

**FOR IMMEDIATE RELEASE**  
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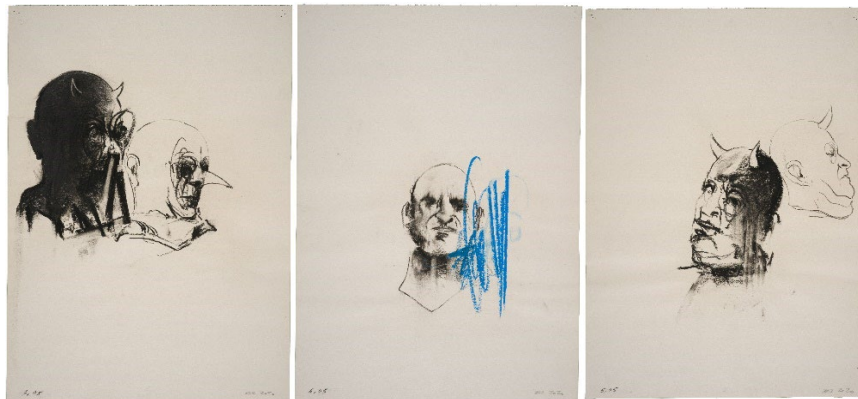
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**The Phillips Collection Presents *Bernardí Roig: The Head of Goya***

Created during the COVID-19 lockdown, Roig’s drawings are a powerful meditation on life and death and the mystery of Francisco José de Goya’s decapitated head.



WASHINGTON, DC—The Phillips Collection presents never before seen drawings by Spanish artist Bernardí Roig (b. 1965) who, while confined to his home in Binissalem, Mallorca, Spain during the global COVID-19 pandemic, created 55 drawings, one a day, inspired by the lost, severed head of Francisco José de Goya (1746–1828). They were drawn as Roig struggled to process the uncertainty of living in a world where people were physically isolated—cut off from the social body—and dying. [\*Bernardí Roig: The Head of Goya\*](#) is on view through July 7, 2024, in the museum’s Second Floor, Annex Galleries.

Goya was the most important Spanish artist of his time, painting lavish portraits of Spanish nobility and harrowing scenes of the country’s ongoing social and political turmoil. Goya’s body was discovered headless, in 1888, when it was exhumed in Bordeaux, in preparation for reinterment in Madrid. Roig’s intense and expressive drawings are meditations on the grotesque and unexplained dismemberment of Goya’s body.

“Roig’s deeply personal enterprise connects us to the past by inviting viewers to explore and find comfort in universally relatable expressive impulses,” writes **Vradenburg Director & CEO Jonathan P. Binstock** in the catalogue. “For those artists, including Roig, who find their rightful home within Duncan

Phillips’s collection—a testament to the founder’s earnest appraisal of the value of the artist’s hand and the marks it makes— the past is alive, it is present, it is to be wrestled with and lived in.”

While living in isolation during the lockdown, Roig reflected on the legacy of artists in troubled times, and specifically those artists whose humanistic depiction of pain and suffering spoke to the present moments. Among them was the haunting example of Goya. With an obsessive fervor, Roig drew Goya’s missing head for 55 consecutive days, his mind spinning with the possibilities of where it had gone and why.

“Artworks uphold the presentness of whoever is looking at them,” says Roig. “The gaze is not innocent; it’s made of memories, and it holds millions of gazes within. During the pandemic, we had a way of feeling fear that was new to us, and now we have new scars. They aren’t better or worse than the scars of earlier eras, but they are ours.”

In this special installation, guests will be immersed in *The Head of Goya* drawings as they fill a gallery, arranged like a frieze to echo their diaristic feel and to document the progression of Roig’s artistic process. The gallery will also include The Phillips Collection’s *The Repentant Saint Peter* (c. 1820–24) by Goya to invite a conversation between these artists across time. The Phillips previously presented examples of Roig’s sculpture in his 2014/15 *Intersections* project, [NO/Escape](#). This series is the fourth work by Roig to enter the collection.

#### **ABOUT BERNARDÍ ROIG**

Bernardí Roig was born in 1965 in Palma de Mallorca, and currently lives and works in Madrid and Binissalem, Mallorca. His multi-disciplinary work (sculpture, video, graphic, painting, and writings), with elements of minimalist and conceptual art, are subtle reflections on isolation, lack of communication, and desire. His obsessive and disturbing creations can be understood as embodiments of loneliness, expressing the urge to “speak despite the impossibility of speech” and to find figures and images for an age of uncertainty.

