

2018

REPORT





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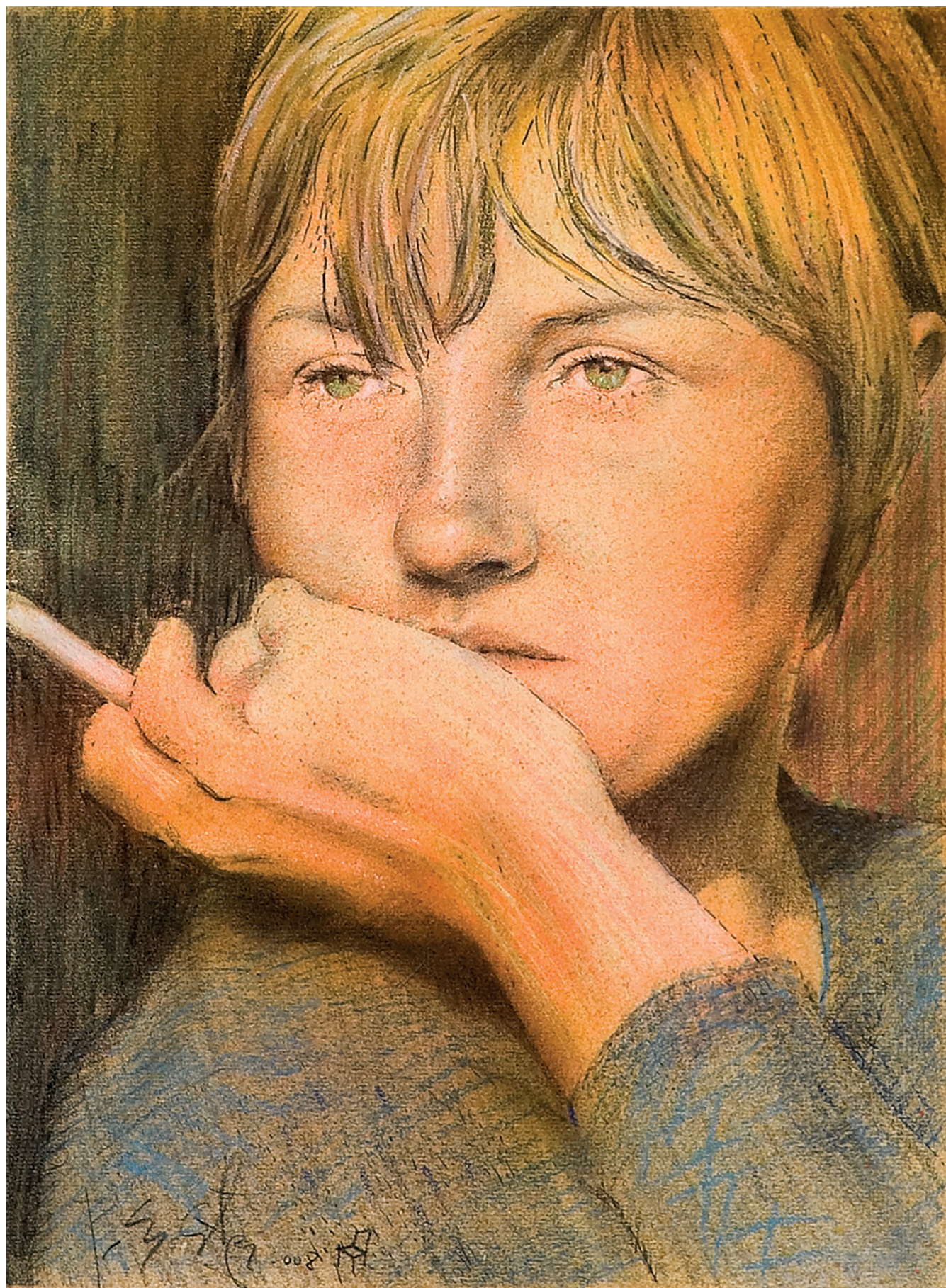
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Letter from the President

Yet another year, we are pleased to present the Annual Report of Activities of the María Cristina Masaveu Peterson Foundation for 2018. Our commitment to the legacy and task entrusted to us by our founder, María Cristina Masaveu Peterson, is stronger every day, and the challenges we set for ourselves are increasingly formidable, always based on responsibility, hard work and effort.

One of the most important milestones this year was the opening of the exhibition entitled 'Pedro Masaveu: Passion for Sorolla' in homage to his renowned efforts as a collector, businessman and philanthropist on the 25th anniversary of his death. The show was promoted and organised by the Foundation, with the assistance of the Óscar Niemeyer International Culture Centre of Avilés, the Corporation Masaveu and the Fine Arts Museum of Asturias. It enabled us, for the first time, to share with the public all the Sorollas owned by Pedro Masaveu, the private Spanish collector who amassed the most works by the 'painter of light', of whom Masaveu was a passionate fan.

At the same time, the Fine Arts Museum of Asturias also held another important exhibition: 'Picasso, Braque, Gris, Blanchard, Miró and Dalí. Great Figures from the Avant-Garde. Masaveu Collection and Pedro Masaveu Collection'. This show brought together eight exceptional works from the Masaveu Collection made by some of the most representative painters from the historical avant-gardes of the 20th century and contemporary art in general.

To commemorate the centennial of the legal declaration of the Park of Covadonga in 1918, the canonical coronation of the Virgin of Covadonga and the 13th centennial of the start of the Kingdom

Portrait of María Cristina Masaveu Peterson (drawing board). YEAR: 2008. AUTHOR: Pelayo Ortega (Mieres, Asturias, 1956). Mixed media on paper mounted on cardboard. SIZE: 80 × 66 cm. OWNER: MCMFP Collection. © MCMFP, 2008. PHOTOGRAPHY: Kike Llamas

of Asturias in AD 718, the Foundation undertook research and publishing work on the catalogue of the collections harboured by the Museum of Covadonga. We are presenting two editions of the publication entitled *Museum of Covadonga. Catalogue of its Collections*, one in Spanish and one in English, to contribute to the knowledge and dissemination of its important, invaluable heritage. This rigorous research was led by the historian Vidal de la Madrid and signed by prominent experts on the subject.

At the end of the year we presented an innovative patronage initiative to create original large-scale works which would be displayed on the former pedestal in Madrid's Plaza de Colón. Their installation will temporarily alter the perception of the cityscape and contribute to the city of Madrid's recognition as an international benchmark in public art. The first large-scale sculpture was created by Jaume Plensa (Barcelona, 1955); *Julia* will be displayed until late 2018 and will then become part of the María Cristina Masaveu Peterson Foundation Collection.

In its focus on scientific research, the Foundation spearheads initiatives like the Cal R&D research project, which started last year. It embarked on its second phase in 2018, entitled 'Industrial research to produce and validate depolluting products and evaluate the by-products obtained', with the goal of strengthening technological development and its applications and fostering much more sustainable production.

In the field of medicine, our institution has been working with the Institute of Oncological and Molecular Medicine of Asturias (IMOMA) since it was founded. In 2018, IMOMA turned ten years old. Its direct contact with cutting-edge technology and knowledge have turned it into a benchmark centre in the struggle against cancer and other genetic diseases, such as certain kinds of deafness and blindness.

The fulcrum around which our training activities revolve are the María Cristina Masaveu Peterson University Degree Scholarships. The programme has further consolidated, not only because of the academic benefits of the resources invested and the international prestige of the universities and schools where the recipients have studied but also because of their profile, aptitude and human qualities, which mark a unique kind of excellence. In 2018, our institution granted 36 new scholarships.

Turning to music, the Foundation provided its patronage to the Escuela Superior de Música Reina Sofía by awarding tuition scholarships to three young Asturian musicians so they can pursue outstanding musical training.

For some years now, the Foundation has been participating in the AlNorte initiative, Contemporary Art Week of Asturias, in its grant programme for novel exhibition projects and support for emerging art.

The multipurpose Morasverdes Culture Centre (Salamanca) is in the last stretch of construction before it opens in 2019. And next year, the Foundation's new headquarters in Alcalá Galiano will also open, with all the preparatory work currently underway.

The MCMPF Collection, which primarily focuses on contemporary art and 19th-century artists, was enriched this year with the addition of 26 works.

Throughout 2018, the Foundation lent works from the Masaveu Collection to join exhibitions organised by both the Espacio Fundación Telefónica in Madrid and the Picasso Museum of Málaga.

In short, yet another year the María Cristina Masaveu Peterson Foundation has carried out its mission through innovation and steady improvement, stressing the exceptionalism and quality of its initiatives, in order to implement accessibility and approachability to the society with which we are profoundly committed.

Finally, I would like to thank the many people on the Advisory Boards, executive team, employees and friends of the Foundation for their rigorous, tenacious work, their dedication and effort, which has made it possible to carry out all of the activities we are presenting in this report. With their generosity, they have contributed to the materialisation of the will of our founder, who is always present in our institution. Thanks to each and every one.

Fernando MASAVEU
President

ART AND CULTURE



Pedro Masaveu: Passion for Sorolla

The exhibition *Pedro Masaveu: Passion for Sorolla* was held on the initiative of the María Cristina Masaveu Peterson Foundation in conjunction with the Niemeyer Culture Centre in Avilés.

Pedro Masaveu Peterson (1938–1993), a businessman, philanthropist and fervent art lover, felt a strong predilection for the painter Joaquín Sorolla y Bastida (1863–1923), which made him the leading private collector of this painter's works. He purchased 59 works, 46 of which belong to the Masaveu Collection and thirteen to his private collection, the Pedro Masaveu Collection.

Throughout his lifetime, in addition to his prominent career as a businessman, he also made new acquisitions to spearheaded the Masaveu Collection — one of the most important art collections in Spain, which is owned by the Masaveu Corporation and has

been managed by the Foundation since 2013 — and his personal collection, the Pedro Masaveu Collection, which on the express desire of his sister María Cristina Masaveu Peterson, was handed over to the Principality of Asturias with the goal of glorifying the figure of her brother as a collector. Years later, the Principality deposited the collection in the Fine Arts Museum of Asturias, which provide to be a huge impetus to this museum, currently a benchmark in Spain.

The exhibition programme brings together 58 large works by Joaquín Sorolla on a variety of subjects, with a particular focus on beaches and the sea. It has an exhibition route, curated by the leading expert on

Opening of the exhibition *Pedro Masaveu: Passion for Sorolla* at the Niemeyer Culture Centre in Avilés. ©María Cristina Masaveu Peterson Foundation. ©MCMPPF, 2018





The curator, Blanca Pons-Sorolla,
at the opening of the exhibition
*Pedro Masaveu: Passion for
Sorolla* at the Niemeyer Culture
Centre in Avilés. ©MCMFPF, 2018



► *Familia segoviana. El mamón* (Segovian Family. The sucking child), 1894. AUTHOR: Joaquín Sorolla y Bastida. OWNER: Masaveu Collection. ©MCMF. PHOTOGRAPHY: Marcos Morilla

▼ *Niños en la playa* (Boys on the Beach), 1904. AUTHOR: Joaquín Sorolla y Bastida. OWNER: Masaveu Collection. ©MCMF. PHOTOGRAPHY: Marcos Morilla



the painter, Blanca Pons-Sorolla, and organised into four thematic sections: From the Velazquez portrait to the outdoor portrait; The sea: From the world of work to summer leisure; Genre, costumbrista and outdoor scenes; and Flower studies.

For the route through the exhibition, a special presentation was made with the works suspended on concrete and glass structures, in reference to the glass easels designed by the Italian-Brazilian architect Lina Bo Bardi for

the exhibition of the Collection of the São Paulo Art Museum between 1968 and 1996. The use of these supports creates a dialogue between two great Brazilian architects: Óscar Niemeyer, the creator of the Niemeyer dome, and Li Bo Bardi, the designer of the easels, while also generating an invisible relationship between the paintings suspended in mid-air and the viewer, who has a complete, clear and unique vantage point of the works as a whole as well as the space harbouring them.

▲ *Mi mujer y mis hijas en el jardín* (My Wife and My Daughters in the Garden), 1910. AUTHOR: Joaquín Sorolla y Bastida. OWNER: Masaveu Collection. ©MCMF. PHOTOGRAPHY: Marcos Morilla

► *Cosiendo la vela* (Sewing the Sail), 1904. AUTHOR: Joaquín Sorolla y Bastida. OWNER: Masaveu Collection. ©MCMF. PHOTOGRAPHY: Marcos Morilla



La familia de don Rafael Errázuriz Urmeneta (The Family of Don Rafael Errázuriz Urmeneta), 1905. AUTHOR: Joaquín Sorolla y Bastida. OWNER: Masaveu Collection. ©MCMFP. PHOTOGRAPHY: Marcos Morilla



EXHIBITION

Pedro Masaveu: Passion for Sorolla 29 June 2018 to 6 January 2019

Organised by

- María Cristina Masaveu Peterson Foundation
- Niemeyer Centre

Timetable

- From the opening until 16 September: every day from 10:30 am to 2 pm and from 4 to 8 pm
- From 17 September until closing: Wednesday to Sunday from 11:00 am to 2 pm and from 4 to 7 pm

Works in the exhibition

- Owned by Corporación Masaveu, S. A.
- Owned by the Principality of Asturias (works on deposit in the Fine Arts Museum of Asturias)

Curator

- Blanca Pons-Sorolla

Coordination

- María Cristina Masaveu Peterson Foundation
- Niemeyer Centre

Graphic design

- Manuel Fernández (MF)

Museographic Projects

- María Cristina Masaveu Peterson Foundation based on an original design (Glass Easels, 1968) by the architect Lina Bo Bardi (Rome, 1914–São Paulo, 1992)

Production of the glass easels

- María Cristina Masaveu Peterson Foundation
- Morteros Tudela Veguín. Corporación Masaveu, S. A.
- Construcciones Metálicas SEVI, S. L.
- CANO Carpintería Ebanistería
- SIT Grupo Empresarial
- Transport and assembly: SIT Grupo Empresarial

Lighting

- Niemeyer Centre
- Félix Garma (Light-Expo)

Photographic production

- SIT Grupo Empresarial
- Serigraf
- Cízero Digital

Insurance

- Zurich Seguros
- Rocés Mediación, insurance agency
- Communication and press
- Acerca Comunicación

No. of visitors: 56,279

Corriendo por la playa. Valencia (Running on the Beach. Valencia), 1908. AUTHOR: Joaquín Sorolla y Bastida. ©Fine Arts Museum of Asturias. Pedro Masaveu Collection



List of works in the exhibition

Masaveu Collection

- Últimos sacramentos. Carlos V en Yuste (Last Sacraments. Charles V in Yuste), 1882.*
Oil on canvas.
- La reina doña Mariana de Austria. Copia de Velázquez (Queen Mariana of Austria. Copy of Velázquez), 1884.* Oil on canvas.
- Cuidando las gallinas (Tending to the Hens), 1885.* Oil on canvas.
- Estudio de amapolas (Poppy Study), ca. 1888.* Oil on panel.
- Estudio para la vuelta a la pesca (Study for Back to Fishing), 1894.* Oil on canvas.
- Familia segoviana. El mamón (Segovian Family. The Sucking Child), 1894.* Oil on canvas.
- La primera comunión de Carmen Magariños (The First Communion of Carmen Magariños), 1896.* Oil on canvas.
- Lepanto. Alegoría de la batalla de Lepanto (Lepanto. Allegory of the Battle of Lepanto), 1899.* Paper glued to cardboard.
- Boceto para '¡Triste herencia!' (Sketch for 'Sad Inheritance!'), 1899.* Cardboard.
- Elaboración de la pasa, Jávea (Preparing Raisins, Jávea), 1900.* Oil on canvas.
- Cosiendo redes. Playa de Valencia (Weaving the Nets, Valencia Beach), ca. 1902.*
Oil on canvas.
- Playa de Valencia (Valencia Beach), 1902.* Oil on canvas.
- Playa de Valencia. Apunte (Valencia Beach. Note), ca. 1902.* Oil on panel.
- Niños en la playa. Estudio para 'Verano' (Boys on the Beach. Study for 'Summer'), 1904.*
Oil on canvas.
- Cosiendo la vela (Sewing the Sail), 1904.* Oil on canvas.
- Nadadores, Jávea (Swimmers, Jávea), 1905.* Oil on canvas.
- La familia de don Rafael Errázuriz Urmeneta (The Family of Don Rafael Errázuriz Urmeneta), 1905.* Oil on canvas.
- El actor francés Ernest Coquelin Cadet (The French Actor Ernest Coquelin Cadet), 1906.*
Oil on canvas.
- La fuente en el parque (The Fountain in the Park), 1906–1907.* Oil on cardboard.
- Los hijos de los señores de Urcola (The Children of the Lords of Urcola), 1907.* Oil on canvas.
- Amanecer. Playa de Valencia (Dawn, Valencia Beach), 1907.* Oil on canvas.
- Francisqueta, 1907.* Oil on canvas.

Transportando la uva. Jávea
(*Transporting Grapes. Jávea*),
1812. AUTHOR: Joaquín Sorolla
y Bastida. © Fine Arts Museum
of Asturias. Pedro Masaveu
Collection



Después de puesto el sol. Playa de Valencia (After the Sunset. Valencia Beach), 1907.

Oil on canvas.

Vuelta de la pesca. Playa de Valencia (Back from Fishing. Valencia Beach), 1908.

Oil on panel.

Barcas en la arena. Playa de Valencia (Boats on the Sand. Valencia Beach), 1908.

Oil on canvas.

Salida del baño. Playa de Valencia (Leaving the Water. Valencia Beach), 1908.

Oil on canvas.

Efecto de la mañana en el mar (Effect of the Morning on the Sea), 1908. Oil on canvas.

El remero (The Rower), 1908. Oil on canvas.

Playa de Valencia. Sol de tarde (Valencia Beach. Afternoon Sun), 1908. Oil on canvas.

Adelfas. Valencia (Oleander. Valencia), 1908. Oil on canvas.

Toros a enganchar la barca. Luz plateada en la playa de Valencia (Hitching the Oxen to the Boat. Silvery Light on Valencia Beach), 1910. Oil on canvas.

Traineras. Puerto de Guetaria (Trawlers. Guetaria Port), 1910. Oil on canvas.

Mi mujer y mis hijas en el jardín (My Wife and My Daughters in the Garden), 1910.

Oil on canvas.

El escultor Paul Troubetzkoy (The Sculptor Paul Troubetzkoy), 1910. Oil on canvas.

Pescadores de Lequeitio (Fishermen of Lequeitio), 1912. Oil on canvas.

Vista de Toledo (View of Toledo), 1912. Oil on canvas.

Bajo los toldos. Playa de San Sebastián (Under the Awning. San Sebastián Beach), ca. 1912. Oil on cardboard.

Danzarinas griegas (Greek Dancers), 1910. Oil on canvas.

La siesta del niño (The Boy's Nap), 1910. Oil on canvas.

Pedro Masaveu Collection at the Fine Arts Museum of Asturias

Constructores de barcos (Boat-Builders), 1894. Oil on canvas.

La bendición de la barca (The Blessing of the Boat), 1894. Oil on canvas.

Enganchando la barca (Hitching the Boat), 1899. Oil on canvas.



