

2016 Report

María Cristina Masaveu
Peterson Foundation



FUNDACIÓN
Mª CRISTINA MASAVEU PETERSON



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON



10
years

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Maria Cristina Masaveu Peterson. Archive image ©Maria Cristina Masaveu Peterson Foundation.

María Cristina Masaveu Peterson

María Cristina Masaveu Peterson was born in Oviedo on the 17th of April 1937. As a businesswoman and philanthropist, she carried out important social work throughout her life. She was the daughter of the banker, industrialist and patron Pedro Masaveu y Masaveu and of Juj Peterson Sjonell. Her childhood was marked by her mother's premature death, which made her pour all her love and admiration into her father.

From him she inherited a sense of rectitude, respect for others' ideas and tradition, a firm belief in ethical and moral principles, a passionate fondness for arts and culture in any of its guises, and a strong commitment and responsibility to society.

She studied piano in Oviedo and Madrid, and she met the writers, politicians, and avant-garde artists who were invited by her father to spend long periods at the Hevia Palace. She had particularly fond memories of Federico Mompou, who composed his oratorio 'Improperios para voces y orquesta' ('Insults', premiered in 1963) for voice and orchestra there, among other works. Indeed, 'Improperios' is considered "the most beautiful oratorio written in Spain during the second half of the 20th century, only comparable to Poulenc's 'Stabat Mater' and Stravinsky's 'Mass.'"

After 1964, she spent long periods between Madrid, Marbella and Castellar del Vallès, accompanying her father in his lengthy illness, until his death in 1969. After that, she entrusted her business responsibilities to her brother, Pedro Masaveu Peterson.

She lived in London, Madrid, Barcelona and, finally, Ibiza, where she lived until Pedro Masaveu Peterson died.

As universal heir of his estate, she donated her brother's art collection to the Principality of Asturias as payment for the inheritance tax. At present, the collection can be visited at the Museo de Bellas Artes de Asturias under the name of "Pedro Masaveu Collection." She kept her father's private collection, assembled with the advice of historian Enrique Lafuente Ferrari. This gave rise to the MASAVEU COLLECTION, which is currently managed by the Foundation through its exhibitions, loans to national and international museums, and publications, all with the goal of sharing one of the most important art collections in our country.

As a consequence of her father's and brother's inheritances, she became a majority shareholder in the Masaveu Business Group. Aware of her responsibility, she went back to Asturias and settled at the Hevia Palace. As the majority shareholder, she faithfully continued to uphold the values that had always characterised "the house of Masaveu," and in order to maintain the family memory and identity, she appointed her cousin Elías Masaveu Alonso del Campo as President and she became the Vice-President of the Tudela Veguín Group, today the Corporación Masaveu S.A. From that position, she performed her new responsibilities; stewarded and increased the Group's industrial, artistic and financial heritage; invigorated and modernised the cement facilities and supported the creation of new areas of business, providing the group with a sense of economic independence and ensuring the soundness of the company's shares.

She was a woman of her time, open to modernity, with a liberal spirit; she was highly cultivated and sensitive, generous and committed to many social causes, with a penetrating emotional intelligence and deep convictions. She lived her life discreetly, simply and in close contact with others.

Drawing on her experiences and emotions, the Foundation which bears her name, created on the 5th of May 2006, is a testimony to her life and her commitment to the Principality of Asturias, Spain, and society at large.

She died in Oviedo on the 14th of November 2006.



The Hevia Palace ©María Cristina Masaveu Peterson Foundation.

Origin and heritage

On the 5th of May 2006, the Foundation was incorporated by María Cristina Masaveu Peterson in a public deed authorised by the notary of Oviedo Luis Alfonso Tejuca Pendás with number 1,814 in his order of records.

With considerable generosity, María Cristina Masaveu Peterson gave the Foundation institutional assets whose management was subjected to the principles of responsibility, optimisation and caution, which allowed it to maintain its balance of assets and finance all its activities and projects autonomously and independently, without the need to receive funds or subsidies of any kind, either public or private.

The Foundation was authorised and registered at the Registry of Foundations of the Spanish Ministry of Culture by virtue of Order 2373/2006 dated 30 June 2006, with number 714.

Since then, the Foundation's headquarters has been in Madrid, and it fulfils the purposes for which it was created with the assistance of other management offices in different areas around Spain.

According to its bylaws, the non-profit missions of the Foundation are the following:

- To **foster, disseminate, conserve, recover and restore** Spain's historical heritage, and music and art in general.
- To train young workers, ensuring their comprehensive, human and **professional learning**.
- To support **scientific research**, paying special attention to the technological development of the cement manufacturing industry and its subsequent applications.

In fulfilment of these original missions, the Foundation adapts its actions to comply with the laws, its bylaws and the principles of efficacy, planning, independence, transparency, accountability and resource optimisation in order to get the best possible results for society and the beneficiaries of its activities and projects.

Statement of motives

María Cristina Masaveu Peterson set up the Foundation and outlined the reasons that led her to do so, as stated in its deed:

Her intention is to create this foundation to maintain the tradition of good governance of the Casa Masaveu, and to seek stability for this business group, which is made up of the descendants of Pedro Masaveu Rovira, a group of businesses which has created jobs and wealth wherever they have been located since 1840. Her further intention is to honour, maintain and continue the cultural and business work of her deceased and beloved father, Pedro Masaveu y Masaveu, a great patron of everything related to the arts, music, literature and the conservation of the cultural heritage that the previous generations have bequeathed us.

She recalls the memory of her deceased brother, Pedro Masaveu Peterson, the guarantor of these values during his presidency of the group and the creator of an art collection that is now owned by public institutions, as well as her deceased cousin, Elías Masaveu Alonso del Campo, a close partner in maintaining the business activity and the cultural spirit of the "Casa Masaveu".

In her effort to carry on this spirit through her entire lifetime, she wishes her nephew Fernando María Masaveu Herrero, the son of Elías Masaveu Alonso del Campo, to carry on these efforts at the helm of this foundation. She wishes this foundation to serve as the extension of this act of benefaction, and for the foundation to have its own means to do so, as far as they may reach, and to work with public or private institutions that pursue this mission.



Foundation offices in the Palacio de Hevia, Asturias. © María Cristina Masaveu Peterson Foundation.

Governance

EQUITY

The Foundation manages its assets, which allows it to fulfil its original missions with its own resources, since all the original expenses are solely financed by the funds from its initial endowment and the profits from the management of these resources, without having had to request any public or private subsidy.

GOVERNANCE, SOUND MANAGEMENT AND INVESTMENT BEHAVIOUR

Ever since it was assembled by its founder, the Board of the Foundation is in full observance of the legal requirements and subjects its governance actions to respect for its legal obligations and supervision of the competent authority. Furthermore, it acts in line with the principles of independence, responsibility, accountability and transparency, planning and diligent management. As the organ of governance and decision-making, the Board is identifiable and independent and acts in line with high ethical standards. Its members are appointed using the principles and procedures established by the founder.

The Foundation develops and plans effective, prudent management with investments that guarantee the best yields from its resources and the preservation of its original assets.

The people who make the investments have sufficient professional and technical knowledge and offer sufficient guarantees of competence, qualification and independence.

The security, liquidity and profitability of the different investment possibilities are weighed, always seeking a balance among these three principles.

TRANSPARENCY AND ACCOUNTABILITY

The Foundation communicates the mandate, objectives and results of its work in an understandable, clear way via its usual channels of dissemination and bearing in mind the action principles of publicity, efficacy, impartiality and the general interest.

Likewise, the Foundation also undertakes its annual Action Plan which is shared in conformance with the legal requirements, and it then publishes its Annual Report on the areas and projects undertaken.

The Foundation acts responsibly and is accountable for its actions according to the legal requirements; it submits its annual accounts to a recognised external auditing firm, which verifies its accounts, inventory and annual accounting report following the legal and accounting requirements.

Every year the Foundation publishes and deposits its inventory, accounts and audit report with the competent Public Registry according to the regulations in place.



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Letter from the President

We have the pleasure of presenting the 2016 Annual Activity Report of the María Cristina Masaveu Peterson Foundation. This year we celebrated one decade since its founding on the 5th of May 2006, following the will of an extraordinary person who left her imprint and assets to serve people and society, and who set a milestone in our family's patronage throughout its century of history.

Over the course of these 10 years, we have worked to plan and carry out activities and proposals that have enabled us to bring ambitious training, research and patronage programmes to fruition in an attempt to make a modest contribution to the cultural production, better knowledge and conservation of our historical and artistic heritage, and to improving society in all its diversity and avant-gardism.

We have set each objective by managing our means and partnerships responsibly and effectively, with complete involvement in both the process and its end result, always preserving values which make people better each day, and thus our societies fairer. Culture is an essential asset, and the cultural dimension is necessary for life in society. This is why it is crucial to share and promote the different cultural and artistic manifestations with those who have the most difficulties accessing them.

Aware of the size of the legacy and the mission entrusted in us by María Cristina Masaveu Peterson, we have made an enormous effort to meet this commitment with hard work and tenacity, imbued with her generous, discreet spirit. We grant each initiative the uniqueness and identity which it deserves, with enormous gratitude at having the chance to work for others, alongside people who expect nothing more in return for their effort than the satisfaction of having contributed it to a shared objective and the common good.

These ten years are the reflection of a will, and today our Foundation is a testimony of this same will.

Creation and freedom of artistic expression are human beings' essential values. Through our patronage programmes, we have striven to show the world the invisible part that emerges from a creative process, the outcome of a spiritual need, reflection, thinking and real-life inquiry.

In mid-February, we presented the fourth edition of *Views of Asturias*, a long-term patronage project whose objective is to create a collection of new works inspired by Asturias and its peoples via the visions of our great photographers.

In *Arstusia*, the eyes of Joan Fontcuberta, regarded as one of the great contemporary photography masters and the winner of the National Photography and Essay Awards and the International Award in Photography from the Hasselblad Foundation, showed us that reality is composed of much more than what can be seen and perceived at first, like an "anagrammatic machine" capable of permuting possible experiences of reality. Based on the silence and darkness of a re-created mine, we were able to travel through those hidden places and discover the inner workings of a different Asturias. This show was first in Madrid, and then it travelled to the Museo de Bellas Artes of Asturias, where we also organised an encounter with the photographer.

Furthermore, the artist's book *Trauma Die Traumadeutung*, which is part of the project, was also recognised with the PhotoEspaña Award for Best Photography Book in 2016 in the national category.

The outcome of rigorous research conducted by Dr Paulino Capdepón in the field of musicology, we launched the publication *El compositor asturiano Ramón Garay (1761-1823)* (*The Asturian Composer Ramón Garay, 1761-1823*). This project has revealed the human and musical personality of Ramón Garay, Chapel Master of the Cathedral of Jaén, and revived unusual musical pieces kept until now in the Historical Diocesan Archive of Jaén. Now that they are transcribed in this edition, they can be performed, studied and enjoyed by musicians, choirs, researchers and music lovers.

Through patronage, we also participated in the events to commemorate the 400th anniversary of the death of one of the top exponents of Spanish literature, Miguel de Cervantes, with the exhibition *Miguel de Cervantes o el deseo de vivir, 1616-2016* (*Miguel de Cervantes or the Desire to Live, 1616-2016*) by the photographer José Manuel Navia. And we also participated in the show *Reencuentros. Diálogos con el Siglo de Oro* (*Reencounters: Dialogues with the Golden Age*) organised by the Gemäldegalerie, Staatliche Museen zu Berlin and the Instituto Cervantes as part of the project on *Siglo de Oro. La época de Velázquez* (*The Golden Age, The Era of Velázquez*), one of the most important ones held in Germany around 17th-century painting, sculpture and drawing.

Six years of methodical, rigorous work invested in conscientiously researching and inventorying, studying and cataloguing, photographically reproducing works and publishing were completed this year, and we were extraordinarily pleased to launch the *Catálogo Razonado de la obra artística de Joaquín Rubio Camín* (*Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín*). Because of its sheer scope, breadth and diversity, this book is an invaluable artistic legacy materialised in three volumes.

Supporting and helping young people achieve excellence in a kind of training which can later benefit society is the reason behind the *María Cristina Masaveu Peterson Academic Excellence Scholarships*, which in this eighth edition awarded 35 young Asturians scholarships for their Bachelor's degrees. Three talented young musicians were also given scholarships by the Foundation to study at the Escuela Superior de Música Reina Sofía. And yet another year, we supported the ALNORTE grant programme for young new artists, and we maintained our commitment of support and patronage with the Masaveu Foundation Training School, 50 years devoted to the professional training of young Asturians.

Yet our views also align with other initiatives whose value and interest are consolidated in extraordinary partnerships, such as with the Asociación Argadini in its Training Programme for Cultural Assistants for individuals with intellectual disabilities in the sphere of culture, artistic creation and emotional education. Other examples are the Visual Sciences Research Unit at the Instituto Oftalmológico Fernández-Vega, and the Fundación para la Investigación Oftalmológica (FIO) to develop scientific research projects in the field of sight.

The signing of a new agreement with the Medicina Oncológica y Molecular de Asturias (IMOMA) brings continuity to seven years of fruitful cooperation to promote Precision Medicine. This has materialised in more than 30 scientific-medical articles published in prestigious journals, along with the launch of three diagnostic services, pioneers both domestically and internationally, as a contribution to improving the quality of life and wellbeing of our society.

The focus on scientific research with a particular stress on technological development in the cement manufacturing industry and its subsequent applications is one of our institution's main avenues of action. The partnership agreement signed late in the year with Cementos Tudela Veguín S.A. to develop a new line of research will contribute to fostering a more sustainable industrial production.

And to speak about the future for which we are already working, construction on the new multipurpose cultural centre in Morasverdes (Salamanca), a facility which will spur the social, cultural and educational activity of the youths of the region, is moving along well. The editing to publish the research, scientific conclusions and findings of the three excavation campaigns held between 2010 and 2014 at the archaeology site in Coímbre is also continuing apace and will be presented next year.

Progress is also being made on the rehabilitation and adaptation of the building at number 6, Alcalá Galiano in Madrid, a former palace built in the early 20th century, which will house the Foundation's headquarters with its own space to manage its activity with more flexibility and identity. This venue will also allow us to present our María Cristina Masaveu Peterson Foundation Art Collection, which has been expanded this year with new acquisitions. Furthermore, we will continue our careful management of the *Masaveu Collection* for the divulgation and better knowledge of its art holdings through in-house initiatives promoted by our institution and loans of works to appear in major exhibitions both in Spain and abroad.

It has been an intense year full of activities, projects and initiatives which bring this first decade to a close with enthusiasm, always accompanied by persons and political, religious, university and civil institutions and friends who we never forget, and whom we wish to thank for their work, effort, sensibility and trust.

Fernando Masaveu

President

Internal structure

Advisory
committee



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Foundation offices in the Palacio de Hevia, Asturias. © María Cristina Masaveu Peterson Foundation.

Department and management team

PRESIDENT	Fernando Masaveu
GENERAL MANAGER	Carolina Compostizo Fernández
LEGAL DEPARTMENT	Álvaro Sánchez Rodríguez
CULTURAL AREA	Ana Martínez Obregón Ester Rodríguez Sánchez
TRAINING AND SCHOLARSHIP AREA	Ana Martínez Obregón Ester Rodríguez Sánchez
MASAVEU COLLECTION	Álvaro Sánchez Rodríguez José Luis San Agustín Ana Martínez Obregón Ester Rodríguez Isaac García Begoña Blanco Ana Berenguer Pilar Hernández
SECRETARIES	Pilar Hernández. Madrid Maite Ulecia. Asturias
TECHNOLOGY, INFRASTRUCTURE, RESOURCES AND MAINTENANCE	Juan Luis González Jovellanos Pilar Rodríguez González Rubén Rojas Fueyo Ana María Suárez Hevia María Isabel Suárez Hevia María Paola Vázquez Fernando Vázquez Toyos
GENERAL EXTERNAL SERVICES	EB Consulting (Tax advice & accounting) Diseco, The 'Diseño' Company (Website management)

Advisory committee

ART COMMITTEE

Javier Barón Thaidigsmann
Francisco Calvo Serraller
Fernando Masaveu
Rafael Mateu de Ros
Ángel Antonio Rodríguez
Juan Várez
Secretary: Álvaro Sánchez Rodríguez

ASSET MANAGEMENT COMMITTEE

Leonardo García
Javier Marín Romano
Fernando Masaveu
Víctor Roza Fresno
Secretary: Álvaro Sánchez Rodríguez

SCIENTIFIC COMMITTEE

Rubén Cabanillas
Juan Cadiñanos
Fernando Masaveu
Julio Peláez
Secretary: Álvaro Sánchez Rodríguez

ACADEMIC COMMITTEE. MARÍA CRISTINA MASAVEU PETERSON ACADEMIC EXCELLENCE INTERNSHIPS

Humanities Area

Prof. Carmen Bermejo Lorenzo

Senior Lecturer. Field: ART HISTORY. Universidad de Oviedo

Prof. Agustín Coletes Blanco

Full Professor. Field: ANGLO-GERMAN AND FRENCH PHILOLOGY. Universidad de Oviedo

Prof. Ana María Fernández García

Senior Lecturer. Field: ART HISTORY. Universidad de Oviedo

Prof. Antonio Fernández Insuela

Full Professor. Field: SPANISH PHILOLOGY. Universidad de Oviedo

Prof. José Antonio López Cerezo

Full Professor. Field: Logic and Philosophy of Science. Universidad de Oviedo

Prof. Marta Mateo Martínez-Bartolomé

Full Professor. Field: ENGLISH PHILOLOGY. Universidad de Oviedo

Prof. José Antonio Martínez García

Full Professor. Field: SPANISH LANGUAGE. Universidad de Oviedo

Prof. Inmaculada Urzainqui Miqueleiz

Full Professor. Field: SPANISH LITERATURE. Universidad de Oviedo

Prof. Luis Valdés Villanueva

Full Professor. Field: LOGIC AND PHILOSOPHY OF SCIENCE. Universidad de Oviedo

Experimental Sciences Area

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Full Professor. Field: ALGEBRA. Universidad de Oviedo.

Prof. José Ángel Blanco Rodríguez

Full Professor. Field: CONDENSED MATTER PHYSICS. Universidad de Oviedo.

(†) Prof. José Manuel Concellón Gracia

Full Professor. Field: ORGANIC CHEMISTRY. Universidad de Oviedo.

Prof. María Teresa Cortés García

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Prof. José Ignacio García Alonso.

Full Professor. Field: ANALYTICAL CHEMISTRY. Universidad de Oviedo.

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Prof. Consuelo Martínez López.

Full Professor. Field: ALGEBRA. Universidad de Oviedo.

Prof. María Del Carmen Méndez Fernández.

Full Professor. Field: MICROBIOLOGY. Universidad de Oviedo.

Prof. José Manuel Recio Muñiz.

Full Professor. Field: PHYSICAL CHEMISTRY. Universidad de Oviedo.

Prof. José Antonio Salas Fernández

Full Professor. Field: MICROBIOLOGY. Universidad de Oviedo.