#### **CATALOGUE**

The exhibition is accompanied by an illustrated, bilingual catalogue by The Phillips Collection, with a foreword by Vradenburg Director & CEO Jonathan P. Binstock, an interview with the artist by Assistant Curator Camille Brown, and a text by the artist. The publication is available at the Museum Shop or [shopphillipscollection.org](#).

#### **EXHIBITION SUPPORT**

The exhibition and publication were made possible thanks to the generous support of Beatriz and Graham Bolton.

**IMAGES:** Bernardí Roig, *The Head of Goya*, 2020, Set of 55 drawings, Charcoal, wax, and graphite on paper, 16 x 12 in. each, Gift of Beatriz and Graham Bolton, 2020.

#### **IMAGE GALLERY**

High-resolution press images are available upon request. Please contact [lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org).

### **ABOUT THE PHILLIPS COLLECTION**

The Phillips Collection, America’s first museum of modern art, was founded in 1921. The museum houses one of the world’s most celebrated Impressionist and American modern art collections and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips’s impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The Phillips Collection’s extensive community partnerships include Phillips@THEARC, the museum’s satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

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**PARA DIFUSIÓN INMEDIATA**  
9 DE ABRIL, 2024

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**Sala de prensa en línea:**

[www.phillipscollection.org/press](http://www.phillipscollection.org/press)

**The Phillips Collection presenta *Bernardí Roig: La cabeza de Goya***

Los dibujos de Roig, creados durante el confinamiento por la pandemia de COVID-19, son una poderosa meditación sobre la vida y la muerte, y sobre el misterio de la cabeza decapitada de Francisco José de Goya.



WASHINGTON, DC—The Phillips Collection presenta dibujos inéditos del artista español Bernardí Roig (n. 1965) quien, mientras estaba confinado en su casa de Binissalem, Mallorca, España durante la pandemia global de COVID-19, realizó 55 dibujos, uno por día, inspirados en la cabeza perdida y cercenada de Francisco José de Goya (1746–1828). Se crearon en un momento en el que Roig luchaba por procesar la incertidumbre de vivir en un mundo donde las personas estaban físicamente aisladas, desconectadas del cuerpo social, y muriendo. ***[Bernardí Roig: La cabeza de Goya](#) será exhibida hasta el 7 de julio de 2024, en las galerías anexas del segundo piso del museo.***

Goya, el artista español más importante de su época, pintó retratos opulentos de la nobleza española y desgarradoras escenas de la profunda agitación social y política del país. El cuerpo de Goya fue descubierto sin cabeza en 1888, cuando fue exhumado en Burdeos y lo preparaban para volver a inhumarlo en Madrid. Los dibujos intensos y expresivos de Roig son reflexiones sobre el desmembramiento grotesco e inexplicable del cuerpo de Goya.

“El proyecto profundamente personal de Roig nos conecta con el pasado al invitar a los espectadores a explorar y encontrar consuelo en impulsos expresivos universalmente identificables”, escribe en el

catálogo **Jonathan P. Binstock**, director y CEO de Vradenburg. “Para aquellos artistas, incluido Roig, que encuentran su verdadero hogar en la colección de Duncan Phillips —un testimonio de la sincera apreciación del fundador del valor de la mano del artista y de las marcas que deja— el pasado está vivo, presente, y debemos enfrentarnos a él”.

Mientras vivía aislado durante el confinamiento, Roig reflexionó sobre el legado de los artistas en tiempos de incertidumbre y, específicamente, sobre aquellos artistas cuya expresión humanista del dolor y el sufrimiento resonaba en el presente. Entre ellos estaba el inquietante ejemplo de Goya. Con un fervor obsesivo, Roig dibujó la cabeza perdida de Goya durante 55 días seguidos, mientras especulaba sobre las posibilidades de su paradero y los motivos de la desaparición.

“Las obras de arte sostienen la actualidad del que las mira”, afirma Roig. “La mirada no es inocente, está hecha de memoria y almacena millones de miradas en su interior. Durante la pandemia tuvimos una forma de tener miedo que no conocíamos y ahora gestionamos nuevas cicatrices, que no son peores ni mejores que las cicatrices de otras épocas, pero son las nuestras”.

En esta instalación especial, los visitantes se sumergirán en los dibujos de *La cabeza de Goya* que llenan la galería dispuestos como un friso, reflejan y documentan el trabajo diario y el proceso artístico de Roig. En la galería también se exhibirá *El arrepentimiento de San Pedro* (c. 1820-24) de The Phillips Collection, obra de Goya que invita a una conversación entre estos artistas a través del tiempo. The Phillips presentó anteriormente la obra escultórica de Roig en su proyecto *Intersections* de 2014/2015, [NO/Escape](#). Esta serie es el cuarto trabajo de Roig que ingresa a la colección.