On the occasion of the exhibition, a commemorative catalogue was published that exhaustively compiles the cataloguing of all the works in the exhibition along with introductory texts in homage to the collector on the 25th anniversary of his death.



Pedro Masaveu: pasión por Sorolla (Pedro Masaveu: Passion for Sorolla)
Exhibition catalogue

PUBLISHED BY: María Cristina Masaveu Peterson Foundation
AUTHORS: Andrés Jiménez García, Rafael Mateu de Ros, Alfonso Palacio, Edmund Peel, Blanca Pons Sorolla, Juan Luis Rodríguez-Vigil Rubio, Álvaro Sánchez and María Soto Cano
COVER PHOTOGRAPH: José Manuel Ballester
GRAPHIC DESIGN: Manuel Fernández (MF)
LANGUAGE: Spanish
CATEGORIES: Art History. Catalogue
CHARACTERISTICS: 335 pages; format: 31 × 24 cm; hardcover binding
LEGAL DEPOSIT: M-39075-2018
ISBN: 978-84-09-07299-6
Limited edition. Not for sale



Pedro Masaveu: pasión por Sorolla (Pedro Masaveu: Passion for Sorolla). PHOTOGRAPHY: Kike Llamas. ©MCMPPF, 2018



Museum of Covadonga. Catalogue of its Collections

Faithful to its roots and to the commitment to patronage of its founder, María Cristina Masaveu Peterson, the Foundation wanted to participate in the commemorations associated with Covadonga in 2018—centennial of the canonical coronation of the Virgin of Covadonga, the 1st centennial of the creation of the Covadonga Mountain National Park and the 13th centennial of the origins of the Kingdom of Asturias—with the publication *Museo Covadonga. Catálogo de sus colecciones* (*Museum of Covadonga. Catalogue of its Collections*).

This research project and publication was promoted and published by the María Cristina Masaveu Peterson Foundation through the partnership agreement it signed with the Archbishopric of Oviedo. Its main objective was to showcase the collections housed by the Museum of the Royal Site of Covadonga. This project entailed rigorous research conducted under the scientific direction of Vidal de la Madrid (PhD in Art History from the Universidad de Oviedo), with major contributions from experts in the matter,

including Javier Barón Thaidigsmann, head of the Department of 19th-Century Painting at the Museo Nacional del Prado; Javier González Santos, Bachelor's in Art History from the Universidad de Oviedo and lead researcher at the Feijoo University Institute of 18th-Century Studies; Yayoi Kawamura, PhD in Art History from the Universidad de Oviedo; Alfonso Palacio, director of the Fine Arts Museum of Asturias since 2013; and Juan Tuñón Escalada, PhD in History and Church History.

Speech by Mons. Jesús Sanz Montes, archbishop of Oviedo, and professor Vidal de la Madrid, scientific director of the publication *Museo de Covadonga. Catálogo de sus colecciones* (*Museum of Covadonga. Catalogue of its Collections*), ©MCMFP, 2018



Launch of *Museo de Covadonga. Catálogo de sus colecciones* (Museum of Covadonga. Catalogue of its Collections). Speech by Mons. Jesús Sanz Montes, archbishop of Oviedo, and Fernando Masaveu, president of the María Cristina Masaveu Peterson Foundation.
©MCMFPF, 2018

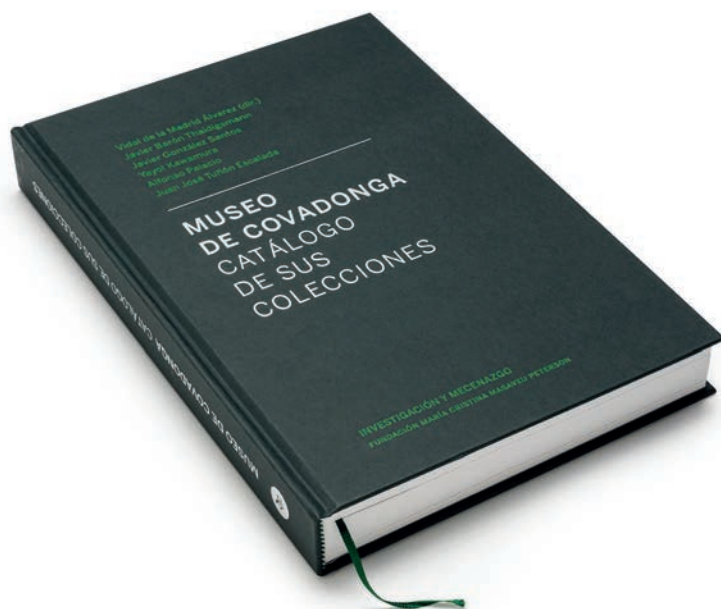


Picture of the authors of the publication *Museo de Covadonga. Catálogo de sus colecciones* (Museum of Covadonga. Catalogue of its Collections): Yayoi Kawamura, Alfonso Palacio, Javier González Santos, Vidal de la Madrid and Juan José Tuñón Escalada.
©MCMFPF, 2018



Throughout the catalogue's 430 pages and 300 illustrations, both boasting extraordinary artistic quality and educational potential, the authors present a survey of the invaluable heritage harboured at the Royal Site of Covadonga. It is an essential tool for researchers and visitors which highlights the history of the collections of the Museum of the Royal Site of Covadonga while also making them more accessible.

The launch of the publication *Museo de Covadonga. Catálogo de sus colecciones* was held in the institutional hall of the Chapterhouse of the Royal Site of Covadonga, and the participants and speakers included the archbishop of Oviedo, Mons. Jesús Sanz Montes; the president of the Foundation, Fernando Masaveu; and the author and scientific director of the publication, Vidal de la Madrid Álvarez, as well as the other authors.



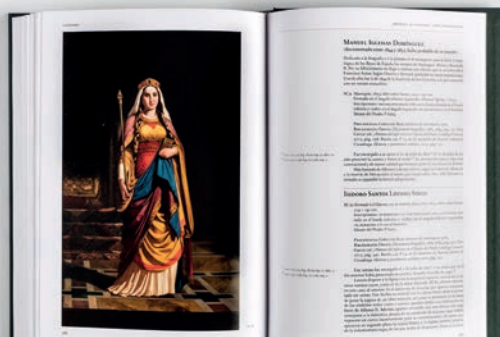
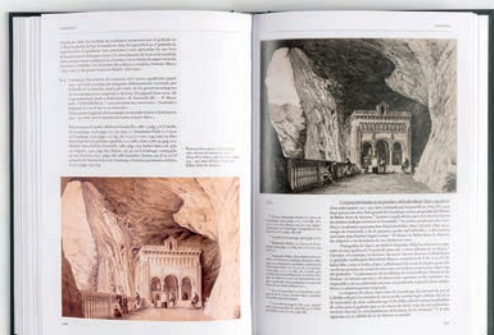
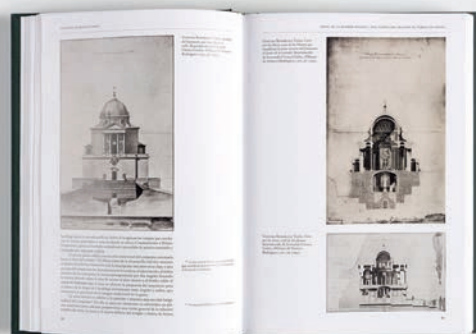
Museo Covadonga. Catálogo de sus colecciones (Museum of Covadonga. Catalogue of its Collections)

Publication information

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 SCIENTIFIC DIRECTION: Vidal de la Madrid Álvarez
 AUTHORS: Javier Barón Thaidigsmann, Javier González Santos,
 Yayoi Kawamura, Vidal de la Madrid Álvarez, Alfonso Palacio,
 Juan José Tuñón Escalada
 PHOTOGRAPHY: Kike Llamas
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*Museo de Covadonga. Catálogo
 de sus colecciones (Museum of
 Covadonga. Catalogue of its
 Collections). PHOTOGRAPHY: Kike
 Llamas. ©MCMPPF, 2018*



Julia by Jaume Plensa

In late 2018, *Julia* by Jaume Plensa (Barcelona, 1955) was unveiled, a project created under the patronage of the María Cristina Masaveu Peterson Foundation for the city of Madrid.

This exhibition marks the start of an exhibition programme of extraordinarily high artistic quality organised by the Madrid Town Hall in conjunction with the MCMPPF, in accordance with a partnership agreement signed by both institutions in 2015. For approximately one year, a work of art chosen by public contest will be displayed in the outdoor exhibition space of the Jardines del Descubrimiento in Plaza de Colón. This project will benefit from the Foundation's patronage during the first three editions, and the Foundation also supported the project to restore the pedestal which will serve as the base of the sculpture.

Julia is a large-scale work — measuring twelve metres tall — made with polyester resin and white marble, which reproduces the face of a girl with her eyes closed. The work was created specifically for this space and will later join the MCMPPF Art Collection. It will be on display from the 20th of December 2018 until the 20th of December 2019 atop the old pedestal where the statue of Christopher Columbus used to be, with the goal of temporarily altering the perception of the city's urban space, which will contribute to making Madrid a benchmark in art in public spaces.

Unveiling of *Julia*. Speech by Fernando Masaveu, president of the MCMPPF. ©MCMPPF, 2018. PHOTOGRAPHY: Joaquín Cortés





Scenic view of *Julia* by Jaime Plensa. Patronage project of the MCMPPF for the city of Madrid.
©MCMPPF, 2018. PHOTOGRAPHY:
Joaquín Cortés

Unveiling ceremony of *Julia*. Left to right: Fernando Masaveu, president of the MCMPPF; Jaime Plensa, creator of the work; and Luis Cueto, general coordinator of the mayor's office of Madrid.
©MCMPPF, 2018. PHOTOGRAPHY:
Joaquín Cortés





Details of the construction process of *Julia* by Jaume Plensa. ©MCMPF, 2018. PHOTOGRAPHY: Fotogasull

Born in Barcelona in 1955, he studied at the Llotja and the Sant Jordi Fine Arts School. Since 1980, the year of his first exhibition in Barcelona, he has lived and worked in Germany, Belgium, England, France and the United States. He currently lives in Barcelona.

Jaume Plensa regularly shows his works at galleries and museums around Europe, the United States and Asia, but much of his work is developed for public spaces, and they are permanently installed in Spain, France, Japan, England, Korea, Germany, Canada, the United States and China, among other countries.

He has taught at the École Nationale Supérieure des Beaux-Arts in Paris and regularly works with the School of the Art Institute of Chicago as a guest professor. He has also delivered numerous lectures and taught courses at universities, museums and cultural institutions all over the world.



Jaume Plensa with his work *Julia*. ©MCMPF, 2018. PHOTOGRAPHY: Joaquín Cortés

In the artist's words, '*Julia* is targeted at the heart of our being. It is a poetic, virtual mirror in which each of us can see ourselves reflected in our most intimate questions, sparking an instant of personal, private reflection within the unsettled dynamism generated by public space.'

Jaume Plensa is an artist of materials, sensations and ideas. His references encompass literature, poetry, music and thinking. He primarily considers himself a sculptor, although his creative process has gone through many disciplines. His works are targeted at the very condition of our being, our physical and spiritual essence, awareness of oneself and one's past, our moral codes and dogmas and our relationship with nature.

Julia by Jaume Plensa

Organisers

- María Cristina Masaveu Peterson Foundation
- Madrid Town Hall

Dates

- 20 December 2018 to 20 December 2019

Venue

- Old pedestal in Plaza de Colón (Madrid)



Julia Christmas project by Jaume Plensa

Following our tradition, every year an artist or creator related to a Foundation project is invited to create the Christmas project. Christmas of 2018 featured the sculptor and materials artist Jaume Plensa (Barcelona, 1955).





2018 Christmas project. *Julia* by
Jaume Plensa. ©MCMFP, 2018.
PHOTOGRAPHS: Kike Llamas

Julia

'No one has ever seen themselves face to face.

We think we know our face because of the vague image that appears in a mirror.

Our face is a question mark that will be with us forever.

A question mark that we generously offer to others as the most accurate document of who we are ... of what we think we are.

Each face represents us all.

Thousands upon thousands of faces intertwined like words, like landscapes.

Like dreams.

Me, you, him, her ... The face belongs to us all. It's the common place that makes us a community, where we speak each and every language, where we feel loved.

Julia is aimed at the heart of our being.

It's a virtual and poetic mirror in which each one of us can see themselves reflected in their most intimate questions:

How can we improve the lives of those around us?

In what way can we help those who lose their homes or jobs?

How can we be of use to those who have fled their countries and are trying to find a new home?

Is there any way to curb hunger, war or violence against any gender?

To what extent must we educate children to create a fairer and more tolerant society?

Etc., etc., etc.

So many faces, so many questions ...! '

Jaume Plensa
Drawing: Jaume Plensa

Opera Foundation of Oviedo

Yet another year, the Foundation exercises its patronage to contribute to the opera season organised by the Opera Foundation of Oviedo, an ambitious opera programme with a longstanding tradition which includes not only performances but also talks, lectures, encounters with artists and children's shows.



***Fuenteovejuna*, Jorge Muñiz.** 9, 11, 13 and 15 September 2018

The programme for the 2018-2019 season kicked off with the premiere of *Fuenteovejuna*, composed by Jorge Muñiz with the book by Javier Almuzara and stage director by Miguel del Arco, a National Theatre Award winner in 2017.

Fuenteovejuna is based on one of the masterpieces from the Spanish Golden age written by Lope de Vega. It asks questions that are still valid in our society today: the socially conscious force of a social body under the repression of the powers-that-be and corruption.

***Il turco in Italia*, Rossini.** 7, 9, 11, 13 and 12 October 2018



The stage director Emilio Sagi re-creates the light and liveliness of the Italian city of Naples between the 1950s and 1960s. Premiered in Milan's Teatro La Scala in 1814, it tells the story of an exotic Turkish prince who travels to Italy to discover new pleasures.

ON THIS PAGE: *Fuenteovejuna* by Jorge Muñiz and *Il turco in Italia* by Rossini. 2018-2019 opera season at the Teatro Campoamor of Oviedo. ©Opera Foundation of Oviedo



ON THIS PAGE: *Tosca* by Puccini, *La clemenza di Tito* by Mozart and *Carmen* by Bizet. 2018-2019 opera season at the Teatro Campoamor of Oviedo. ©Opera Foundation of Oviedo

***Tosca*, Puccini.** 15, 18, 21, 24 and 23 November 2018

The story of love and tragedy in three acts, *Tosca* is one of the most famous and often-performed works by Puccini, with doses of passion, hatred and blood. Coupled with the torrid loves of the main couple and the melodic unfolding and breathtaking beauty of its tunes, it is one of the peak works in the Verist movement.

***La clemenza di Tito*, Mozart.** 16, 18, 20 and 22 December 2018

Premiered in 1791 at the National Theatre in Prague, this opera tells a story of love, betrayal and repentance in which forgiveness ultimately reigns supreme. A two-act opera with music by Wolfgang Amadeus Mozart, it was composed for the coronation of Leopold II of Austria as the King of Bohemia.

***Carmen*, Bizet.** 24, 27 and 30 January and 1 and 2 February 2019

Carmen, which premiered at the Opéra-Comique of Paris in 1875, is the best-known opera in the French repertoire and one of the masterpieces of sung theatre of all time. Its music immerses us in a world brimming with passion, with exquisite language full of brilliance and beauty.

This drama, which is set in southern Spain, features smugglers, cigar girls and gypsies. It will be the perfect finale of the 2018-2019 season at the Teatro Campoamor of Oviedo.



Philharmonic of Gijón

The Foundation is a patron of the Philharmonic Society of Gijón for its programme for the 2017-2018 season, the year when it celebrates its 110 years of history.

The Philharmonic of Gijón was created in 1902 under the presidency of Domingo de Orueta y Duarte, and its efforts to disseminate music have been extremely important in the city, with the participation of such exceptional musicians as the Cortot Trio, Thibau and Casals, the pianists Risler and Rubinstein and composers like Granados, Falla and Turina.

Currently, this institution continues to organise concerts at the Teatro Jovellanos with one essential goal: to disseminate classical music. In its constant desire to stay up-to-date, in the 2017-2018 season a series of lectures and encounters with musicians led by prominent experts was held prior to the concerts. This activity series was planned with the goal of providing a broader vision of the world of music.





▲ Great String Quartets II.
Quartet Quiroga. Performers:
Aitor Hevia (violin), Cibrán
Sierra (violin), Josep Puchades
(viola) and Helena Poggio
(cello). © Philharmonic Society
of Gijón

◀ Great String Quartets I.
Quartet Brentano. Performers:
Mark Steinberg (violin), Serena
Canin (violin), Misha Amory
(viola) and Nina Lee (cello).
© Philharmonic Society of
Gijón

Winner of the 19th Village of Llanes International Contest 2017

Teatro Jovellanos, 10 January 2018.
Performers: Jaime Maceira Naya (violinist
and winner of the 19th Village of Llanes
International Contest 2017), Elizaveta
Yaroshinskaia (piano).

Ensemble Allettamento

Teatro Jovellanos, 24 January 2018.
Performers: Rocío Márquez (singer-
songwriter), Rosa Torres Pardo (piano),
Luis García Montero (reciter).

La vida breve

Teatro Jovellanos, 14 February 2018.
Performers: Rafael Aguirre (guitar) and
Nadège Rochat (cello).

Great String Quartets I: Brentano Quartet

Teatro Jovellanos, 14 March 2018.
Performers: Mark Steinberg (violin),
Serena Canin (violin), Misha Amory (viola)
and Nina Lee (cello).

Zíngaros, Quantum Ensemble

Teatro Jovellanos, 11 April 2018.
Performers: David Ballesteros (violin),
Cristo Barrios (clarinet), Gustavo Díaz-
Jerez (piano), Cecilia Bércovich (viola),
Ángel Luis Quintana (cello).

Beethoven's Piano Trios, Ludwig Trio

Teatro Jovellanos, 18 April 2018.
Performers: Abel Tomàs (violin), Arnau
Tomàs (cello) and Hyo-Sun Lim (piano).

Great String Quartets II: Quiroga Quartet

Teatro Jovellanos, 16 May 2018.
Performers: Aitor Hevia (violin), Cibrán
Sierra (violin), Josep Puchades (viola) and
Helena Poggio (cello).

Desconcierto

Teatro Jovellanos, 30 May 2018.
Performers: Rocío Márquez (singer-
songwriter), Rosa Torres Pardo (piano),
Luis García Montero (reciter).

Contemporary Art Week of Asturias, AlNorte

In its 2018 edition, the programme was held in early October with the participation of artists, historians and students who interacted with the public via debate tables, workshops and lectures, focusing on dialogue and theoretical-practical activities.

AlNorte Generation

Within its patronage activities to support culture and the projection of young artists, the Foundation has been partnering with the Contemporary Art Week of Asturias, AlNorte, since it started. In the call for participation for the 17th edition of the AlNorte grants, which are open to artists residing in Spain regardless of their origin or age, forty-five projects were submitted. The call for participation spanned all artistic disciplines (painting, sculpture, photography, video, graphic works, installations, electronic art, net art, etc.), and both single- and multi-disciplinary projects were equally welcome.