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Full Professor. Field: BUSINESS ORGANISATIONS. Universidad de Oviedo

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Full Professor. Field: BUSINESS ORGANISATIONS. Universidad de Oviedo

Prof. Ramón Durán Rivacoba

Full Professor. Field: CIVIL LAW. Universidad de Oviedo

Prof. Esteban Fernández Sánchez

Full Professor. Field: BUSINESS ORGANISATIONS. Universidad de Oviedo

Prof. Rodolfo Gutiérrez Palacios

Full Professor. Field: SOCIOLOGY. Universidad de Oviedo

Prof. Pablo Menéndez García

Full Professor. Field: ADMINISTRATIVE LAW. Universidad de Vigo

Prof. Carlos Aurelio Monasterio Escudero

Full Professor. Field: APPLIED ECONOMICS. Universidad de Oviedo

Health Sciences Area

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Full Professor. Field: PHARMACOLOGY. Universidad de Oviedo

Prof. Manuel Crespo Hernández

Full Professor. Field: PAEDIATRICS. Professor Emeritus at Universidad de Oviedo

Prof. Radhames Hernández Mejía

Full Professor. Field: PREVENTIVE MEDICINE AND PUBLIC HEALTH. Universidad de Oviedo

Prof. Juan Sebastián López Arranz y Arranz

Full Professor. Field: MAXILLOFACIAL SURGERY. Professor Emeritus at Universidad de Oviedo

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Prof. María Del Pilar de la Peña Cortínes

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Prof. Juan Evaristo Suárez Fernández

Full Professor. Field: MICROBIOLOGY. Universidad de Oviedo

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Full Professor. Field: COMPUTER SCIENCE AND ARTIFICIAL INTELLIGENCE. Universidad de Oviedo

Prof. Francisco Javier Belzunce Varela

Full Professor. Field: MATERIALS SCIENCE AND METALLURGICAL ENGINEERING. Universidad de Oviedo

Prof. Luis Escanciano Montoussé

Full Professor. Professor Emeritus at the Mining Engineering School. Universidad de Oviedo

Prof. Alfonso Fernández Canteli

Full Professor. Field: CONTINUOUS & STRUCTURE THEORY. Universidad de Oviedo

Prof. Rafael González Ayestarán

Senior Lecturer. Field: SIGNAL THEORY AND COMMUNICATIONS. Universidad de Oviedo

Prof. Diego González Lamar

Senior Lecturer. Field: ELECTRONICS TECHNOLOGY. Universidad de Oviedo

Prof. Celestino González Nicieza

Full Professor. Field: MINING. Universidad de Oviedo

Prof. Fernando Las-Heras Andrés

Full Professor. Field: SIGNAL THEORY AND COMMUNICATIONS. Universidad de Oviedo

Prof. María Elena Marañón Maison

Full Professor. Field: ENVIRONMENTAL TECHNOLOGY. Universidad de Oviedo

Prof. Juan Ángel Martínez Esteban

University College Professor. Field: ELECTRONICS TECHNOLOGY. Universidad de Oviedo

Prof. María Cristina Rodríguez González

Full Professor. Field: CONTINUUM MECHANICS & STRUCTURE THEORY. Universidad de Oviedo

Prof. Marcos Rodríguez Pino

Senior Lecturer. Field: SIGNAL THEORY AND COMMUNICATIONS. Universidad de Oviedo

Prof. Luciano Sánchez Ramos

Full Professor. Field: COMPUTER SCIENCE AND ARTIFICIAL INTELLIGENCE. Universidad de Oviedo

Prof. Javier Sebastián Zúñiga

Full Professor. Field: ELECTRONICS TECHNOLOGY. Universidad de Oviedo

Prof. Francisco José Suárez Alonso

Senior Lecturer. Field: COMPUTER ARCHITECTURE & TECHNOLOGY. Universidad de Oviedo

Prof. Ricardo Tucho Navarro

Full Professor. Field: MECHANICAL ENGINEERING. Universidad de Oviedo

Cultural events



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Views of Asturias. Joan Fontcuberta. ARSTUSIA, "SATRASIU".

Views of Asturias, by Joan Fontcuberta: ARSTUSIA

In mid-February, the fourth edition of *Views of Asturias* was unveiled, a long-term initiative that the María Cristina Masaveu Peterson Foundation has been promoting through its patronage with the goal of creating a wholly new body of work inspired by Asturias and its peoples, materialised through the lenses of prestigious photographers.

This time, the guest photographer was Joan Fontcuberta (Barcelona 1955). An artist, teacher, essayist, critic and art promoter, Fontcuberta is considered one of the greatest contemporary photography masters. In 1988, he won the National Photography Award from the Ministry of Culture of Spain, and in 2013 he was distinguished with the prestigious International Award in Photography from the Hasselblad Foundation. He has also gained a reputation as an acute thinker about image and the power of photography, and in 2011 he was given the National Essay Award for his piece *La cámara de Pandora* (*Pandora's Camera*).

The Foundation set up this initiative with full respect for the creative freedom of the guest artists, and ARSTUSIA, based on his more intimate, personal vision, was unveiled at the Centro Cultural Conde Duque in Madrid. The exhibition, the outcome of the visits that Joan Fontcuberta took to Asturias last year, captures his personal and aesthetic imprimatur, taking the different elements that enrich and interlink in the Asturian landscape as his reference.

In *ARSTUSIA*, Joan Fontcuberta treats the photographs as an “anagram machine” and a philosopher’s stone that can share possible experiences of reality. For this alchemist of light and shade, photographs are dust and time, and ARSTUSIA is guts and memory.

Through 60 photographs on 16 light boxes, the artist shows us views of the Asturian landscape based on the photographic awareness of the archive, images that play with other images, paying special attention to human interventions in the guise of industrial, mining or railway constructions, making a tour of the guts and hidden places and revealing Asturias from a different perspective. The tour through this exhibition simulates a coal mine with the underlying strength of Joan Fontcuberta’s images.



Views of Asturias
Joan Fontcuberta. ARSTUSIA
“SAITRAUS”. Museo Jurásico de
Asturias. Colunga.

In addition to making the catalogue for the exhibition ARSTUSIA, the Foundation also published the artist's book by Joan Fontcuberta, *Trauma*, which captures traumatised fragments retrieved by the artist in different photography archives in Asturias. The book *Die Traumadeutung* won the PhotoEspaña award as the best photography book in 2016 in the national category.

To Fontcuberta, the images undergo an organic metabolism: they are born, they grow, they reproduce and they die, just to start the life cycle all over again. In *Trauma*, he suggests the idea of ill images: photographs that are suffering from some kind of deterioration (pathology) which interferes with their purpose as documents and disqualifies them from "living" in an archive. However, just like with orchid cancer, this illness imbues them with extraordinary artistic uniqueness.

The only explanation of these enigmatic images provided to readers appears on the cover, which is the original transposition of Freud's 1900 book *The Interpretation of Dreams*, but with a slight conceptual twist: *Traum* (dream in German) has been replaced by *Trauma*. Therefore, Fontcuberta has rummaged through different photographic archives in Asturias in the quest for his "patients" in a traumatised state. Just like in the seminal work on psychoanalysis, the cover includes a poetic quote from *The Aeneid*, "*Flectere si nequeo superos, Acheronta movebo*", in which Virgil refers to the gods of the underworld.

The show continued its tour in the Museo de Bellas Artes of Asturias. Dovetailing with the opening of the exhibition to the public and as part of its activities parallel to the launch of ARSTUSIA, the Foundation organised *Encuentro con Joan Fontcuberta (An Encounter with Joan Fontcuberta)*, in which the artist explained the secrets of his work, his particular view of Asturias and his experience in developing this project, as he explained to the audience his personal creative process, his quest for traumatised images which he finds harbour mystery and artistry.

In addition to Joan Fontcuberta, other artists who have participated in the *Views of Asturias* project to date include Alberto García-Alix, José Manuel Ballester and Ouka Leele, all of them winners of the National Photography Award.



MIRADAS DE ASTURIAS | MECENAZGO
FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON

EXHIBITIONS

CONDE DUQUE MADRID | Gallery 1

From 19 February to 17 April 2016

C/ Conde Duque, 9-11 | 28015 Madrid

Number of visits: 8,762

Organised and promoted by: María Cristina
Masaveu Peterson Foundation

Partner: Centro Cultural Conde Duque de Madrid

Artist and curator: Joan Fontcuberta

Museographic design: Joaquín Gallego

MUSEO DE BELLAS ARTES DE ASTURIAS | 1st floor

From 14 May to 28 August 2016

Pl. Alfonso II El Casto, 1 | 33003 Oviedo

Number of visits: 31,427

Organised and promoted by: María Cristina
Masaveu Peterson Foundation

Partner: Junta de Gobierno del Museo de Bellas
Artes de Asturias

Artist and curator: Joan Fontcuberta

Museographic design: María Cristina Masaveu
Peterson Foundation



Views of Asturias. Joan Fontcuberta. ARSTUSIA. "SUARISTA": Natahoyo Spillway. Gijón.



Views of Asturias. Joan Fontcuberta. ARSTUSIA. "ATUSARIS": Coal Mine. Vega de Rengos, Cangas del Narcea.



Asturian Composer Ramón Garay (1761-1823). Volumes I and II.



Asturian Composer Ramón Garay (1761-1823). Volume I.



El compositor asturiano Ramón Garay (1761-1823). Tomo 1..

Asturian Composer Ramón Garay (1761-1823)

In accordance with one of its essential missions of fostering, disseminating, recovering and restoring Spain's historical heritage, and music and art in general, the Foundation granted a research scholarship to Paulino Capdepón with the aim of recovering the work of one of the most influential musicians of the 18th century, who by now had virtually fallen into oblivion, Ramón Garay.

The outcome of this research is published in *El compositor asturiano Ramón Garay (1761 -1823)* (The Asturian Composer Ramón Garay, 1761 -1823). It analyses the historical musical context of 18th-century Spain and the musician's track record, and it recovers his hitherto unknown musical work through the critical transcription of musical pieces in Spanish, including Christmas carols, pastourelles, tunes and ditties.

With this publication, the Foundation contributed to greater knowledge of the musical works of Ramón Garay and further explored the history of 18th-century Asturian and Spanish music.

Ramón Garay (Avilés, 1761 - Jaén, 1823) began his musical training as a psalmist at Oviedo Cathedral. In 1785, he moved to Madrid to further his organ studies, and there he was influenced by the classical symphonies of Central Europe, and the works of Haydn and Mozart. Years later, Ramón Garay became the choirmaster of Jaén Cathedral, where he produced most of the music included in the book.

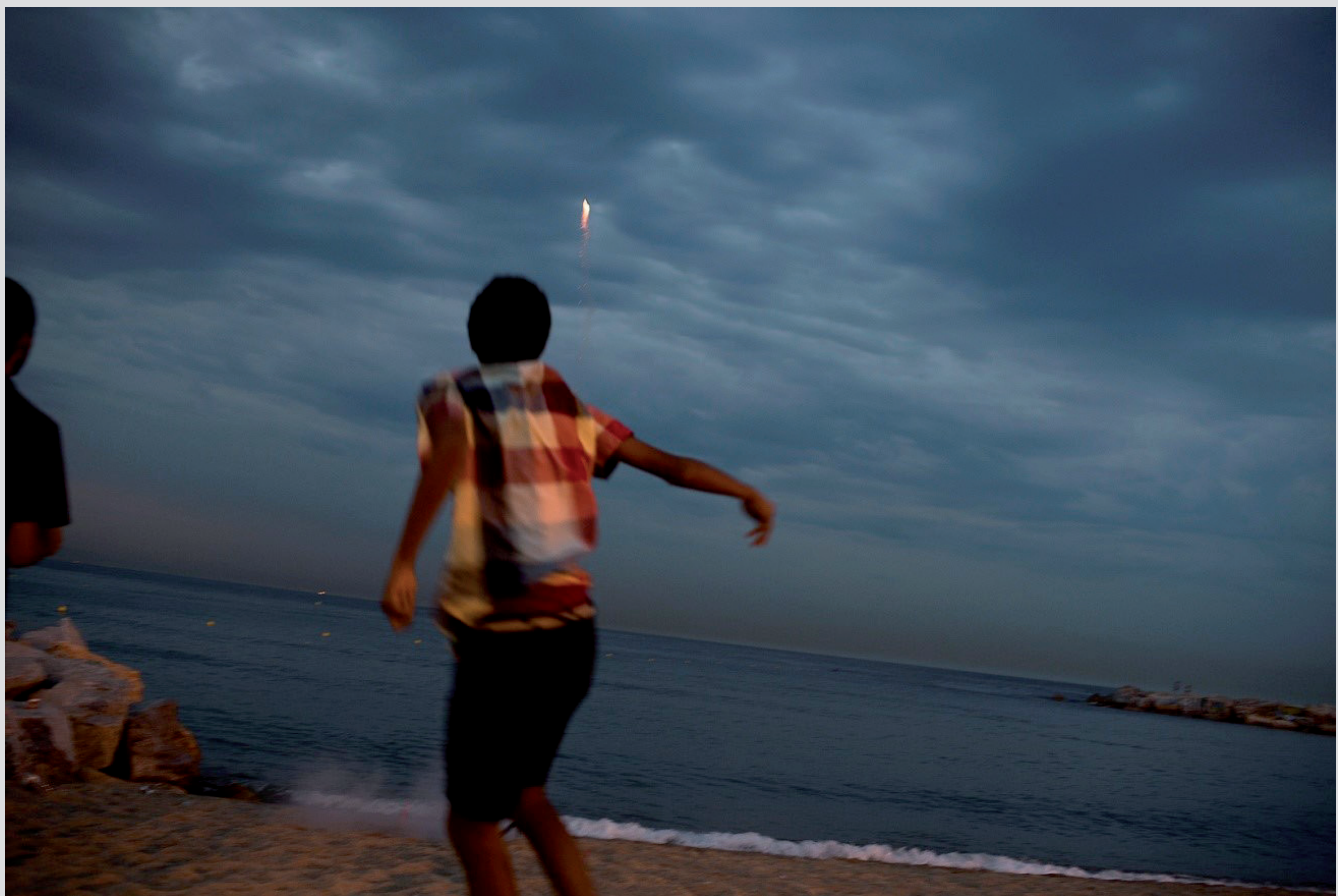
The researcher and author of the book, Paulino Capdepón, is a Full Professor in music history at the Universidad de Castilla-La Mancha, director of the music department at the Universidad San Pablo-CEU of Madrid, and a scholar in the Real Academia de la Historia. He has conducted major research on music, written numerous articles and given lectures throughout Spain.



Dr Paulino Capdepón. Researcher and author of the book.



Asturian Composer Ramón Garay (1761-1823). Volume II.



"Miguel de Cervantes or the Desire to Live". Barcelona beach on St John's Eve. Place where Don Quixote was defeated. ©José Manuel Navia.



Views of the exhibition "Miguel de Cervantes or the Desire to Live". Casa Municipal de Cultura, Avilés.



Miguel de Cervantes or the Desire to Live (1616-2016)

The María Cristina Masaveu Peterson Foundation wanted to offer its patronage for one of the events commemorating the 400th anniversary of the death of one of the top exponents of Spanish literature, Miguel de Cervantes. The exhibition *Miguel de Cervantes o el deseo de vivir, 1616-2016* (*Miguel de Cervantes or the Desire to Live, 1616-2016*) by the photographer José Manuel Navia is a visual survey through 44 photographs of the sites and roads that Miguel de Cervantes travelled throughout his lifetime. Most of the images in the exhibition are new, made purposefully for it. They are accompanied by detailed texts and literary citations which associate the images with both the writer's life and his works.

The show, organised jointly by Acción Cultural Española (AC/E) and the Asociación Cultural Aula de Avilés, in conjunction with the Fundación Municipal de Cultura de Avilés and the María Cristina Masaveu Peterson Foundation, was held in the Casa Municipal de Cultura of Avilés from mid-May to June.

José Manuel Navia (Madrid, 1957) is a photographer with a degree in Philosophy. He works as a reporter for several press outlets, is the author of numerous books and has held exhibitions. He has been a member of the Vu agency (Paris) since 1992. His work as a reporter has given rise to a more personal and less time-urgent kind of photography, always in colour and within the sphere of the documentary.



Views of the exhibition "Miguel de Cervantes or the Desire to Live". Casa Municipal de Cultura, Avilés.

EXHIBITION

Miguel de Cervantes or the Desire to Live (1616-2016)

Casa Municipal de Cultura de Avilés. Exhibition hall

From 11 May to 15 June 2016



"The Disenchantment of the World" by Ana Talens.



Installation with 24 mirrors by Pablo Alonso.

Reencounters: Dialogues with the Golden Age

The show organised by the Gemäldegalerie, Staatliche Museen zu Berlin and the Instituto Cervantes, with the patronage of the María Cristina Masaveu Peterson Foundation, was presented under the title of *Reencuentros. Diálogos con el Siglo de Oro* (*Reencounters: Dialogues with the Golden Age*). This is one of the activities within the complementary framework of *El Siglo de Oro. La época de Velázquez* (*The Golden Age: The Era of Velázquez*), one of the most important projects presented in Germany about the painting, sculpture and drawings of the 17th century.

Reencounters: Dialogues with the Golden Age is envisioned as a dialogue between Golden Age culture and the Spanish art of today. It analyses the transformation of art over the course of 400 years and the mark left by the past on more contemporary works, along with similarities and ruptures with tradition. Three young Spanish artists living in Berlin and with major international careers (Anna Talens, Alex Arteaga and Pablo Alonso) worked together to develop three installations which showed the relationship between contemporary art and the Baroque, forging a dialogue between the influences of the artists of that era and those working today.

Anna Talens presented *El desencantamiento del Mundo* (*The Disenchantment of the World*), a set of objects and materials in an intermediate state between the sacred and the profane, which reveals to viewers the raw state of sacred objects and reflects on their sacralisation and desacralisation.

With his installation *Trazo* (*Line*), **Alex Arteaga** showed the function of the cognitive generation of a drawing. Through his video recording to the lines in the drawings by Bartolomé Esteban Murillo, Alonso Cano and José de Ribera, he shows how line guides the formation of the object depicted.

Pablo Alonso reflects on light, the eye and the mirror as means of expression in Golden Age painting in his installation of 24 mirrors. The allegory of the mirror is a constant feature in Baroque painting, but the replacement of the mirror painted on the canvas with a real one only happened in the 20th century. Since then, by integrating pieces of metal, glass or plastic onto the canvas, the mirror was freed from its purpose and became light reflected on the image itself.