### ACERCA DE BERNARDÍ ROIG

Bernardí Roig nació en 1965 en Palma de Mallorca, y actualmente vive y trabaja en Madrid y Binissalem, Mallorca. Su obra multidisciplinaria (escultura, video, gráfica, pintura y escritura), con elementos de arte conceptual y minimalista, es un sutil reflejo del aislamiento, la falta de comunicación y de deseo. Sus creaciones obsesivas y perturbadoras pueden interpretarse como encarnaciones de la soledad, que expresan la necesidad de “hablar a pesar de la imposibilidad del habla” y de encontrar figuras para una época de incertidumbre.

### CATÁLOGO

La exposición está acompañada por un catálogo ilustrado bilingüe de The Phillips Collection, con prólogo de Jonathan P. Binstock, director y CEO de Vradenburg, una entrevista al artista realizada por la curadora asistente Camille Brown y un texto del propio artista. La publicación está disponible en la tienda del museo o en [shopphillipscollection.org](#).

### APOYO A LA EXHIBICIÓN

La exhibición y la publicación son posibles gracias al generoso apoyo de Beatriz y Graham Bolton.

**IMÁGENES:** Bernardí Roig, *La cabeza de Goya*, 2020, serie de 55 dibujos, carboncillo, cera y grafito sobre papel, 16 x 12 pulg. cada uno, donación de Beatriz y Graham Bolton, 2020.

### GALERÍA DE IMÁGENES

Imágenes de prensa de alta resolución disponibles a pedido. Contacte a [lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org).

### ACERCA DE THE PHILLIPS COLLECTION

The Phillips Collection, el primer museo de arte moderno de los Estados Unidos, fue fundado en 1921. Alberga una de las colecciones de arte moderno impresionista y estadounidense más aclamadas del mundo, y sigue sumando a su colección importantes voces contemporáneas. Su distintivo edificio combina amplias galerías nuevas con la antigua casa de su fundador, Duncan Phillips. El impacto del Phillips se extiende a nivel nacional e internacional a través de sus exposiciones especiales y eventos diversos y experimentales, como sus galardonados programas educativos para educadores, estudiantes y adultos; la reconocida serie Phillips Music y los eventos dinámicos de arte y bienestar Phillips after 5. Las amplias asociaciones con la comunidad de The Phillips Collection incluyen el Phillips@THEARC, el campus satélite del museo en el sureste de DC. The Phillips Collection es un museo privado, no gubernamental, apoyado principalmente por donaciones.

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**PRESS IMAGES*****Bernardí Roig: The Head of Goya*****April 6–July 7, 2024****Francisco José de Goya***The Repentant St. Peter*

c. 1820–24

Oil on canvas

28 3/4 x 25 1/4 in.

The Phillips Collection, Washington, DC

Acquired 1936

**Bernardí Roig***The Head of Goya*

May 3, 2020

Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020

**Bernardí Roig***The Head of Goya*

May 5, 2020

Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020

**Bernardí Roig***The Head of Goya*

May 6, 2020

Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020



**Page 2—Press Images: *Bernardí Roig: The Phillips Collection***

**Bernardí Roig**

*The Head of Goya*

May 7, 2020

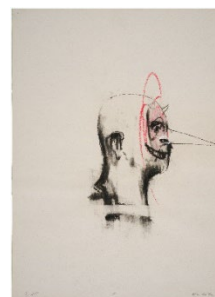
Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020



**Bernardí Roig**

*The Head of Goya*

May 27, 2020

Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020



**Bernardí Roig**

*The Head of Goya*

May 30, 2020

Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020



**Bernardí Roig**

*The Head of Goya*

June 18, 2020

Set of 55 drawings

Charcoal, wax, and graphite on paper

16 x 12 in.

The Phillips Collection, Washington, DC

Gift of Beatriz and Graham Bolton, 2020



To request access to images please contact Lauryn Cantrell at [lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org).

