

# PARQUE de las CIENCIAS

ANDALUCÍA - GRANADA

## M.C.ESCHER INFINITE UNIVERSES

From 29 March 2011

PARQUE DE LAS CIENCIAS Y  
ALHAMBRA. CAPILLA DEL PALACIO DE CARLOS V



# Press

comunicacion@parqueciencias.com

## Consortio Parque de las Ciencias



Colaboran:



## Organiza



### Consortio Parque de las Ciencias

JUNTA DE ANDALUCÍA  
Consejería de Educación  
Consejería de Medio Ambiente  
Consejería de Economía, Innovación y Ciencia  
Ayuntamiento de Granada  
Diputación Provincial de Granada  
Consejo Superior de Investigaciones Científicas  
Ministerio de Ciencia e Innovación  
Universidad de Granada  
Fundación Caja Rural de Granada  
Fundación CajaGRANADA

Consejería de Empleo  
Fundación El Legado Andaluzí  
Agencia Andaluza de la Energía  
Fondos FEDER



Patronato de la Alhambra y Generalife  
**CONSEJERÍA DE CULTURA**

## Colaboradora:



### Departamento de Comunicación Parque de las Ciencias

Cristina González  
Lourdes López

Avd. de la Ciencia s/n 18006. Granada  
Tel.: 958 131 900 Fax: 958 133 582  
comunicacion@parqueciencias.com  
www.parqueciencias.com

### Departamento de Comunicación Alhambra

Ana Fernández  
Isabel Jiménez  
Alfonso Jódar

Patronato de la Alhambra y Generalife  
C) Real de la Alhambra s/n  
18009 Granada  
Tel.: 958 027 980  
comunicacion.pag@juntadeandalucia.es

# M.C.ESCHER INFINITE UNIVERSES

## PARQUE DE LAS CIENCIAS

**DIRECTION**  
Ernesto Páramo Sureda

**COORDINATION**  
Javier Medina Fernández  
Javier Arroyo Jiménez

**PRODUCTION, COMMUNICATION AND DIFFUSION**  
Pilar López Rubio, Cristina González Sevilla, Manuel Roca Rodríguez, Inmaculada Melero Martínez, Paz Posse Hernanz, Fernano Vélez Fernández

## PATRONATO DE LA ALHAMBRA Y GENERALIFE

**DIRECTION**  
María del Mar Villafranca Jiménez  
Directora General del Patronato de la Alhambra y Generalife

**COORDINATION**  
Carmen Yusty Pérez  
Jefa del Servicio de Investigación y Difusión  
Francisco Lamolda Álvarez  
Jefe del Servicio de Conservación

## M.C.ESCHER FOUNDATION

**PRESIDENT**  
W. F. Veldhuysen

## EXHIBITION

**COMMISSARY**  
Borja Ferrater  
Juan Domingo Santos  
Carlos Ferrater

**EXECUTIVE PRODUCER**  
Planta Constructiva  
Eduard Viñals  
Gloria Martí

**EXHIBITION DESIGN**  
OAB – Office of Architecture in Barcelona  
Estudio Juan Domingo Santos

**GRAPHIC DESIGN**  
ODB – Office of Design in Barcelona

**LIGHTING**  
Maria Güell

**AUDIOVISUAL**  
Francisco López

All works M.C. Escher / texts by the artist  
and photographs  
©The M.C. Escher Foundation – Baarn – Holland  
M.C. Escher® is a Trademark  
All rights reserved. www.mcescher.com

