

# 2019

# REPORT

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MARÍA CRISTINA MASAVEU PETERSON FOUNDATION





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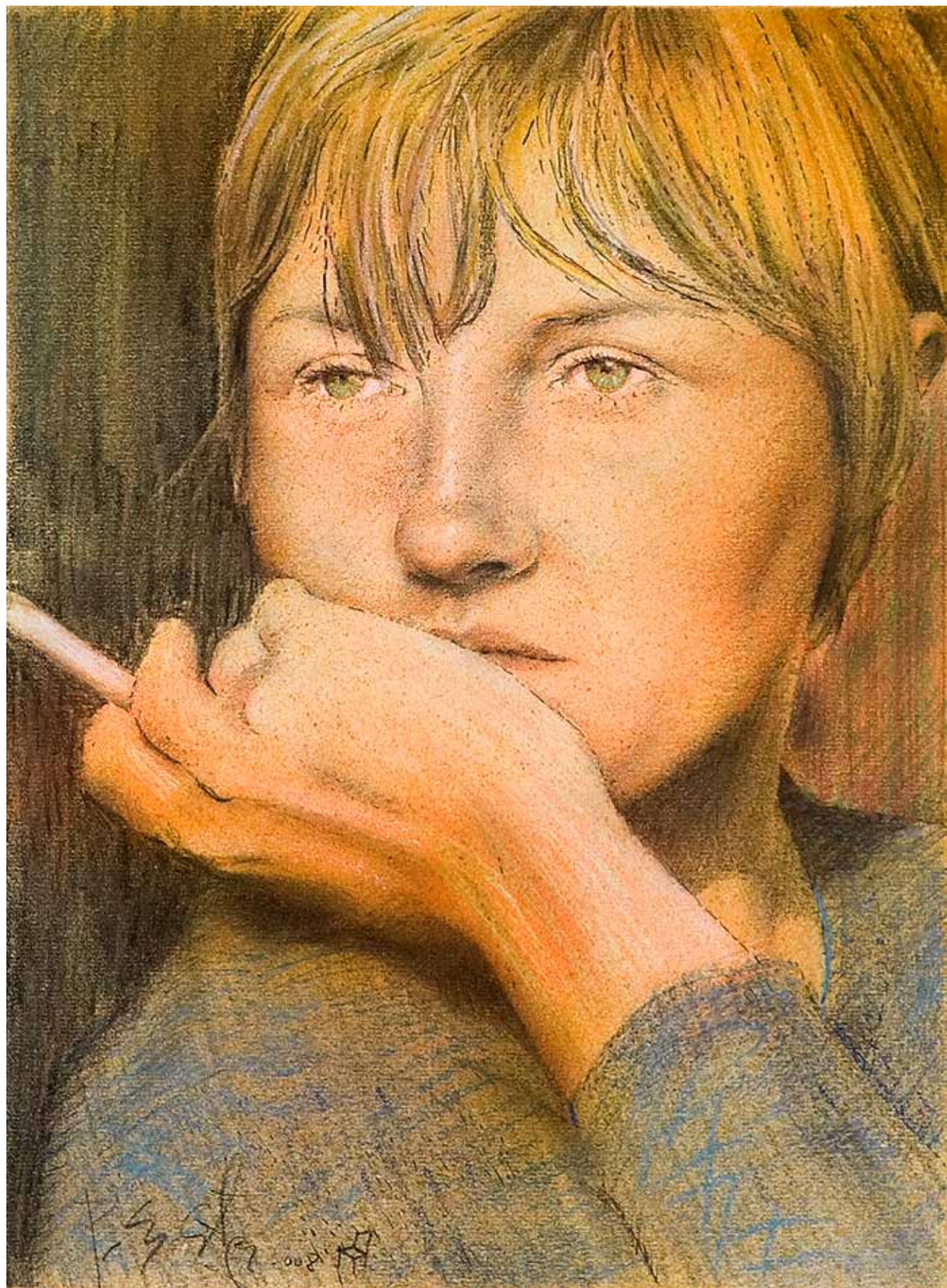
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# Letter from the President

Just like every year, we are pleased to present the Annual Report of Activities of the María Cristina Masaveu Peterson Foundation for 2019, a year that stands out for the unveiling of our Madrid headquarters. After many years of effort, we were very excited to open its doors with the goal of sharing with society the tradition of collecting, patronage and philanthropy which has characterised successive generations of the family, Casa Masaveu and the Foundation for over 100 years.