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## WALL TEXT

***Bernardí Roig: The Head of Goya***

April 6–July 7, 2024

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### **Bernardí Roig: The Head of Goya**

“Artworks uphold the presentness of whoever is looking at them . . . The gaze is not innocent; it’s made of memories, and it holds millions of gazes within. During the pandemic, we had a way of feeling fear that was new to us, and now we have new scars. They aren’t better or worse than the scars of earlier eras, but they are ours.”—Bernardí Roig

While confined to his home in Mallorca, Spain, during the global COVID-19 lockdown of 2020, Bernardí Roig (b. 1965) created 55 drawings, one a day, inspired by the lost, severed head of Francisco José de Goya (1746–1828). Goya was the most famous Spanish artist of his time, painting lavish portraits of the Spanish nobility and harrowing scenes of the country’s ongoing social and political turmoil. At age 82, Goya died alone in voluntary exile in Bordeaux, France, and was buried in Chartreuse cemetery. Six years later, the artist’s body was discovered headless when it was exhumed in preparation for a reinterment in Madrid.

Roig’s poignant drawings are meditations on the grotesque and unexplained dismemberment of Goya’s body. They were created at a moment when Roig struggled to process the uncertainty of living in a world where people were physically isolated—cut off from the social body—and dying.

Like Roig, Phillips Collection founder Duncan Phillips (1886–1966) greatly admired Goya’s art. In 1936, he acquired Goya’s painting *The Repentant St. Peter* (c. 1820–24), a work he considered “a stepping stone” between the art of the past and the art of his time. Today, nearly two centuries after Goya’s death, Roig’s drawings invoke the spirit of a bygone era while inviting us to explore and find comfort in humanistic expressions we all share.

This exhibition is made possible thanks to the generous support of Beatriz and Graham Bolton.

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### **Bernardí Roig: La cabeza de Goya**

“Las obras de arte sostienen la actualidad del que las mira. . . La mirada no es inocente, está hecha de memoria y almacena millones de miradas en su interior. Durante la pandemia tuvimos una forma de tener miedo que no conocíamos y ahora gestionamos nuevas cicatrices, que no son peores ni mejores que las cicatrices de otras épocas, pero son las nuestras”.—Bernardí Roig

Mientras estaba confinado en su casa en Mallorca, España, durante la pandemia global de COVID-19 en 2020, Bernardí Roig (n. 1965) realizó cincuenta y cinco dibujos, uno por día, inspirados en la cabeza perdida y cercenada de Francisco José de Goya (1746–1828). A los 82 años, Goya murió solo en su exilio voluntario en Burdeos, Francia, y enterrado en el cementerio de Chartreuse. El cuerpo del pintor

**Page 2—Wall Text: *Bernardí Roig: The Head of Goya***

español estaba sin cabeza cuando fue exhumado en Burdeos, en 1888, y lo preparaban para volver a inhumarlo en Madrid.

Los intensos dibujos de Roig tratan del desmembramiento grotesco e inexplicable del cuerpo de Goya. Fueron creados en un momento en el que Roig luchaba por procesar la incertidumbre de vivir en un mundo en el que las personas estaban físicamente aisladas, desconectadas del cuerpo social, y muriéndose.

Al igual que Roig, Duncan Phillips (1886–1966), fundador de The Phillips Collection, fue un gran admirador de la obra de Goya. En 1936, adquirió la pintura de Goya *El arrepentimiento de San Pedro* (c. 1820-24), y consideraba al artista español un escalón entre los viejos maestros y los grandes artistas modernos. Hoy, casi dos siglos después de la muerte de Goya, los dibujos de Roig invocan el espíritu de una época pasada, mientras nos invitan a explorar y encontrar consuelo en los valores humanistas que todos compartimos.

Esta muestra es posible gracias al generoso apoyo de Beatriz y Graham Bolton.

# Bernardí Roig

## The Head of Goya

The Phillips Collection | April 6–July 7, 2024

While confined to his home in Mallorca, Spain, during the global COVID-19 lockdown of 2020, Bernardí Roig (b. 1965) created 55 drawings, one a day, inspired by the lost, severed head of Francisco José de Goya (1746–1828). At age 82, Goya died alone in Bordeaux, France, and was buried in Chartreuse cemetery. Sixty years later, the artist's body was discovered headless when it was exhumed in preparation for a reinterment in Madrid. Roig's poignant drawings are meditations on the grotesque and unexplained dismemberment of Goya's body. They were created at a moment when Roig struggled to process the uncertainty of living in a world where people were physically isolated—cut off from the social body—and dying.

Roig's *Head of Goya* series is presented with The Phillips Collection's *Repentant St. Peter* (c. 1820–24) by Goya, linking past and present.

This exhibition is made possible thanks to the generous support of Beatriz and Graham Bolton.



PHILLIPS  
The Phillips Collection

PhillipsCollection.org | Tuesday–Sunday, 10 am–5 pm  
1600 21st Street, NW, Washington, DC (Dupont Circle)