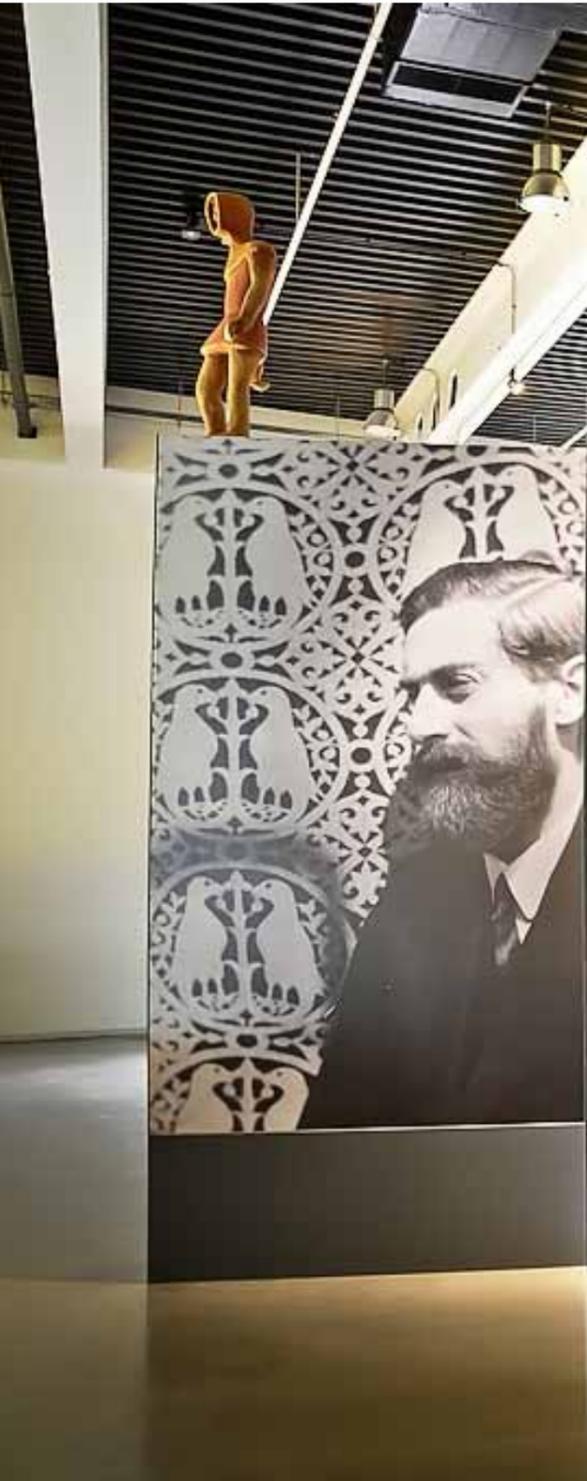
[www.parqueciencias.com](http://www.parqueciencias.com)

[www.eschergranada.com](http://www.eschergranada.com)



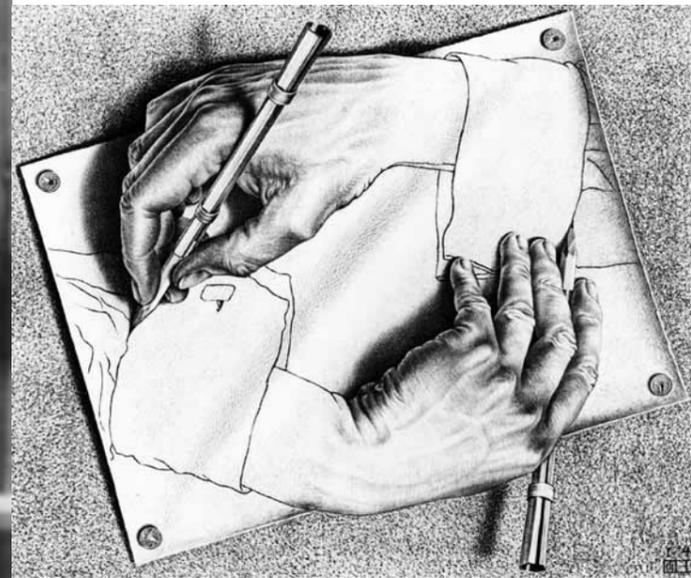
*"It was exciting listening to him explaining his work, emphasising the role played by colour, and then seeing the finished work. A lot of time and effort went into his artistic creation. He would first have an idea for a piece during breakfast, while he was drinking his tea, and after an initial burst of jubilation he would lock himself away in his studio and not speak to anybody, because he was afraid of being influenced". Jan Escher*

Maurits Cornelis Escher (1898-1972) is a difficult artist to classify. He was an outstanding draughtsman and a skilled engraver. He created visual games from studying shapes in reality and he translated these to paper in order to explore the limits of the flat surface. His prints and drawings have for many years been admired by artists, mathematicians and intellectuals all over the world.



## 'M.C. Escher. Infinite Universes'

Escher visited the Alhambra in Granada on two occasions: in 1922 and in 1936. This second visit, now enjoying its 75th anniversary, marked a turning point in the career of the brilliant Dutch artist, whose work was characterised by his profound interest in mathematics, architecture and perspective. To commemorate this visit, the Parque de las Ciencias and the Patronato de la Alhambra y Generalife have organised this exhibition which is being held at both locations simultaneously. With an avant-garde and absorbing design, the display includes 135 works on loan from the Escher Foundation, through which visitors can appreciate the artist's transition from the reproduction of nature to the manipulation of reality through optical illusions and impossible spaces. It offers a journey through the most fascinating of the artist's imaginary worlds.