This space of our own, which is equipped with two exhibition halls, an auditorium and multipurpose areas, will enable us to disseminate activities and initiatives that seek to foster the protection and conservation of the artistic heritage and promote culture, training and research. This will enable us to further our commitment to the legacy and task entrusted to us by our founder, María Cristina Masaveu Peterson, whom I wish to recall with profound gratitude for having seen into the future by creating this Foundation, which has taken yet another step further in its commitment to society. She is still the inspiration and guide of all of us who are part of this institution every single day.

One of the most important milestones this year was the opening of the first exhibition hosted at our new headquarters. Entitled *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, it presents 117 works, from little-known or never-before-seen paintings to others which have a longstanding tradition, all of them belonging to the Masaveu Collection, the holdings of the Fundación María Cristina Masaveu Peterson or my personal collection. The set of works painstakingly chosen by the curator of the show, Javier Barón, Chief Curator of the Department of 19th-Century Painting at the Museo Nacional del Prado, and presented in an exquisite exhibition discourse, provides a broad, diverse survey of Spanish painting from that century which was enjoyed by more than 48,000 people in the first three months it was opened. This show is a materialisation of our desire to make the holdings of this collection available to the public at large for their enjoyment free of charge.

To illustrate and expand the artistic and cultural context of the collection and its exhibition programme, we have also launched a comprehensive cultural and educational activities programme, guided tours in Spanish and English, lecture series and a programme of talks called *Talk Art*, which have also enabled us to implement our research and training.

One year after it was installed on the old pedestal in Madrid's Plaza de Colón, Jaume Plensa's *Julia* is now part of the urban landscape and has become lodged in our collective memory. In response to the wonderful public reaction and the Madrid Town Hall's request, we have extended its installation in its current

*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: MCMPPF Collection. © MCMPPF, 2008. PHOTOGRAPHY: Kike Llamas

location until the end of 2020. This bold patronage project also led to the creation of a new publishing line consisting in small monographic editions of interviews conducted by Rafael Mateu de Ros, advisor to the Foundation's Art Committee, with artists who have made patronage projects for the Foundation. The first edition presented this year featured Jaume Plensa and his conception of his two unique pieces, *Silence* and *Julia*, which are part of the Foundation's collection.

Back in 2008, the commemoration of the centennials of the Cross of the Angels and the Victory Cross inspired a patronage partnership with the Cathedral Chapter to contribute to the modernisation of the museography of the Cathedral of Oviedo and therefore to improve knowledge of its historical and artistic heritage. In this context, eleven years later, we have completely renovated the touchscreen installed in the ambulatory, which shows a photographic re-creation of The Treasures of the Holy Chamber, making this heritage of incalculable historical and spiritual value more accessible.

Through patronage, we have also kept up our commitment to musical and artistic projects and initiatives promoted by other institutions and entrepreneurs, which have enabled us to grow and create new bonds and synergies yet another year. With the Opera Foundation of Oviedo and the Philharmonic Society of Gijón, we have helped disseminate lyrical and classical music, promote young talent and stimulate creativity. With Contemporary Art Week in Asturias, AlNorte, we have helped support emerging art with its grant programme for novel exhibition projects. With the Bibliophiles' Association of Barcelona, we have helped spotlight the conservation of bibliographic gems from our ancient and modern literature. And we have also continued our now traditional Christmas project with the work by the graffiti and urban artist El Rey de la Ruina (The King of Ruin), who filled this year's Christmas card with colour.

The Culture Centre and hostel in Morasverdes, Salamanca, is still under preparation and is now in its final phase, with plans to launch it in 2020-2021. Additionally, we are still working on the strategic guidelines for the management of the Howe Place Culture Centre near Yale University, USA, with the goal of turning it into a focal point for the dissemination of Spanish culture at one of the most important universities in the world.

In the field of medicine, IMOMA has received our continued support for its research and development (R&D) projects. The avenues of research supported by the Foundation's patronage have yielded major scientific-medical advances, which have, in turn, allowed new research alliances to be forged both nationally and internationally.

Scientific research in the technological development of the cement-manufacturing industry and its subsequent applications is one of the Foundation's main avenues of research. In 2019, we continued the partnership agreement signed with Cementos Tudela Veguín S.A. in 2016. This research activity boosted the technical development and its applications, while also contributing to fostering more sustainable manufacturing.

