



ANDERS
ZORN

Travelling the World, remembering the Land

19.02.26 – 17.05.26

Herdsmaid, 1908

Oil on canvas, 121 × 91.5 cm. Mora, Zornmuseet. Photo: © Zornmuseet, Mora

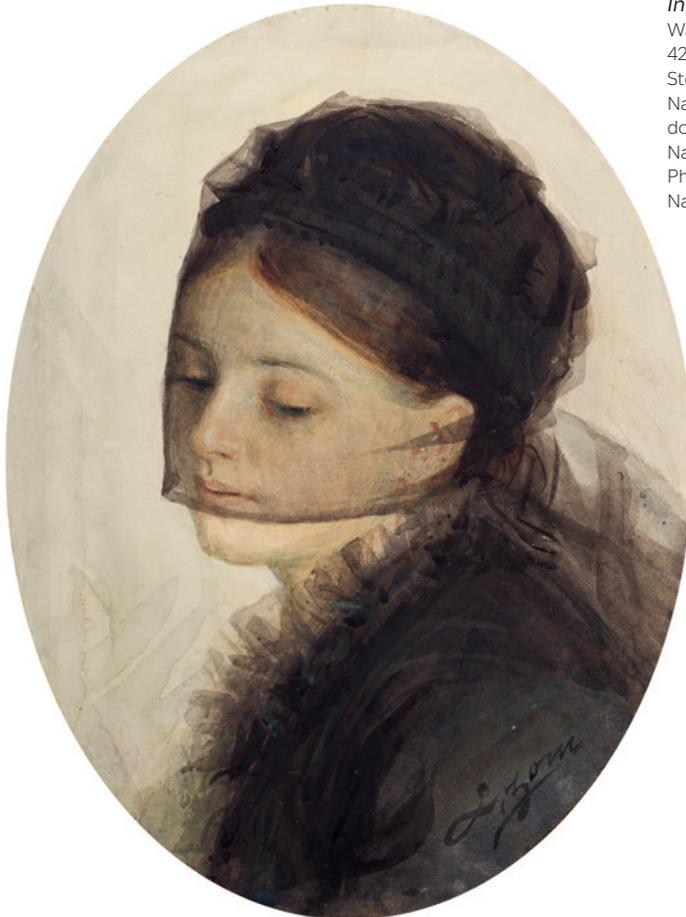


Self-portrait, 1889
Oil on canvas
74.5 × 62.5 cm
Florence, Gallerie degli Uffizi
Photo: By courtesy of the Italian
Ministry of Culture – Uffizi
Galleries

Anders Zorn (1860-1920) was the most prominent Swedish painter of the late 19th and early 20th centuries. Born into humble rural circumstances in the Dalarna region, he achieved exceptional international renown thanks to his abilities and mastery of various different artistic disciplines. He became one of the most sought-after portrait painters of his day, freely associating with monarchs, aristocrats, bankers and other prominent figures in European and American society. Zorn, however, never forgot his roots and in addition to capturing the traditional life of his home region, he actively participated in promoting and preserving its customs and heritage in the face of the threat posed by industrialisation.

The exhibition *Anders Zorn. Travelling the World, remembering the Land* offers a comprehensive survey of the painter's artistic career, marked by a fruitful tension between cosmopolitanism and local roots that led his contemporaries to describe him as "a mixture of gentleman and peasant." Despite the decisive role he played in both the international and Swedish art worlds, Zorn's critical fortunes were eclipsed in the construction of the subsequent art-historical account, which prioritised aesthetic narratives associated with the avant-garde.

This is the first retrospective devoted to this Swedish painter in Spain; an exhibition that aims to champion his work and legacy while contributing to our knowledge of one of the most fascinating creators of modern art. The exhibition is structured as a chronological and thematic journey through the artist's work, organised into seven sections and featuring more than one hundred and thirty works, including watercolours, paintings, prints and sculptures which together offer a complete overview of the artist's output.



In Mourning, 1880
Watercolour on paper
42 × 31 cm
Stockholm,
Nationalmuseum,
donated by Rosa E.
Nachmanson, 1916
Photo: Cecilia Heisser /
Nationalmuseum

Zorn's early career was defined by a virtuoso mastery of watercolour, a technique he perfected through his travels as a young man, particularly his visits to Spain. Having settled in Paris in 1888, Zorn established himself as one of the leading figures in the triumph of naturalism at the major international exhibitions, alongside artists such as John Singer Sargent and Joaquín Sorolla. His success soon transcended European borders and reached the United States, where he became one of the preferred portraitists of the country's wealthiest families. Despite his exceptional international acclaim, Zorn always maintained a profound connection with his homeland and in 1896, more than two decades after leaving his birthplace, he returned to Mora, where he died in 1920.

The breadth and richness of Zorn's career, which was both cosmopolitan and at the same time closely linked to his origins, is reflected in a body of work in which the representation of modern life and portraits of leading figures from numerous countries coexist with scenes of traditional life from the artist's native region.