## The Alhambra. Capilla de Carlos V

### TRAVELS TO SPAIN

In 1921, Escher came to southern Europe for the first time. He visited Italy before coming to Spain. The climate, the light and the Mediterranean landscapes had a strong impact on his artistic conception; however what had the most decisive influence on his subsequent work were his two visits to the Alhambra in 1922 and 1936. There he discovered shapes which provided him with a source of inspiration and which could be combined together infinitely. In this Nasrid building he also investigated the regular division of the plane, repetition, impossible spaces and complex perspectives, among other things.

### WORKS IN THE ALHAMBRA

A selection of 29 works are on display in seven different categories: 'Figurative Representation'; 'Natural and Man-made Mediterranean Landscapes'; 'Metamorphosis'; 'Intersecting Worlds', 'Three-dimensional and Mathematical Shapes'; 'Geometrisation of the Plane' and 'Perspectives and Architecture'. These show us the most representative elements of each category, and include works in which the influence of the decoration of these Nasrid palaces is reflected in the different uses of symmetry, of decomposition of the plane and of infinitely combined and repeating geometric figures.





## AUDIOVISUALS

Included with the exhibits are two audiovisual displays: a documentary about his travels to Spain, and a moving reproduction of the two works that he created in Andalusia: a mosaic of the Alhambra, and a charcoal scene of the mosque in Cordoba. To finish, in the octagonal chapel in the Charles V Palace, Escher's work has been recreated using virtual images in which animal figures are present, in contrast to the Moorish vision, which was a source of inspiration.



## Parque de las Ciencias

### 1. FIGURATIVE REPRESENTATION

In his first graphic period, from 1917 to 1937, Escher broached subjects ranging from reinterpretations of passages from the Bible to different types of living scenes and still life. Flowers, insects and people are the very simple motifs which the artist used as he began his research into the techniques of engraving. Thirteen works are on display in this area, amongst which you can see fundamental works from his early period, including 'Grasshopper', in which the influence of expressionism can be clearly seen; 'Portrait of a Bearded Man' and 'Portrait of G. Escher Uniker'.



### 2. NATURAL AND MAN-MADE MEDITERRANEAN LANDSCAPES

Escher's travels to southern Europe had a crucial impact on the evolution of his ensuing work. In it, the duality which was present to such an extent in the artist is once again revealed: his natural landscapes, open and unbounded, are a counterpoint to the artificial landscapes of the cities and monuments which he was visiting. These differences are shown in the selection of works within this section. It includes the greatest number of original works, 38 in total, amongst which two stand out: 'The Drowned Cathedral' and 'Rome'.





### 3. METAMORPHOSIS

On display in this section is the original of Escher's great masterpiece: 'Metamorphosis II'. In it, he brings the process of the regular division of a surface to light and explores geometric division. Both of these aspects were developed following his visits to the Alhambra. In this section there are 17 other works on display, in which the artist also put into practice the knowledge acquired on his tours around the Nasrid building, such as 'Moebius Strip'.

As part of this exhibition, you can also see a 64-metre reproduction of this work which has been installed on the ramp linking the two floors of the Techno-Forum pavilion.

### 4. INTERSECTING WORLDS

Reality and reflection, black and white, day and night. In his works, the spectator can discover impossible worlds and spaces which conflict with reality. This intersection of worlds is portrayed in many works which are highly valued by the public, such as 'Three Spheres II'; 'Self-portrait in Spherical Mirror' and 'Eye'.



### 5. THREE-DIMENSIONAL AND MATHEMATICAL SHAPES

Regular geometric shapes fascinated Escher throughout his entire life. He used spirals, spheres and other geometric shapes to explore the projection of a three-dimensional space onto a flat surface. 'Peel' and 'Bond of Union' are two of the nine three-dimensional and mathematical shapes on display in this category.





**THREE-DIMENSIONAL AND MATHEMATICS**

The works featured in this section are in pursuit of the visual reconstruction of objects and reveal his obsession with impossible worlds. Escher always worked in scientific advancements. His work alongside other artists of the time can redirect scientific metaphors to a subjective source of inspiration.

Escher's interest in crystallography is evident in this series. It was an interest he shared with George, a renowned geologist and mineralogist of Leiden. His interpretation of polyhedral strange bodies increasingly drew him to his work in a scientific manner.