The jury — made up of Carlos Cuadros (director of the Niemeyer Culture Centre), Lydia Santamarina (director of the Barjola Museum), Miguel Montes (Laboral Ciudad de la Cultura), Natalia Alonso Arduengo (historian and curator) and Ángel Antonio Rodríguez (director of AlNorte) — unanimously decided to award three production scholarships to the projects *Bloop* by María Moldes, *Experimentos para transformar la fe en energía* (Experiments to Transform Faith into Energy) by Jonathan Notario and *La huella de la memoria* (The Mark of Memory) by Agustín Serisuelo because of their artistic quality, innovative spirit and feasibility.

The winners of the 2018 AlNorte grants for novel exhibition projects during the opening of the 17th Contemporary Art Week at the Bárjola Museum of Gijón. Left to right: Agustín Serisuelo from Castellón, Jonathan Notario from León and María Molde from Pontevedra. ©AlNorte, 2018





María Moldes (Pontevedra, 1974) presented her project *Bloop* at the Bariola Museum of Gijón. It is a set of photographed and audiovisual images on which she has been working for several years in the Mar Menor region. It is fuelled with ideas and ideals on the concept of the Anthropocene, studying humans' impact on the natural environment.



Bloop project by María Moldes at the Bárjola Museum of Gijón.
©AlNorte, 2018



Experimentos para transformar la fe en energía (Experiments to Transform the Faith in Energy), montage by Jonathan Notario at the Niemeyer Culture Centre in Avilés. ©AINorte, 2018



Jonathan Notario (León, 1981) developed his montage *Experimentos para transformar la fe en energía* (Experiments to Transform Faith into Energy) at the Niemeyer Culture Centre in Avilés. His project encompasses an artist's book, a painted diorama and a video art piece which refer to Franco-era Spain with an original montage. The work analyses human beings' relationships with technology, play, politics and the boundaries between fiction and reality.

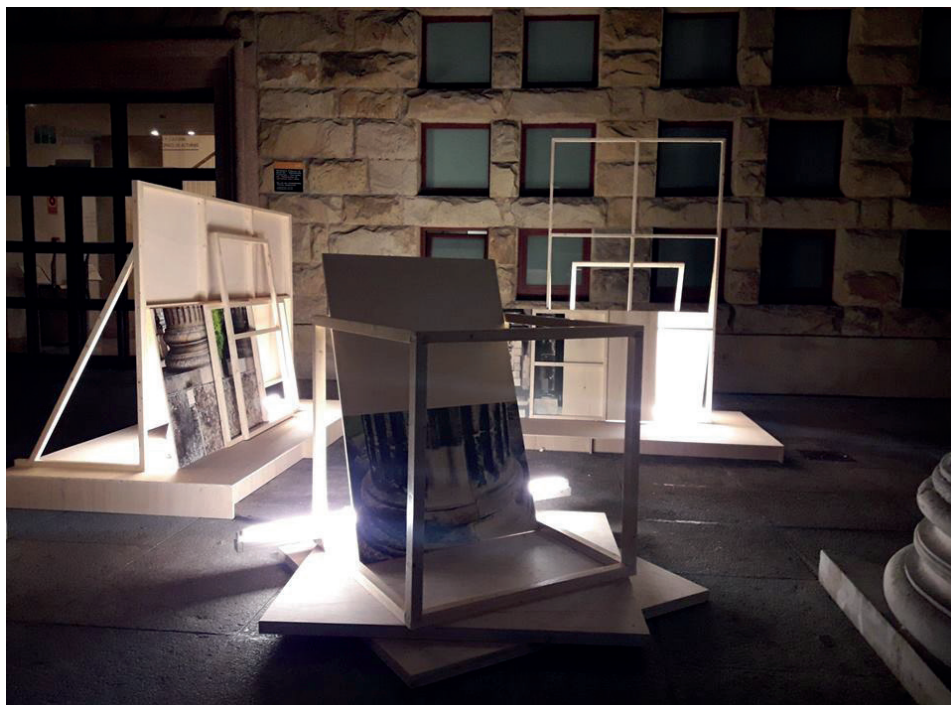


17th Contemporary Art Week, AlNorte, 2018 Asturias, 4 to 8 October 2018

Since 2002, AlNorte has awarded 70 scholarships, giving 103 Spanish and international artists the opportunity to project their works, with outstanding results.

La huella de la memoria (The Mark of Memory) by Agustín Serisuelo, 2018 AlNorte grant recipient. ©AlNorte, 2018

Agustín Serisuelo with his installation *La huella de la memoria* (The Mark of Memory) in the Corinthian Courtyard of the Laboral Ciudad de la Cultura. ©AlNorte, 2018



The installation entitled *La huella de la memoria* (The Mark of Memory) by **Agustín Serisuelo** (Castellón, 1981) was installed at the Corinthian Courtyard of the Laboral Ciudad de la Cultura. It is a set of wooden structures, images and sculptural forms that reflect on the historical and architectural

heritage of the building itself, as the shibboleth of its identity. The historical story transcends the author's intimate experience in relation to the symbols of power and its unfinished structures to provide a metaphorical reflection on ourselves, our past and a committed, binding present.

Alcalá Galiano

In 2018, efforts were made to complete and finish the rehabilitation of the building at no. 6, Alcalá Galiano in Madrid, which will become the headquarters of the María Cristina Masaveu Peterson Foundation mid-next year.



The building, a former 19th-century palace, has four storeys and a neoclassical façade. Inside, it has four exhibition rooms and an auditorium which can seat 150 people and a state-of-the-art, multidisciplinary stage where cultural activities, exhibitions or concerts organised by the Foundation can be held. The building also has three underground levels to be used as a garage and storage.

Picture of the restoration of the Foundation's new headquarters in Madrid at Calle Alcalá Galiano, no. 6. ©MCMPPF, 2017

Culture Centre and hostel in Morasverdes, Salamanca

The Foundation is continuing work to finish the Culture Centre and hostel in Morasverdes, Salamanca, whose purpose is to promote the culture and visibility of the region.



The centre will have an auditorium where cultural activities promoted by the Foundation can be held, along with a hostel with a restaurant fitting up to 70 people. The building is located in La Cumbre, an estate measuring 3,000 square metres with views of Peña de Francia mountain.

Given the Foundation's commitment to training young people, this facility will provide a venue for encounters, training and culture for rural youths. Construction is expected to finish in 2019.

View of the building that will house the multipurpose Morasverdes Culture Centre (Salamanca). ©MCMPPF, 2017



Final work on the multipurpose Morasverdes Culture Centre (Salamanca). ©MCMPPF, 2017

Howe Place Culture Centre, Yale University, United States

The Foundation continues to make arrangements for the Howe Place Culture Centre, near Yale University (Connecticut, United States), purchased in 2017.



With their 20th-century architecture, the Howe Place Apartments are located right in the historical centre of the Yale neighbourhood in New Haven. The six-storey building with a brick façade houses fully equipped flats.

Currently, it has become a meeting point for students and medical residents. In the near future, its strategic location and proximity to campus, services, theatres and transport will enable it to host the Foundation's activities and projects in this important international academic community. (www.howeplace.com)



Asociación de Bibliófilos de Barcelona

In its more than 70 years of life, the Asociación de Bibliófilos de Barcelona (Bibliophiles' Association of Barcelona, ABB) has fostered this special, delightful way of loving books, following the footsteps of the most modern bibliophilia.

The ABB devotes a substantial part of its activities to promoting the values of both books and their aesthetic or culture. With a limited number of members (150) from different fields, including the private sector, freelancers, politicians and institutions, its diversity has turned the ABB into one of the most active bibliophile associations in all of Europe.

Our Foundation, represented by the figure of the president Fernando Masaveu, is member number 19 in the ABB, a tradition started by Pedro Masaveu Masaveu in 1946 which has been passed down from generation to generation until today. This tradition is identified with the Foundation because of its love of books and zeal to conserve the bibliographic gems in our ancient and modern literature.



**Associació de Bibliòfils
de Barcelona**

Lina Bo Bardi: Tupí or not tupí? Brazil 1946-1992

The Foundation is partnering with the exhibition *Lina Bo Bardi: Tupí or not tupí? Brazil 1946-1992*, organised by the Juan March Foundation, by lending two concrete and glass structures which were produced for the exhibition *Pedro Masaveu: Passion for Sorolla* to hold the work by the artist José Manuel Ballester.



These structures were inspired by the glass easels dreamt up by the Italian-Brazilian architect Lina Bo Bardi (1914–1992) to display the collection of the MASP (São Paulo Art Museum), an institution in which they were used between 1968 and 1996, and from which they were recently recovered for this purpose.

‘This exhibition is the first to be held in Spain around the figure of Lina Bo Bardi (Rome, 1914–São Paulo 1992). After being trained as an architect in Italy in the 1930s, she arrived in Brazil in 1946 along with her husband, the critic and art collector Pietro María Bardi, as part of the large wave of migrants from post-war Europe.



‘Lina was soon enthusiastic about her new host country, and with a multifaceted dynamism — as an architect, museographer, designer, writer, cultural activist and creator of exhibitions — she helped update the arts in Brazil, working in the same axis of the complex relations between modernity and tradition, avant-garde creation and popular customs, the individuality of the modern artist and the collective work of the people.’

The objective of this exhibition is to present Lina Bo Bardi from the three most conspicuous places in Brazil’s geography: São Paulo, Salvador de Bahía and the northeast.

Lina Bo Bardi. Tupí or not tupí? Brazil 1946-1992

Juan March Foundation, c/ Castelló, 77. 28066 Madrid
5 October 2018 to 13 January 2019

21st Festival des Écritures Contemporaines

In 2018, the Foundation wanted to work in the fields of art and theatre, in particular with the 21st Festival des Écritures Contemporaines, by lending one of the images that is part of the Collection MCMF Collection to be used as the poster to advertise the programme, this edition of which was dedicated to Spain. The festival was held in Caen (France) between the 26th of March and the 14th of April 2018.



The photograph was taken by Alberto García-Alix, National Photography Award winner, for the first edition of the patronage project 'Views of Asturias' on invitation from the María Cristina Masaveu Peterson Foundation. This project consisted in a travelling exhibition in Spain and abroad, and the publication of the book *Patria Querida* (Beloved Homeland) presented his work.

Through its patronage and complete respect for the author's creative freedom, in 2012 the María Cristina Masaveu Peterson Foundation started to develop an unpublished collection on Asturias and its peoples, with each edition adding the unique, non-transferrable vision of the chosen photographer.

RESEARCH



Institute of Oncological and Molecular Medicine of Asturias (IMOMA)

Ever since it was created in 2008, IMOMA has had the continuous support of the **María Cristina Masaveu Peterson Foundation** in its research and development (R&D) projects.



Through its R&D activity, IMOMA remains in direct contact with the vanguard of biomedical technology and knowledge. This accelerates the transfer of advances which prove to be useful in the fight against cancer and other genetically-based diseases, such as deafness and blindness, to the patient's bedside.

In 2018, IMOMA's main milestones in the sphere of R&D were the following:

New platform for the genomic diagnosis of hereditary deafness

Deafness is the most common neuro-sensorial disorder in the Western world, and when its onset is early, a high percentage of cases are due to genetic alterations.

With the publication of the article entitled 'Comprehensive genomic diagnosis of non-syndromic and syndromic hereditary hearing loss in Spanish patients' in the journal *BMC Medical Genomics*, by the Nature group, IMOMA has completed the R&D stage of its platform to identify the genetic cause of deafness based on new-generation sequencing. The project has validated this platform to be used for diagnoses in clinical practice.

The study describes the analysis of 199 genes in 50 patients with neuro-sensorial or mixed deafness, syndromic or not, without mutations in the most frequently altered genes in this

pathology (GJB2/GJB6, OTOF and MT-RNR1). The platform developed, called OTOgenics, which showed analytical sensibility higher than 99.5%, with a specificity higher than 99.9%, identified the cause of deafness in 42% of the cases (21/50).

In 28.5% of cases with a genetic diagnosis (6/21), the identification of the mutation responsible for the deafness enabled 'hidden' syndromes to be discovered: symptoms caused by the mutation itself which affect different vital functions (sight, heart, muscular-skeletal system, etc.) which had not previously been diagnosed in the patients evaluated. The early detection of these syndromes enables preventative or even therapeutic measures to be taken in order to minimise the effects of the disease.

Likewise, in the 14.3% of the cases with a genetic diagnosis (3/21), the mutation was not present in the parents but instead had emerged spontaneously in the patients (novo mutation), which has extremely important consequences in the family's reproductive counselling.

Finally, in 19% of the genetically diagnosed cases (4/21), the deafness was caused by major duplications or deletions, a kind of genetic alteration which is a challenge for the new sequencing methodologies to detect, demonstrating the robustness of the methodology developed.



DNA sequencer. ©IMOMA

It had initially been estimated that in a population in which the most frequent genetic cause of hearing loss (GJB2/GJB6) had not previously been discarded, the diagnostic performance of the platform would be 50-60%. This estimation was correct, as currently several Spanish hospitals are using OTOgenics to handle their patients with diagnostic performance of around 60%.

In conclusion, OTOgenics has proven its suitability and clinical utility by providing more accurate prognoses and diagnoses, thus contributing to refining the reproductive counselling and revealing undiagnosed syndromes.

In the future, IMOMA's R&D efforts will focus on exploring the possibilities of automating the clinical interpretation of the results obtained, a phase which is currently the most important challenge

that healthcare professionals are facing in order to transfer genomic diagnosis to routine healthcare.

Liquid biopsy to describe and monitor the response to radiation therapy

Despite the advances in radiation therapy in the past decade, there are still important gaps in our understanding of the mechanisms of how radiation acts on tumorous tissues. IMOMA is applying the liquid biopsy technique to describe and monitor the responses of the tumours of 50 patients undergoing radiation therapy treatment. This technique consists in obtaining genetic information from a tumour through an analysis of the patient's blood, from which DNA from the tumour, which circulates freely in the blood flow, is obtained, and once extracted, it is subjected to new-generation sequencing.



Team of professionals at the
Institute of Oncological and
Molecular Medicine of Asturias.
©MCMPPF, 2018

In 2018, patient recruitment was completed, the genomic profile of the first liquid biopsy from each of them was taken, and the tumour tissue of 75% of the subjects was analysed. Likewise, progress was made on measuring the total level of free DNA circulating in the patients throughout the treatment and on the development of a technique designed

to monitor the mutations identified in the patients' different liquid biopsy samples. The results obtained to date, which were presented by IMOMA in four international precision medicine forums, have attracted the interest of many experts on the matter. Throughout 2019, IMOMA hopes to finish obtaining and analysing the invaluable data generated from this project.

Cal R&D research project

In order to strengthen technological development in the cement manufacturing industry and its applications, as well as to foster more sustainable production, in 2016 a partnership agreement was signed between Cementos Tudela Veguín, S. A. and the Foundation.

The outcome of this agreement and this initial phase in the partnership is significant advances in the production and description of depolluting materials, as well as validations of their properties in the laboratory. Therefore, research is now needed that will make possible a scaled implementation of all the principles acquired in the project.

The purpose of this second phase, called 'Industrial research to produce and validate depolluting products and evaluate the by-products obtained', is to improve capacities of the Masaveu Industria facilities as a whole revolving

around the production chain, the application of depolluting products and the evaluation of the by-products generated.

The project was carried out with the support of Estabisol — and RDI laboratory that describes and optimises products, coordinates activities and designs and advises on industrial processes — and the participation of a respected scientific partner to support the experimentation. The planned execution period for this phase is two years.

Archive picture. Signing of the Cal R&D agreement. Left to right: Álvaro Sánchez, Fernando Masaveu, Julio Peláez and Jesús González Aparicio at the signing of the agreement.

©MCMPE. PHOTOGRAPHY: Manuel Fernández-Valdés



TRAINING



María Cristina Masaveu Peterson University

Degree Scholarship

1st Call for Applications. Academic year 2018-2019

The Foundation presented a new call for applications for scholarships as part of its 2018-2019 Training Programme.

Recognising academic excellence seeks to encourage students' dedication and efforts to achieve excellence in learning and in their professional and human training and formation. With this goal in mind, as part of its 2018-2019 Training Programme, the Foundation presented a new call for applications scholarships for official university degrees, advanced engineering and architecture degrees, diplomas, Master's degrees and technical engineering and architecture degrees, which this year are being presented as the María Cristina Masaveu Peterson University Degree Scholarships, 1st Call for Applications. The scholarship is envisioned to have continuity and seeks to support the academic careers of Asturian youths who show high academic performance and wish to pursue higher education.

This scholarship is recognition of academic excellence in order to promote talent and encourage the students' dedication and performance in their attainment of excellence in learning and in professional and human training and formation by furthering each student's training and academic opportunities in a personalised fashion.

Fulfilment of the requirements contained in the conditions of the Call for Applications enables them to access the evaluation process for granting a limited number of scholarships among all the candidates vying for them. The scholarship is won competitively. The evaluation of applications is endorsed by an academic evaluation committee assembled by the Foundation for this purpose and individually for each call for applications, in accordance with the applicants' academic profiles. The evaluation is made by scholarly field and following the criteria of excellence established, such that the granting of a scholarship reflects the evaluation committee's unanimous opinion and ultimately the Board of the Foundation's belief that the applicant deserves the scholarship.

Thus, in 2018, the Foundation awarded 36 scholarships in the 1st Call for Applications for the María Cristina Masaveu Peterson University Degree Scholarships. In its eleven years, the Foundation has awarded total of 296 University Degree Scholarships to Asturian university students.



María Cristina Masaveu Peterson University Degree Scholarship

1st Call for Applications · Academic year 2018–2019

Academic year	Applications	Awarded scholarships
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
2017/18	76	37
2018/19	89	36

Academic Assessment Committee for Scholarships

The establishment of an independent academic committee reflects the profile of the candidates in each Call for Applications, since their academic records are studied and evaluated separately by scholarly field.

For this purpose, in 2018 the Foundation assembled a new Evaluation Committee for this purpose and to individually fit the academic profile of the 66 applicants received from university students vying for the scholarship.

On the 1st of December 2018, the evaluation meeting to decide on the applications was held with the presence of the 21 members of the committee assembled with academic specialities in the different scholarly fields represented by the candidates.

The professional and academic careers of the members of the Evaluation Committee appointed by the Foundation for this Call for Applications reflects the desire to confer prestige and academic distinction on each student awarded a María Cristina Masaveu Peterson University Degree Scholarship.