EXHIBITION

Reencounters: Dialogues with the Golden Age

GEMÄLDEGALERIE BERLIN, KULTURFORUM
Matthäikirchplatz, 10785 Berlin. GERMANY

Gemäldegalerie, Staatliche Museen zu Berlin

From 1 July to 30 October 2016

ENTRY FREE OF CHARGE

Organisers: Gemäldegalerie, Staatliche Museen zu Berlin and Instituto Cervantes

Main sponsor: María Cristina Masaveu Peterson Foundation

With the support of: the Spanish Embassy and the Subdirección General de Promoción de las Bellas Artes of the Ministry of Education, Culture and Sport of the government of Spain

Curators: María López-Fanjul and Díez del Corral

Project coordinator: Valeria Paruzzo



Portrait of the artist Joaquín Rubio Camín

Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín

In 2016, the *Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín* was launched, the outcome of six years of dedication and devotion in researching, inventorying, studying, cataloguing and photographically reproducing the works and publishing an artistic legacy whose scope, breadth and diversity surprised even the artist's loved ones.

The María Cristina Masaveu Peterson Foundation launched this long-term project out of its commitment to art and patronage. The publication showcases the systematic, exhaustive academic work performed by an expert team. The research, cataloguing and study of both two-dimensional and three-dimensional works was supervised by Ana Johari Mejía Robledo, PhD in Art History from the Universidad de Oviedo, through a grant that the Foundation awarded for this project from 2010-2012, under the scientific direction of Dr María Soledad Álvarez, Full Professor in the Department of Art History and Musicology at the Universidad de Oviedo and coordinator of the catalogue. Likewise, Ángel Antonio Rodríguez, a writer and art critic, developed some of the facets of the artistic oeuvre which are more specific and needed to be dealt with separately, such as the artist's public and civil works, design, architecture and commissions from religious entities and private individuals.

The catalogue is published in three volumes which cover his entire life and oeuvre. The first volume is dedicated to painting, drawings, watercolours, collages and graphic works, encompassing 1,328 catalogued works and 1,444 photographs. The second volume covers his sculpture, his stage working in iron, steel, bronze and other materials like stone, marble and wood. It consists in 763 catalogued works and 775 photographs. These first two volumes contain the work performed through the research grant awarded by the Foundation to Ana Johari under the scientific direction of Professor María Soledad Álvarez. The third volume examines one of the lesser-known parts of Camín's artistic oeuvre, namely sacred art, sculptures in public spaces, design and integrated arts; it was developed by Ángel Antonio Rodríguez and consists in 275 catalogued works and 558 photographs.

The creation and publication of the *Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín* (Gijón, 1929-2007) reflects the need to contribute to protecting, conserving, studying and disseminating the complete oeuvre of the artist, who was awarded the National Painting Prize in 1956, and his personal collection in Valdediós. Yet its other objective is to become a reference work available to other researchers, collectors and staff related to the world of art, as well as to the public at large.

CATALOGUE RAISONNÉ OF THE ARTISTIC OEUVRE OF JOAQUÍN RUBIO CAMÍN. (Gijón, 1929 - 2007)

Editor: María Cristina Masaveu Peterson Foundation, 2016

Characteristics: III volumes. 2,368 catalogued works. 2,777 photographs. 1,388 pp.

Language: Spanish

Scientific director and coordinator of the research project: María Soledad Álvarez Martínez

Authors: María Soledad Álvarez Martínez (Volumes I and II). Ana Johari Mejía Robledo (Researcher on grant) (Volumes I and II). Ángel Antonio Rodríguez (Volume III)



Works of Joaquín Rubio Camín located in his home studio in Valdediós.



The catalogue is comprised to 3 volumes: 1. Paintings, drawings and watercolours, collages and graphic works. 2. Sculpture: iron and steel, bronze and other metals, stone and marble, wood and sculpture models. 3. Sacred art: Sculpture in public spaces and design and integrated arts.



Left to right: Dr Ana Johari Mejía (researcher on grant from the Foundation), Dr María Soledad Álvarez (scientific director and coordinator of the catalogue), Manuel Fernández (designer) and Ángel Antonio Rodríguez (writer and art critic, author of Volume III).



Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín (1929-2007), by the designer Manuel Fernández and published by the María Cristina Masaveu Peterson Foundation, earned the **Anuaria de ORO Award** in the category of best design of a publication.



Moment in the performance of "RIGOLETTO":

Opera Season 2016-2017

The Fundación María Cristina Masaveu Foundation has been offering its patronage to the Fundación Ópera de Oviedo for almost one decade to promote initiatives around culture and the art of opera in particular.

“MAZEPPA” by Pyotr Ilyich Tchaikovsky

The opera programme of the 2016-2017 season opened with the national premiere of *Mazeppa*, a story of violence and political insurrection which premiered at the Bolshoi Theatre of Moscow in 1884. This is the third most famous work by the Russian composer.

“FAUST” by Charles François Gounod

The libretto of this opera is based on the book of the same name by Johann Wolfgang von Goethe. It enjoys a popular success even today and contains inspired musical passages befitting the original literary work.

“COSÌ FAN TUTTE” by Wolfgang Amadeus Mozart

The brilliant libretto by Lorenzo da Ponte is based on a series of previous literary works and plays: Boccaccio's *Decameron* (1384), Shakespeare's *Cymbeline* (1609), Ariosto's *Orlando Furioso* (1532), and Cervantes' *The Curious Impertinent* (1605). After *Don Giovanni* (1787) and *Le nozze di Figaro* (1786), the Ópera de Oviedo is completing the Mozart-da Ponte trilogy with these performances of *Così Fan Tutte* (1790).

“I CAPULETTI E I MONTECCHI” by Vincenzo Belli

The mutual love between Romeo and Juliet causes a stir in someone who opposes it, Tybalt, who aims to marry Juliet. The apparent death of Juliet and the real death of the two lovers comprise the tragic denouement in both the opera and Shakespeare's play. The music of *I Capuleti e i Montecchi* is uniquely melodic and brimming with romantic power.

“RIGOLETTO” by Giuseppe Verdi

This opera is based on the romantic play by Victor Hugo, *Le roi s'amuse* (1832). It is the first of the operas, along with *La Traviata* and *Il Trovatore*, in Giuseppe Verdi's so-called “popular trilogy”. The composer's brilliant score includes melodies that are familiar to audiences, and it is one of the operas performed the most often in theatres all over the world.



Poster of the 2016-2017 Season of the Ópera de Oviedo. >>
Performance of “MAZEPPA” by Pyotr Ilyich Tchaikovsky. >



"Étere" by María Muñiz.

AINorte 2016

Within the line of support to promote and disseminate art and the education of young artists, the Foundation has worked with the National Contemporary Art Week of Asturias since it was founded. Through professionalism, and in line with the new times, this gathering seeks to bring contemporary creation to citizens by focusing on dialogue and theoretical-practical, multidisciplinary activities.

The grants to support new exhibition projects allow monographic exhibitions of their projects to be developed, making them part of what we call the AINorte Generation. In this edition, 4 new grants were given to María Muñoz, Mónica Cofiño, Sandra Paula Fernández and Jacobo Bugarín.

MARÍA MUÑOZ (Gijón, 1984)

She showed an attractive installation made of methacrylate, paint and electronic systems that analyses the supremacy of the invisible, matter and light, combining scientific study, the idea of the universe, Platonic philosophy and literature.

Corinthian Courtyard, Universidad Laboral, Gijón
Étere

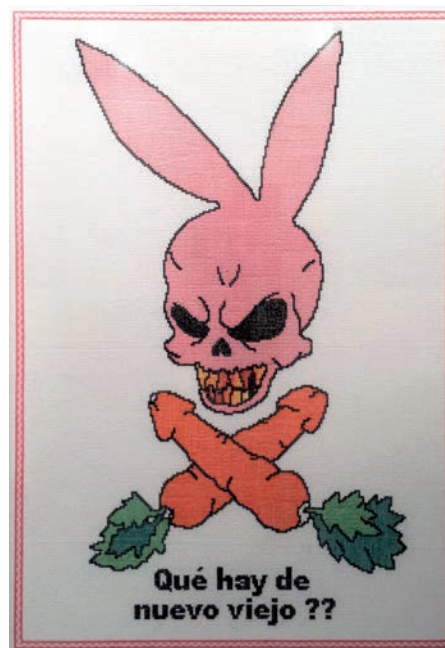


"Industrial Musical" by Mónica Cofiño.

MÓNICA COFIÑO (Barcelona, 1980)

She shared a project that relates trains, metallurgy, dance and the visual arts, dovetailing with the launch of La Casa del Viaje, the new site of the La Xata la Rifa festival, which she herself has been coordinating for the past five years.

Museo Barjola, Gijón
El musical industrial (Industrial Musical)



"Life Isn't Just Sewing and Singing" by Sandra Paula Fernández.

SANDRA PAULA FERNÁNDEZ (Oviedo, 1972)

The project by Sandra Paula Fernández is fed by pieces made with texts and embroidered with cross-stitching, which have taken their definitive form and substance through the AINorte grant. This is a line of inquiry which she has been pursuing in recent years to pay homage to the traditional pursuits associated with the domestic and the feminine, generating a very intimate bond with material and memory.

Museo Arqueológico, Oviedo
Arte Público: la vida no es sólo coser y cantar (Public Art: Life Isn't Just Sewing and Singing)

JACOBO BUGARÍN (Santiago de Compostela, 1983)

Jacobo Bugarín (Santiago de Compostela, 1983) presented an interdisciplinary project whose reference is the word "zoar", which means drawing attention, having fun, flirting, playing or quarrelling. It analyses the possible tensions between public spaces in contemporary cities.

Centro Niemeyer, Avilés
Ellos quieren zoar (They Want to "Zoar")



"They Want to 'Zoar'" by Jacobo Bugarín.

New headquarters in Alcalá Galiano, Madrid

The María Cristina Masaveu Peterson Foundation continued to refurbish and adapt the building it purchased in Madrid (Calle Alcalá Galiano, 6). The building, a former palace built at the turn of the 20th century, houses the Foundation's headquarters.

The building will have four exhibition rooms and one auditorium with 150 seats for lectures, courses and concerts, all on a plot measuring 900 m² and a built area four storeys high measuring 3,393 m and four storeys high.

With this project, the Foundation will have its own space to manage its activity with more flexibility for our cultural, artistic and dissemination programmes. It will be a meeting point for cultural exchange.



Status of the rehabilitation work in the headquarters at number 6, Alcalá Galiano. Main façade and inner courtyard.

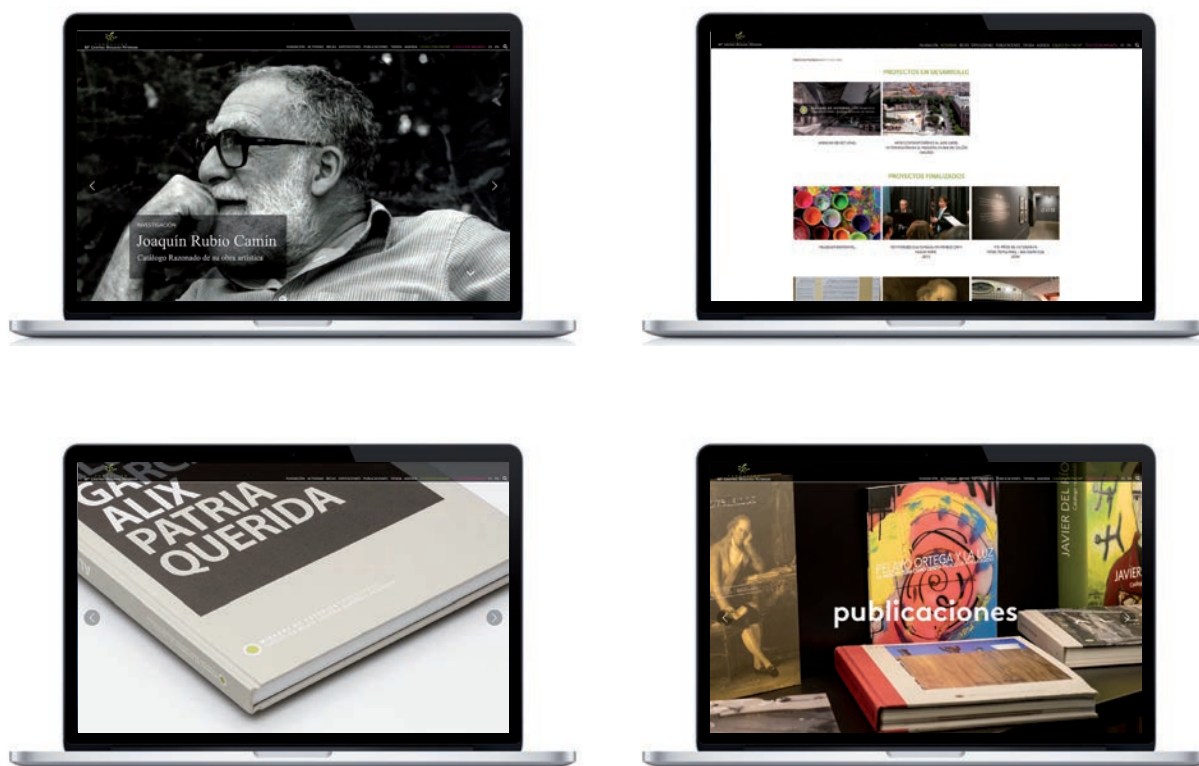
New website and social media

In late 2016, aware of the importance of the new information and communication technologies in mobilising society, the Foundation announced the launch of its new website. The link www.fundacioncristinamasaveu.com leads to the Foundation's new corporate website, which includes all the institutional information and has shifted to a more graphic, user-friendly format in order to increase the accessibility of the activities sponsored by the Foundation.

The new virtual space is divided into nine sections (Foundation, Activities, Grants and Scholarships, Exhibitions, Publications, Shop, Calendar, FMCMP Collection and Masaveu Collection), which offer detailed information on each initiative, thus fulfilling one of the Foundation's missions: transparency. Videos introducing the latest projects are included, such as the *Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín*, and the publication *The Asturian Composer Ramón Garay, 1761 -1823*. It is a portal with a host of different content which reflects the principles governing the institution and its avenues of action in the different fields.

One of the novel features of the new website is links with new channels of communication and information, such as the Foundation's first forays into the social media (Instagram, Facebook and Vimeo). This allows us to start an online community where users cease being passive and instead bring dynamism and dialogue, information or debate to the different platforms, while it also fosters access to contents and activities to a younger audience or to people who tend to gravitate towards these kinds of channels.

The website was designed by the creative studio Diseco, The 'Diseño' Company.



Screen shots of the new website of the María Cristina Masaveu Peterson Foundation.

From the Past Forward. 10 Years Leaving its Mark

The María Cristina Masaveu Peterson Foundation celebrated its tenth anniversary with a commemorative Christmas card. The card, designed by ERRETRES, stresses the enormous influence of the founder María Cristina Masaveu Peterson in the institution's trajectory through her human and cultural mark, as well as her life and sense of gratitude.

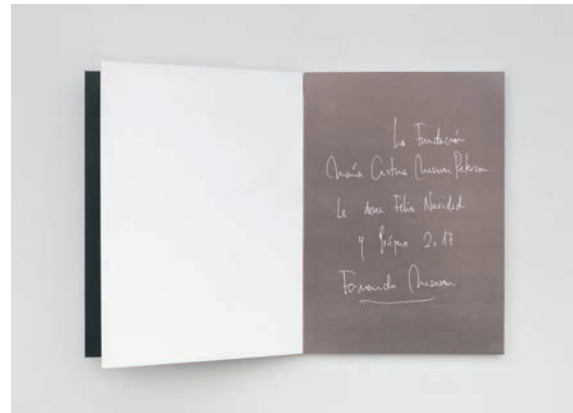
Created by María Cristina Masaveu Peterson in 2006, the Foundation started its activity based on commitment, within the tradition of patronage of the Casa Masaveu, an effort that the founder undertook intensely throughout her entire lifetime with the greatest discretion. María Cristina Masaveu Peterson left a profound mark which can be seen in everything that her legacy still inspires today.

Dovetailing with the unveiling of the new website, the same communication company ERRETRES. The Strategic Design Company made a commemorative video for the tenth anniversary, which introduced the virtual shift to the new image on the website, an avant-garde project which consolidates the relationship between the user and the Foundation.

We've turned 10 and there's no stopping us...



Cover of the 2016 Christmas card of the María Cristina Masaveu Peterson Foundation.



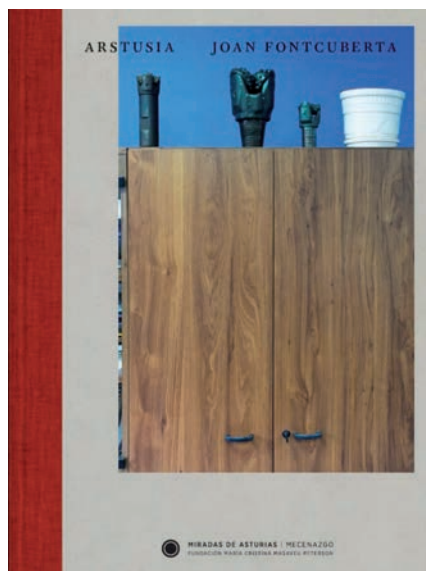
Inner pages of the 2016 Christmas card of the María Cristina Masaveu Peterson Foundation.

Publications



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON

Views of Asturias, by Joan Fontcuberta: ARSTUSIA



Published by: María Cristina Masaveu Peterson Foundation, 2016

Author: Joan Fontcuberta (photographs and text)
María Cristina Masaveu Peterson Foundation (text)

Texts: Xavier Antich Valero and Joaquín López Álvarez

Graphic design: Hermanos Berenguer

Language: 2 editions, one in Spanish and the other in English

Category: Art

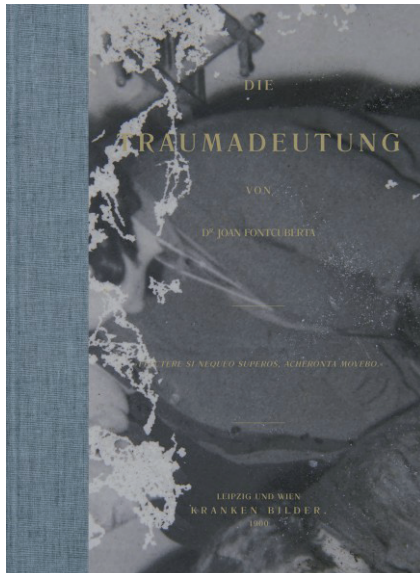
Characteristics: 228 pages. Size: 23 × 31.5 cm. Quarter binding.
Hard cover in unlined cardboard, with print and coloured stamp.

Legal deposit: M-1916-2016

ISBN: 978-84-608-5533-0



Views of Asturias, by Joan Fontcuberta: TRAUMA



Published by: María Cristina Masaveu Peterson Foundation

Concept: Joan Fontcuberta

Graphic design: Hermanos Berenguer

Category: Art

Characteristics: 92 pages. Colour as well as black and white illustrations. Size: 23 x 31.5 cm.