The fulcrum of the Foundation's youth training is the María Cristina Masaveu Peterson University Degree Scholarship Programme. To date, we have awarded 330 scholarships to Asturian students, 36 of them this year, while also welcoming 16 new recipients. The outstanding use of the resources that the Foundation makes available to the scholarship recipients to undertake ambitious extracurricular programmes at prestigious centres in both Spain and abroad gains ground

each year as an academic gift which has direct positive repercussions on each recipient's academic and personal profile. Indeed, seven of our recipients have been recognised with End of Degree Prizes, the Juan Manuel Junceda Avello Award, the Best Academic Record award in the Medical-Surgical Branch and the prize for the Best Academic Record at the University of Oviedo.

Our active participation as a music patron was upheld yet another year with the tuition scholarships awarded to three promising young musicians so they can embark on outstanding musical training at the Escuela de Música Reina Sofía. We have also continued our partnership with the Museo del Prado to create a Training and Research Grant in New Technologies Applied to Education in the museum's Education Department targeted at young researchers; the decision on this grant will be made in 2020.

The FMCMP Collection, which primarily focuses on contemporary art, yet also dips into ancient and 19th-century art, was expanded this year with the addition of 27 works and also received several requests for loans.

The Masaveu family's commitment to art takes shape in its dedication to the Collection as part of its philanthropic responsibility. After taking over the management of the Masaveu Collection in 2013, the Foundation has continued its policy of lending works to domestic and international institutions for exhibition projects with the goal of allowing them to be viewed by more people and helping foster and create greater awareness of artistic creation. Thus, in 2019, several works from the Masaveu Collection were part of exhibitions organised by the National Gallery of London, the Museum of Fine Arts of Budapest, the Picasso Museum in Málaga and the Chillida Museum.

This year, the Foundation's activities were more accessible and open to the public via our revamped institutional website and live broadcasts of our activities. The implementation of accessibility via the website enabled us to receive more than 480,000 visits and create a greater bond with the society to which we are profoundly committed.

Finally, I would like to thank the many people, 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*





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# ART AND CULTURE

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## Opening of the foundation headquarters on Alcalá Galiano, Madrid

In early October, the Fundación María Cristina Masaveu Peterson opened its new Madrid headquarters to the public with the opening of the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, curated by Javier Barón, Chief Curator of the Department of 19th-Century Painting at the Museo del Prado.



Official opening of the FMCMP's Madrid headquarters, attended by His Majesty King Felipe VI, the Minister of Culture, José Guirao, the President of the FMCMP, Fernando Masaveu, the president of the Principality of Asturias, Adrián Barbón, and the mayor of Madrid, José Luis Martínez-Almeida.  
© FMCMP, 2019. PHOTOGRAPHY: Manuel Fernández-Valdés

The president, Fernando Masaveu, and the director, Carolina Compostizo, welcomed His Majesty King Felipe VI, who officially opened the new headquarters accompanied by the Minister of Culture, José Guirao, the mayor of Madrid, José Luis Martínez-Almeida, and the president of the Principality of Asturias, Adrián Barbón. The next day, an open house was held free of charge to allow

the general public access to the new centre in the hopes that their tours of the facilities would inspire them to spread the word about the Foundation's efforts to promote culture, training and research.

The Centre is centrally located on Madrid's Calle de Alcalá Galiano, in a 19th-century palace that was later turned into a hotel. The rehabilitation project (2015-2018) to