Evaluation committees of the 1st Call for Applications of the María Cristina Masaveu Peterson University Scholarships. Academic year 2018-2019



Members of the Academic Assessment Committee for Scholarships

Humanities area

Prof.^a Dra. Ana María Fernández

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

Experimental Sciences Area

Prof. Jesús Ángel Blanco Rodríguez

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

Prof. Ignacio García Alonso

Full Professor. Field: Analytical Chemistry.
Universidad de Oviedo

Prof. Consuelo Martínez López

Full Professor. Field: Algebra.
Universidad de Oviedo

Prof. José Manuel Recio Muñiz

Full Professor. Field: Physical Chemistry.
Universidad de Oviedo

Health Sciences Area

Prof. Ana Isabel Baamonde Arbaiza

Full Professor. Field: Pharmacology.
Universidad de Oviedo

Prof. José Muñiz Fernández

Full Professor. Field: Behavioural Sciences
Methodology.
Universidad de Oviedo

Prof. Juan Evaristo Suárez Fernández

Full Professor. Field: Microbiology.
Universidad de Oviedo

Legal and Social Area

Prof. Lucía Avella Camarero

Full Professor. Field: Business
Organisations.
Universidad de Oviedo

Prof. Ramón Durán Rivacoba

Full Professor. Field: Civil Law.
Universidad de Oviedo

Prof. Rodolfo Gutiérrez Palacios

Full Professor. Field: Sociology
Universidad de Oviedo



Engineering and Architecture Committee

Prof. Diego González Lamar

University College Professor.
Field: Electronics Technology.
Universidad de Oviedo

Prof. Fernando Las-Heras Andrés

Full Professor. Field: Signal Theory
and Communications.
Universidad de Oviedo

Prof. María Cristina Rodríguez González

Full Professor. Field: Continuum
Mechanics & Structure Theory.
Universidad de Oviedo

Prof. Francisco Javier Sebastián Zúñiga

Full Professor. Field: Electronics Technology.
Universidad de Oviedo

Committee on the First Year of University Studies

Former recipients of the María
Cristina Masaveu Peterson Academic
Excellence Scholarships

Fernando Gallego Bordallo

Bachelor's in Engineering, specialisation
in Electronics and Automation.
Universidad de Oviedo

Rodrigo Guijarro Lasheras

Bachelor's in Spanish Philology.
Universidad de Oviedo

María García Díaz

Bachelor's in Physics.
Universidad de Oviedo

Antonio Hedrera Fernández

Bachelor's in Medicine.
Universidad de Oviedo

Rebeca Lorca Gutiérrez

Bachelor's in Medicine.
Universidad de Oviedo

Álvaro de Vicente Blanco

Bachelor's in Medicine.
Universidad Complutense de Madrid



Left to right: Álvaro de Vicente Blanco, Fernando Gallego Bordallo, Antonio Hedrera Fernández, María García Díaz, Rodrigo Guijarro Lasheras and Rebeca Lorca Gutiérrez



Decision on the call for applications for the María Cristina Masaveu Peterson University Degree Scholarships for academic year 2018-2019

'The María Cristina Masaveu Peterson Foundation promotes the integral human and professional training of youths.'

Patricia Aguilar Merino
Marcelo Álvarez Gallego
Carmen Inés Antuña Hörlein
Javier Arduengo García
Jaime Arias Galán
María Montserrat Asensi Díaz
Jerónimo Ayesta López
Santiago Babío Fernández
Miguel Balbín Pérez
David Cueto Noval
Miguel Cueto Noval
Alberto del Río Echeverría
Aitor del Rivero Cortázar
Carlos Díaz Santos
Andrés Díez Carlón
Carmen Émbil Villagrà
Juan Enterría Lastra
Celia Fernández Brillet

Javier Fernández Sánchez de la Viña
Raquel González de la Arada
Silvia González Sellán
Manuel Iglesias Alonso
Héctor Jardón Sánchez
Ada Junquera Mencía
Ana Junquera Méndez
Sergio López Álvarez
Daniel Munárriz Lorca
Alicia Oliveira Álvarez
Álvaro Pendás Recondo
Diego Quintana Torres
Sonia María Rodríguez Huerta
Paula Rodríguez Ruiz
David Roiz del Valle
Luis Romero Rosal
Elvira Soria Fernández
Lucas Venta Viñuela

Presentation of the 1st Call for Applications of the María Cristina Masaveu Peterson University Degree Scholarships. Avilés, 28 December 2018

In late December 2018, the presentation of the 1st Call for Applications of the María Cristina Masaveu Peterson University Degree Scholarships was held at the Niemeyer Culture Centre in Avilés, with the goal of sharing all the details and procedures of the scholarship with the new scholarship winners.

In each Call for Applications, a former scholarship recipient is invited by the President to participate in the presentation with a speech on their experience and background, both academic and personal, as an ambassador of the values that earned them the scholarship. This year, Enrique Rodríguez Fernández-Hidalgo was invited; he was awarded a scholarship from the Foundation as he was earning two Bachelor's

Degrees in Law and Business Administration (bilingual) from the University of Navarra.

Enrique Rodríguez Fernández-Hidalgo (Cangas del Narcea, Asturias, 1988)

After having earned honours and a European Scholarship for his baccalaureate studies in 2006, he pursued a double Bachelor's in Law and Business Administration (bilingual) from the University of Navarra, in which he earned and Aranzadi Prize and an Extraordinary End of Degree Prize, respectively, while being a María Cristina Masaveu Peterson scholarship recipient (2010-2012).

He finished his degrees at the top of his graduating class, with exchanges at Emory University (USA), Bocconi

University (Italy) and IESE in Madrid. In Navarra, he also graduated with a Diploma in Political Studies, and while at the university he held company internships in Dragados (finances), Banco Santander (international trade), BBVA (M&A) and Garrigues (tax law). He was also a member of the first graduating class of the Banco Santander University Leadership School, where he earned the top distinction.

After completing his degree in 2012 and being admitted to the Lawyers' Association of Madrid, he joined the strategic consulting firm Bain & Company in its Madrid and New York offices, where he specialised in Private Equity and Strategy through his cases in 12 countries on four continents. After that time, in 2016 he began his MBA at The Wharton

School (University of Pennsylvania) on a Ramón Areces Scholarship for Excellence in the Social Sciences, and he was also awarded a Morgenthau Fellowship for his public service. He graduated with honours in the Top 10% of his graduating class.

During the summer of 2017, he worked as an Investment Associate at the World Bank (International Finance Corporation) in its central headquarters in Washington, D.C. In 2018, he earned the Rafael del Pino Excellence Scholarship to pursue a Master's in Public Administration (MPA) at the Kennedy School of Government at Harvard University. He began this degree last August and is currently pursuing it as a Fellow of the Real Colegio Complutense at that university as well.

Speech by Enrique Rodríguez Fernández-Hidalgo (former Excellence scholarship recipient in the 3rd and 4th calls for applications) at the ceremony when the 1st call for applications for the María Cristina Masaveu Peterson University Scholarships were awarded at the Niemeyer Culture Centre in Avilés in December. ©MCMPPF, 2018



Speech by Rodríguez Fernández-Hidalgo (Read in the Dome Niemeyer Culture Centre in Avilés on 28 December 2018)

Dear members of the María Cristina Masaveu Peterson Foundation, families, ladies and gentleman, but more than anyone else, dear Academic Excellence scholarship recipients, for whom I am here today, and I hope that you understand after my talk that I will always be here to help in any way I can.

First of all, congratulations. Congratulations for your hard work and effort, for having demonstrated that you represent the future of our beloved region and, to a large extent,

our country. Congratulations for having made an effort when it would have undoubtedly been easier not to do so. Congratulations for having shown, before the eyes of a demanding jury whose members encompass most fields of human knowledge, that you are worthy of the top academic honour that any Asturian could get before finishing their Bachelor's degree. But most importantly, congratulations for having opened yourselves up to carrying an enormous responsibility which does not start today but started years ago, which I hope you are aware of: the responsibility for excellence.

Personally, I have to say that after many years in which I have humbly listened to this phrase, I am still incapable of defining what it means or explaining why I deserved it at any time; I have only tried to do my work well, regardless of the job. What I have realised is that this is not something occasional but a habit which you have shown yourselves to have thus far, and which therefore means that you cannot always let yourselves be carried away by momentary pleasures and instead must have a certain sense of life mission. You may not have discovered it yet — even I don't have it fully defined at the age of 30 — but I have no doubt that you do have the seed of this mission. So far I'm praising you; later we'll talk about your responsibilities.

Secondly, I shall ask you to forgive me since I am obligated in my professional and generally in academic life to be succinct and dry, but in a setting like this magnificent exhibition of Joaquín Sorolla, who is so closely tied to the Masaveu Family, perfectly curated in this dome by Óscar Niemeyer, I cannot contain myself and perhaps may utter a few poetic flourishes as I convey my message. I'm nobody to give you advice, but whenever you can: detect, enjoy, believe and share beauty — in any of its guises.

And talking about forms: always worry about the substance, but don't forget the form — that excellence that you have shown yourselves to have is also revealed in the details. As an example, take the exquisite way you have been treated in all your interactions with the Foundation, including the exhibition around us: paintings are fundamental to it, but the concrete and glass supports by Lina Bo Bardi ensure, discreetly yet powerfully, that the essential is shown authentically. Always be yourselves: authenticity is a fundamental value and as such always is and will be necessary.

You see? I've gotten carried away. Forgive me. Let's get back to today's topic and to my role at this lectern. There is a figure in Spain's diplomatic world, the 'introducer of ambassadors', in which a career diplomat with ambassador rank is in charge of countless rather protocol-based affairs, such as preparing for state visits, and one of them is preparing foreign emissaries to present their credentials before the king or queen. This is the oldest post in the State Civil Administration, created in 1626, when a different Felipe reigned, the 4th.

Despite the distances and centuries, today my role here is to introduce you, not to the diplomatic corps of our country but to what it means to be a María Cristina Masaveu scholarship recipient, and I will do so in three phases: (I) first I will explain who I think I am as a person, because the fact is that you still don't know it (nor do I) — you've only heard a very formal presentation about my academic and professional accomplishments; then (II) I will try to reflect what it was like for me to be part of the family of scholarship recipients by recounting several specific experiences which I'm sure will show you just how special this Foundation is; and (III) finally, based on these two initial sections, I will try to reflect with you on the five nouns which shape all your actions as a scholarship recipient, a reality which, because it is integral, should also define your personal, academic and, when it comes — and it will come — professional lives. And in all of these sections I will share with you reflections in the guise of suggestions based on my experience.

ONE (I). Allow me please to read, or skim, the brief biography that the Foundation asked me to write several years ago, when I embarked upon my professional life in 2012. I think this is the text about myself that was the hardest for me to write in my entire life. Understand that I'm not doing this as a gesture of self-glorification but as a way for you to understand the post-university life that could be the very definition of some scholarship recipient, the one speaking to you today, and who sat where you are sitting now more than ten years ago. Let's begin:

I was born in Asturias in the late 1980s in a noble town large enough not to be a village but small enough not to be a city. It was a rainy Friday, or that's what I was told when I asked, and from the hospital window you could see the immensity of the forest which has always inspired me. The trees struggled in harmony, without clamouring, to achieve the most light.

I would like to highlight two facts from this excerpt. First: it doesn't matter where you are from, if you are here, you are ready to reach wherever you want to go. Cangas del Narcea is probably a place that many of you have never even visited because of the distance between it and almost everything else (by the way, visit the southwest!!), in decline over a mining reconversion that could have been more successful. But in my case, it was never a problem in making the world my backyard. Secondly, related to the first point, travel, grow, see, compare and improve, as the trees in my quote do. Be competitive, but always play fair; have a strong, invincible moral compass, which is crucial in the concept of excellence.

With a sky that was always limited, without vanishing points, I grew up happily with my grandmother, the champion of an only child in an enviable childhood. At that time, the Cinema Trébol — now shuttered — taught me once a week about the world that I would one day see for myself, with films that had premiered in the big cities a while ago. A world that, fortunately, was separated from me by millions of leaves and dozens of mountains. For better or for worse, this is no longer the case. The love of my parents and grandparents has always been a constant, and their support and effort have been unconditional. I had a quiet adolescence with great friends, whom I still have, and I have an exemplary family, in both the strict and broad sense.

Never forget your origins, your family and your friends. Even though we're 'only' ten years apart, your world and the world of my childhood and adolescence are extremely different. You have had a hyper-connected adolescence, which wasn't quite true in my day: mobile telephones — which did exist — did not have access to the Internet, and the social media the way we know them today did not exist until well into my university years. Make the most of this advantage, but know when to disconnect in order to 'distinguish the voices from the echoes', as Machado would say.

I was an anarchic but conscientious student. My academic record was characterised by glaring monotony. I have been and still am hard on myself and others, I don't deny it, and I have tried to seek excellence even in the minor day-to-day tasks. This perennially impossible path led me to begin my degree, or my degrees, far from that leafy forest. And I was also happy in the land that welcomed me. I have formally been a university student in four cities and three countries, all more than 100 kilometres from the sea, always as a representative of my beloved alma mater, the house whose divine humanity wants us to better grasp perfection. A great professor told me that of the many students he had had, I was the most critical yet loyal that he remembered. I hope he was right.

Enjoy your years at the university both academically but, more importantly, personally. With the María Cristina Masaveu Scholarship, you enjoy a privileged pedestal from which to do so. Learn languages, travel again, delve deeper into your fields, take summer courses at the best universities in the world. As I like to say about myself during my time as a university student at Wharton and Harvard, be 'thieves of knowledge', but do so critically. Your status as scholarship recipients, but even more importantly, I believe, as university students, allows it. Don't take anything at face value as the English say; always go further. And at the same time, be loyal to those deserving your loyalty. This also means knowing how to say 'no'. I promise you that all of this entails a complex balance, but in the long term I think it's worth it.

I still have many great friends, hundreds of trips, thousands of memories, a bit of knowledge and impressive academic achievements from this period, including the scholarship of which I am the proudest: from an extraordinary foundation whose elegance and discretion, inherited from those who made it possible, I would ask to guide me every day in this dawning professional life I have just begun. My degrees, parallel in man's knowledge, enabled me to understand myself better. Economics, Law, Humanities and Politics, which have merged in my job, which is to curate companies, and from which I only hope to achieve, from the sincerest modesty, a better tomorrow under the light produced by a tower leaning towards the capital.

And one day, selfishly, I want to always go back to this origin, and remember with tears in my eyes those years of Sunday films which were the foundation of a life which helped make others happy. As an indelible image from my favourite film, with music by Morricone, when going back to the beginning from the big city.

Always be grateful and, like the Foundation, discreet, but move the world. You are destined to. You are in a privileged place, not only physically, so do what you love to be the best at it. On this point, too, do something for Asturias. Our land needs you: it doesn't have to be immediate, perhaps ten years from now, but always keep it in mind. If you can, see *Cinema Paradiso*, the film by Giuseppe Tornatore I am referring to, which premiered in 1988, just like me.

At this point I'm going to break some of my own rules, since Philadelphia and Boston are fewer than 100 kilometres from the sea, but essentially nothing has changed so much. After four years travelling around the world while based in Madrid, some years flying more than 200 times in the most varied aircraft to the most diverse destinations, I lived in Philadelphia for two years to complete my MBA, and after confirming my passion for the relationship between law, business and sound policy, I took the decision to further my training two more years, in this case in Cambridge, near Boston, where I will be until at least 2020.

TWO (II). I'll be happy to answer any questions you may have later about my life history, but so far my words have been about myself. Now it's time for me to talk a bit about the Foundation and my interactions with it as a scholarship recipient, a status I will hold forever. Not because I couldn't talk to you for hours and hours about its wonderful mission, but because I think these interactions perfectly exemplify how special their dealings with us, with you, are. The scholarship you are receiving or renewing today is truly unique, since you are the ones who design it. Take advantage of this: think about what you need and then go a step further. If you are excited about a summer course in different fields at Harvard, come see me. If you want to study Chinese or Japanese because it fits in your career path, jump on a plane to the Far East. Ask, and if it is reasonable and fits within the mission, the Foundation will be pleased to give. But if you don't ask, you'll never get anything.



Speech by Enrique Rodríguez Fernández-Hidalgo (former Excellence scholarship recipient in the 3rd and 4th calls for applications) at the ceremony when the 1st call for applications for the María Cristina Masaveu Peterson University Scholarships were awarded at the Niemeyer Culture Centre in Avilés in December. ©MCMPPF, 2018

Now I'm going to ask you to travel with me to four places and times of year: a beautiful Roman autumn in 2011, a freezing January in New York, a quiet Avilés December in 2015, and a busy Christmastime in Madrid a few days ago. I crossed paths with the Foundation at these four points in space and time; the first one as an 'active' scholarship recipient, and the next three as an alumnus, since, as I've said before, we'll always be alumni. They are priceless experiences, and that's why they're worth highlighting. The Foundation can help you with many things that do come at a price; make use of them, but enjoy moments like these as well.

Autumn of 2011. Rome. I was an exchange student at a famous economics school in Milan, and thanks to the Foundation, I was able to take a break in my study routine in a city invaded by fog around that time and travel south to attend a concert offered by the Symphony Orchestra of the Principality of Asturias (OSPA) under the Foundation's sole patronage, which enabled me to see Rome, where I had already been, from a totally different perspective. Being next to the dome at the Vatican Curio in the Paul VI Audience Hall in Vatican City during a concert brimming with nods to Asturias, or being at a reception in the Embassy in Piazza Spagna across from the Holy See mingling with major personalities from the economic, social and political worlds of Asturias were the icing on the cake in a semester in Italy which was coming to an end.

January 2015. New York. If you have ever visited New York, when you look up at the sky in the middle of the night, even though it's the city that never sleeps, you won't see the tentative sun of a Roman autumn but instead thousands of points of light which are the windows of the offices that contain people like me in that period. I worked more than 200 metres off the ground in a beautiful, typical building called Grace in Bryant Park, the green area behind the city's public library, on 42nd Street between Fifth and Sixth Avenues. So one of the breaks I recall the most fondly was the invitation to attend a concert of a wind quintet (VentArt) at the nearby Cervantes Institute on the 14th of January, as part of a concert series which had been held at nearby Princeton University, where I had spent two unforgettable summers as a student, and in New York. All of this was happening to premiere the presence of another of the Foundation's patronage efforts at the Cervantes Institute, the photography exhibition 'Beloved Homeland. Views of Asturias' by Alberto García-Alix, which spirited me back home when I most needed it. New York is a city filled with people, which can make loneliness even keener.

December 2015. Avilés. Back in my company's headquarters in Madrid, I was invited to be part of the Academic Evaluation Committee for the first year of university studies for these scholarships in order to review and deliberate on the candidacies submitted by the Asturian students currently in their second year of baccalaureate who were planning to go on to the university. Even though the preparation took place several weeks in advance, when I was able to evaluate the different candidates in detail, the meeting was held just a few metres from here, on the other side of the river. That was one day that I recall with particular fondness, because while not entirely, it did somehow mean coming full circle from where I had started earlier when, as they did back then, someone read my name aloud in the auditorium, changing my life. And I was also able to meet other scholarship recipients on the committee with me, with whom I still maintain cordial relations.

December 2018. Madrid and Boston/Cambridge, Massachusetts. This last experience is quite recent, and in fact it's not entirely related to my experience as a scholarship recipient. At Harvard, I live on the Business School campus, an area with beautiful neo-colonial-style buildings made of redbrick and white stone surrounded by precious gardens on the banks of the Charles River, Boston's river, and just a few minutes from my school, the Kennedy School of Government. So every morning, when I leave my house, I come upon a sculpture which rather resembles a hologram of the head of an enigmatic woman named *Inés*. Its author, Jaume Plensa, said of her that 'everything is at once specific, anonymous, universal and tranquil'. Brilliant adjectives to describe my relationship with the Foundation.