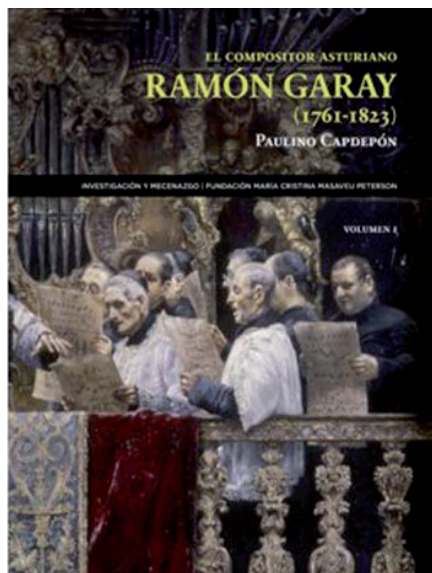
Legal deposit: M-1915-2016

ISBN: 978-84-608-5513-2

This book won the PHotoEspaña 2016 award for **Best Photography Book of the Year Published in Spain.**



Asturian composer Ramón Garay



Author: Paulino Capdepón Verdú

Other authors: Martín Moreno. María Cristina Masaveu Peterson Foundation

Published by: María Cristina Masaveu Peterson Foundation

Category: Research and music

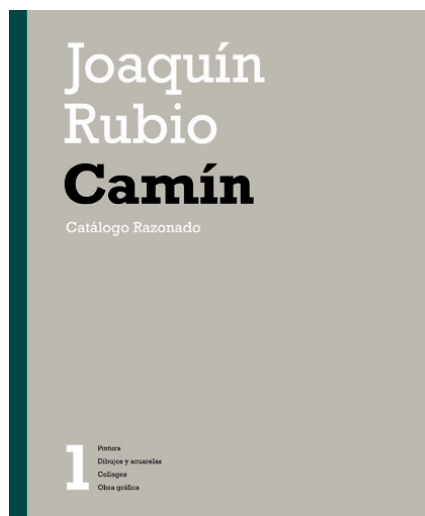
Characteristics: Pages: Vol. I: 1,224. Vol. II: 1,232. Colour as well as black and white illustrations. Size: 23 x 29 cm. Paperback binding. Print run: 250 copies

Legal deposit: M-15574-2016

ISBN FOR THE COMPLETE WORKS: 978-84-608-8152-0 (two volumes). Volume I: 978-84-608-8153-7. Volume II: 978-84-608-8154-4



Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín



Published by: María Cristina Masaveu Peterson Foundation

Scientific direction: María Soledad Álvarez Martínez

Contributor: Ana Johari Mejía

Texts: María Soledad Álvarez Martínez (volumes I and II), Ana Johari Mejía Robledo (volumes I and II) and Ángel Antonio Rodríguez (volume III)

Graphic design and layout: Manuel Fernández (MF)

Language: Spanish

Category: Art and research

Characteristics: Size: 23 x 28 cm. Three volumes. 1,388 pages. Paperback binding. Cloth spine. Solid board cover. Colour as well as black and white illustrations

Legal deposit: M-8321-2016

ISBN for the complete works: 978-84-608-6731-9 (three volumes)

ISBN: Volume I: 978-84-608-6850-7

ISBN: Volume II: 978-84-608-6851-4

ISBN: Volume III: 978-84-608-6852-1



Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín (1929-2007), by the designer Manuel Fernández, published by the María Cristina Masaveu Peterson Foundation, won the **Anuaria de ORO Award** in the category of best design of a publication.

Corrientes espirituales en la España del siglo XVIII



Published by: María Cristina Masaveu Peterson Foundation

Scientific direction: Juan Tuñón Escalada

Graphic design and layout: Pandiella y Ocio

Language: Spanish

Category: research and patronage

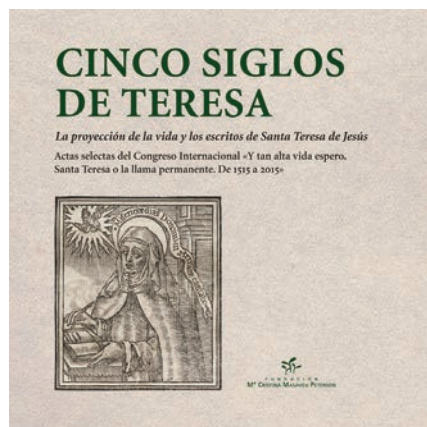
Characteristics: 795 pages. Size: 17 x 25 cm. Paperback binding. Solid board cover. Colour as well as black and white illustrations.

Legal deposit: M-41739-2016

ISBN: 978-84-617-7167-7



Cinco siglos de Teresa (Five Centuries of Teresa)



Published by: María Cristina Masaveu Peterson Foundation

Scientific direction: Esther Borrego and José Manuel Losada

Speakers and article writers participating in these proceedings:

Elena Carrera, Frank Greiner, María Jesús Mancho, Rebeca Sanmartín Bastida, Krizia Bonaudo, Sara Gallardo, Elisabetta Marchetti, Fernando Presa González, Francisco J. Escobar Borrego, Belén Molina Huete, Blanca Estirado García, María del Mar Mañas Martínez, Ana Rodríguez Fischer, María José Rodríguez Mosquera, María Ángeles Martín del Pozo, Eva Morón, Adrián Torreblanca Leiva and F. Javier Fernández Vallina.

Graphic design and layout: Pandiella y Ocio

Language: Spanish

Category: Selected proceedings

Characteristics: 336 pages. Size: 22.5 × 23 cm. Paperback binding. Solid board cover. Colour as well as black and white illustrations.

Legal deposit: M-41740-2016

ISBN: 978-84-617-7170-7



Training



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON



Outdoor view of the Masaveu Foundation facilities in Oviedo.

Masaveu Foundation Professional School

The María Cristina Masaveu Peterson Foundation carries out different types of training and research projects and activities in order to constantly meet one of its founding missions, namely to train youths, and young workers in particular.

In this area, we are committed to the Masaveu Foundation Professional School through an ongoing partnership programme. The Masaveu Foundation School has been devoted to the vocational training of young Asturians for 50 years through the Salesian Fathers.

Our institution is the patron of the Masaveu Foundation Professional School, and together with the other patrons, provides the sponsorship and oversight which allow the school to carry on with its considerable history of providing education.

The Masaveu Foundation was established in 1956 by Pedro Masaveu, who also decided to build the Masaveu Foundation School to meet its main purpose: vocational training.

In 2012, the Masaveu Foundation celebrated its first 50 years of life. Today, it offers numerous kinds of education, as well as vocational training, technical training, higher education, secondary school and lifelong learning.



Several views of the facilities (classrooms and workshops) of the Masaveu Foundation in Oviedo.

Asociación Argadini (2012-2016)

As part of its founding mission, the María Cristina Masaveu Peterson Foundation works with the Asociación Argadini in a *Training Course for Cultural Assistants*.

The programme includes two years of theoretical-practical training which equips the participants to work as cultural assistants in different institutions.

This course seeks to offer individuals with intellectual disabilities new professional possibilities. The field of culture and the different artistic disciplines provide this collective with a training dimension which allows them to achieve a professional profile which will enhance their chances of workplace integration into our society.

The Asociación Argadini was founded based on nine years of work with individuals with intellectual disabilities in the field of culture, artistic creation and emotional education. Its missions include improving the quality of life and the personal, educational, social, cognitive and emotional development of individuals with any kind of disability, regardless of the collective or social group to which they belong, as well as to contribute to their social and workplace integration through the field of culture.



Training practices for cultural assistants for individuals with intellectual disabilities. Asociación Argadini.

Cultural centre and hostel in Morasverdes (Salamanca)

The Foundation, in conjunction with the Morasverdes (Salamanca) City Council, is offering its patronage to help start the construction of a multipurpose cultural centre with the goal of spurring the social, cultural and educational activity of youths in this region.

Once the administrative project was approved in financial year 2014-2015, construction got underway, and it is currently quite advanced. The building, which is institutional, seeks to provide the township of Morasverdes and the region around with it a site of cultural encounter and a hostel for youths, since there is no similar centre of its kind in this area.

The centre is located on a plot of land measuring more than 3,000 m² known as La Cumbre, from which visitors can see impressive views of the Sierra de la Peña de Francia (El Cabaco, Salamanca), a popular tourist site.

Morasverdes is a small town and township in the province of Salamanca which is part of the county of Ciudad Rodrigo and the sub-county of Campo del Yeltes. It has a population of 289 inhabitants.



Views of the status of construction on the cultural centre and hostel in Morasverdes. (Salamanca).

CHARACTERISTICS OF THE BUILDING

Size of the plot of land: 3,006.15 m²

Location: Sector 5. La Cumbre. Facilities Zone.

Urban location: Urban county of Morasverdes (Salamanca)

Urban planning currently in force: Agreement dated 17 June 2013 from the Comisión Territorial de Urbanismo de Salamanca definitively approving the Municipal Urban Development Norms of Morasverdes (Salamanca), Promoted by the City Council. Proceeding no.: 205/12

Other initiatives



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON

Asociación de Bibliófilos de Barcelona

The Asociación de Bibliófilos de Barcelona, an entity founded in 1944 by a group of Barcelona personalities who love books and whose overarching mission is to foster the love of books in both their most select and their most mainstream manifestations. To achieve this goal, it tries to disseminate knowledge of the bibliographic treasures harboured in our country in both general and particular collections, and it oversees their conservation and organises exhibitions of printed works, engravings, ex-libris, bindings, manuscripts and, in general, all manifestations of the art of the book, engraving and printing. It holds lectures and visits to libraries and organises and takes part in exhibitions and conferences. It has issued numerous publications, including 27 books boasting outstanding bibliophilic quality.

The María Cristina Masaveu Peterson Foundation is member number 19 of this entity.

"THE ASOCIACIÓN DE BIBLIÓFILOS DE BARCELONA WAS CREATED" **"It will publish works of ancient and modern literature"**

Art magazine: MUNDO ARTÍSTICO · CUADERNOS DE ARTE
1 FEBRUARY 1944

"The entity Asociación de Bibliófilos de Barcelona is in the process of being organised. This group aspires to become the nexus of Spanish bibliophiles, and even of foreigners who love the bibliographic gems of Spain. One of the ambitious projects of the new association is the publication, exclusively for its members, of one work per year at a minimum, chosen from among the most select of our ancient and modern literature, which is to be illustrated and decorated by the most prestigious artists and printed by our most prestigious typographic masters.

Every month, its members, who shall never number more than one hundred, shall gather together in a private act presided over by a different member every time, who will talk about a bibliographic topic of their choice. It will purchase books for public libraries, thus playing the role in Spain played by other institutions called Friends of Public Libraries, which are so widespread abroad.

It will organise exhibitions, lectures and visits to public and private libraries. It will publish manuals with bibliographic guidelines, as well as a newsletter to announce other activities, and it will support any initiatives suggested to it with the goal of fostering good books. The members currently include the Duke of Alba, Mr Miguel Mateu and others, and the first work it is going to publish is the "Song of Songs" by the eminent Friar Luis de León. Each volume will be illustrated with fifteen hand-drawn illustrations painted by the artist Segrelles. The first activity of this nascent entity was to organise the Exhibition of Bindings and Illustrated Books from Spain from 1750 to 1890, the era of the great painter Vicente López, which appeared in the halls of the Palacio de la Virreina alongside the exhibition of works by this eminent Valencian painter."



Boys' Choir of Covadonga

Training has been one of the cornerstones of the Foundation's activity since it was founded.

The promotion of comprehensive, human and professional training of youths through the Academic Excellence Scholarships and the patronage project for musical training for youths at the Escuela Superior de Música Reina Sofía are perfect examples. From a different vantage point, our institution also wanted to support the further training of the young musicians in the Boys' Choir of Covadonga and foster the interest in art and culture in general through a cultural programme in Lisbon.

The Boys' Choir visited Santiago de Compostela, Fátima and Oporto. During their stay in Lisbon, they visited the exhibition *Masaveu Collection: Great Masters of Spanish Painting* organised by the Foundation and the Museu de Arte Antiga.

The cultural programme took place between the 28th of March and the 2nd of April 2016.



Visit by the Boys' Choir of Covadonga to the exhibition Masaveu Collection: Great Masters of Spanish Painting in the Museu de Arte Antiga de Lisboa.



Cultural visit by the Boys' Choir of Covadonga.

Asociación de Restauradores y Conservadores de Bienes Culturales de Asturias (ARA)

Ever since it was created, the Foundation has carried out a patronage programme to support the promotion and better knowledge, dissemination, conservation and recovery of Spain's historical heritage, and of music and the arts in general. In 2016, it partnered with one of the activities held by the Asociación de Conservadores y Restauradores de Bienes Culturales de Asturias (ARA), the *Jornadas de conservación-Restauración de patrimonio industrial mueble* (Workshop on Conservation-Restoration of the Industrial Furniture Heritage).

The workshop, which was targeted at heritage officers, experts in the industrial sector, conservation and restoration professionals, managers, historians and anyone interested in the furniture heritage and its preservation, was held in Candás (Asturias) on the 10th to 12th of November.

The goals of this association include:

- To defend the interests of conservators-restorers of cultural assets and the protection of the cultural heritage, the purpose of our professional work.
- To foster contact between professionals from different specialities, the spirit of cooperation and interdisciplinary and multidisciplinary intervention.
- To raise society's awareness of the importance of the profession of conservation-restoration as an essential tool to conserve and safeguard our cultural heritage.
- To promote activities to foster its members' constant, state-of-the-art learning and to raise society's awareness of the importance of the profession of conservation-restoration as an essential tool to conserve and safeguard our cultural heritage.



Poster of the Jornadas de Conservación-Restauración de Patrimonio Industrial Mueble.

Research



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Signing of a research agreement: Precision Medicine with IMOMA

One of the Foundation's strategic avenues is to support scientific research and to promote knowledge. In line with this commitment, in 2016 it signed a new agreement with the Instituto de Medicina Oncológica y Molecular de Asturias (IMOMA) with the goal of promoting the transfer of what is called Precision Medicine to clinical practice. This is a revolutionary way of viewing medicine grounded upon the spectacular progress experienced in the field of genetics in recent years. It is the utmost exponent of personalised, predictive and preventative medicine, and its ultimate goal is to promote the health of individuals and populations.

This new three-year agreement, signed by the president of the María Cristina Masaveu Peterson Foundation, Fernando Masaveu, and the Managing Director of IMOMA, Oliver Frey, provides continuation to the seven years of fruitful cooperation between the two institutions. This cooperation has materialised in the publication of more than 30 scientific-medical articles in the most prestigious journals, and in the launch of three diagnostic services based on new-generation genomic sequencing which are pioneers both nationally and internationally: ONCOgenics (personalisation of oncological treatment and diagnosis of the family predisposition to develop cancer), OTOgenics (genetic diagnosis of deafness) and OPHTHALMOgenics (genetic diagnosis of blindness).

The development phase of these innovative services, financed by the María Cristina Masaveu Peterson Foundation, has allowed the genetic cause of blindness and/or deafness to be found in dozens of individuals, and it has also allowed the molecular alteration behind the diagnosis of several cases of cancer in multiple families to be identified. This information has allowed these patients and their families, who were referred from numerous regional and national hospitals, to understand the reasons for their illness, prevent the development of complications associated with it and access new preventative measures and treatments adapted to their unique needs. As a consequence of the application of this research, IMOMA has become a national benchmark in clinical genomics.

With the framework of the new agreement, the María Cristina Masaveu Peterson Foundation and IMOMA are continuing to focus on developing Precision Medicine, transferring the latest scientific and technological advances to medical practice.

The goals of the new agreement include to discover new genetic causes of blindness and deafness; to fine-tune what is known as liquid biopsies to personalise oncological treatment and track its response via the patient's blood; and to contribute to understanding the effects of radiation therapy on the genetic level.



Fernando Masaveu (President of the FMCMP) and Oliver Frey (Manager of IMOMA) during the signing of the agreement. Standing, left to right, José Luis San Agustín, Jesús González Aparicio, Álvaro Sánchez and Dr Rubén Cabanillas © María Cristina Masaveu Peterson Foundation. Photograph: Manuel Fernández-Valdés.

Eye research project with the Fundación de Investigación Oftalmológica

In the quest for excellence in research, since early 2009 the Foundation and the Fundación para Investigación Oftalmológica (FIO) have been partnering with and sponsoring the development and execution of numerous research projects in the field of eye health, as well as the exploitation and development of scientific knowledge through the Unidad de Investigación en Ciencias Visuales of the Instituto Oftalmológico Fernández-Vega.

The research underway encompasses different fields of visual science, such as the development experimental models of eye diseases, the molecular bases of ophthalmic pathology, diseases of the surface of the eye, such as dry eye, and neurotrophic pathology and retinal pathology, such as macular degeneration.

Specifically, the Foundation works with the FIO through its patronage to develop three essential avenues of action:

1. Translational research: research into the genetic basis of glaucoma with the goal of personalising and individualising treatments based on diagnostic and therapeutic biomarkers.
2. Deepening knowledge of the surface of the eye and the diseases that affect it in order to provide solutions to dry eye, eye pain and trophic problems of the cornea and to be able to optimise their prevention.
3. Knowledge of the molecular bases of neurodegenerative diseases of the retina which share cell death, which is associated with pathologies such as glaucoma and macular degeneration associated with age, in order to have more effective treatments for blindness in old age.

Through this partnership, the Foundation wants to contribute to achieving a better society through advances in medical research, because researching today means curing tomorrow.



Research team at the Fundación para la Investigación Oftalmológica (FIO).

Archaeological excavation in Coímbre cave

In 2010, the Foundation signed a patronage agreement with a team of research archaeologists for the study of the cave art in Coímbre Cave. The research is entitled *Paleoecología y poblamiento en la cuenca media del río Cares durante el Pleistoceno Superior: la cueva de Coímbre* (Palaeoecology and Population in the Middle Basin of the Cares River during the Upper Pleistocene: Coímbre Cave). It also has the support of the Regional Ministry of Culture of Asturias and assistance from the Peñamellera Alta City Council to carry out the excavations.

Coímbre Cave, which is also called Witches' Cave, is located in Besnes, in the Council of Peñamellera Alta, very close to the town of Niserias and approximately one kilometre from its capital, Alles. It is a cave with a S-SW orientation located on the side of Mount Pendendo (532 m), around 135 metres above sea level and 33 metres over the Besnes River, which feeds into the Cares River near Niserias. The cave is located within the geological region known as the Cantabrian Zone, the outermost area of the Varisca Mountains in the northwest region of the Iberian Peninsula, a mountain range which arose during the late Palaeozoic (Upper Devonian-Carboniferous). More specifically, the cave is located in the Region of Cuera, the northern section of a large hanging-wall of a fault known as the Ponga Block, which occupies a position in the front of it very close to the boundary with the Picos de Europa Unit.

During the Mesozoic, materials of this age were deposited over the Palaeozoic rocks, and later, during the Alpine orogeny (boundary between the Cretaceous and the Tertiary-Upper Miocene), the Cantabrian Mountains were formed alongside the erosion of the Mesozoic deposits, which led the outcropping of the Palaeozoic rocks in the Cantabrian Zone and the current reliefs to be shaped during the Quaternary.