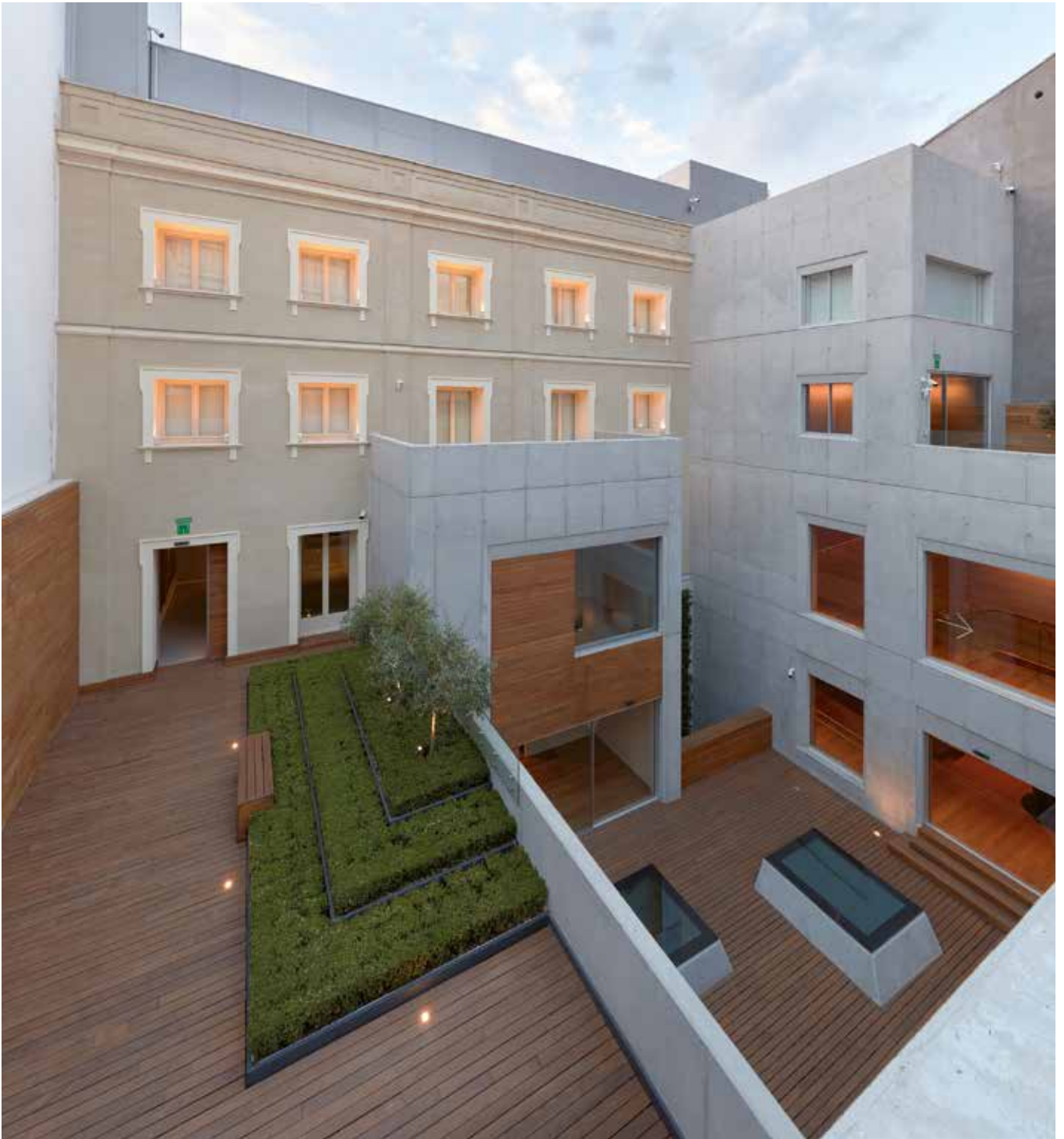


Main façade. FMCMP Madrid headquarters. ©FMCMP, 2019  
PHOTOGRAPHY: Marcos Morilla

► His Majesty King Felipe VI leaving his signature as the guest of honour. © FMCMP, 2019. PHOTOGRAPHY: Manuel Fernández-Valdés



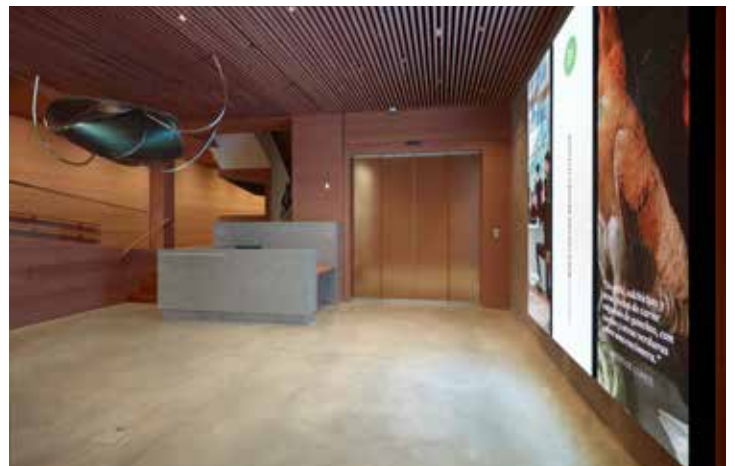




Views of the central inner courtyard. FMCMP Madrid headquarters. ©FMCMP, 2019  
PHOTOGRAPHY: Marcos Morilla

make it the new institutional headquarters was conducted by the architects Carolina Compostizo, director of the Foundation, and Rafael Masaveu, and its fundamental premise was to respect the building's original volumetrics and its features which enjoy heritage protection, such as the central inner staircase and the façade.