But in order for you to see just how far this tranquillity and universalism go, last week as I was walking through Plaza de Colón I came upon a sculpture that clearly bore the hallmarks of Plensa, this time in Madrid and named *Julia*. It turns out that the Foundation had commissioned it, and that for at least one year it will be the glory of that wonderful city. Regarding *Julia*, the author says that it 'is targeted at the heart of our being. It

is a poetic, virtual mirror in which each of us can see ourselves reflected in our most intimate questions, sparking an instant of personal, private reflection within the unsettled dynamism generated by public space'. And this is what I ask of you, when looking at Julia or at your futures: take advantage of every opportunity that comes to you, and whenever you can, always stop to weigh where you've come from and where you're going.

As you can see, these are several apparently unconnected situations, yet their common thread is clearly being a María Cristina Masaveu scholarship recipient, and they are all joined by beauty, knowledge or the arts. I hope they have exemplified for you how the experience of being a scholarship recipient is all-encompassing, and although its material component is very important, it goes far beyond that. Make the most of it.

THREE (III). María Cristina Masaveu Academic Excellence Scholarship recipient: that is what I became thanks to the decision of the illustrious professors who met in the beautiful Hevia Palace on the 16th of December 2010. Six days later, on the 22nd of this last month of the year, when I landed at the Asturias airport, as all of Spain was glued to the telly to watch the Christmas lottery, I received an email as soon as I turned on my phone (by then, all phones had Internet access): I had been given the scholarship. I'd done it!

After my initial incredulity, and subsequent elation, reading one of the paragraphs of the award letter happily confirmed what I had guessed: the scholarship wasn't just another scholarship, it didn't only mean receiving a sum of money which would allow me to pay my tuition more easily and give me a sense of a job well done. No. This scholarship is an honour and a responsibility. As I said at the beginning, in my lifetime I have realised that each positive element in life comes with a huge responsibility, as huge as the happiness you feel. My next words, which I frequently reread since they were dedicated to me, are an inspiration on dark days and a source of support on bright days, and they have to do with what the scholarship is seeking in each of you: 'Permeating him with a profoundly humanist science and a social consciousness which will enable him, through dedication, imagination, intelligence, sensibility and effort, to transform the environment of his future field of work towards true challenges of human development and service to society.'

And I want to conclude my speech with an analysis of precisely those five nouns — the word for noun being 'sustantivo' in Spanish (literally meaning 'substantive'), the perfect word since these five nouns are what give our language substance once the verb determines the action. From today onward, these nouns will accompany you, so that you may always remember that only with substance is it possible to make the world, Spain and Asturias a better place.

I. Dedication

'Behind every finish line, there is a starting line. Behind every success, there is another challenge. As long as you are alive, feel alive. [...] Do not live on yellowing photos. Carry on, even though everyone expects you to give up. Don't let the iron inside you rust.'

As you can see in these words from Mother Teresa, we have to be capable of coping with the times and to view each finish line as a starting line; to see the end of this event as the start of an even better tomorrow. We are now laying the first stone in this portico. It is a key moment. The key to the door that only each individual can open, and to open it you have to invest time and energy, resources and enthusiasm in whatever you like. Nothing new compared to what you were already doing.

II. Imagination

On this point I can only ask you to dream. George Lucas, the film director, claims that 'dreams are extremely important. Nothing is done that isn't first imagined'. And I think he's right. Let yourselves be carried away and try to go further than an average citizen would go, yet always with your feet firmly planted on the ground. If you're here today it's because you're capable of dreaming. You've already done it.

III. Intelligence

According to the dictionary of the Spanish Royal Academy, the first two meanings of *intelligence* are the capacity to understand or comprehend, and to solve problems, and this is precisely why it is essential for you to try to be, and actually be, intelligent when solving yours.

To do so, I want you to remember that it tends to be easier if you start with existing knowledge (we're all 'dwarves standing on the shoulders of giants') and with the networks to which you belong. Especially, from now on, with the network of María Cristina Masaveu scholarship recipients. The more academic and professional interaction I have, the more I value the power of networks. Create them, share them and use them as they should be used. They'll be extremely useful to you. Moreover, always be open to apprehend.

IV. Sensitivity

Be sensitive. Be capable of feeling, know what that means. Be positive. It is always easier to bring light from light than from darkness. Know how to read between the lines. Be empathetic. Be capable of seeing how you are seen. Be capable of giving.

V. Effort

Finally, and I know that you're ready for this one: make an effort. Always join the fray. Be willing to not get things right on your first try, as has happened to all of us, but keep trying if you really think they're worth it. Even though I have spent lots of time in the United States and as a result am very critical of its society, if there is one thing that is valued there it is getting up and dusting yourself off after failing — something that is not so common here. Be willing to fail as a necessary step towards success. Until I understood this, I was incapable of achieving the things that I really set out to do — and there are still plenty of them, and they're still in the works, of course. And in some cases, the most important ones, I have even been able to choose.

I hope that with these five nouns you have at least a way to begin to forge your own path, since so far you and your work are truly solid foundations for moving towards the uncertainty of tomorrow. Don't forget that right there, in the diffuseness, is where you will find the freedom to create anything you want. César Vallejo, the brilliant Peruvian poem from the 19th to 20th centuries, wrote:

'Ah! Unfortunately, human men,
There is, brothers, so much to do.'

Remember, there is so much to do: more steps, yet just one path, the pathway of the truth that each of you harbours inside you: your own *veritas*, which, not coincidentally, is the emblem of my current university. At this turbulent time, as US President Kennedy said, which is also the slogan of my current school, 'Ask what you can do' for others. In this case, it was for a specific country at a specific time, but in your case, don't limit it. The major truths are always true.

And your truth, sisters and brothers, will always, fortunately, be your pathway. Study many fields, and nonetheless, despite their diversity, you will be capable of building a strong path to join your East, your life, with your Far West, those dreams I mentioned above. To do so, to achieve what you set out to do, you have to keep doing your best every day, studying and working wherever you are, in order to alleviate uncertainty and doubt, to defeat evil with good and to make the impossible possible.

Make this crop of scholarship recipients the constant pride of society: I know you can. And always do so with humility as a prime value.

Thank you very much.



University Extension Activities undertaken by the scholarship recipients. Academic year 2017-2018

International Training

University of Berlin, Germany

- Java Programming
- Prof. Cristina Grümme
- Berlin, Germany, 11 June to 5 July 2018

International Congress of Mathematics, Río de Janeiro, Brazil

- Second Brazilian Workshop in Geometry of Banach Spaces
- Río de Janeiro, Brazil, 13 to 17 August 2018

SIGGRAPH 2018, Canada

- Association for Computing Machinery
- Prof. Alec Jacobson
- Toronto, Canada, 11 to 16 August 2018

University of Toronto, Canada

- Area Graphics Workshop
- Prof. David Levin and Prof. Alec Jacobson
- Invited to give a lecture
- Toronto, Canada, 7 to 11 December 2017

University of Toronto, Canada

- Fields Institute of Mathematics
- Prof. Alec Jacobson
- Toronto, Canada, 1 July to 31 August 2018

Korea Advanced Institute of Science and Technology, South Korea

- Nano-Biomaterials.
- Prof. Yoon Sung Nam
- South Korea, 28 June to 28 July 2018

NASA Jet Propulsion Laboratory, Los Angeles, United States

- Plastic Inflatable Spherical Antenna
- Design of mechanical aspects of deployable spherical antenna
- Directed by Prof. Paul Goldsmith
- Los Angeles, United States, 9 July to 14 September 2018

University of California, Berkeley, United States

- Data Structures and Programming Methodology
- Directed by Christine An Zhou and Kevin Lin
- Berkeley, California, United States, 18 June to 10 August 2018

University of California, Berkeley, United States

- Data Structures and Programming Methodology
- Directed by James Toshiaki Uejio
- Berkeley, California, United States, 18 June to 10 August 2018

Columbia University, United States

- Introduction to U.S. Legal Institutions Alexandra Carter (Columbia Law School) Professor of Law, Director of Edson Queiroz Foundation Mediation Program
- Essentials of U.S. Corporate Finance for Lawyers
- Directed by Eric Talley, an Isidor and Seville Sulzbacher Professor of Law at Columbia Law School, John Armour (Oxford University), Hogan Lovells, Professor of Law and Finance
- Columbia, United States, 8 July to 27 July 2018

Cornell University, United States

- Generating Sets of Finite Groups
- Directed by Prof. Keith Dennis
- Cornell, United States, 4 July to 27 July 2018

Stanford University, California, United States

- Course in Water Resources Management
- Directed by Prof. Angelos Findikakis
- Stanford, California, 25 June to 16 August 2018

Stanford University, California, United States

- Course on Smart Cities & Communities
- Directed by Prof. Richard Lechner
- Stanford, California, 25 June to 16 August 2018

Stanford University, California, United States

- Course on Environmental Disasters
- Directed by Prof. Yeo Myoung Cho and Prof. Colin Ong
- Stanford, California, 25 June to 16 August 2018

Harvard University, United States

- The Biology of Cancer
- Directed by Prof. Steven Theroux
- Harvard, Massachusetts, United States, 26 June to 10 August 2018

Harvard University, United States

- Space Exploration and Astrobiology: The Search for Life in the Cosmos
- Directed by Prof. Alessandro Massarotti
- Harvard, Massachusetts, United States, 26 June to 10 August 2018

École de Physique des Houches, Les Houches, France

- Summer course: Gravitational Waves.
- Directed by Bruce Allen (Albert Einstein Institute, Hannover), Marie-Anne Bizouard (Laboratoire de l'Accélérateur Linéaire, Orsay), Nelson Christensen (Observatoire de la Côte d'Azur, Nice) and Pierre-François Cohadon (Laboratoire Kastler Brossel, Paris)
- Les Houches, France, 2 to 27 July 2018

École de Physique des Houches, Les Houches, France

- Summer school: Integrability in Atomic and Condensed Matter Physics
- Directed by J.-S. Caux (Amsterdam), N. Kitanine (Dijon), A. Klümper (Wuppertal), R. M. Konik (Brookhaven)
- Les Houches, France, 30 July to 24 August 2018

University of Savoy, France

- École Internationale d'été in Chamonix
- Renewable energies, profitable energies
- Prof. Olivier Naef (Associate)
- Savoy, Francia

25th Biennial Congress of the European Union, Association for Cancer Research, Amsterdam, Holland

- Organised by Prof. Anton Berns
- Amsterdam, Holland, 30 June to 3 July 2018

EIC 2018, Amsterdam, Holland

- European Immunology Conference. European Federation of Immunological Societies
- Directed by Dr Marieke Van Ham
- Amsterdam, Holland, 2 to 5 September 2018

ICTS (International Centre for Theoretical Sciences) of Bangalore, India

- Summer school on Astronomy of Gravitational Waves
- Organisers: Parameswaran Ajith, K. G. Arun & Bala R. Iyer; professors: Andrea Maselli, Kenta Hotokezaka, Sourav Chatterjee & Tejaswi Venumadhav Nerella
- Bangalore, India, 13 to 24 August 2018

Hebrew University of Jerusalem, Israel

- Summer Science Internship Program. Research programme
- Directed by Prof. Karim Adiprasito from the Einstein Institute of Mathematics
- Jerusalem, Israel, 7 June to 13 July 2018

University of Pisa, Italy

- From Genes to Cells: A Basic Course of Molecular, Cellular and Ultrastructural Biology
- Directed by Prof. Alessandra Salvetti, Prof. Leonardo Rossi, Prof. Alessandra Falleni and Giada Frenzilli
- Pisa, Italy, 2 to 14 July 2018

Utrecht Summer School, Utrecht, Netherlands

- Geometry
- Dr Johan van de Leur
- Utrecht, Netherlands, 20 to 31 August 2018

University of Wroclaw, Poland

- Summer School on Data Science 2018
- Wroclaw, Poland, 27 July to 7 September 2018

Imperial College London, United Kingdom

- Revolutions in Biomedicine
- London, United Kingdom, 2 to 27 July 2018

London School of Economics and Political Science. Strategic Management, United Kingdom

- Organised by Dr Lourdes Sosa and Dr Jordi Blanes i Vidal
- London, United Kingdom, 29 July to 18 August 2018

London School of Economics, United Kingdom

- The Mathematical Foundations of the Black & Scholes Option Pricing Theory
- Prof. Christoph Czichowsky and Prof. Mihalis Zervos
- London, United Kingdom, 30 July to 17 August 2018

Oxford Royal School, United Kingdom

- International Law
- Directed by Prof. Chris Howell
- Oxford, United Kingdom, 29 July to 11 August 2018

Summer Workshops London, United Kingdom

- Spéos - Photo & Video School
 1. Introduction to studio photography
 2. Portraiture and fashion photography
 3. Advertising photography
 4. Documentary photojournalism
 5. Essentials of video for photographers
- London, United Kingdom, 11 June to 29 June 2018

Cambridge University, United Kingdom

- Cambridge Science Summer School
- Codes, Ciphers and Secrets: An Introduction to Cryptography
- More than Hot Air: Fundamentals of Air Pollution and Climate Science
- Paleopathology: the Study of Ancient Health and Diseases
- Memory: Psychological and Neurobiological Perspectives
- Directed by Dr Tom Monie, Dr James Grime and Dr Robin Catchpole
- Cambridge, United Kingdom, 22 July to 4 August 2018

Cambridge University, United Kingdom

- Science Summer Programme
- How Nanobiotechnology is revolutionising Healthcare
- Life at the Poles: Adaptations in Extreme Environments
- Small Worlds: an Introduction to Microbiology
- Exciting Cells: an Introduction to Neurobiology
- Cambridge, United Kingdom, 8 to 21 July 2018

University College, London, United Kingdom

- Computational Systems Biology Summer School
- Directed by Prof. Philip Lewis
- London, United Kingdom, 2 July to 20 July 2018

University College, London, United Kingdom

- Quantitative Finance: Maths in Investment Banking (Level 2)
- Directed by Dr Riaz Ahmad
- London, United Kingdom, 2 to 20 July 2018

School of Global Health, Copenhagen University | Rajarata University of Sri Lanka

- Field course in Sri Lanka on Cross-disciplinary Health Research
- Directed by Prof. Thilde Rheinländer
- Anuradhapura, Sri Lanka, 22 July to 10 August 2018

Clinical practices in the Hospital IFMSA Chile

- Hospital Las Higueras de Talcahuano
- Directed by Dr Nicolás Rodríguez
- El Gran Concepción, Chile, July 2018

Hospital practices at Boston Children's Hospital, centre associated with Harvard Medical School, United States

- Directed by Dr Pérez Atayde
- Boston, United States, 1 to 22 July 2018

Hospital practices at Johns Hopkins Hospital, United States

- Emerging Diseases in Public Health
- Directed by Dr Anushka Aqil
- Maryland, United States, 22 July to 4 August 2018

Training in Spain

Barcelona School of Economics, Barcelona

- Bayesian Machine Learning in Social Sciences
- The Data Science Toolbox
- Lecturers: Alexandros Karatzoglou and Ilias Leontiadis; Stephen Hansen, Omiros Papaspiliopoulos and David Rossell
- Barcelona, 25 June to 6 July 2018

Luis G. Iberní Piano Concert Series and Workshops

- Oviedo, Asturias, 20 January to 12 May 2018

Ángel Muñiz Toca Music Centre

- 6th course in the Professional Music Degree in the piano speciality
- Raquel Gil Ciborro
- Oviedo, 14 May to 25 June 2018

Toca Music Centre, Avilés

- Piano classes
- Avilés, October to June 2018

DO Mayor Music Centre, Madrid

- Piano classes
- Prof. Héctor Perpiñá Bosch
- Madrid, September to June 2018

Eduardo Martínez Torner Higher Music Conservatory

- Classical improvisation laboratory: tearing down barriers
- Directed by Jacobo de Miguel, pianist
- Oviedo, 25 to 26 November 2018

Joint Congress 2017

- Organised by the Spanish Genetics Society (SEG), the Spanish Cell Biology Society (SEBC) and the Spanish Developmental Biology Society (SEBD)
- Directed by Prof. Rosa M. Sanz Menéndez and Prof. Juan Carlos Mayo
- Gijón, (Asturias), 24 to 27 October 2017

8th Functional Analysis School-Workshop, 14th Gathering of the Functional Analysis and Applications Network, Bilbao

- Basque Center for Applied Mathematics (BCAM)
- Jean-Bernard Bru
- Bilbao, 5 to 10 March 2018

Universidad Internacional de Andalucía, Jaén

- 'Current Trends in Biomedicine' workshop: 'Noncoding RNA-Mediated Metabolic Regulation in Health and Disease'
- Baeza, Jaén, 6 to 8 July 2017

IFISC (Instituto de Física Interdisciplinar y Sistemas Complejos), Mallorca

- Data Science: Prediction of Air Passenger's Flows
- Prof. Riccardo Gallotti and Prof. José Javier Ramasco
- Mallorca, 2 to 27 July 2018

ICMAT, Madrid

- Research project. Positive Operators and Invariant Subspaces
- Directed by Prof. Pedro Tradacete Pérez
- Madrid, 2 to 6 July 2018

Universidad Complutense de Madrid

- Music and the Brain, Neuroscience of Music
- Director: Yerko-Péтар Ivánovic Barbeito. Expert in neurology and physical and clinical medicine in rehabilitation. Composer and pianist. Expert Committee of Música en Vena. Neurologist at the HM Hospital Puerta del Sur, Madrid
- El Escorial, Madrid, 4 to 6 July 2018

Universidad Francisco de Vitoria, Madrid

- School of University Leadership
- Directed by Prof. José Luis Parada
- Madrid, June 2017 to June 2018

Universidad de Murcia

- 5th Wikimedia Spain Workshop- Archaeology Museum of Murcia
- Organiser: Universidad de Murcia
- Murcia, 15, 16 and 17 September 2017

Department of Biochemistry and Molecular Biology, University Oncology Institute (IUOPA), Universidad de Oviedo

- Participation in research projects in the laboratory of Dr Carlos López Otín under the supervision of doctoral candidate Xurde Menéndez
- Oviedo, 1 September 2017 to 31 August 2018

5th Congress of Medical Students of the Universidad de Oviedo

- Organiser: Medical students at the Universidad de Oviedo
- Oviedo, Asturias, 1 to 3 March 2018

8th SIPTA Summer School, Oviedo

- Society for Imprecise Probability: Theory and Applications
- Directed by Prof. Miranda
- Oviedo, 24 to 28 July 2018

Preparation for the National Health System Medical Licensing Examinations (MIR)

- Oviedo, 2018

Congress of the Biochemistry and Molecular Biology Society

- Santander, 10 to 13 September 2018

10th Congress on Medical Education, Santander

- Organiser: Students in the Faculty of Medicine at the University of Cantabria
- Santander, 5 to 7 October 2017

Universidad de Zaragoza

- Weather and Climate within Everyone's Reach
- Directed by Prof. Eduardo Lolumo García
- Zaragoza, 11 to 13 July 2018

2nd Quintescience Encounter, Zaragoza

- Zaragoza, 9 to 11 March 2018

Genomic Medicine in Oncology

- Online course offered by IMEGEN (Institute of Genomic Medicine)
- Scientific director: Javier García Planells
- 14 to 29 November 2018

Languages

Goethe Institute, Berlin, Germany

- German language and culture
- Berlin, Germany, 13 to 25 August 2018

Goethe Institute, Munich, Germany

- German language course
- Super-intensive 2, German Course, Goethe Institut München
- 19 August to 1 September 2018

German Institute of Oviedo

- B1-B2
- Academic year 2017-2018

ESL Montpellier France

- Intensive French course
- Montpellier, 18 to 29 June

Université de la Sorbonne, Paris, France

- French Language Courses
- Paris, France, 16 to 27 July 2018

Alliance Française, Oviedo

- French course
- October to June 2018

France Langue, Paris, France

- French course
- Les cours hebdomadaires: Standard / Intensif / Super intensif
- Paris, 18 June to 2 July 2018

Alliance Française, Bordeaux, France

- Intensive French course
- Bordeaux, France, 1 to 14 July 2018

St. Giles London Central, London, United Kingdom

- General English. Business English
- London, United Kingdom, 17 June to 18 August 2018

Recognitions earned by our scholarship recipients

Santiago Babio Fernández

- Bachelor's in Aeronautical Engineering. School of Aeronautics and Space Engineering of the Universidad Politécnica de Madrid. María Cristina Masaveu Peterson Academic Excellence Scholarship recipient in 2016-2017 and 2017-2018. He was awarded the Prize for Outstanding Academic Achievement in his third year in the Bachelor's in Aerospace Engineering (academic year 2017-2018) from the School of Aeronautics and Space Engineering of the Universidad Politécnica de Madrid.