The research is being led by David Álvarez Alonso (PhD in Prehistory) in conjunction with José Iravedra Sainz de los Terreros, Bachelor's in History with a specialisation in Prehistory and Ancient History from the Universidad Complutense de Madrid; Álvaro Arrizabalaga Valbuera, Bachelor's in Prehistory from the Universidad del País Vasco; and Jesús Jordá Pardo from the Department of Prehistory and Archaeology at UNED.

The conclusions of this archaeological project will be compiled in an informative publication. The publication and photography will be completed over the course of this year.



Excavation work and the site.

Cal I+D research project

The focus on scientific research, with particular attention to the technological development of the cement manufacturing industry and its subsequent applications, is one of the main avenues of action of the María Cristina Masaveu Peterson Foundation. Through a partnership agreement between the company Cementos Tudela Veguín S.A. and the Foundation to develop a new avenue of research, we are contributing to fostering more sustainable industrial production. The agreement was signed by the President of the María Cristina Masaveu Peterson Foundation, Fernando Masaveu, and the General Manager of Tudela Veguín, Julio Peláez.

The incorporation of environmentally exigent regulations, as well as the strong social demand for more sustainable industrial activities, necessitate the transformation of companies like power stations, ceramic makers, cement manufactures, iron and steel manufactures, metallurgy, glass and paper manufacturers and waste treatment plants to seek solutions that minimise their emissions and the amount of pollutants they dump into the environment.

The research project which will be carried out over the next two years detects an opportunity to develop some products which are currently being manufactured by Tudela Veguín S.A, such as those based on lime, which are traditionally associated with construction and iron and steel applications. The idea of making industrial production compatible with respect for the environment has been a constant quest in the activities of this cement manufacturing company.

Thanks to the partnership agreement signed by both institutions, the Research, Development and Innovation Department at Cementos Tudela Veguín S.A. will design a research project to develop a new application of this family of products in the environment. This will not only allow the company's own operations to improve by adapting it to the new demands, but it will also increase its potential commercialisation in new markets as it diversifies its activity.

The project also includes research into the minimisation, regeneration and valorisation of the waste that is inevitably created in association with decontamination processes, which will improve the sustainability of the complete new product lifecycle.

Therefore, the main objective is to generate a family of products which can be applied to lowering polluting emissions into the atmosphere, generating added value over the current solutions from both the economic and environmental standpoints.

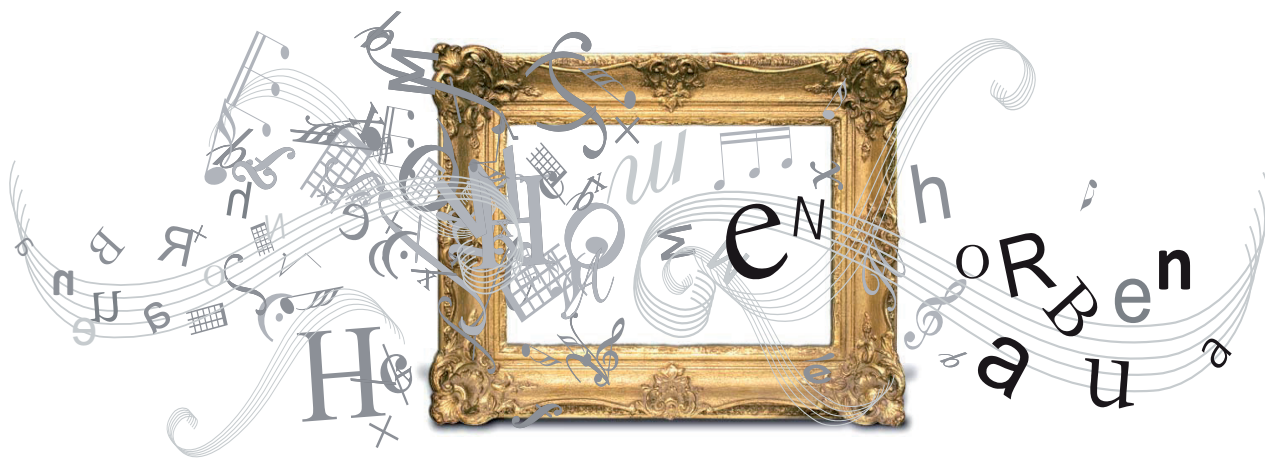


Signing of the agreement: Fernando Masaveu, President of the María Cristina Masaveu Peterson Foundation, and Julio Peláez, General Manager of Cementos Tudela Veguín.

Scholarships



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María Cristina Masaveu Peterson Academic Excellence Scholarships

9th edition. Academic year 2016-2017

María Cristina Masaveu Peterson Academic Excellence Scholarships. 9th edition. Academic year 2016-2017

The ninth edition of the María Cristina Masaveu Peterson Academic Excellence Scholarship Programme was held for academic year 2016-2017. Ever since it was launched in 2008, a total of 222 excellence scholarships have been awarded throughout its nine editions.

The scholarship is targeted at young Asturians with a desire to pursue a university education who show strong academic performance. It is a competitive scholarship. In fulfilment of the requirements listed in the Conditions of the Call for Applications, candidates may access the evaluation process to be awarded a limited number of scholarships, but under no circumstances are they automatically guaranteed a scholarship.

The academic records of the candidates for the scholarship are evaluated by an independent Academic Evaluation Committee assembled by the Foundation for this purpose. The professional careers and academic and research experience of the Committee members reflects the desire to confer prestige and academic distinction on each student who is awarded a scholarship.

The invitation to join the meritorious María Cristina Masaveu Peterson Academic Excellence Scholarship recipients reflects the Academic Evaluation Committee's unanimous expert opinion, and that of the Foundation's Board, that each recipient faithfully and accurately represents the human and professional profile of a university student who is a guarantor of "Excellence", meant as the potential aimed at preparing an individual and making them capable of taking on their role with the highest levels of service to society and brilliant execution.

ACADEMIC YEAR	APPLICATIONS	AWARDED SCHOLARSHIP
2008/09	60	10
2009/10	44	18
2010/11	58	22
2011/12	37	20
2012/13	124	17
2013/14	84	32
2014/15	56	25
2015/16	73	35
2016/17	100	44

Academic Assessment Committee for Scholarships. 9th edition

On the 10th of December 2016, the Evaluation Day of the ninth call for applications for the María Cristina Masaveu Peterson Academic Excellence Scholarships was held. Below is a list of the names of the committee members assembled by the Foundation for this purpose:

Humanities Area

Prof. Luis Valdés Villanueva

Full Professor. Field: Logic and Philosophy of Science.
Philosophy Department. Universidad de Oviedo

Prof. Marta Mateo Martínez-Bartolomé

Full Professor. Field: English Philology.
Department of Anglo-German and French Philology. Universidad de Oviedo

Prof. Inmaculada Urzainqui Miqueleiz

Full Professor. Field: Spanish Literature.
Department of Spanish Literature. Universidad de Oviedo

Prof. Ana María Fernández García

Senior Lecturer. Field: Art History.
Department of Art and Musicology. Universidad de Oviedo

Experimental Sciences Area

Prof. José Ignacio García Alonso.

Full Professor. Field: Analytical Chemistry.
Department of Physics and Analytics. Universidad de Oviedo

Prof. Santos González Jiménez

Full Professor. Field: Algebra.
Department of Mathematics. Universidad de Oviedo

Prof. José Manuel Recio Muñiz

Full Professor. Field: Physical Chemistry.
Department of Physical and Analytical Chemistry. Universidad de Oviedo.

Prof. Jesús Ángel Blanco Rodríguez.

Full Professor. Field: Condensed Matter Physics.
Physics Department. Universidad de Oviedo.

Prof. José Antonio Salas Fernández

Full Professor. Field: Microbiology.
Department of Functional Biology. Universidad de Oviedo.

Legal and Social Area

Prof. Ramón Durán Rivacoba

Full Professor. Field: Civil Law.

Universidad de Oviedo

Prof. Rodolfo Gutiérrez Palacios

Full Professor. Field: Sociology.

Universidad de Oviedo

Prof. Lucía Avella Camarero

Full Professor. Field: Business Organisations.

Department of Business Administration. Universidad de Oviedo

Health Sciences Area

Prof. Juan Evaristo Suárez Fernández

Full Professor. Field: Microbiology.

Functional Biology Department. Universidad de Oviedo

Prof. Radhames Hernández Mejía

Full Professor. Field: Preventive Medicine and Public Health.

Medicine Department. Universidad de Oviedo

Prof. José Muñoz Fernández

Full Professor. Field: Behavioural Sciences Methodology.

Department of Psychology. Universidad de Oviedo

Prof. María Del Pilar de la Peña Cortínes

Full Professor. Field: Biochemistry and Molecular Biology.

Universidad de Oviedo

Technical Discipline Area

Prof. Francisco Javier Belzunce Varela

Full Professor. Field: Materials Science and Metallurgical Engineering.

Universidad de Oviedo

Prof. Fernando Las-Heras Andrés

Full Professor. Field: Signal Theory and Communications.

Universidad de Oviedo

Prof. Alfonso Fernández Canteli.

Full Professor. Field: Continuous & Structure Theory.

Universidad de Oviedo

Prof. Francisco Ortega Fernández

Full Professor. Field: Engineering projects.

Department of Mining Exploitation and Prospecting. Universidad de Oviedo

Former recipients of the FMCMP Academic Excellence Scholarships who belonged to the Academic Evaluation Committee in its ninth edition

Clea Bárcena Fernández

Recipient of the *María Cristina Masaveu Peterson Foundation Excellence Scholarship*.
FMCMP I-II scholarship recipient in 2008-2010

Eva Crespo León

Recipient of the *María Cristina Masaveu Peterson Foundation Excellence Scholarship*.
FMCMP IV, V and VI scholarship recipient in 2011-2014

Fernando Gallego Bordallo

Recipient of the *María Cristina Masaveu Peterson Foundation Excellence Scholarship*.
FMCMP I, II, III and IV scholarship recipient in 2008-2012

Rebeca Lorca Gutiérrez

Recipient of the *María Cristina Masaveu Peterson Foundation Excellence Scholarship*.
FMCMP II, III and IV scholarship recipient in 2009-2012

Olaya Suárez Magdalena

Recipient of the *María Cristina Masaveu Peterson Foundation Excellence Scholarship*.
FMCMP I, II, III, IV, V and VI scholarship recipient in 2008-2013

Juan Pedro Valbuena Fernández

Recipient of the *María Cristina Masaveu Peterson Foundation Excellence Scholarship*.
FMCMP VIII scholarship recipient in 2015-2016



Former recipients of the María Cristina Masaveu Peterson Foundation Excellence Scholarships who were part of the Academic Committee.

Scholarship Holders in the 9th Edition. 2016-2017

Arturo Aguado González	Diego Jiménez Bou
Patricia Aguilar Merino	Sergio López Álvarez
Carlos Alonso Huerta	Luis Martín Suárez
Marcelo Álvarez Gallego	Patricio José Martínez García
Carmen Inés Antuña Horlein	Javier Meana Fernández
Pablo Argüelles Estrada	Carlos Outeiral Rubiera
Jerónimo Aysta López	Álvaro Pendás Recondo
Santiago Babio Fernández	Enrique Pendás Recondo
Marcos Caso Huerta	Alfonso Peñarrova Rodríguez
David Cueto Noval	Rubén Perea Molleda
Miguel Cueto Noval	Silvia Pérez Díez
Álvaro de Vicente Blanco	David Prieto Rodríguez
Alberto del Río Echeverría	María Rodríguez Álvarez
Aitor del Rivero Cortázar	Diego Rodríguez Cembellín
Andrés Díez Carlón	Leticia Rodríguez Montes
Celia Fernández Brillet	Paula Rodríguez Ruíz
Elena Fernández López	David Roiz del Valle
Manuela Gamonal Fernández	Luis Romero Rosal
Cristina González Rodríguez	Miguel Ruíz Vivanco
Ignacio González Sellán	María Rosa Suárez de Cepeda Fuentes
Lara Hidalgo Peña	Victoria Eugenia Vega Sánchez
Héctor Jardón Sánchez	Lucas Venta Viñuela



Members of the Evaluation Committee of the 9th edition of the Academic Excellence Scholarships.



Evaluation day of the Academic Excellence Scholarships.



Evaluation day of the Academic Excellence Scholarships.



Presentation of the Academic Excellence Scholarships, academic year 2016-2017.



Speech by Pablo Alvargonzález Fernández. Scholarship recipient in the 6th, 7th and 8th editions of the Academic Excellence Scholarships.

Speech by Pablo Alvargonzález Fernández

Academic Excellence Scholarship recipient, 6th, 7th and 8th editions.

Final Degree Prize in Law. Prize for best academic record. Universidad de Oviedo, 2016.

Currently pursuing a Master's in European Union Law at the College of Europe (Bruges, Belgium).

Esteemed representatives of the María Cristina Masaveu Peterson Foundation, Academic Excellence Scholarship recipients, families, ladies and gentlemen:

I would like to begin these words by thanking the Foundation for the privilege of inviting me here today and for their kind introduction, both of which are more than I deserve.

Speaking here this morning is a true honour. I am not saying that statement out of politeness, yet nor is there any need to convince you of that: the gratitude I feel towards the Foundation will be clear in everything I express today.

It has been said that attention isn't given away but lent, and therefore it must be paid back with interest. Therefore, my speech has to give its listeners something and not punish them for the effort of concentrating. Drawing from the same phrase that the Foundation used when it suggested that I participate in this event, I will try to say what I would have liked to hear when I received my scholarship. I'll talk about this and about the Academic Excellence Scholarship recipients through my own experience, and by doing so I hope to fulfil my assignment satisfactorily. Given the sincerity which I am required owing to the presence of the recipients from the last round, my testimonial is the interest through which I shall pay you for your attention.

I shall divide this speech into four parts. First, I'll refer to the aspects that, in my opinion, define the Academic Excellence Scholarships. Secondly, I will recount my experience as a scholarship recipient, and then I will deduce from that what this status means and how it defines a connection with the Foundation. Finally, I will conclude with general reflections that I believe are important.

Before beginning the first part, however, I should offer a warning. I have had almost complete freedom in crafting this speech, and the Foundation did not ask to review it. Therefore, any possible errors are wholly my responsibility.

In the task of describing the Academic Excellence Scholarships, my goal is neither to repeat what was said in the previous speech nor to anticipate the "administrative" matters that will be covered in the next one. My goal is, however, to try to offer a description of the scholarships that can serve as a point of departure for the other reflections I am offering here today.

I am aware that concepts often outstrip their definitions, and this is true here as well. However, this does not diminish the usefulness of mentioning three aspects of the María Cristina Masaveu Peterson Foundation Academic Excellence Scholarships, namely that they are:

- support for the education of a group of students pursuing their Bachelor's degrees
- which, particularly in our country, has no equal, monetarily speaking, and
- which aims to place those academic careers at the forefront of each academic field.

The first aspect is somewhat obvious and can be gleaned by reading the conditions of the scholarship application. However, the other two deserve further explanation.

On the one hand, the Excellence scholarships, unless I am mistaken, are the most comprehensive monetary support that any national institution offers to finance Bachelor's degree students' education. It encompasses everything until this degree is earned and all university extension activities undertaken in the meantime, including stays abroad and language learning. Each recipient's ability to shape their own academic programme is another original and invaluable aspect of these scholarships.

On the other hand, when dealing with the host of administrative issues (reports, payment periods, etc.) which, as I said, I will not discuss in my speech, one idea appears which, to my mind, should never be missing to make the scholarship programme recognisable: the beneficiaries may, with no further sacrifice than their own personal effort, place their education on par with the best in every area. I'm not saying that this always happens, nor am I saying that it happened in my case.

I am talking about a potential that is implicit in each scholarship, their ultimate goal and one that, I believe, is often met.

This leads to another consideration: the privilege of earning the scholarship comes with the personal responsibility of taking proper advantage of it. The fact that the recipients are chosen by their merits even further heightens the importance of this responsibility.

And now I would like to share my impressions from my experience as a scholarship recipient during the last three years of my Bachelor's degree in Law. Obviously, my goal is not to suggest that my pathway should be anybody else's; however, I hope that my testimonial may be useful to some of you present today and that sharing my experience in this speech will prove to be worthwhile.

I admit that when I received the "Masaveu scholarship" for the first time back in 2013, I was not quite sure what it was. An event like this one wasn't held, but instead the Foundation called the recipients to individual meetings to sign the letter of acceptance. A few classmates from the university, who went a few days before I did, gave me some encouraging hints. I vividly recall walking to the Plaza del Instituto in Gijón, going up to the headquarters and hearing the Foundation's first explanations ("We'll pay you so much per month; you can sign up for courses at the top universities, learn two languages..."). I was impressed.

The main contents of my first university extension programme ("Application report", following the conditions that year) were English classes in order to finish my Cambridge exams, plus an introductory class in French (because we could study two languages) and participation in the summer school at the London School of Economics, where I had my first contact with European Union Law. The experience was totally positive: I got to know another university, other ways and methods, and students from five continents.

EU Law and the example of a Law classmate a bit older than me (another scholarship recipient, by the way) led my way to the College of Europe in Bruges. I decided to apply for it when I finished my Bachelor's, and to do so I had to learn French based on a smidgen I had learned the year before. I geared my entire second scholarship towards that: private classes, courses and a two-month stay in Paris in the summer of 2015. I pledged to reach B2 level, and after considerable effort, I was able to come back with a C1. Now, I did sacrifice an entire summer, and my stint in the capital of France was not very festive. But it did help expand my world a bit, and I was able to tour some significant places for a Spanish Law student.

And so, I started my last year in my Bachelor's programme, when I was supposed to apply for the College and the corresponding scholarships. For one of those scholarships, which I ultimately accepted, I was able to submit a letter from the President of the Foundation, Fernando Masaveu, an example of how the "support" I mentioned at first materialises in ways that are not necessarily monetary. My last extension programme included not only a language class to prepare for the interviews, but also an exceptional class in English Law at Cambridge University, which I enjoyed as I turned in the signed admission documents to the College of Europe. I started there a few months ago as one of the youngest students in the Master's in European Union Law.

I think that this short story speaks eloquent: the María Cristina Masaveu Peterson Foundation scholarships have given me access to opportunities that I otherwise wouldn't have had. Plus, without what these experiences have added to my CV, I doubt I would have been accepted in Bruges.

All of this puts me in a position to make a few remarks about what it means to be a recipient of a María Cristina Masaveu Peterson Foundation scholarship. I have included requirements known by everyone, but it's worth underscoring them in this speech.

On the one hand, the Academic Excellence Scholarship recipients comprise a whole that is anything but a homogeneous group or a single prototype of student. To the contrary, each profile is different to the others, and instead of forcing a convergence, the scholarships adapt to and enhance their differences. Each recipient's freedom to design a university extension programme every academic year is extremely important: the Foundation recognises that each project is original and geared towards its own objectives.

On the other hand, in exchange for everything we receive, the Foundation's scholarship recipients are subjected to a series of obligations, both formal and substantial. The former encompass – although it seems pointless to say it – the most delightful dealings with the Foundation. We interact with people whom we personally know, and not with our least favourite public administration through threatening institutions.