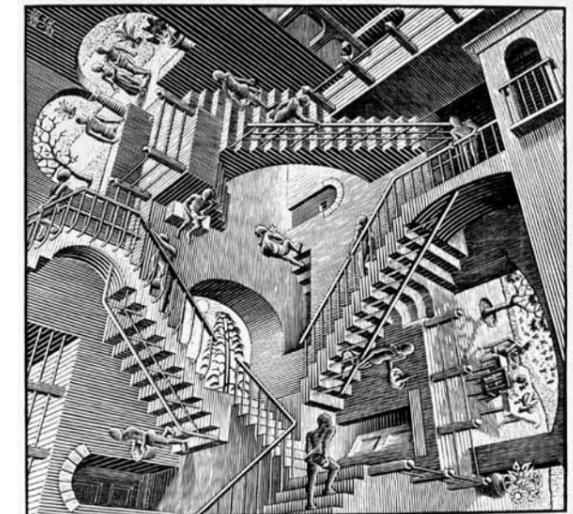
In fact, on creating unknown spaces, platonic bodies, the concept captured related to an attitude not far from the

**6. GEOMETRISATION OF THE PLANE**

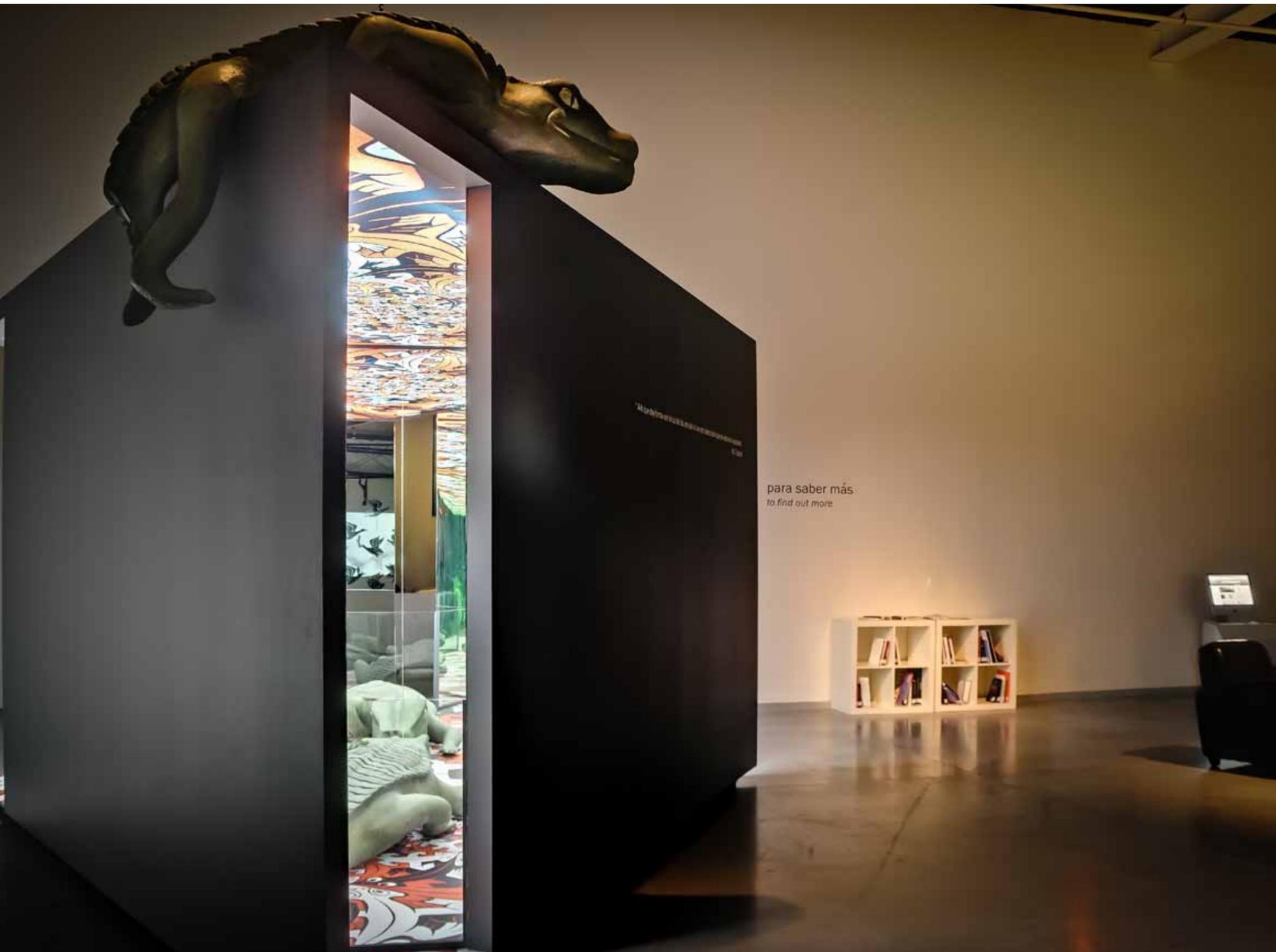
Working with symmetry and repetition was a recurring theme in the artist's work. Inspired by the decorative elements of the Alhambra, Escher made fish, frogs, birds, lizards, ants and imaginary creatures fit together in a continuous fashion. In 'Geometrisation of the Plane', viewers can enjoy twelve works, amongst which 'Sky and Water' and 'Liberation' stand out.