End of degree prizes at the Universidad de Oviedo (academic year 2017-2018)

On the 25th of November every year, in commemoration of the feast day of Saint Catherine of Alexandria, the patron saint of the Universidad de Oviedo, an official ceremony is held in the main auditorium at the university where the academic recognition prizes are awarded to students. In 2018, seven of our María Cristina Masaveu Peterson Academic Excellence Scholarship recipients were given the following distinctions:

- **Carlos Gómez-Aleixandre Tiemblo**, End of Degree Prize in Industrial and Automatic Electrical Engineering
- **Arturo Aguado González**, End of Degree Prize in Biology
- **Alfonso Peñarroya Rodríguez**, End of Degree Prize in Biotechnology
- **Diego Rodríguez Cembellín**, End of Degree Prize in Law and prize for the Best Academic Record at the Universidad de Oviedo 2017-2018
- **Cristina González Rodríguez**, End of Degree Prize in Business Administration
- **María Rodríguez Álvarez**, End of Degree Prize in Modern Languages and Literatures
- **Diego Jiménez Bou**, Severo Ochoa End of Degree Prize in Medicine, and Doctor Juan Manuel Junceda Avello Prize for the Best Academic Record in the medical-surgical branch

Scholarships for musical training at the Escuela Superior de Música Reina Sofía

Ever since it was created in 2006, the Foundation has been involved in the projects of the Escuela Superior de Música Reina Sofía via its patronage programme for outstanding training musical.

Since 2009, the María Cristina Masaveu Peterson Foundation has awarded three tuition scholarships targeted at young musicians, preferably Asturians, who have passed the complex selection and admissions testing process that the school holds every year.

During academic year 2017–2018, the students who received the scholarships from the Foundation are Anna Milman, violin; David Martín, cello; and Martín García, piano.

Martín García, piano
Escuela Superior de Música Reina Sofía. María Cristina Masaveu Peterson Scholarship (seven academic years, from 2012 to 2018)

He was born in Gijón (Spain) in 1996. He started his musical studies of piano at the age of five with teachers Natalia Mazoun and Ilya Goldfarb Ioffe. He has received master classes from Naum Grubert and Dimitri Alexeev. Since 2011, he has been a student at the Escuela Superior de Música Reina Sofía in the Banco Santander Foundation Piano Department with professor Galina Eguiazarova. He enjoys a tuition scholarship from the María Cristina Masaveu Peterson Foundation.

He has won first prize in numerous national contests, such as 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). Likewise, he has won international contests such as the Anna Artobolevskaya (2005) and the Rotary Children Music (2008), both in Moscow. That same year, he earned Overall First Prize at the Concurso Permanente de Jóvenes Intérpretes organised by Juventudes Musicales de España in Alcalá de Henares. In 2013, Her Majesty Queen Sofía awarded him the

Martín García, recipient of the María Cristina Masaveu Peterson scholarship for musical training at the Escuela de Música Reina Sofía.
©ESMRS

distinction of being the most outstanding student in his department. In July 2018, he earned first prize at the 20th International Keyboard Institute & Festival of New York.

He has offered concerts as a soloist alongside the symphony orchestras of the Principality of Asturias, RTVE and Odón Alonso de León. He has also performed along with the virtuoso performers of Gnessin State Music College in Moscow and along with the Youth Orchestra of Krakow in Warsaw. He has performed on stages at venues like 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 in 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, and he is currently a member of the Deloitte Mozart Trio.

David Martín Gutiérrez, cello
Escuela Superior de Música Reina
Sofía. María Cristina Masaveu
Peterson Scholarship (four academic
years, from 2014–2018)

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

In academic year 2013-2014, he was admitted to the Cello Department at the Escuela Superior de Música Reina Sofía under the direction of professor Natalia Shakhovskaya during that academic year, and currently with professor Jens Peter Maintz. He enjoys a tuition scholarship from the María Cristina Masaveu Peterson Foundation and an AIE residence

scholarship. He has participated in master classes with Lluís Claret.

In 2011, he won second prize at the Intercentros Melómano Contest of Castilla y León and the *ex-aequo* prize for Best Performer of Spanish Music in the Claudio Prieto Contest in Palencia. In 2015, he won second prize at the Villa de Llanes International Cello Contest. He received his diploma for the most outstanding student in his department in academic year 2015-2016 from Her Majesty Queen Sofía. He won first prize in the Juventudes Musicales de España contest in the Bowed Instruments category held in Madrid in April 2018.

He has been a member of the Youth Orchestra of Castilla y León and the Young Musicians' Orchestra of León, and of the Musical Youth Orchestra of León, and he has worked 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 in the Young Performers series, where

David Martín Gutiérrez, recipient of the María Cristina Masaveu Peterson scholarship for musical training at the Escuela de Música Reina Sofía. ©ESMRS



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 conductor Josep Pons. He has also been a member of the BP Mendelssohn Quartet, the Mahou San Miguel Foundation Trio and the Puertos del Estado Haendel Quartet. He is currently a member of the Grupo Schola.

Anna Milman Mmoschchenko, violin
Escuela Superior de Música Reina
Sofía. María Cristina Masaveu
Peterson Scholarship (five academic
years: 2017-2018, 2016-2017,
2015-2016, 2014-2015 y 2013-
2014)



Born in Gijón (Spain) in 1993. She began studying violin at the age of six at the Academia de Música Viva Tchaikovsky in Gijón with professor Suren Khachatryan. At the age of 13, she furthered her training at the Conservatory of Bratislava with professor Jozef Kopelman. Two years later, she studied at the National Conservatory of Paris with professors 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 2012, she has been studying at the Escuela Superior de Música Reina Sofía in the Telefónica Violin Department with professor Marco Rizzi. She enjoys a tuition scholarship from the María Cristina Masaveu Peterson Foundation.

She has received numerous prizes in international contests, such as second prize in the Violin Contest for Peace Seville, and first prize at the Karl-Adler-Jugend-Musikwettbewerb in Stuttgart (2017, Germany). She has also performed in venues like the Teatro de Rojas (Toledo), the Sony Auditorium, the Palacio Real de El Pardo and the National Music Auditorium (Madrid) and at the Music Encounter and Academy in Santander. As a student of the school, she has been a member of the Freixenet Symphony Orchestra under the baton of conductors Pablo González, Víctor Pablo Pérez and Josep Pons, and the Freixenet Chamber Orchestra, conducted by Antoni Ros Marbà and András Schiff. She has also been a member of the Enagás Schumann Quartet and the Mahou San Miguel Foundation Ensemble. She is currently a member of the Casa de la Moneda Scarlatti Trio. Anna Milman earned the special prize in the Vladimir Spivakov contest in the Violin Department held in Russia in September 2018.

Anna Milman Mmoschchenko,
 recipient of the María Cristina
 Masaveu Peterson scholarship
 for musical training at the Escuela
 de Música Reina Sofía. ©ESMRS

Diplomas concedidos a los alumnos más sobresalientes. Curso 2017-2018. Escuela Superior de Música Reina Sofía

The Foundation scholarship recipient **Martín García** collects the diploma for the most outstanding academic performance in the Piano Department from Her Majesty Queen Sofía at the closing ceremony of academic year 2017-2018 at the Escuela de Música Reina Sofía. ©ESMRS, 2018



The Foundation scholarship recipient **David Martín Gutiérrez** collects the diploma for the most outstanding academic performance in the Cello Department from Her Majesty Queen Sofía at the closing ceremony of academic year 2017-2018 at the Escuela de Música Reina Sofía. ©ESMRS, 2018



In mid-June 2018, the closing ceremony of the academic year at the school was held with the presence of Her Majesty Queen Sofía, who delivered the diplomas to the most outstanding students of the different departments, including two of our scholarship recipients:

Banco Santander Foundation Piano Department. Professor **Galina Eguiazarova**
Martín García García

Cello Department.
Professor **Jens Peter Maintz**
David Martín Gutiérrez

Masaveu Foundation

In the field of youth training, we are known for our continuous commitment and support of the Masaveu College Foundation, established in 1952 by Pedro Masaveu and officially opened on the 24th of September 1962.

The María Cristina Masaveu Peterson Foundation, with the other forms of patronage of the Masaveu Foundation, provides the patronage and oversight that allow the college to carry on its prestigious educational history associated with professional training.

Currently, the college teaches mid- and high-level vocational programmes, compulsory secondary education and professional qualification programmes, always with the goal of expanding the range of subjects taught at the school. In non-regulated teaching, it is an INEM-approved school for occupational training and business courses.



Training and research grants at the Museo Nacional del Prado. Conservation Department of Flemish and Northern Schools Painting (to 1700)

Faithful to its commitment to support the research and dissemination of art, the Foundation signed a partnership agreement with the Museo Nacional del Prado to create the 1st Training and Research Grants in the Conservation Department of Flemish and Northern Schools Painting (to 1700).

In 2018, Christine Seidel, a PhD in Art History from the Freie University of Berlin, was the candidate chosen to participate in research under the supervision of Alejandro Vergara, Head of the Department of Flemish and Northern Schools Painting at the Museo del Prado.

Christine Seidel

She earned her doctorate in Art History from the Freie Universität in Berlin with a study on illuminated manuscripts and artistic exchanges in France in the mid-15th century. She was awarded the Slifka Foundation Interdisciplinary Fellowship in the Department of European Painting at the Metropolitan Museum of Art in New York in 2013-2014 for training in the field of technical studies of Flemish painting from the 15th and 16th centuries. Between 2015 and 2017, she worked as a conservation assistant in the painting gallery (*Gemäldegalerie*) and in the

collection of sculptures until 1800 (Bode-Museum) at the Staatliche Museen in Berlin, where she also helped prepare for temporary exhibitions in both museums.

Thanks to the María Cristina Masaveu Peterson Foundation — Museo Nacional del Prado grant, under the supervision of Alejandro Vergara, Head of the Department of Flemish and Northern Schools Painting at the Museo del Prado, she is currently researching selected works and artists from the 16th and 17th centuries represented in the museum's collection in preparation for future exhibitions and other activities of the department.

As part of her training, she is working on introducing the work of different departments in the museum and is participating in a regular exchange with other museum interns and in the activities of the Escuela del Prado.



Christine Seidel, training and research grant in the at the Conservation Department of Flemish and Northern Schools Painting (to 1700) at the Museo del Prado in 2018. Partnership agreement between the MCMPPF and the Museo del Prado. ©Museo del Prado, 2018



MASAVEU COLLECTION



Masaveu Collection

The María Cristina Masaveu Peterson Foundation is responsible for managing the Masaveu Collection in order to disseminate and share this invaluable heritage owned by the Corporación Masaveu. The Collection is comprised of more than 1,500 pieces of exceptional quality and variety, including objects that span from the Middle Ages to today.

Initially focused on painting and the decorative arts from the Middle Ages and Renaissance, the collection was expanded to encompass subsequent artistic expressions. Works by renowned artists like Juan de Flandes, Joos van Cleve, Mathis Gerung, El Greco, Murillo, Zurbarán, Luis de Morales, Alonso Cano, Ribera, Juan de Arellano, Luis Meléndez, Goya, Vicente López, Ramón Casas,

Fortuny, Santiago Rusiñol, Sorolla, Picasso, Dalí, Braque, Miró, Warhol, Antonio López and Barceló are part of the Masaveu Collection.

The Foundation promoted and developed the exhibition project 'Picasso, Braque, Gris, Blanchard, Miró and Dalí. Great Figures from the Avant-Garde. Masaveu Collection and Pedro Masaveu Collection' in conjunction with the Fine Arts Museum of Asturias and the Corporación Masaveu.

The show, curated by Alfonso Palacio, director of the Fine Arts Museum of Asturias, brought together eight works representative of the historical avant-gardes in the 20th century and of art in general. Four of these works belong to the Masaveu Collection, owned by the Corporación Masaveu, which the MCMPPF has managed since 2013. The other four works in the show belong to the Pedro Masaveu Collection, which was given to the Principality of Asturias and has been at the Fine Arts Museum of Asturias since 2011.

With this streamlined yet extraordinary exhibition because of the calibre of the artists and works chosen, the Fine Arts Museum of Asturias managed to illuminate the origins of artistic modernity through the works of six of the most important artists in the world: Pablo Picasso, Georges Braque, Juan Gris, María Blanchard, Joan Miró and Salvador Dalí.





Les Femmes d'Alger (O. K. G.)
Pablo Picasso
1894-1895
Oil on canvas
130 x 200 cm
Musée d'Art Moderne, Paris

EXHIBITION

Picasso, Braque, Gris, Blanchard, Miró, Dalí. Great Figures from the Avant-Garde. Masaveu Collection and Pedro Masaveu Collection

Fine Arts Museum of Asturias

- Palacio de Velarde, c/ Santa Ana, 33003 Oviedo
- 25 July 2018 to 6 January 2019

Organiser

- Fine Arts Museum of Asturias | María Cristina Masaveu Peterson Foundation | Corporación Masaveu

Curator

- **Alfonso Palacio**, director of the Fine Arts Museum of Asturias

Works from the Masaveu Collection lent for the exhibition

- *Tête (Personnage)*, 1926. Author: **Pablo Ruiz Picasso** (Málaga, 1881-Mougins France, 1973). Owner: Masaveu Collection.
- *Tête de femme (Jacqueline)*, 1962. Author: **Pablo Ruiz Picasso** (Málaga, 1881-Mougins France, 1973). Owner: Masaveu Collection.
- *Atelier VIII*, 1954-1955. Author: **George Braque** (Argenteuil-sur-Seine, France, 1882-Paris, 1963). Owner: Masaveu Collection.
- *Le violon*, 1914. Author: **Juan Gris** (Madrid, 1887-Boulogne-sur-Seine, France, 1927). Owner: Masaveu Collection.

Works in the exhibition

Pablo Picasso

(Málaga, 1881-Mougins, France, 1973)

Tête (Personnage), 1926

- Oil on canvas
- 41 × 33 cm
- Masaveu Collection

Tête de femme (Jacqueline), 1962

- Oil on canvas
- 60 × 50 cm
- Masaveu Collection

Mousquetaire à l'épée et amour, 1969

- Oil on canvas
- 130 × 89 cm
- Fine Arts Museum of Asturias. Pedro Masaveu Collection

Georges Braque

(Argenteuil-sur-Seine, France, 1882-Paris, 1963)

Atelier VIII, 1954-1955

- Oil on canvas
- 131 × 196 cm
- Masaveu Collection

Juan Gris

(Madrid, 1887-Boulogne-sur-Seine, France, 1927)

Le violon, 1914

- Collage, charcoal and gouache on canvas
- 81 × 60 cm
- Masaveu Collection

María Blanchard

(Santander, 1888-Paris, 1932)

Nature morte, ca. 1918

- Oil on canvas
- 80.5 × 60 cm
- Fine Arts Museum of Asturias. Pedro Masaveu Collection

Joan Miró

(Barcelona, 1893-Palma de Mallorca, 1983)

La Grande Écaillère, 1975

- Lithograph on paper
- 2265 × 1075 mm
- Fine Arts Museum of Asturias. Pedro Masaveu Collection

Salvador Dalí

(Figueres, Girona, 1904-1989)

Metamorfosis de ángeles en mariposa, 1973

- Watercolour and gouache on paper glued to canvas
- 1415 × 2005 mm
- Fine Arts Museum of Asturias. Pedro Masaveu Collection

Loans

In its effort to manage and disseminate the Masaveu Collection, the Foundation temporarily lends out its art collection to national and international institutions and museums. In 2018, the following loans of works were formalised:

Portrait of Elías Masaveu Alonso del Campo, 2007- 2008

EXHIBITION

Cortés, Portrait and Sculpture

Espacio Fundación Telefónica

- C/ Fuencarral, 3. Madrid
- 13 July to 10 October 2018

Organiser

- Espacio Fundación Telefónica and Fundación Unicaja

Curator

- Lola Jiménez Blanco. Full professor of Contemporary Art History in the Department of Art History in the Faculty of Geography and History at the Universidad Complutense de Madrid



Retrato de Elías Masaveu Alonso del Campo (Portrait of Elías Masaveu Alonso del Campo), 2007-2008. AUTHOR: Hernán Cortés (Cádiz, 1953). OWNER: Masaveu Collection. © OF THE REPRODUCTION/ PHOTOGRAPHY: María Cristina Masaveu Peterson Foundation. PHOTOGRAPHY: Marcos Morilla

This show is a retrospective of the oeuvre of this artist from Cádiz, one of the most important Spanish portraitists in recent decades. It surveys the artist's career from a structural perspective. A survey of Hernán Cortés's work: A profound meditation on what we are, what we share and what makes us unique.

In this time of constant change and technological advances, nothing is more necessary and therefore more modern than stopping to reflect on our human condition. His arguments are those of painting; his tools, prodigious technique and an extraordinary sensibility. His works have a sober style lacking artifice and any superfluous element which can distract us from what is truly important: the person. What really matters to Cortés is the individual, the human being.

The painter from Cádiz has managed to update the genre of portraiture, the institutional and private, adding influences from abstract painting, pop art, comics and film shots. Clear records of the contemporary world, a photo, a snapshot of the world today, his portraits of figures who have been crucial in the history of the last few decades of our country are a document of incalculable value.