Likewise, the utmost attention should be paid to each document submitted to the Foundation. The university extension programmes, and especially the report, should be detailed and meticulously justified. As a result of my education, I have a tendency to write in a notary's style, and more than once I've been afraid of boring the person who has had to read me as a result of these scholarships. However, I don't believe I could be criticised for a lack of information on each activity or justifications for every single euro received. It is true that the annual report has no specific format and length; however, it is the document that confirms to the Board not only our individual profit from the scholarship but also the fact that the scholarships as a whole are worthwhile.

In terms of our substantial obligations, each scholarship recipient has to make an effort to look for the best programmes, and show their ambition to design their own educational programme. This obligation, condensed here in a sentence, is actually the most difficult one to meet. By secularising the celebrated Biblical quote "ask and ye shall receive", the Foundation, which is generous, applied "ask and we shall give it to you".

The receipt of the scholarship, coupled with fulfilment of these obligations, turn us all into members of one big family, the family of the María Cristina Masaveu Peterson Foundation. We are its ambassadors wherever we go, and we are also the targets of its affection. In my case, when the Universidad de Oviedo celebrated the feast day of Saint Catherine on the 25th of November and conferred its extraordinary awards, a board member of the Foundation attended the awards ceremony and congratulated me on its behalf.

As promised, I shall conclude with a few more general reflections. After several years as a scholarship recipient, I think that the constant effort to remain worthy (although, of course, one doesn't almost achieve this) gradually yields results in an educational career, which is ultimately transformed. This is what I appreciate the most from the Foundation, and if my intuition isn't wrong, it is also what the Foundation appreciates the most, more than diplomas and reports.

On the other hand, I would like to highlight the importance of seeking examples in order to make the most of the scholarship. What did others standing in our shoes do when all options were open to them? The goal is not to copy anyone else's experiences but to find inspiration and avoid unnecessary detours. And we should not underestimate the scholarship recipients' ability to forge their own examples worth following.

And so I conclude my speech after conveying my impressions about the María Cristina Masaveu Peterson Foundation Academic Excellence Scholarship as best I could. I hope that the new recipients' pathway alongside the Foundation is thrilling and makes a major difference, as I believe it has for me.

I shall try to close with something inspiring, and to do so I will borrow from a famous reflection by the philosopher Javier Gomá. He says that in the transition from youth to adulthood, people specialise in two ways: first, we find our place in productive society through a profession whose practice gives us the return on which we live; and secondly, we look for the right person with whom to build a life together. Even though I cannot discard the possibility that the Academic Excellence Scholarships may contribute to this second specialisation, there is no doubt that its priority is the first one. I hope that with its assistance, all of you, us, recipients can achieve this in the best way possible.

Thank you very much for your attention.

Pablo Alvargonzález Fernández

Oviedo, 29 December 2016

University Extension Activity Scholarships (BAEU) carried out by the scholarship holders in 2015-2016

Harvard University. Cambridge (United States)

Summer Courses

BIOS S-150 The Biology of Cancer

Directed by Steven Theroux, PhD, Professor of Biology, Assumption College

Cambridge (USA). From 20 June to 5 August 2016

Centro de Formación Marítima del Principado de Asturias

FEDAS 1 course. Sports diving B1

Gijón. August, 2016

Cambridge University (UK)

English Legal Methods Summer Programme

Directed by: Professor Trevor Allan and Dr Roderick Munday

Cambridge (United Kingdom). From 3 to 30 July 2016

Johns Hopkins University. Baltimore (United States)

Statistical Reasoning in Public Health

Graduate Summer Institute of Epidemiology and Biostatistics

Baltimore (USA). From 13 June to 1 July 2016

Universidad de Córdoba

9th Congress on Medical Education

Córdoba. From 31 March to 2 April 2016

Universidad de Cantabria. Faculty of Medicine

10th National Paediatrics Conference for Medical Students

Hospital Marqués de Valdecilla

Santander. From 3 to 5 March 2016

King's College London (UK)

Centre of Stem Cells and Regenerative Medicine

Research stay

Directed by Dr Fiona Watt and Dr Inés Sequeira

London (United Kingdom). From 16 June to 21 August 2016

Harvard University. Cambridge (United States)

MATH S-101 Spaces, Mappings and Mathematical Structures

Directed by Professor Peter M. Garfield

Massachusetts (USA). From 18 June to 6 August 2016

Universidad Francisco de Vitoria + Grupo Santander

Leadership school

Directed by José Luis Parada. PhD in Humanities and Social Sciences

Madrid, 2016

Université Grenoble Alpes, Grenoble (France)

Introduction to Large Scale Facilities: Probing Matter with Neutron and Synchrotron Radiation

Mr Damien Rousset (Program Manager) and Sophie Debrion (Academic Coordinator)

Grenoble (France). From 2 June to 13 July 2016

Oxford University. UK

Oxford Summer Courses in Mathematics

Oxford (United Kingdom). From 24 July to 6 August 2016

Universidad Complutense de Madrid. FIMAT course

Introduction to Sources of Information in Mathematical Sciences.

Faculty: Amador Carvajal García-Pando (Deputy Director of the Mathematics Library at the UCM); María Luisa García-Ochoa Roldán (Director of the Mathematics Library at the UCM); Francisco Javier Cimadevilla Rodríguez (Computer Office of the Faculty of Mathematics at the UCM; and Ana Cabeza Lorca (Head of Processes and Specialised Information the Mathematics Library at the UCM)

Madrid. March-May 2016

7th European Congress of Mathematics (7ECM)

Lectures by: Endre Szmerédi (Alfréd Rényi Mathematics Institute); Don Zagier (Max-Planck Institute of Mathematics of Bonn); Peter Scholze (Universität Bonn); Helmut Pottmann (Technische Universität Wien), and other prominent mathematicians.

Berlin (Germany). From 18 to 22 July 2016

Centro Vasco de Matemáticas Aplicadas. BCAM

Summer school on Harmonic Analysis and Partial Differential Equations

Lectures by: Pedro Caro, Stefanie Petermichl, Luz Ronzal, Dave Rule

Bilbao. From 4 to 8 July 2016

Hospital de Cuzco (Peru)

Clinical practices

Cuzco (Peru). From 4 to 31 July 2016

Universidad de Oviedo. Faculty of Medicine

2nd Conference of Medical Students of the Universidad de Oviedo

Workshops on Sonogram Exploration and Interpretation (neck and abdomen)

Oviedo. March, 2016

Hospital de Málaga

Clinical practices.

General surgery, emergencies, cardiology.

Asociación de Estudiantes de Medicina de Oviedo-Málaga

Málaga. From 15 July to 15 August 2016

Escuela Paraninfo de Madrid

Course on Presto

Madrid. From 20 to 24 June 2016

Estudio la Ribera

Intensive professional photography course

Madrid. From 27 to 30 July 2016

La Fabertime. Madrid

Course on 3-D printing

Madrid. From 4 to 8 July 2016

Escuela de Diseño, Artes y Arquitectura Artes Creativas

Course on Rhinoceros, Civil Engineering Software

Madrid. From 11 to 14 July 2016

Colegio de Arquitectos de Madrid. COAM

REVIT course

Madrid. From 15 to 22 July 2016

Utrecht University. Faculty of Sciences
Utrecht Summer School.
Theoretical Physics
Professor: J. M. Van Zee
Utrecht (Holland). From 15 to 26 August 2016

Institute for Theoretical Physics (ITP) of Leuven (Belgium)
Research in Theoretical Physics
Professor: Pablo Bueno (FWO Postdoctoral Fellow at KU Leuven)
Leuven (Belgium). From 20 June to 20 July 2016

International Centre for Theoretical Physics in Trieste (Italy)
Summer School in Cosmology (SMR 2844)
Faculty: Stefano Borgani (INAF-OATS & UTrieste) Paolo Creminelli (ICTP), and Ravi Sheth (UPenn)
Trieste (Italy). From 6 to 17 June 2016

Manchester University (United Kingdom)
Theoretical chemistry research project
Professor Paul L. A. Popelier
Manchester (United Kingdom). From 30 May to 2 July

Technical University of Munich (Germany)
NIM Summer Research Programme
Proyecto "Optimization of Organic Electronic Devices"
Professor Paolo Lugli
Munich (Germany). From 4 July to 26 August

Université de Rouen (France)
First Symposium on Chemical Bonding
Rouen (France). From 27 August to 2 September 2016

University of California, Berkeley (United States)
"Law & Economics" (LEGALST 147)
Berkeley (United States). From 5 July to 12 August 2016

Utrecht University (Holland)
Utrecht Summer School
Theoretical Physics
Faculty: R. A. Duine and U. Gürsoy
Utrecht (Holland) From 15 to 26 August 2016

Universidad Internacional Menéndez Pelayo. Santander
Nanotechnology: Lights and shadows of the control of matter at the atomic scale
Faculty: Pedro A. Serena Domingo and Agustina Asejo Barahona
Santander. From 4 to 15 July 2016

Universidad de Oviedo. Faculty of Philosophy and Humanities
Professional English
Professor: María Goretty Faya Ornia
Oviedo. From 18 to 21 July 2016

University of California, Davis (United States)
UCDAVIS Bodega Marina Lab Summer Session 2
California (USA). From 1 August to 9 September

Chazon Children. Molo (Kenya)
Volunteer stay. Education and healthcare assistance
Molo (Kenya). From 1 to 15 July 2016

Boston University (United States)

Boston University Summer Sessions

“Principles of Neuroscience”

Dr Jen-Wei Lin. Biologist, researcher and full professor at Boston University

Boston (USA). From 3 July to 12 August 2016

Harvard University. Cambridge (United States)

Summer Courses at Harvard

BIOS S-12 Principles and Techniques of Molecular Biology

Dr Alain Viel, PhD, Department of Molecular and Cellular Biology

Cambridge (USA). From 20 June to 8 August 2016

Balkan Heritage Field School. Gradsko-Stobi (Macedonia)

Conservation Workshop on Roman Mosaics and Frescoes

Stobi (Macedonia). From 4 to 25 June 2016

Institute of Natural Sciences and Technology in the Arts in Vienna (Austria)

Studies on the Chemistry of Colour. Material Sciences

Supervisor: Dubravka Jembrih-Simbürger

Vienna (Austria). From 24 July to 13 August 2016

The Max Planck Institute for Human Development. Berlin (Germany)

Research practices

Dr Emmanuelle Charpentier

Berlin (Germany). From 10 June to 10 August 2016

Imperial College London (United Kingdom)

Imperial College Summer Sessions

Revolutions in Biomedicine Summer School

London (United Kingdom). From 27 June to 22 July 2016

Escuela de Música Divertimento (Oviedo)

Piano classes

From January to April 2016

Course on Basic Vital Support for Healthcare Professionals

HUCA

Oviedo. From 23 to 25 February 2016

University of California, Berkeley (United States)

Berkeley Summer Sessions

Fundamentals of Website Development.

ASTRON 9 Selected Topics in Astronomy

California (United States). From 5 July to 12 August 2016

Harvard University. Cambridge, Massachusetts (United States)

Debates in International Politics. GOVT S-1729

Professor: David A. Rezvani

Massachusetts (United States). June 2016

Volunteering in Cambodia

English classes for children

Cambodia. August, 2016

Academia Ángel Muñiz Toca. Oviedo

Estudios de 5.º grado

Oviedo, 2016

Language training programmes

Instituto Goethe. Berlin (Germany)

Intensive course

From 20 July to 26 August 2016

France Langue Burdeos

Language stay in Bordeaux

Bordeaux (France) From 20 June to 1 July

Goethe Institute. Berlin (Germany)

Training stay to study German

From 24 July to 13 August 2016

International Language Centre

German class in Berlin

Berlin (Germany). From 15 August to 9 September 2016

Oxford House College. Toronto (Canada)

Intensive English class

Toronto (Canada). From 27 June to 22 July

British Council. Mexico

English class

Mexico. From 8 February to 15 May 2016

Oxford English Centre. United Kingdom

Intensive course in medical English

Oxford (United Kingdom). From 18 to 29 July 2016

Recognition of the winners of the Academic Excellence Scholarships

Awards for final year projects

On occasion of the feast day of Saint Catherine of Alexandria, the patron saint of the university, every 25th of November a solemn act is held at the assembly hall of the old Universidad de Oviedo to confer the Awards for the Final Year Projects that are given to students with the best academic record.

In this year's edition, the personal effort and academic performance of our María Cristina Masaveu Peterson Foundation Academic Excellence Scholarship recipients was recognised.

Pablo Alvargonzález Fernández

Final Degree Prize in Law. Award for best academic record

Academic Excellence Scholarship in the 6th, 7th and 8th editions

Lucas Ramón Díaz Anadón

Final Degree Prize in Medicine

Academic Excellence Scholarship in the 3rd, 4th, 5th, 6th, 7th and 8th editions

Iyán Méndez Veiga

Final Degree Prize in Physics

Academic Excellence Scholarship in the 6th, 7th and 8th editions

Juan Pedro Valbuena Fernández

Final Degree Prize in Biology

Academic Excellence Scholarship in the 8th edition



Universidad de Oviedo
Universidá d'Uviéu
University of Oviedo

Music scholarships for the Escuela Superior de Música Reina Sofía

Since 2009, the María Cristina Masaveu Peterson Foundation, in partnership with the Fundación Isaac Albéniz, has provided patronage for musical training at the Escuela Superior de Música Reina Sofía (ESMRS), which has a special commitment to the musical training of young people so that they can develop their talent under the supervision of music maestros. The agreement has offered three scholarships bearing our institution's name, and young Asturians who meet the requirements among the selection of aspirants in the yearly call for applications to the Escuela Superior de Música Reina Sofía have preference.

In academic year 2016-2017, the three students who received the María Cristina Masaveu Peterson Foundation Scholarships were David Martín, Cello Department; Anna Milman Moschenko, Violin Department; and Martín García García, Piano Department.

David Martín. Cello

He was born in León in 1995. He began studying music in 2003 at the Conservatorio Profesional de León "José Castro Ovejero" in León, where he was taught by Joaquín Ordoñez and Eva María Rodríguez, with whom he completed his professional degree and he earned the Extraordinary Final Degree Award from the Community of Castilla y León. He has taken classes from Ángel García Jermann, Asier Polo, Aldo Mata, María de Macedo, Gary Hoffman and Daniel Gorosgurin.

In academic year 2013-2014, he began studying in the Cello Department of the Escuela Superior de Música Reina Sofía under the direction of Natalia Shakhovskaya. He is currently the recipient of a María Cristina Masaveu Peterson Foundation Scholarship under the direction of Ivan Monighetti. He has enjoyed a tuition scholarship from the María Cristina Masaveu Peterson Foundation and the Fundación Albéniz since academic year 2014-2015, and a residence scholarship from the AIE.

He has participated in master classes with Lluís Claret. In 2011, he won Second Prize in the Intercentros Melómano Contest of Castilla y León and tied for first place as the best performer of Spanish Music in the Claudio Prieto Contest in Palencia. In 2015, he won Second Prize in the "Villa de Llanes" International Cello Contest. He received his diploma as Most Outstanding Student in his department in academic year 2015-2016 directly from Her Majesty, Queen Sofía. He has been a member of the Youth Orchestra of Castilla y León and of the Orchestra of Musical Youths of León, and he has performed with the Odón Alonso Symphony Orchestra, the Camerata Eutherpe and the Provincial Youth Orchestra of Málaga.

For three consecutive years, he was chosen by the Professional Conservatory of León to participate in the "Young Performers" series, where he offered several recitals and chamber music concerts. He has also performed as a soloist with the orchestra from this conservatory. As a student of the school, he has been a member of the Sony Chamber Orchestra conducted by András Schiff and Eldar Nebolsin, and of the Freixenet Symphony under the baton of Josep Pons. He has also been a member of the BP Mendelssohn Quartet and the Fundación Mahou San Miguel Trio. He is currently a member of the Puertos del Estado Haendel Quartet and the Grupo Schola.



Anna Milman. Violin

She was born in Gijón in 1993. She began studying violin at the age of 6 at the Academia de Música Tchaikovsky in Gijón with teacher Suren Khachatryan. At the age of 13, she furthered her training at the Conservatory of Bratislava with teacher Jozef Kopelman. Two years later, she studied at the National Conservatory of Paris with teachers Boris Garlitzky and Igor Volochine. She has also participated in classes with teachers like Mikhail Kopelman and Igor Suliga. In 2013, she took master classes with Eduard Grach and Bartosz Bryła. Since academic year 2012-2013, she has studied violin at the Escuela Superior de Música Reina Sofía with Full Professor Marco Rizzi. She is currently the recipient of a María Cristina Masaveu Peterson Scholarship, since academic year 2013-2014.

She has participated in many competitions, such as the 5th International Valsesia Musica Contest in Varallo, Italy, in 2004 and the Violin Contest for Peace in Seville, where she came second. She has performed on stage at the Teatro Rojas in Toledo, the Sony Auditorium, the Palacio Real de El Pardo, the Auditorio Nacional de la Música in Madrid and at the Music Encounter and Academy of Santander. As a student of the school, she has been a member of the Freixenet Symphony Orchestra under the baton of Pablo González, Víctor Pablo Pérez and Josep Pons, and the Freixenet Chamber Orchestra conducted by Antoni Ros Marbà and Andrés Schiff. She has been a member of the Enagás Schumann Quartet under the supervision of Professor Heime Müller and is currently a member of the Fundación Mahou San Miguel Ensemble.



Martín García. Piano

He was born in Gijón (Spain) in 1996. He started his music education by studying piano at the age of five with teachers Natalia Mazoun and Ilya Goldfarb Ioffe. He has taken master classes with Naum Grubert and Dimitri Alexeev. Since academic year 2011-2012, he has been a student of the Escuela Reina Sofía in the Fundación Banco Santander Piano Department with Professor Galina Eguiazarova. He has enjoyed a tuition scholarship from the María Cristina Masaveu Peterson Foundation since he started at the school. He has won First Prize in numerous national contests, including the Composers of Spain (2005), Antón García Abril of Teruel and Santa Cecilia of Segovia (both in 2006), and City of San Sebastián and Infanta Cristina (Madrid, 2008). He has also won international contests such as the Anna Artobolevskaya (2005) and the Rotary Children's Music (2008), both in Moscow. In 2008, he won Overall First Prize at the Concurso Permanente de Juventudes Musicales de España in Alcalá de Henares.

In 2013, Her Majesty Queen Sofía awarded him the distinction of being the most outstanding student in his department. He has offered concerts as a soloist alongside with the symphony orchestras of the Principality of Asturias and Odón Alonso de León, as well as in international concerts together with the virtuoso performers of Gnessin State Musical College of Moscow and the Youth Orchestra of Krakow. He has performed on stages such as the Sony Auditorium, the 2012 Save the Children Awards, the National Music Auditorium in Madrid, and the Centre of Arab and Mediterranean Music in Tunis. As a student of the school, he has performed as a soloist with the Freixenet Symphony Orchestra under the baton of conductor Josep Pons. He has also been a member of the Nielsen Trio and the Prosegur Albéniz Ensemble, conducted by the teacher Márta Gulyás. He is a member of the Grupo Mozart de Deloitte (Deloitte Mozart Group).