**7. PERSPECTIVES AND ARCHITECTURE**

The famous impossible staircases in 'Relativity' are exhibited in this section, which also comprises a further ten titles, including 'Up and Down' and 'Print Gallery'.



**Relatividad, 1953.** Litografía, 29,2 x 27,7 cm  
 Relativity, 1953. Lithography, 29,2 x 27,7 cm



## 8. FIND OUT MORE

The exhibition includes an area for consulting bibliographic and online resources so that visitors can study the life and works of the artist in greater depth. In this space you can also gain access to works which have been created elsewhere around the figure of M. C. Escher.



## 9. WORKSHOP: ART AND GEOMETRY

Observing reality through Escher's eyes, discovering his impossible universes for yourself, creating infinite worlds by playing with mirrors and experimenting with the artistic applications of mathematics are just some of the things on offer at the 'Art and Geometry' workshop.

In this workshop visitors will be able to design mosaics and tessellations; they will discover axes of symmetry with the aid of mirrors and create infinite worlds using kaleidoscopes. They can also enter the complex universe of optical illusions through concave and convex mirrors and games of perception.



# Technical information

## Production:

Parque de las Ciencias  
Patronato de la Alhambra y el Generalife  
The Escher Foundation, Netherlands  
Display design: Estudio Ferrater

## Technical details:

Parque de las Ciencias  
Techno-Forum pavilion: 1,500 m<sup>2</sup>  
Bilingual: Spanish and English  
Suitable for all ages  
Accessible

Alhambra  
Charles V Palace, Royal Chapel and adjoining  
room: 265 m<sup>2</sup>  
Suitable for all ages  
Limited access

## Exhibition details:

135 original works  
Art installation of the work 'Sky and Water'  
Audiovisual installation  
Recreations  
Avant-garde exhibition mounting  
Workshops

## Exhibition period:

From 29 March 2011 until  
8 January 2012



Don't miss...



- **Magic Boxes, or a journey to infinite universes**

These 'Magic Boxes' introduce visitors to the infinite worlds of Escher through optical illusions. They are huge kaleidoscopes which multiply images endlessly using tricks with mirrors.



Don't miss...



- **The Windows of the Alhambra**

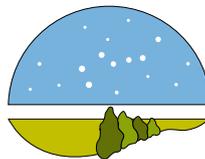
In the Alhambra, two windows provide us with a bridge between different worlds. One connects the Nasrid Palace with the world of the Charles V Palace, which are two different physical and temporal spaces. The other takes us, by way of a flight of stairs - like the escherian staircases - from the circular Charles V courtyard to the rectangular Arrayanes courtyard. These windows articulate the relationship between two worlds, just like Escher's work. They help visitors to make the crossing from the real world to the world of dreams.



- **The Droste effect and infinite repetition**

His fascination for repeating images is brought to light in the work 'Print Gallery'. Here, Escher creates the Droste effect through an infinite and merging spiral in which you endlessly see the same thing: a young man is looking at a print in which he himself appears, looking at a print in which he himself appears, looking at a print in which he himself appears...





### **Consorcio Parque de las Ciencias**

Consejería de Educación  
Consejería de Medio Ambiente  
Consejería de Economía, Innovación y Ciencia. Junta de Andalucía  
Consejo Superior de Investigaciones Científicas  
Ayuntamiento de Granada  
Diputación Provincial de Granada  
Universidad de Granada  
Fundación Caja Rural  
Fundación CajaGRANADA



COMUNIDAD EUROPEA  
Fondo Europeo  
de Desarrollo Regional

[www.parqueciencias.com](http://www.parqueciencias.com)  
[www.eschergranada.com](http://www.eschergranada.com)