Hernán Cortés Moreno (Cádiz, 1953)

He was trained at the San Fernando Fine Arts School of Madrid, where he has lived since 1972. He is a full scholar in the Hispano Americana Royal Academy and the Fine Arts Academy of Cádiz, a member of the Royal Board of the Museo del Prado and an elected full scholar of the San Fernando Royal Fine Arts Academy. His work signals a reworking of the genre of portraiture — both institutional and private— adding influences from contemporary realism, abstract painting, pop art, comics and film shots, as well as an in-depth knowledge of the painting of the past. This is shown in his portraits of the poets of the Generation of '27 and those made for the Congress and Senate on the occasion of the 30th anniversary of the first democratic elections.

Virgin with Child, ca. 1660–1665

EXHIBITION

Picasso's South. Andalusian references

Picasso Museum Málaga

- Palacio de Buenavista,
c/ San Agustín, 8, 29015
Málaga, Spain
- 9 October 2018 to
3 February 2019

Organised by

- Picasso Museum Málaga
Foundation. Paul, Christine
and Bernard Ruiz-Picasso
Legacy

Curated by

- Ricardo Tenorio

Virgen con el Niño (Virgin with Child), ca. 1660–1665.
AUTHOR: Bartolomé Esteban
Murillo (Sevilla, 1617–
Cádiz, 1682). OWNER:
Masaveu Collection. © OF THE
REPRODUCTION/PHOTOGRAPHY:
María Cristina Masaveu Peterson
Foundation. PHOTOGRAPHY:
Marcos Morilla



Picasso's South. Andalusian References is an exhibition of the Picasso Museum Málaga which surveys the history of Spanish art by showing works by Picasso alongside invaluable archaeological pieces and paintings by great masters like Zurbarán, Velázquez, Goya, María Blanchard and Juan Gris, among others, in an ambitious exhibition which encompasses everything from Iberian art to classical antiquity, ending in modernity and its contemporaries. The exhibition traces Picasso's intellectual journey from south to north, drawing from the symbolic patrimony of his land to somehow return to

the origin, and it emphasises the profound mark that Mediterranean culture left on his works, associating this artist from Málaga with Spain's historical-artistic heritage, with which he was on familiar terms.

The objective of *Picasso's South. Andalusian References* is to be an exemplary show of how the visual nature of Picasso's works is marked by features and qualities like austerity and disbelief related to the collective memory of this country. These features are palpable in his artistic heritage and present in the affective expressions of the peoples

who for many centuries have artistically constructed a cultural identity which, in the specific case of Andalusia, is the clear crucible of three cultures.

This exhibition brings together approximately **200 works of art** including paintings, sculptures, drawings and graphic works by Pablo Picasso along with a significant group of archaeological vestiges from the Iberian and Phoenician cultures and from the Greco-Roman period. It also includes paintings, engravings and polychrome sculptures by great masters like El Greco, Sánchez Cotán, van der Hamen, Zurbarán, Velázquez, Alonso Cano, Antonio de Pereda, Murillo, Campobón, Juan de Zurbarán, Pedro de Mena, Meléndez, Goya, María Blanchard, Juan Gris, Moreno Villa, Manuel Ángeles Ortiz and Ismael González de la Serna. *Picasso's South. Andalusian References* examines topics that are part of Picasso's iconography, such as the ritual of bullfighting, the still life, death and motherhood, shedding light on different aspects of his notable identification with and novel interpretation of Spain's artistic heritage.

Bartolomé Esteban Murillo is one of the greatest names in Spanish painting in the Modern Age. Belonging to the second generation of masters of the Baroque, his success was essentially grounded upon his personal treatment of religious themes, in which he fused Italian and Flemish elements with the Spanish tradition.

The painting *Virgin with Child*, also known as *The Masaveu Madonna*, is a wonderful paradigm of his oeuvre. Painted in his early adulthood, it is a work boasting felicitous simplicity and unique appeal, based on the composure of the people, who are directly illuminated, along with their mild gestures and the profound colour of the

Virgin's clothing. In this compact group, a sense of severity prevails mixed with the tenderness and the direct gaze at the viewer by the Madonna and Christ Child.

The painting, the circumstances of whose creation are unknown, became quite famous, as up to a dozen copies and versions of it have been located, for which the Masaveu canvas served as the original model.

International Trade Fair of Asturias. Gijón 2018

Corporación Masaveu stand in the Luis Adaro trade fair grounds of Asturias

Organised by
Corporación Masaveu

On the occasion of the art fair that the Corporación Masaveu organises every year in its institutional stand in the Luis Adaro trade fair grounds of Asturias, the following works were exhibited in 2018:

Cortejando en el molino (Courting in the Windmill) by Luis Menéndez Pidal; *Mujeres* (Women) by Joaquín Rubio Camín; *El Conquero* (1983) by Joaquín Vaquero Palacios; *La niña de las cerezas* (Girl with Cherries) (1905) by Evaristo Valle; *El paseo de la Marquesa* (The Marchioness's Stroll) (1906) by Evaristo Valle; *Playa de San Lorenzo* (San Lorenzo Beach) (1915–1920) by Nicanor Piñole; *Asturias* (c. 1954) by Mariano Moré; *Covadonga. Vista general de la cueva* (Covadonga. General View of the Cave) (c. 1970) by Roberto Frassinelli; *Paisaje costero* (Gijón) (Coastal Landscape [Gijón]) (1899) by Juan Martínez Abades; *Fábrica de Aboño 7* (Almacenamiento de Clinker) (Aboño's Factory 7 [Almacenamiento de Clinker]) by José Cuervo Viña.

Requests for reproductions of works

Bodegón con bandejas de plata y búcaros, (*Still Life with Silver Trays and Vases*) by Juan Bautista de Espinosa
REQUESTED BY: Ediciones El Viso
REASON: exhibition catalogue

San Pedro de Verona (*Saint Peter of Verona*) by Juan Bautista de Espinosa
REQUESTED BY: Fundación Botín
REASON: catalogue raisonné on drawings by Goya

El violín (*The Violin*), de Juan Gris;
Tête (Personnage) and *Tête de femme (Jacqueline)* by Pablo Ruiz Picasso, and
Atelier VIII by George Braque
REQUESTED BY: Fine Arts Museum of Asturias
REASON: Graphic to advertise the exhibition: 'Great Figures from the Avant-Garde. Masaveu Collection and Pedro Masaveu Collection'

Assumpta Corpuscularia lapislazulina (1952) by Salvador Dalí
REQUESTED BY: Fundación Caixa
REASON: exhibition catalogue

Cortejando en el molino (*Courting in the Windmill*) by Luis Menéndez Pidal;
Mujeres (*Women*) by Joaquín Rubio Camín; *El Conquero* (1983) by Joaquín Vaquero Palacios; *La niña de las cerezas* (*Girl with Cherries*) (1905) by Evaristo Valle; *El paseo de la Marquesa* (*The Marchioness's Stroll*) (1906) by Evaristo Valle; *Playa de San Lorenzo* (*San Lorenzo Beach*) (1915–1920) by Nicanor Piñole; *Asturias* (ca. 1954) by Mariano Moré;

Covadonga. Vista general de la cueva (*Covadonga. General View of the Cave*) (ca. 1970) by Roberto Frassinelli; *Paisaje costero (Gijón)* (*Coastal Landscape [Gijón]*) (1899) by Juan Martínez Abades; *Fábrica de Aboño 7* (*Almacenamiento de Clinker*) (*Aboño's Factory 7 [Almacenamiento de Clinker]*) by José Cuervo Viña.
REQUESTED BY: Corporación Masaveu
REASON: exhibition catalogue for the International Trade Fair of Asturias 2018

Mi mujer y mis hijas (*My Wife and My Daughters*) by Joaquín Sorolla
REQUESTED BY: Fundación Caixa
REASON: exhibition catalogue
REQUESTED BY: Ediciones El Viso
REASON: exhibition catalogue

La familia de don Rafael Errázuriz Urmeneta (*The Family of Don Rafael Errázuriz Urmeneta*) by Joaquín Sorolla
REQUESTED BY: Ediciones Vicens Vicens
REASON: educational textbook

Estudio del pintor (*Alegoría de las Bellas Artes*) (*Painter's Studio [Allegory of the Fine Arts]*) by the Master of the Annunciation to the Shepherds
REQUESTED BY: Prof. Jesse Locker: Portland University, United States
REASON: scholarly journal

Image file of a plate from the *Book of Hours* by Jean Poyer
(Annunciation of the Archangel Gabriel to Mary)
REQUESTED BY: Corporación Masaveu
REASON: Christmas card



MCMPF COLLECTION

MCMPF Collection

In 2018, the MCMPF Collection was expanded with the acquisition of 26 new works. From the start, one of the Foundation's main premises has been to provide its patronage to young authors, especially those from the 19th and 20th centuries. Good proof of this is the contemporary art currently belonging to the Collection.

Acquisitions of new works

1

AUTHOR: Pedro Cabrita Reis
(Lisboa, 1956)

TITLE: *Caminando sobre la tierra entre árboles y piedra n.º 3* (Walking on the Ground Between Trees and Stone, No. 3)

TECHNIQUE: mixed media on cardboard

SIZE: 247 × 153 cm

YEAR: 2017

2

AUTHOR: Pedro Cabrita Reis
(Lisboa, 1956)

TITLE: *Caminando sobre la tierra entre árboles y piedra n.º 12* (Walking on the Ground Between Trees and Stone, No. 12)

TECHNIQUE: mixed media on cardboard

SIZE: 247 × 153 cm

YEAR: 2017

3

AUTHOR: Pedro Cabrita Reis
(Lisboa, 1956)

TITLE: *Caminando sobre la tierra entre árboles y piedra n.º 15* (Walking on the Ground Between Trees and Stone, No. 15)

TECHNIQUE: mixed media on cardboard

SIZE: 247 × 153 cm

YEAR: 2017

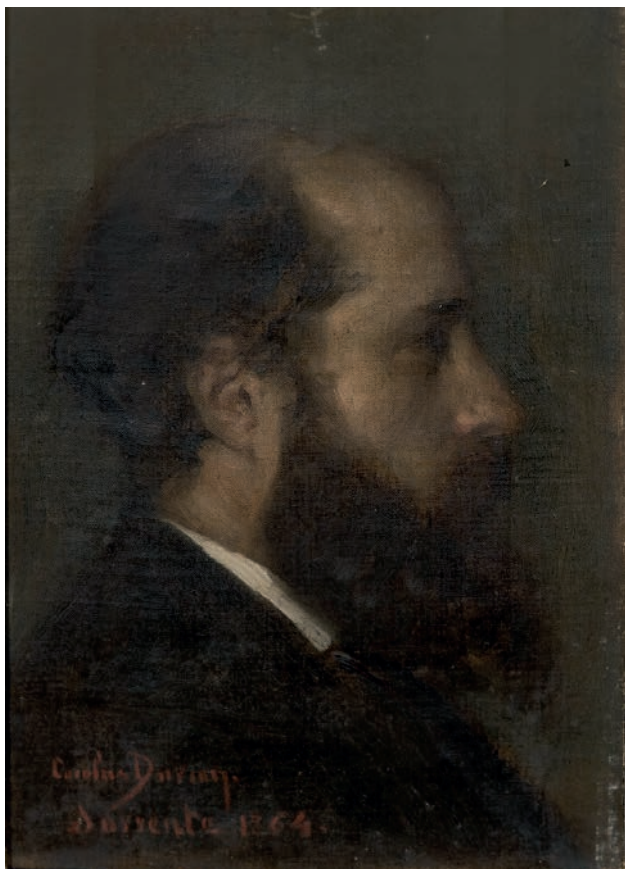




2



3



4

4
 AUTHOR: Carolus Duran [Charles-Émile-Auguste Durand]
 (Lille, France, 1837-Paris, 1917)
 TITLE: *Retrato de Francisco Bushell y Laussat*
 (Portrait of Francisco Bushell y Laussat)
 TECHNIQUE: oil on canvas
 SIZE: 22 × 14.8 cm
 YEAR: 1864

5
 AUTHOR: Federico de Madrazo y Kuntz
 (Rome, 1815-Madrid, 1894)
 TITLE: *Inés Pérez de Seoane*
 TECHNIQUE: oil on canvas
 SIZE: 66 × 54 cm
 YEAR: 1850



5

6
 AUTHOR: Juan de Echevarría
 (Bilbao, 1875-Madrid, 1931)
 TITLE: *Granada*
 TECHNIQUE: oil on canvas
 SIZE: 74 × 93 cm
 YEAR: circa 1914-1915

7
 AUTHOR: Francisco Iturrino
 (Santander, 1864-Cagnes-sur-Mer, Francia 1924)
 TITLE: *Feria en Salamanca* (Fair in Salamanca)
 TECHNIQUE: oil on canvas
 SIZE: 72.5 × 93.5 cm
 YEAR: around 1898 or later



6



7



8

8

AUTHOR: **José Moreno Carbonero**
(Málaga, 1860-Madrid, 1942)

TITLE: ***La Toja***

TECHNIQUE: oil on canvas

SIZE: 31 × 41.5 cm

YEAR: 1897

9

AUTHOR: **Fernando Labrada Martín**
(Periana, Málaga, 1888-Madrid, 1977)

TITLE: ***Paisaje*** (Landscape)

TECHNIQUE: oil on canvas

SIZE: 33 × 24 cm

YEAR: 1930





10



11



10

AUTHOR: **Agustín Riancho**
 (Entrambasmestas, Cantabria,
 1841-Ontaneda, Cantabria, 1929)
 TITLE: ***Paisaje belga*** (*Belgian Landscape*)
 TECHNIQUE: oil on canvas
 SIZE: 43.5 x 59.5 cm
 YEAR: 1874

12

11

AUTHOR: **Agustín Riancho**
 (Entrambasmestas, Cantabria,
 1841-Ontaneda, Cantabria, 1929)
 TITLE: ***Belgian Landscape***
 TECHNIQUE: oil on canvas
 SIZE: 45 x 67 cm
 YEAR: 1875

12

AUTHOR: **Keith Haring**
 (Reading, Pennsylvania,
 1958-New York, 1990)
 TITLE: ***Untitled***
 TECHNIQUE: acrylic on canvas
 SIZE: 235.6 x 403.2 cm
 YEAR: 1984



13

13

AUTHOR: Carlos de Haes (Brussels, 1826–Madrid, 1898)

TITLE: *Mujer en un paisaje de dunas cerca de un rebaño de ovejas y de un pueblo*
(Woman in a Landscape of Dunes near a Flock of Sheep and a Village)

TECHNIQUE: oil on panel

SIZE: 18.5 × 25 cm

YEAR: 1855

14

AUTHOR: Darío de Regoyos y Valdés
(Ribadesella-Asturias, 1857–Barcelona, 1913)

TITLE: *Una calle de Toledo* (A Street in Toledo)

TECHNIQUE: oil on canvas

SIZE: 48 × 30 cm

YEAR: circa 1882







16

15

AUTHOR: Jaume Plensa

(Barcelona, 1955)

TITLE: *Patio del silencio* (Courtyard of Silence)

TECHNIQUE: polyester resin, marble powder and stainless steel

SIZE: 1560 × 245 × 190 cm

YEAR: 2018

16

AUTHOR: Antonio Arribas Hernández, 'the king of ruins'

TITLE: *Solo saltando desde el pasado (se llega al futuro)* (Only by Leaping from the Past [Can You Reach the Future])

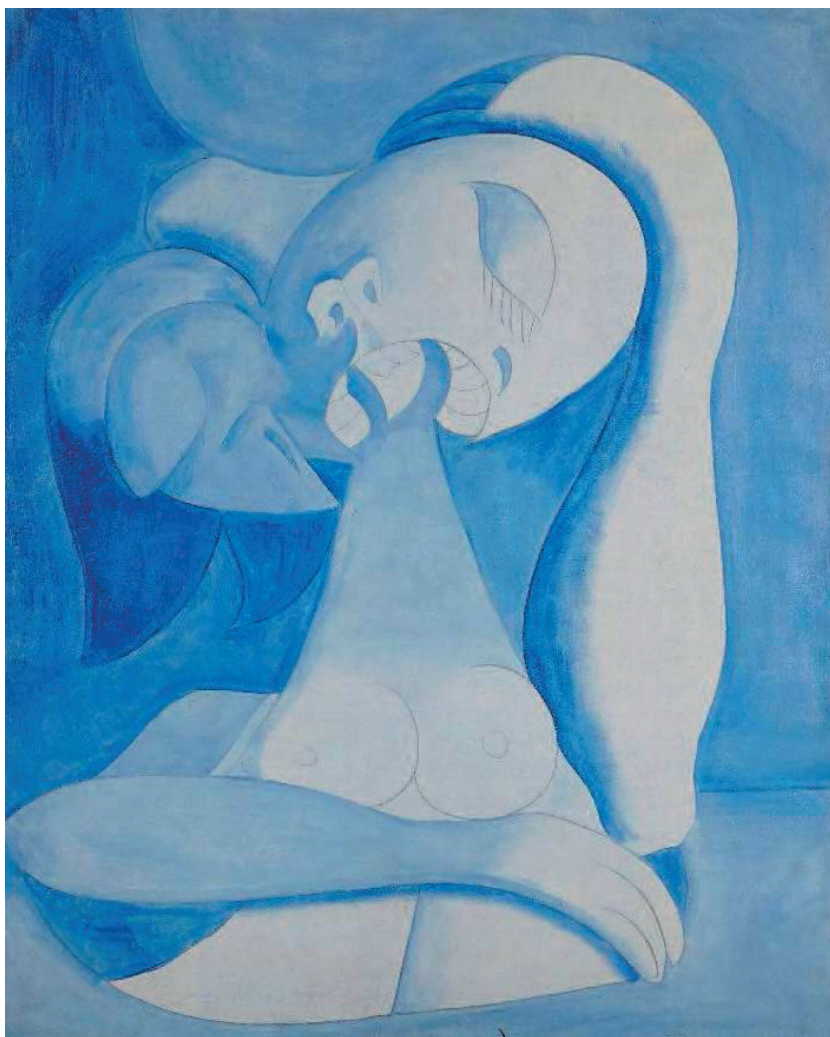
TECHNIQUE: acrylic on canvas

SIZE: 200 × 650 cm (five pieces)

YEAR: 2018



17



18

17

AUTHOR: Luis Fernández
(Oviedo, 1900-Paris, 1973)
TITLE: *Colombes ou Pigeons*
TECHNIQUE: oil on canvas
SIZE: 33 × 41 cm
YEAR: 1963-1965

18

AUTHOR: Luis Fernández
(Oviedo, 1900-Paris, 1973)
TITLE: *Couple enlacé ou l'Etreinte*
TECHNIQUE: oil on canvas
SIZE: 81 × 65 cm
YEAR: 1939

19

AUTHOR: Eduardo Rosales
(Madrid, 1836-1873)
TITLE: *Aldeanas de las cercanías de Roma*
(Village Women near Rome)
TECHNIQUE: oil on canvas
SIZE: 111.5 × 77 cm
YEAR: 1866

20

AUTHOR: Chirino Martín
(Gran Canaria, 1925)
TITLE: *Alisio VI* (Trade Wind VI)
TECHNIQUE: blued wrought iron
SIZE: 155 × 155 × 90 cm
YEAR: 2004





21



22



24

21

AUTHOR: **Anthony Caro**
(New Malden, Surrey, 1924-London, 2013)

TITLE: **Circus**

TECHNIQUE: steel and stainless steel
sheeting

SIZE: 72.5 × 137 × 63.5 cm

YEAR: 1982-1983

22

AUTHOR: **Mario Mankey**
(Sagunto, Valencia, 1985)

TITLE: **Tribute to David Buckell**

TECHNIQUE: oil, enamel and spray paint
on canvas

SIZE: 332 × 195 cm

YEAR: 2018

23

AUTHOR: **Lucio Muñoz**
(Madrid, 1929-1998)

TITLE: **Tabla 25-95 (Panel 25-95)**

TECHNIQUE: mixed media on panel

SIZE: 210 × 210 cm

YEAR: 1995

24

AUTHOR: **Luis Fernández**
(Oviedo, 1900-Paris, 1973)

TITLE: **Taureau**

TECHNIQUE: pencil and ink on paper

SIZE: 15 × 20 cm

YEAR: 1939



25

25

AUTHOR: Jaume Plensa
(Barcelona, 1955)

TITLE: *Julia*

TECHNIQUE: polyester resin, marble
powder and stainless steel

SIZE: 12 metres tall × 367 × 510 cm

YEAR: 2018

Requests for loans of works

26-27

AUTHOR: José Manuel Ballester

TITLE: *Oca 3* (Goose 3) and *Avilés 1*

REQUESTED BY: Culture Centre Niemeyer.