Masaveu Collection



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON

Santa Catalina. (Francisco de Zurbarán).
(c. 1635-40 / Oil on canvas / 179 x 102 cm)
Owner: Masaveu Collection. © of the
reproduction: María Cristina Masaveu
Peterson Foundation, 2013.
Author: Marcos Morilla.



S, CATALINA

Masaveu Collection

Masaveu Collection. Great Spanish Masters

In 2016, The María Cristina Masaveu Peterson Foundation opened the exhibition entitled *Masaveu Collection, Great Spanish Masters: Greco, Zurbarán, Goya and Sorolla* at the Museu Nacional de Arte Antiga (MNAA) in Lisbon. The exhibition, which was conceived especially for that institution, included nearly 70 Spanish paintings from the Middle Ages to the 20th century belonging to the Masaveu Collection.

The exhibition was curated by Ángel Aterido, an art history professor at the International Study Centre of the Fundación Ortega y Gasset-Gregorio Marañón. It was divided into five sections: *Splendour in the Middle Ages and Renaissance*; *El Greco and the Transition in Painting from Mannerism and Naturalism*; *Glimmer of the Spanish Golden Age: The Baroque Masters*; *Goya and his Lights*; and *A New Light: From Fortuny to Sorolla*. In response to the warm welcome enjoyed by the exhibition – with more than 27,000 visitors – the show was extended for one more week upon mutual agreement by both institutions.

In recent years, the team working on the Masaveu Collection, which has been under the supervision of the María Cristina Masaveu Peterson Foundation since 2013, has made a huge effort to share and spread general knowledge about its artistic holdings. In addition to lending works to major national and international exhibitions, in November 2013 the exhibition *Masaveu Collection: From the Romanesque to the Enlightenment, Image and Matter* was held at the CentroCentro Cibeles of Madrid. It displayed paintings by mediaeval masters, names from the Baroque like Murillo and Zurbarán, and a selection of Flemish and Italian painters such as Joos Van Cleve the Elder and Matthis Gerung.



MASAVEU COLLECTION: GREAT SPANISH MASTERS

Museu Nacional de Arte Antiga
Calle Janelas Verdes. 1249-017 Lisbon. Portugal

From 20 November 2015 to 10 April 2016

No. of visitors: 27,830

Masaveu Collection. Loans in 2016

EXHIBITION: REALISTS OF MADRID

Organiser: Museo Thyssen-Bornemisza

Curators: Guillermo Solana, artistic director of the Museo Thyssen-Bornemisza, and María López

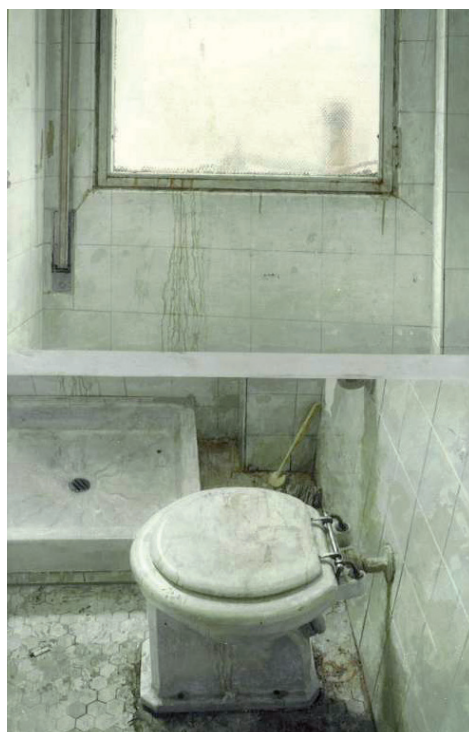
Technical curator: Leticia de Cos (Conservation Area of the Museo Thyssen-Bornemisza)

Work from the Masaveu Collection lent to the exhibition: *Interior de Water (Taza de váter y ventana)* (*Toilet and Window*) (1968-1971). Author: Antonio López García (Tomelloso, Ciudad Real, 1936)

The Museo Thyssen-Bornemisza presented an exhibition devoted to a group of realistic painters and sculptors who have lived in Madrid since the 1950s and are joined by both their work and their personal and family relationships. The group is made up of seven artists: Antonio López

García (Tomelloso, Ciudad Real, 1936), his wife, María Moreno (Madrid, 1933), the sculptors and brothers Julio López Hernández (Madrid, 1930) and Francisco López Hernández (Madrid, 1932); Julio's wife, the painter Esperanza Parada (San Lorenzo de El Escorial, Madrid, 1928 – Madrid, 2011); Francisco's wife, the painter Isabel Quintanilla (Madrid, 1938); and Amalia Avia (Santa Cruz de la Zarza, Toledo, 1930 – Madrid, 2011).

The exhibition included 90 pieces, encompassing oil paintings, reliefs and drawings. They followed a thematic argument which introduced viewer to everything from the intimate to the public, from close-ups to large formats, scenic views and household interiors. The Foundation lent the work from the Masaveu Collection *Interior de Water (Taza de váter y ventana)* (*Toilet and Window*) (1968-71) by Antonio López García.



REALISTS OF MADRID

Museo Thyssen-Bornemisza

Paseo del Prado, 8.

Salas Moneo. 1st floor

28014 Madrid

From 9 February to 22 May 2016

THE DIVINE MORALES

Organisers: Museo Nacional del Prado, Museo de Bellas Artes de Bilbao and Museo Nacional de Arte de Cataluña.

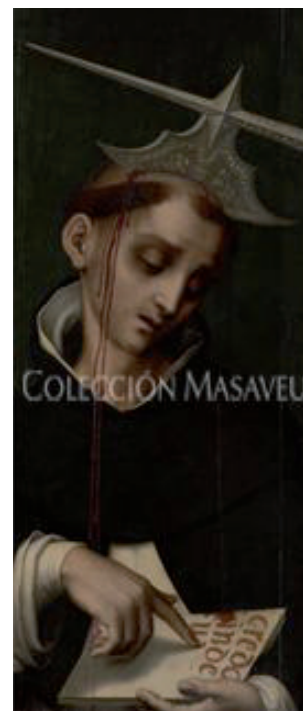
Curator: Leticia Ruiz Gómez, Head of the Spanish Renaissance Painting Department of the Museo del Prado.

Works from the Masaveu Collection lent for the exhibition: *San Francisco de Asís* (*Saint Francis of Assisi*) ca. 1570. Author: Luis de Morales, *The Divine*. Owner: Masaveu Collection. *San Pedro de Verona* (*S. Pietro de Verona*). ca. 1570. Author: Luis de Morales, *The Divine*. Owner: Masaveu Collection.

The exhibition *El divino Morales* (*The Divine Morales*) started its journey last year in the Museo del Prado, co-organised with the Museo de Bellas Artes de Bilbao and the Museo Nacional de Arte de Cataluña, where it travelled in 2016. The show sought to update knowledge of the painter's work and figure by studying his most characteristic compositions, especially his devout works dedicated to the image of Christ.

Luis de Morales was one of the most original and recognisable personalities from the Spanish Renaissance, an essential referent in the painting of Extremadura during the second half of the 16th century. He was recognised for having his own style, a distinguishable "mark" that is found in many artistic inventories and is present in numerous collections both in Spain and abroad. Luis de Morales' most representative creations became quite widespread both because he had his own studio and because of the repetitions attributed to other painters and followers. Only El Greco's art would reach a similar level of familiarity and commercial success in Spain after around 1585.

The exhibition showcases the work and figure of Luis de Morales almost one century after the Museo del Prado held the first monographic exhibition on this artist. The Prado currently has 23 panels by this artist and his studio, which makes it the leading repository of this painter's works in terms of sheer number and quality.



THE DIVINE MORALES

Museo Nacional del Prado

C/ Ruiz de Alarcón, 23. 28014 Madrid

From 1 October 2015 to 10 January 2016

Museo de Bellas Artes de Bilbao

Fundación Museo de Bellas Artes de Bilbao-

Bilboko Arte Ederren Fundazioa

Museo Plaza, 2. 48009 Bilbao

From 9 February 2016 to 16 May 2016

Museu Nacional d'Art de Catalunya

Palau Nacional, Parc de Montjuïc, s/n. 08038 Barcelona

From 16 June 2016 to 25 September 2016

BEHIND THE VEIL: REVELATION AND CONCEALMENT SINCE THE RENAISSANCE

Organiser: Stiftung Museum Kunstpalast

Curators: Beat Wismer, General Director of the Museum Kunstpalast, and Claudia Blümle, Professor of History and Theory of Form in the Department of Art and Visual History at the University of Berlin.

Work from the Masaveu Collection lent for the exhibition: *La Sagrada Familia con San Juan Bautista niño* (*The Holy Family with the Infant Saint John the Baptist*). Author: Escalante, Juan Antonio de Frías (1630-1670).

The Museum Kunstpalast of Dusseldorf organised the exhibition entitled *Behind the Veil: Revelation and Concealment since the Renaissance*, based on a story that tells about a contest between two ancient painters who sought to beat each other's virtuosity using the trompe-l'oeil (French for "fool the eye") technique.

Through the interaction of concealment and revelation, veiling and unveiling, the theme of the show was illustrated with major artworks from six centuries of history. The Foundation lent this show the work from the Masaveu Collection *La Sagrada Familia con San Juan Bautista niño* (*The Holy Family with the Infant Saint John the Baptist*) by Juan Antonio de Frías Escalante (1630-1670). The Stiftung Museum Kunstpalast views this Juan Antonio de Frías Escalante work as among the most essential paintings in the development of its project and in the creation of a successful exhibition of the highest quality.

The show, which was divided into six sections, sought to provide visitors with a sensory experience and an exploration of essential questions about the visual arts and paintings through the motifs of the veil and the curtain:

- I. Introduction: Zeuxis and Parrhasius
- II. The mystery of the divine
- III. The power of representation
- IV. The violence of unveiling
- V. The thrill of the concealed
- VI. Internal and external
- VII. The art of unveiling



BEHIND THE VEIL: REVELATION AND CONCEALMENT SINCE THE RENAISSANCE

Museum Kunstpalast

Ehrenhof 4-5, 40479 Düsseldorf, Germany

From 1 October 2016 to 22 January 2017

www.smkp.de

RIBERA: MASTER OF DRAWING

Organiser: Museo del Prado in conjunction with the Meadows Museum of Dallas

Curator: Gabriele Finaldi (former Deputy Director of Conservation of the Museo de Prado and current Director of the National Gallery of London)

Work from the Masaveu Collection lent to the exhibition: *Estudio del Pintor (Alegoría de las Bellas Artes)* (A Painter's Studio [Allegory of the Fine Arts]) ca. 1635-1639. Author: Master of the Annunciation to the Shepherds.

The Museo del Prado presented the exhibition entitled *Ribera. Maestro del dibujo* (Ribera. Master of Drawing) co-organised by the Meadows Museum of Dallas. The exhibition was held on the occasion of the publication of the first catalogue raisonné of the artist's drawings.

The show brought together 52 drawings, 10 paintings and 8 prints, as well as a small wax sculpture of a soul in hell made by his father-in-law, Giovanni Bernardino Azzolini, which is related to Ribera's anatomical prints.

For this occasion, the Foundation lent the work from the Masaveu Collection *Estudio del Pintor (Alegoría de las Bellas Artes)* (A Painter's Studio [Allegory of the Fine Arts]) ca. 1635-1639, by the Master of the Annunciation to the Shepherds.

This exhibition sought to highlight the variety of Ribera's drawings; his technical skill in using pen, ink and pencil; and the originality of his subject matter, which encompassed everything from anatomical and figure studies to everyday scenes and scenes of martyrdom and torture.

RIBERA: MASTER OF DRAWING

Museo del Prado
Calle Ruiz de Alarcón, 23
28014 Madrid

From 22 November 2016 to 19 February 2017



Masaveu Collection

Requests for loans of works

Incora Amparo by the Master of the Annunciation to the Shepherds

Requested by: Meadows Museum

Exhibition: *Ribera, Master of Drawing*

Catalineta by Ramón Casas and Grand Bal by Santiago Rusiñol

Requested by: Caixa Forum. Madrid

Exhibition: *Ramón Casas, la modernidad anhelada (Ramón Casas, Modernity Desired)*

Interior con figura femenina (Interior with Female Figure) by Santiago Rusiñol

Requested by: Caixa Forum. Palma

Exhibition: *Ramón Casas, la modernidad anhelada (Ramón Casas, Modernity Desired)*

Madrid Sur (Madrid South) by Antonio Suárez

Requested by: Museo Carmen Thyssen. Málaga

Exhibition: *Piedad y terror en Picasso: El Camino a Guernica (Pity and Terror: Picasso's Path to Guernica)*

La Sagrada Familia con San Juan Bautista niño (The Holy Family with the Infant Saint John the Baptist) by Juan Antonio de Frías y Escalante

Requested by: Museum Kunstpalast. Germany

Exhibition: *Behind the Veil: Revelation and Concealment since the Renaissance*

Incora Amparo by the Master of the Annunciation to the Shepherds

Requested by: Museo Nacional del Prado

Exhibition: *Ribera, Master of Drawing*

Saint Francis of Assisi and S. Pietro da Verona by Luis de Morales

Requested by: Museo Nacional del Prado

Exhibition: *El divino Morales (The Divine Morales)*

Saint Francis of Assisi and S. Pietro da Verona by Luis de Morales

Requested by: Museo de Bellas Artes de Bilbao

Exhibition: *El divino Morales (The Divine Morales)*

Saint Francis of Assisi and S. Pietro da Verona by Luis de Morales

Requested by: Museu Nacional d'Art de Catalunya

Exhibition: *El divino Morales (The Divine Morales)*

Inmaculada Concepción (Immaculate Conception) by Francisco de Zurbarán and Bodegón con cesto de manzanas, albaricoques, membrillos, brevas, granadas y un bernegal de porcelana (Still Life with Basket of Apples, Apricots, Quinces, Figs, Pomegranates and a Porcelain Bowl) by Juan de Zurbarán

Requested by: Museum Kunstpalast of Düsseldorf in conjunction with the Thyssen-Bornemisza Madrid

Exhibition: *Zurbarán: A New Perspective*

Various: 61 works from the Masaveu Collection

Requested by: Museu Nacional de Arte Antiga, Lisbon

Exhibition: *Masaveu Collection: Great Masters of Spanish Painting*

Taza de váter y ventana (Toilet and Window) by Antonio López

Requested by: Museo Thyssen-Bornemisza

Exhibition: *Realists of Madrid*

Familia de mariner (Fisherman's Family) Vázquez Díaz; Feria asturiana (Asturian Market) by Evaristo Valle; Lavanderas (Washerwomen) by Eliseo Meifrén; Bajando las Caldas (Descending the Hot Springs) by Augusto Junquera-Huergo; Elaboración de la pasa. Jávea (Making Raisins) and Cuidando las gallinas (Tending to the Hens) by Joaquín Sorolla and Infancia Feliz (Happy Childhood) by Orlando Pelayo

Requested by: Corporación Masaveu

Exhibition: *Feria de Muestras, 2016*

Masaveu Collection

Requests for reproductions of works

Taza de váter y Ventana (Toilet and Window) by Antonio López

Requested by: Museo Thyssen-Bornemisza

Exhibition: *Realists of Madrid*

Le Grand Bal and *Interior con figura femenina (Interior with Female Figure)* by Santiago Rusiñol and *Catalineta* by Ramón Casas

Requested by: Museo Maricel de Sitges, Caixa Forum Madrid and Caixa Forum Palma

Exhibition: *Ramón Casas, la modernidad anhelada (Ramón Casas, Modernity Desired)*

Estudio del Pintor (Alegoría de las Bellas Artes) (A Painter's Studio [Allegory of the Fine Arts]) by the Master of the Annunciation to the Shepherds

Requested by: Teresa Avellanosa

Reason: Catalogue Raisonné

Familia de mariner by Vázquez Díaz; *Feria asturiana* by Evaristo Valle; *Lavanderas* by Eliseo Meifrén; *Bajando las Caldas* by Augusto Junquera- Huergo; *Elaboración de la pasa. Jávea* y *Cuidando las gallinas* by Joaquín Sorolla and *Infancia Feliz* by Orlando Pelayo

Requested by: Corporación Masaveu

Exhibition: *Feria de Muestras, 2016*

Adoración de los Pastores (Adoration of the Shepherds) by Antonio del Castillo de Saavedra

Requested by: Directorate General of Museums of the Regional Government of Andalusia

Reason: Catalogue of the Exhibition *Antonio del Castillo en la Senda del Naturalismo*

Requests to reproduce works for research

Estudio del Pintor (Alegoría de las Bellas Artes) (A Painter's Studio [Allegory of the Fine Arts]) by the Master of the Annunciation to the Shepherds

Requested by: Jesse Locker, Ph.D. Associate Professor, Italian Renaissance & Baroque Art.

School of Art + Design. Portland State University

Reason: Research

Requests for access to the Collection's holdings

Un cierto aire quieto I (Introducción a mujeres enamoradas)

Un cierto aire quieto II (Introducción a mujeres enamoradas)

Rostros acechantes. 1983, Sobre mujeres enamoradas; Rostros acechantes II

Works by Juan Suárez Botas (Gijón, 1958 - New York, 1992)

Requested by: Sandra Sánchez

Reason: Research

María Cristina Masaveu Peterson Foundation



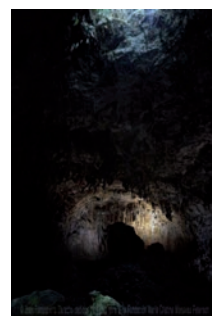
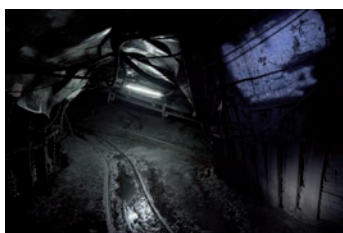
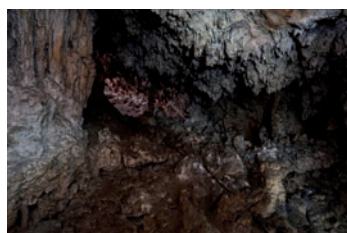
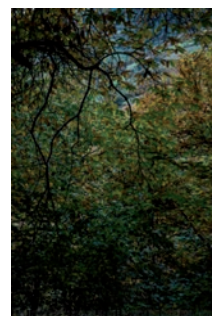
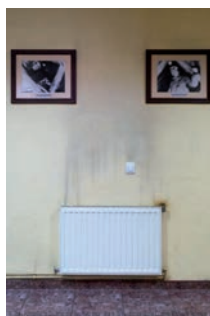
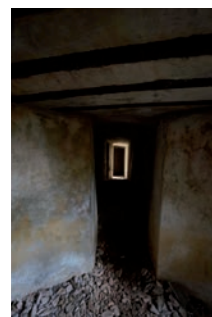
FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON

María Cristina Masaveu Peterson Foundation Collection

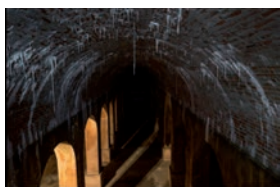
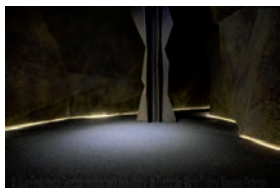
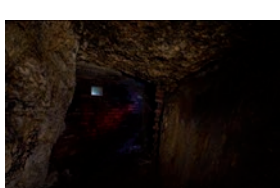
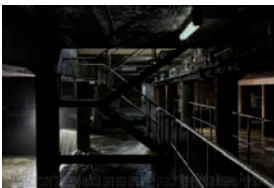
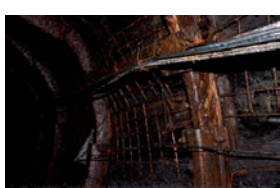
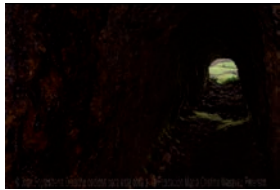
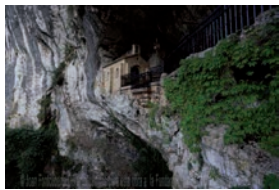
Currently, the María Cristina Masaveu Peterson Foundation Collection grows every year with the works of young artists and galleries as part of its acquisition programme to support Spanish artistic creation, as approved in our institution's Steering Plan.

