and the Future of Cultural Analytics." *International Conference on Culture and Computing (Culture Computing)*, IEEE, 2015.