REASON: exhibition 'Fervor da Metropole'

Requests for reproductions of works

28

AUTHOR: Alberto García-Alix

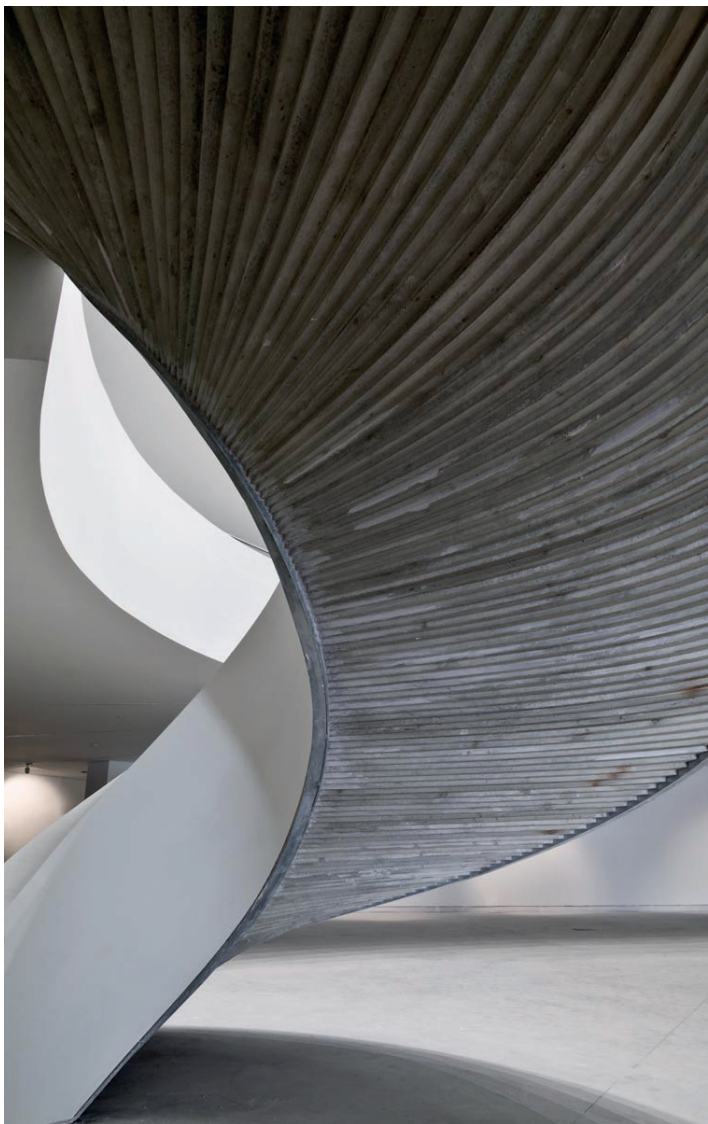
TITLE: photograph; *Beloved Homeland*
series

REQUESTED BY: 21st Festival des
Écritures Contemporaines.

REASON: poster for the 21st Festival des
Écritures Contemporaines



26



27



28

GENERAL INFORMATION



Website

In 2018, the upswing in the number of visits to our institutional website continued. A total of 91,011 visits were logged, a 16% increase over the previous year, thus consolidating the interest in the Foundation’s activities and projects.

The María Cristina Masaveu Peterson scholarship (9.03%), the art and culture projects (with 7.76%) and the works in the MCMPF Collection sparked the most interest among users.

Comparative statistics on visits to the website in the last two years

Visits to the website	2017	2018
Visits	75,821	91,011
Average time	4'30"	3'32"

Statistics on visits to the website in 2018

Months	Users	Number of sessions per user	Number of visits to pages	Average session length
January	1,111	1.34	5,717	4'05"
February	875	1.27	7,792	7'21"
March	918	1.32	9,591	6'38"
April	982	1.37	9,454	5'29"
May	1,007	1.28	9,807	5'26"
June	1,334	1.21	4,871	2'33"
July	1,345	1.29	6,408	3'30"
August	1,430	1.17	4,305	2'05"
September	1,722	1.29	6,786	2'58"
October	2,470	1.35	8,852	2'29"
November	1,737	1.25	6,506	2'39"
December	2,467	1.49	10,922	2'39"
Total	16,036	1.43	91,011	3'32"

Most visited content

Sections	Number of visits	Percentage visits
Agenda	1,532	1.68 %
Scholarships	16,488	18.11 %
MCMPF Collection	10,693	11.76 %
Masaveu Collection	4,997	5.5 %
Fundation	8,370	9.2 %
Home page	11,294	12.41 %
Projects	17,419	19.16 %
Others	20,218	22.18 %

Demographic information of users to the website

Countries	2018
Spain	12,099 (75.62 %)
United States	920 (5.75 %)
France	533 (3.33 %)
United Kingdom	248 (1.55 %)
Mexico	185 (1.16 %)
Germany	179 (1.12 %)
Canada	221 (1.38 %)
Italy	135 (0.84 %)
Colombia	113 (0.71 %)
Brazil	124 (0.78 %)
Others	1,279 (7.76 %)

Autonomous Communities (Spain)	2018
Asturias	3,930 (32.48 %)
Community of Madrid	4,359 (36.03 %)
Catalonia	902 (7.45 %)
Castile-Leon	708 (5.85 %)
Andalusia	585 (4.83 %)
Community of Valencia	383 (3.16 %)
Balearic Islands	304 (2.51 %)
Galicia	291 (2.40 %)
Basque Country	260 (2.15 %)
Castile-La Mancha	123 (1.02 %)
Others	254 (2.12 %)

Social media

Based on the information posted on our institution, the Foundation is gaining a stronger news presence in the social media. In parallel, we have stepped up our activity and increased the number of posts we make.



The Foundation currently has 447 followers on Facebook, 103 more than in the same period last year. The post with the most followers in 2018 was the one on the *Julia* project by Jaume Plensa. The mean number of 'likes' per post is 40 per week, with a mean reach of 150 people.

In terms of Instagram, we have 1,218 followers, in contrast to 450 last year. Just like with Facebook, the post with the highest media impact was the one devoted to the *Julia* project by Jaume Plensa, along with the exhibition 'Pedro Masaveu: Passion for Sorolla'. The mean number of 'likes' per post is 100, although if the information is shared with a partner institution or entity, this figure reaches 200.

In 2018, Vimeo reached a total of 9,023 videos played related to the Foundation's projects.

The month of July marked the peak in terms of the number of videos played, with a total of 4,168 plays of the video for the exhibition 'Pedro Masaveu: Passion for Sorolla'. In second place is the video related to the publications *Cecilia de Madrazo. Luz y memoria de Mariano Fortuny* and *Epistolario del Archivo de Madrazo*, which was played 1,009 times.

Asturias is the region where the most videos from our institution were played, with a total of 3,078, and mobile telephones were the devices used the most (4,328), followed by computers (3,859).

Hevia Palace, Asturias. ©MCMFP



The Foundation in Figures



The exhibition 'Pedro Masaveu: Passion for Sorolla' attracted a record number of visitors to the Niemeyer Culture Centre in Avilés, with a total of 56,279 visitors.

Two works from the Masaveu Collection were lent to national museums.

Two works from the MCMPF Collection were lent to the Niemeyer Culture Centre in Avilés.

36 María Cristina Masaveu Peterson University Scholarships were awarded.

Three young musicians were able to further develop their talent at the Escuela Superior de Música Reina Sofía thanks to the Foundation's patronage.

Three AlNorte artistic creation grants were awarded thanks to the Foundation's patronage.

One Research Training grant was awarded in the Conservation Department of Flemish and Northern Schools Painting (to 1700) at the Museo del Prado.

Three publications were issued with a print run of 3,000 copies.

Twenty-six new works of art were acquired for the MCMPF Collection.

The Foundation's website had a total of 91,011 visits in 2018.

Audit report



Informe de auditoría de cuentas anuales emitido por un auditor independiente

Al Patronato de la Fundación María Cristina Masaveu Peterson:

Opinión

Hemos auditado las cuentas anuales de la Fundación María Cristina Masaveu Peterson (la Fundación), que comprenden el balance a 31 de diciembre de 2018, la cuenta de resultados y la memoria correspondientes al ejercicio terminado en dicha fecha.

En nuestra opinión, las cuentas anuales adjuntas expresan, en todos los aspectos significativos, la imagen fiel del patrimonio y de la situación financiera de la Fundación a 31 de diciembre de 2018, así como de sus resultados correspondientes al ejercicio terminado en dicha fecha, de conformidad con el marco normativo de información financiera que resulta de aplicación (que se identifica en la nota 2.1 de la memoria) y, en particular, con los principios y criterios contables contenidos en el mismo.

Fundamento de la opinión

Hemos llevado a cabo nuestra auditoría de conformidad con la normativa reguladora de la actividad de auditoría de cuentas vigente en España. Nuestras responsabilidades de acuerdo con dichas normas se describen más adelante en la sección *Responsabilidades del auditor en relación con la auditoría de las cuentas anuales* de nuestro informe.

Somos independientes de la Fundación de conformidad con los requerimientos de ética, incluidos los de independencia, que son aplicables a nuestra auditoría de las cuentas anuales en España según lo exigido por la normativa reguladora de la actividad de auditoría de cuentas. En este sentido, no hemos prestado servicios distintos a los de la auditoría de cuentas ni han concurrido situaciones o circunstancias que, de acuerdo con lo establecido en la citada normativa reguladora, hayan afectado a la necesaria independencia de modo que se haya visto comprometida.

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

Aspectos más relevantes de la auditoría

Los aspectos más relevantes de la auditoría son aquellos que, según nuestro juicio profesional, han sido considerados como los riesgos de incorrección material más significativos en nuestra auditoría de las cuentas anuales del periodo actual. Estos riesgos han sido tratados en el contexto de nuestra auditoría de las cuentas anuales en su conjunto, y en la formación de nuestra opinión sobre éstas, y no expresamos una opinión por separado sobre esos riesgos.

PricewaterhouseCoopers Auditores, S.L., Torre PwC, Pº de la Castellana 259 B, 28046 Madrid, España
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R. M. Madrid, hoja 87.250-1, folio 75, tomo 9.267, libro 8.054, sección 3ª
Inscrita en el R.C.A.C. con el número S0242 - CIF: B-79 031290



Fundación María Cristina Masaveu Peterson

Aspectos más relevantes de la auditoría

Modo en el que se han tratado en la auditoría

Valoración de inversiones en empresas del grupo

Según se indica en la nota 9 de la memoria adjunta, la Fundación tiene registrado en su balance instrumentos de patrimonio relacionados con participaciones en empresas del grupo por valor de 147.202.102 de euros.

La comprobación del deterioro de valor de estas inversiones, considerando que las mismas no cotizan, se realiza considerando, salvo mejor evidencia, el importe recuperable como el patrimonio neto de la sociedad participada corregido por las plusvalías tácitas existentes en el momento de la valoración (ver nota 4.7. de la memoria adjunta).

Como consecuencia de los análisis anteriores la Fundación ha concluido que no es necesario registrar deterioro alguno en el ejercicio 2018.

Los aspectos mencionados, así como la significatividad de este epígrafe motivan que este aspecto sea un área de atención significativa para nuestra auditoría.

Hemos realizado un entendimiento del proceso de la Fundación en la evaluación de la valoración de las inversiones en empresas del grupo.

Para aquellos casos en los que la sociedad determina el importe recuperable de la inversión en empresas del grupo considerando el patrimonio neto de las mismas, hemos contrastado el mismo con el valor teórico contable obtenido de las cuentas anuales, o en su caso la información financiera disponible, de las sociedades participadas.

Como resultado de nuestros procedimientos, consideramos que las conclusiones de la Fundación sobre la no existencia de deterioro en el ejercicio 2018 de las inversiones en empresas del grupo, las estimaciones realizadas y la información revelada en las cuentas anuales adjuntas están adecuadamente soportadas y son coherentes con la información actualmente disponible.

Otra información: Informe de gestión

La otra información comprende exclusivamente el informe de gestión del ejercicio 2018, cuya formulación es responsabilidad de los miembros del Patronato de la Fundación y no forma parte integrante de las cuentas anuales.

Nuestra opinión de auditoría sobre las cuentas anuales no cubre el informe de gestión. Nuestra responsabilidad sobre el informe de gestión, de conformidad con lo exigido por la normativa reguladora de la actividad de auditoría de cuentas, consiste en evaluar e informar sobre la concordancia del informe de gestión con las cuentas anuales, a partir del conocimiento de la entidad obtenido en la realización de la auditoría de las citadas cuentas y sin incluir información distinta de la obtenida como evidencia durante la misma. Si, basándonos en el trabajo que hemos realizado, concluimos que existen incorrecciones materiales, estamos obligados a informar de ello.

Sobre la base del trabajo realizado, según lo descrito en el párrafo anterior, la información que contiene el informe de gestión concuerda con la de las cuentas anuales del ejercicio 2018.

Responsabilidad de los miembros del Patronato en relación con las cuentas anuales

Los miembros del Patronato son responsables de formular las cuentas anuales adjuntas, de forma que expresen la imagen fiel del patrimonio, de la situación financiera y de los resultados de la Fundación, de conformidad con el marco normativo de información financiera aplicable a la entidad en España, y del control interno que consideren necesario para permitir la preparación de cuentas anuales libres de incorrección material, debida a fraude o error.



Fundación María Cristina Masaveu Peterson

En la preparación de las cuentas anuales, los miembros del Patronato son responsables de la valoración de la capacidad de la Fundación para continuar como empresa en funcionamiento, revelando, según corresponda, las cuestiones relacionadas con la empresa en funcionamiento y utilizando el principio contable de empresa en funcionamiento excepto si los miembros del Patronato tienen intención de liquidar la Fundación o de cesar sus operaciones, o bien no exista otra alternativa realista.

Responsabilidades del auditor en relación con la auditoría de las cuentas anuales

Nuestros objetivos son obtener una seguridad razonable de que las cuentas anuales en su conjunto están libres de incorrección material, debida a fraude o error, y emitir un informe de auditoría que contiene nuestra opinión.

Seguridad razonable es un alto grado de seguridad pero no garantiza que una auditoría realizada de conformidad con la normativa reguladora de la actividad de auditoría de cuentas vigente en España siempre detecte una incorrección material cuando existe. Las incorrecciones pueden deberse a fraude o error y se consideran materiales si, individualmente o de forma agregada, puede preverse razonablemente que influyan en las decisiones económicas que los usuarios toman basándose en las cuentas anuales.

Como parte de una auditoría de conformidad con la normativa reguladora de la actividad de auditoría de cuentas vigente en España, aplicamos nuestro juicio profesional y mantenemos una actitud de escepticismo profesional durante toda la auditoría. También:

- Identificamos y valoramos los riesgos de incorrección material en las cuentas anuales, debida a fraude o error, diseñamos y aplicamos procedimientos de auditoría para responder a dichos riesgos y obtenemos evidencia de auditoría suficiente y adecuada para proporcionar una base para nuestra opinión. El riesgo de no detectar una incorrección material debida a fraude es más elevado que en el caso de una incorrección material debida a error, ya que el fraude puede implicar colusión, falsificación, omisiones deliberadas, manifestaciones intencionadamente erróneas, o la elusión del control interno.
- Obtenemos conocimiento del control interno relevante para la auditoría con el fin de diseñar 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.
- Evaluamos si las políticas contables aplicadas son adecuadas y la razonabilidad de las estimaciones contables y la correspondiente información revelada por los administradores.
- Concluimos sobre si es adecuada la utilización, por los administradores, del principio contable de empresa en funcionamiento y, basándonos en la evidencia de auditoría obtenida, concluimos sobre si existe o no una incertidumbre material relacionada con hechos o con condiciones que pueden generar dudas significativas sobre la capacidad de la Sociedad para continuar como empresa en funcionamiento. Si concluimos que existe una incertidumbre material, se requiere que llamemos la atención en nuestro informe de auditoría sobre la correspondiente información revelada en las cuentas anuales o, si dichas revelaciones no son adecuadas, que expresemos una opinión modificada. Nuestras conclusiones se basan en la evidencia de auditoría obtenida hasta la fecha de nuestro informe de auditoría. Sin embargo, los hechos o condiciones futuros pueden ser la causa de que la Sociedad deje de ser una empresa en funcionamiento.
- Evaluamos la presentación global, la estructura y el contenido de las cuentas anuales, incluida la información revelada, y si las cuentas anuales representan las transacciones y hechos subyacentes de un modo que logran expresar la imagen fiel.



Fundación María Cristina Masaveu Peterson

Nos comunicamos con los miembros del Patronato en relación con, entre otras cuestiones, el alcance y el momento de realización de la auditoría planificados y los hallazgos significativos de la auditoría, así como cualquier deficiencia significativa del control interno que identificamos en el transcurso de la auditoría.

Entre los riesgos significativos que han sido objeto de comunicación a miembros del Patronato de la entidad, determinamos los que han sido de la mayor significatividad en la auditoría de las cuentas anuales del periodo actual y que son, en consecuencia, los riesgos considerados más significativos.

Describimos esos riesgos en nuestro informe de auditoría salvo que las disposiciones legales o reglamentarias prohíban revelar públicamente la cuestión.

PricewaterhouseCoopers Auditores, S.L. (S0242)

Goretty Álvarez (20208)

14 de junio de 2019



PRICEWATERHOUSECOOPERS
AUDITORES, S.L.

2019 Núm. 09/19/00039

SELLO CORPORATIVO: 96,00 EUR

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

Corporate headquarters/ addresses

www.fundacioncristinamasaveu.com

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Corporate headquarters
Alcalá Galiano, 6
28010 Madrid

Asturias

Administrative office
Palacio de Hevia
33187 Hevia, Asturias

Cataluña

Castellar del Vallés
08211 Castellar del Vallés, Barcelona

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. 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.