Furthermore, the Collection is completed with the work of artists related to the projects being carried out by the Foundation, such as *Views of Asturias*.

In 2016, works by Joan Fontcuberta, Bárbara and Michael Leisgen, Irene Grau, Ding Musa, Hannah Collins, Wolfgang Tillmans, María Laet, Pedro de Campobón and Federico de Madrazo y Kuntz joined the collection.



Author: Joan Fontcuberta
Title: Several Titles
Proyecto: *Views of Asturias*, Arstusia series
Technique: Direct printing on siliconised opal material (Duratrans) on 3 mm methacrylate. mounted in LED light boxes. Frames of anthracite wood and transformer and regulator of light intensity.
Size: Several sizes
Edition: 1/1
Year: 2016





Author: Barbara and Michael Leisgen

Title: Eintauchen

Category: ARCO 2016

Gallery: Beta Pictoris Gallery of Birmingham

Technique: Three b/w photographs in silver gelatin on barium paper and Dibond

Size: 50 × 75 each. (Ed. 2/3)

Year: 1972-1973

Image courtesy of the artists and Beta Pictoris Gallery/Maus Contemporary



Author: Irene Grau

Title: Several Titles

Series: Triangle

Category: Arco 2016

Gallery: Galeria Ponce Robles

Technique: Ultrachrome printing on Ilford Gold silk fibre paper with barium covering

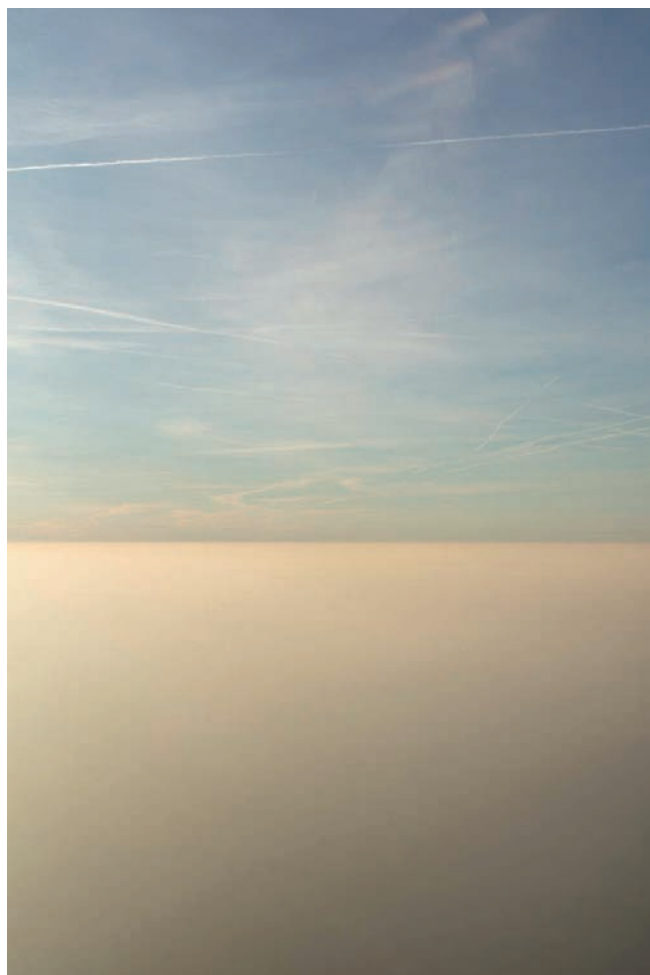
Size: 46 × 68 cm

Edition: 5/5 + 2 P.A.

Date: 2015



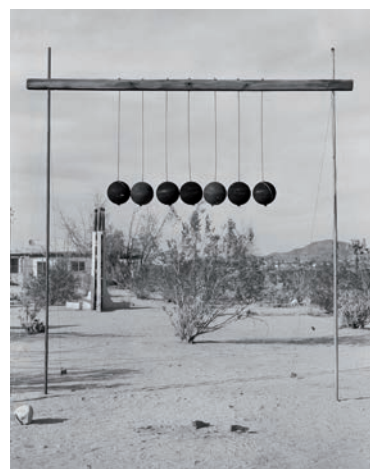
Author: Ding Musa
Title: *Espelho 12*
Category: Arco 2016
Gallery: Ponce Robles
Technique: Giclée on Hahnemüle paper
Size: 110 × 160 cm.
Edition: 2/3
Date: 2014

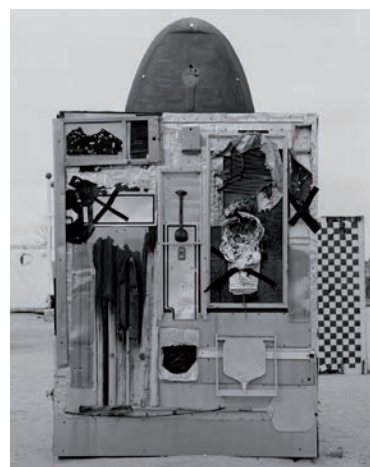
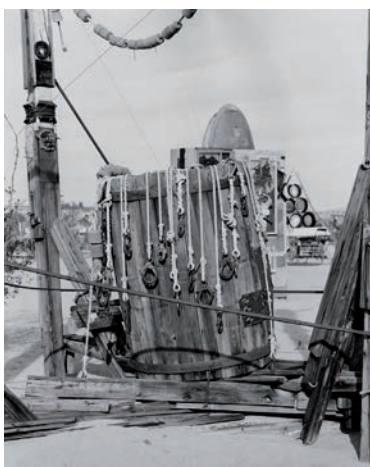


Author: Wolfgang Tillmans
Title: *Transient 2*
Category: Arco 2016
Gallery: Juana de Aizpuru
Technique: Inkjet print
Size: 242 × 161 cm
Edition: 1/1
Date: 2015



Author: Hannah Collins
Title: The Interior and Exterior, Noah Purifoy, 2014
Category: Arco 2016
Gallery: Joan Prats
Technique: Photograph and sound installation of 18 framed photographs, selenium toned, silver halide emulsion.
Audio, 20 minutes, 3 channels and Author's book.
Size: 40 x 50 cm
Edition: 3/3
Date: 2014







Author: María Laet
Title: Sem Title (Areia, London)
Category: Arco 2016
Gallery: 3+ 1 Arte Contemporáneo
Technique: Printing in pigment
on cotton paper.
Size: 187 × 150 cm.
Edition: 2/5 + 2AP
Date: 2008



Author: Federico de Madrazo y Kuntz
(Rome, 1815 - Madrid, 1894)
Title: *Retrato de George William Frederick*
(*Portrait of George William Frederick*)
Villiers. 4th Count of Clarendon
Category: 2016
Gallery: Caylus
Technique: Oil on canvas
Size: 105.5 × 77.5 cm



Author: Pedro de Campobin Passano
Seville, 1605-1674
Title: *Bodegón con Castañas, Aceitunas y Vino* (Still Life with Chestnuts, Olives and Wine)
Category: TEFAF Maastricht 2016
Gallery: French & Company LLC
Technique: Oil on canvas
Size: 42 × 61.5 cm
Date: 1663



Author: Pedro de Campobin Passano
Seville, 1605-1674
Title: *Bodegón con dulces* (Still Life with Sweets)
Category: TEFAF Maastricht 2016
Gallery: French & Company LLC
Technique: Oil on canvas
Size: 42 × 61.5 cm
Date: 1663

General Information



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON

General Information

The initiatives that were carried out this financial year aroused the interest of numerous media outlets, both print and digital, which has led to widespread dissemination and interest in them.

The Foundation’s website is gaining prominence, with a growing number of visitors and an increasingly broad geographic distribution. The other media have also evolved quite positively, with an overall increase in the number of impacts. This helps our public gain knowledge our events, and at times it allows thousands of people to participate in the activities programmed by the Foundation.

An estimate based on the official media dissemination scales, which is conservative and not exhaustive, shows that in 2016 at least 1,593,300 readers accessed information on paper directly related to the Foundation’s activity, a figure which soars to 3,716,098 in the number of digital accesses.

Events and attendance

Exhibitions and presentations	Author	Venue	Date	Visitors
MASAVEU COLLECTION: Great Spanish Masters	Various	Museu Nacional de Arte Antiga. Lisboa	From 20/11/2015 to 10/04/2016	45,689
VIEWS OF ASTURIAS. Arstusia	Joan Fontcuberta	Conde Duque. Madrid	From 19/02/2016 to 17/04/2016	8,672
VIEWS OF ASTURIAS. Arstusia	Joan Fontcuberta	Museo de Bellas Artes de Asturias	From 14/05/2016 to 28/08/2016	31,427

Impacts

The activities organised by the María Cristina Masaveu Peterson Foundation are reported on by the media, both inside and outside Spain. Its initiatives mostly appear in the press, although the number of radio and television impacts has increased in the last few years. There was a considerable number of impacts on the press in Asturias, especially in the newspapers *El Comercio* and *La Nueva España*, as well as in specialist journals and magazines. The exhibition *Artusia, Views of Asturias* by Joan Fontcuberta, and the presentation of the *Catalogue Raisonné of the Artistic Oeuvre of Joaquín Rubio Camín* were just some of the events in 2016 which were reported by numerous media outlets.

Total impacts	5,309,398
Digital	3,716,098
Print	1,593,300

Regional

Print	OJD	Digital	PVD	UVD
El Comercio / La Voz de Avilés	17,003	El Comercio	534,708	88,118
La Nueva España	42,412	La Nueva España	442,428	73,738
VivirAsturias	6,000	El Digital Asturias	10,824	2,706
		Asturias24 / La Voz de Asturias	117,048	19,508

National

Print	OJD	Digital	PVD	UVD
Expansión	24,981	20 Minutos	44,810	8,962
Cinco Días	21,772	Somos Malasaña	8,512	2,128
El País	210,034	La Información	1,005,376	125,672
		Hoy es Arte	12,336	3,084
		Arte Informado	14,812	3,703
		Tribuna Salamanca	44,055	8,811
		EuropaPress	1,524,464	190,558
		El País	18,054,664	2,256,833

PVD: Page visits daily
UVD: Unique visitors daily

Audit Report



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON



INFORME DE AUDITORÍA INDEPENDIENTE DE CUENTAS ANUALES

Al Patronato de Fundación María Cristina Masaveu Peterson:

Informe sobre las cuentas anuales

Hemos auditado las cuentas anuales adjuntas de Fundación María Cristina Masaveu Peterson, que comprenden el balance a 31 de diciembre de 2016, la cuenta de resultados, el estado de cambios en el patrimonio neto, el estado de flujos de efectivo y la memoria correspondientes al ejercicio terminado en dicha fecha.

Responsabilidad del Patronato en relación con las cuentas anuales

El Patronato de la Fundación es responsable de formular las cuentas anuales adjuntas, de forma que expresen la imagen fiel del patrimonio, de la situación financiera y de los resultados de Fundación María Cristina Masaveu Peterson, de conformidad con el marco normativo de información financiera aplicable a la entidad en España, que se identifica en la nota 2.1 de la memoria adjunta, y del control interno que consideren necesario para permitir la preparación de cuentas anuales libres de incorrección material, debida a fraude o error.

Responsabilidad del auditor

Nuestra responsabilidad es expresar una opinión sobre las cuentas anuales adjuntas basada en nuestra auditoría. Hemos llevado a cabo nuestra auditoría de conformidad con la normativa reguladora de la auditoría de cuentas vigente en España. Dicha normativa exige que cumplamos los requerimientos de ética, así como que planifiquemos y ejecutemos la auditoría con el fin de obtener una seguridad razonable de que las cuentas anuales están libres de incorrecciones materiales.

Una auditoría requiere la aplicación de procedimientos para obtener evidencia de auditoría sobre los importes y la información revelada en las cuentas anuales. Los procedimientos seleccionados dependen del juicio del auditor, incluida la valoración de los riesgos de incorrección material en las cuentas anuales, debida a fraude o error. Al efectuar dichas valoraciones del riesgo, el auditor tiene en cuenta el control interno relevante para la formulación por parte de la entidad de las cuentas anuales, con el fin de diseñar los procedimientos de auditoría que sean adecuados en función de las circunstancias, y no con la finalidad de expresar una opinión sobre la eficacia del control interno de la entidad. Una auditoría también incluye la evaluación de la adecuación de las políticas contables aplicadas y de la razonabilidad de las estimaciones contables realizadas por la dirección, así como la evaluación de la presentación de las cuentas anuales tomadas en su conjunto.

Consideramos que la evidencia de auditoría que hemos obtenido proporciona una base suficiente y adecuada para nuestra opinión de auditoría.

Opinión

En nuestra opinión, las cuentas anuales adjuntas expresan, en todos los aspectos significativos, la imagen fiel del patrimonio y de la situación financiera de Fundación María Cristina Masaveu Peterson a 31 de diciembre de 2016, así como de sus resultados y flujos de efectivo correspondientes al ejercicio terminado en dicha fecha, de conformidad con el marco normativo de información financiera que resulta de aplicación y, en particular, con los principios y criterios contables contenidos en el mismo.

PricewaterhouseCoopers Auditores, S.L., C/ Fray Ceferino, n. 2, 33001 Oviedo, España
T: +34 985 208 550 F: +34 985 212 617, www.pwc.com/es

R. M. Madrid, hoja 87.250-1, folio 75, tomo 9.267, libro 8.054, sección 3ª. Inscrita en el R.O.A.C. con el número S0242 - CIF: B-79 031290

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Informe sobre otros requerimientos legales y reglamentarios

El informe de gestión adjunto del ejercicio 2016 contiene las explicaciones que el Patronato de la Fundación considera oportunas sobre la situación de la Fundación, la evolución de sus negocios y sobre otros asuntos y no forma parte integrante de las cuentas anuales. Hemos verificado que la información contable que contiene el citado informe de gestión concuerda con la de las cuentas anuales del ejercicio 2016. Nuestro trabajo como auditores se limita a la verificación del informe de gestión con el alcance mencionado en este mismo párrafo y no incluye la revisión de información distinta de la obtenida a partir de los registros contables de la Fundación.

PriceWaterhouseCoopers Auditores, S.L.

Goretty Álvarez

21 de junio de 2017



PRICEWATERHOUSECOOPERS
AUDITORES, S.L.

Año 2017 Nº 09/17/00277
SELLO CORPORATIVO: 96,00 EUR

Informe de auditoría de cuentas sujeto
a la normativa de auditoría de cuentas
española o internacional

10 years



FUNDACIÓN
M^a CRISTINA MASAVEU PETERSON

10 years

Below we have highlighted some of the milestones in the Foundation's projects and activities. We are not seeking to exhaustively list all the activities from the historical start of our activity as a Foundation, but we do want to share with our readers our spheres of action and the different ways in which our patronage is expressed.



2015. Gold Medial distinction from the Madrid City Council to the Foundation in recognition of its patronage and collecting.



2013. The María Cristina Masaveu Peterson Foundation takes over the management of the Masaveu Collection. First exhibition with holdings from the Masaveu Collection organised by the Foundation. **Masaveu Collection. From the Romanesque to the Enlightenment. Image and Matter.** Centro Centro Cibeles de Cultura y Ciudadanía, Madrid.



2012. Launch of the facsimile edition of one of the last unpublished poetry codices of Lope de Vega, the **Durán-Masaveu Codex**. Autographed notebook owned by Corporación Masaveu S.A. and co-published by the Real Academia Española and the María Cristina Masaveu Peterson Foundation.



2012. First edition of **Views of Asturias**, a project which harnesses patronage to promote the creation of a unique body of works on Asturias and its peoples, made up of the most personal, unique vision of prestigious photographers. Alberto García-Alix makes the first "view".

10 years



2011. For the first time in history, a Spanish orchestra performs a concert in the presence of His Holiness, Pope Benedict XVI in the Nervi Hall of the Vatican. Symphony Orchestra of the Principality of Asturias (OSPA).



2011. Death of Pedro González Esteban, member and secretary of the Foundation's Board of Directors.



2008. First call for applications for the María Cristina Masaveu Peterson Foundation Academic Excellence Scholarships (AES). Ever since the AES programme was created, more than 180 scholarship recipients have participated in activities in the most prestigious international universities and centres.



2008. The Foundation opens the Palacio de Hevia to the public for the first time to host a gathering of the largest multidisciplinary cultural centres in the world, the Cultural G-8.



5 May 2006. María Cristina Masaveu Peterson creates the Foundation. Its registration in the Registry of Foundations is published in the Official State Gazette of Spain, no. 173. She dies on the 14th of November 2006, six months after her Foundation was founded.

Corporate headquarters

Madrid

Corporate headquarters
Calle Alcalá Galiano, 6
28010 Madrid

Asturias

Palacio de Hevia
33187 Hevia, Siero (Asturias)

Catalonia

Castellar del Vallés
Calle General Boadella, 5
08211 Castellar del Vallés (Barcelona)

www.fundacioncristinamasaveu.com

This report shows the work that the María Cristina Masaveu Peterson Foundation undertook in 2016, a summary of all the effort and dedication poured into the projects, and the professionalism and affection with which we strive to carry out the missions bequeathed to us by its founder, María Cristina Masaveu Peterson.

Each activity carried out during the year was the result of the efforts and dedication of all the people who make up the Foundation's team, as well as the talent and professionalism of all of its partners that have enabled the projects and initiatives described in this report to be successfully brought to fruition.

The María Cristina Masaveu Peterson Foundation would like to express its most heartfelt gratitude to all of them.

