

Composition

Joan Llimona (Barcelona, 1860 – 1926)

Un pati trist

ca. 1903

oil on canvas

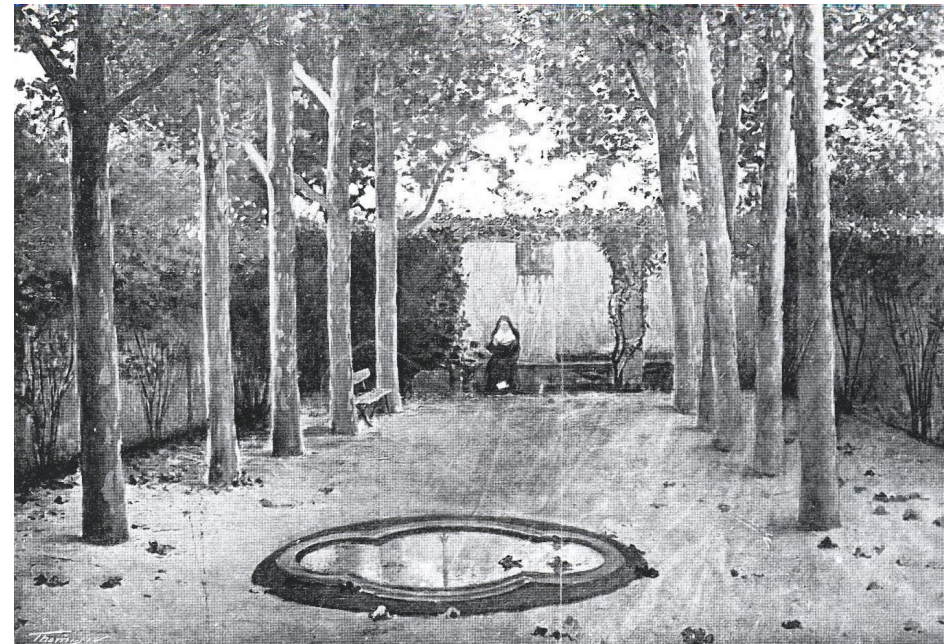
100,2 x 137,3 cm

inv. no. P01491

As demonstrated by the photograph of this work featured in 1904 in *La Il·lustració Catalana* (II, 33, Barcelona, 17 January 1904), the composition has suffered some alterations: the nun sitting on the bench in the



background has been removed (although there are still some remaining traces) and a fountain has been added to the pond in the foreground. Furthermore, Santiago Rusiñol's signature was added. It was decided to leave the work in its current state given the impossibility of recovering the image of the nun, as a consequence of the painting being scratched.



It is not hard to explain the reason behind the manipulation of the piece: Llimona was an excellent painter whose work is included in the main museums of Catalonia (MNAC, Montserrat...) but he was nonetheless a local artist. On the contrary, Rusiñol enjoyed a considerable reputation in the whole of Spain and his works reached much higher prices. That led to the appearance of works attributed to him that he had not actually made. What is rather stranger is the use of paintings by renowned artists—as in this case—for that purpose.