The exhibition, which is co-organised with the Kunsthalle Hamburg, has benefited from the collaboration of the Zornmuseet and the Nationalmuseum of Stockholm, as well as the participation of more than forty lenders. Notable among them in addition to those mentioned above are: the Royal House of Sweden, the Göteborgs Konstmuseum, the Gallerie degli Uffizi, the National Portrait Gallery, Washington, the Museum of Fine Arts, Boston, the Alte Nationalgalerie, Berlin, the Museo Sorolla, Madrid, and the Museo del Prado, Madrid.



Elizabeth Sherman Cameron, 1900

Oil on canvas, 147.5 × 113.5 cm

Photo: © Amells Fine Art Gallery, Stockholm / Photo Patric Evinge

KEY THEMES IN THE EXHIBITION

Travelling the world

The painter's humble origins and strong connection to his Swedish roots coexisted with his remarkable ability to navigate the international art world and achieve success in it. Zorn's youthful travels to Spain and Algeria, his periods in London and Paris, and the time he spent in the United States, Germany, Russia and Latin America define him as a cosmopolitan artist who attained notable renown on an international level.

Throughout his career Zorn was sought after by leading personalities to paint their portraits, including monarchs, prominent entrepreneurs and American presidents. He was also awarded some of the most prestigious awards and decorations of his time, such as the gold medal at the International Exhibition of 1889, the Grand Prix at the same event in 1900 and the French Legion of Honour.

Notable within his output are the paintings that represent the modern and sophisticated world in which he moved, as well as his adoption of an international naturalist style that was highly appreciated at the major exhibitions of the late 19th century.



Midsummer Dance, 1897

Oil on canvas, 40 × 98 cm

Stockholm, Nationalmuseum, donated by the Royal Academy of Fine Arts with the support of Pontus and Göthilda Fürstenberg, 1903

Photo: Cecilia Heisser / Nationalmuseum

Remembering the land

Zorn belongs to a generation of artists associated with a romantic nationalism which championed the construction of national identity through the exaltation of traditional and rural culture, landscape and folk customs. Dalarna, his native region, was considered the most quintessentially Swedish, and it became one of the artist's preferred subjects. His works depict its traditions and crafts, its festivals and traditional local dress, both as a form of resistance against the advance of industrialisation and as a reaffirmation of national identity.

In addition, Zorn promoted various initiatives aimed at preserving and promoting Dalarna's rural culture: he organised folk music and dance competitions, assembled an important collection of textiles and traditional objects, and created Gammeln, an open-air museum that eventually housed around forty log cabins of the type typical in the region, some dating back to the Middle Ages.



Waking up on the Boulevard Clichy, 1892
Watercolour on paper, 36 × 24 cm
Photo: Bukowskis

From watercolour to oil painting, printmaking and sculpture

As a child, Zorn displayed exceptional artistic abilities and throughout his career he excelled in various different media such as watercolour, oil painting, sculpture and printmaking, becoming a versatile artist capable of simultaneously working in a range of disciplines. His painting technique, characterised by its loose brushstroke and great expressive power, was particularly appreciated for its boldness and spontaneity, traits that some critics of the day, however, saw as a symptom of superficiality and carelessness, a fact that influenced the artist's subsequent critical reception to some degree.



The Cousins, 1882
Watercolour and
ink on paper
59.4 × 36.2 cm
Private collection
Photo: Bukowskis

Fascination for Spain

Zorn made a total of nine trips to Spain between 1881 and 1914, demonstrating his profound interest in the country, where he also established personal connections. While his first visit was motivated by the fascination with the Romantic-era image of Spain that had proved so successful in Europe, subsequent trips were made to execute portrait commissions in Madrid or simply to learn more about the country's culture and traditions and to visit friends. Zorn only painted Spanish subjects on his first three trips. These works reveal the influence of the Romantic stereotype, particularly in the depiction of Spanish women, although he displayed greater freedom and modernity in his landscapes and urban scenes. Furthermore, Zorn maintained close friendships with prominent painters such as Joaquín Sorolla and Ramón Casas and considered Velázquez to be one of his principal artistic influences.

Curator

Casilda Ybarra Satrústegui
(Curator of Fine Arts
at Fundación Mapfre)

Academic advisers

Johan Cederlund
(Director of the Zornmuseet)
and Carl-Johan Olsson
(Curator of 19th-Century Painting
at the Nationalmuseum)

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Dates

19 February to 17 May 2026

Opening hours

Mondays (excluding public
holidays): 2 pm to 8 pm
Tuesdays to Saturdays:
11 am to 8 pm
Sundays and public holidays:
11 am to 7 pm
(Last admission: 30 minutes
before closing time. Visitors
must leave the gallery 10
minutes before closing time)

Admissions

Standard ticket: €5
Reduced: €3
Free entry: Mondays
(excluding public holidays)

Guided tours

€7
Times and booking
[on this website](#)

Educational tours for schools and families

Times and booking
[on this website](#)

Audio guide

Spanish and English
(included with admission)

Bookshop

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Fundación mapfre

Exhibition co-organised by Fundación Mapfre, Madrid,
and the Hamburger Kunsthalle, Hamburg.

HAMBURGER KUNSTHALLE

In collaboration with the Zornmuseet, Mora,
and the Nationalmuseum, Stockholm.