Views of the interior space,  
María Cristina Masaveu  
Peterson auditorium and  
entry lobby. FMCMP Madrid  
headquarters. ©FMCMP, 2019.  
PHOTOGRAPHY: Marcos Morilla

The centre measures 2,000 square metres divided into three storeys, all arranged around a central courtyard. The rehabilitation used materials associated with the Corporación Masaveu's industrial activities, such as exposed concrete and sustainably harvested tropical wood, which are essential finishes both

inside and outside and have become the hallmark of the building in its three exhibition halls, its auditorium seating up to 150 people, its central courtyard, its terrace and the outdoor lounge area on the building's top storey.



## EXHIBITION. OPENING CELEBRATION OF THE NEW HEADQUARTERS

*Masaveu Collection: Spanish nineteenth-century painting. From Goya to Modernism*

The show curated by Javier Barón, Chief Curator of the Department of 19th-Century Painting at the Museo del Prado, included a selection of 117 works, almost 100 of which belong to the Masaveu Collection. Some of them have never before been seen or are little-known, while others have a longstanding tradition of appearing in exhibitions in both Spain and abroad. Additionally, several works from the Fundación María Cristina Masaveu Peterson Collection and the private collection of the president of the Foundation, Fernando Masaveu, were also displayed for the first time.



The curator's selection bore in mind criteria such as the quality of the works, as well as their representativeness of the leading 19th-century painters. All of the artists represented in the show are Spanish, with the sole exception of Carolus-Durán, who was included because of his ties with Spanish art and because the work chosen is a portrait of his friend, the Spanish painter Francisco Bushell. The works from the Masaveu Collection represented Goya, Picasso, Sorolla and Anglada-Camarasa, and this selection of great painters was rounded out with works from the collection of the Foundation, whose commitment to continuing this collecting mission allowed works by painters like Zacarías González Velazquez, Esquivel, Federico de Madrazo, Eduardo Rosales, Carlos Haes, Jiménez Aranda, Pinazo, Moreno Carbonero, Regoyos, Iturrino and Juan Echevarría to be included in the show.

Throughout the tour, visitors were also able to enjoy works made purposefully to be integrated into the architectural space of the new headquarters. These works, which belong to the Foundation's Collection, include the Blanca Muñoz sculpture *Haughty*, which features organic shapes suspended in space, seeming to float despite the weight of the steel, and Jaume Plensa's *Silence*, a large, vertical relief installed in an

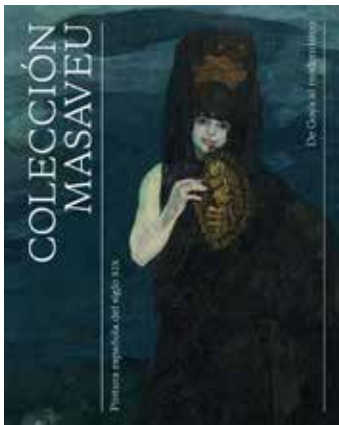


Images of the exhibition  
Masaveu Collection:  
Spanish Nineteenth-Century  
Painting. ©FMCMP, 2019.  
PHOTOGRAPHY: Marcos Morilla

inner courtyard which depicts the face of a girl who is covering her mouth and closing her eyes in a show of silence.

This exhibition yet again confirms the Foundation's mission to contribute to disseminating and spreading knowledge of art and heritage, with 19th-century

Spanish art as the focal point in this show. Many of the works in this exhibition were retrieved from foreign collections, restored, framed and displayed with the utmost care in order to share our country's important heritage via painting, an artistic expression in which Spain stood out the most in the



Cover of the exhibition catalogue of Masaveu Collection: Spanish Nineteenth-Century Painting ©FMCMP, 2019.  
PHOTOGRAPHY: Kike Llamas

early modern period. The exhibition is an educational, eloquent journey which describes this important period in art, with a minimalistic exhibition design in harmony with the building's essence.

This exhibition comes with a catalogue published in Spanish and English, which includes the reproduction of the works displayed and the academic discourse of its curator, Javier Barón

#### CATALOGUE

##### ***Masaveu Collection. Pintura española del siglo XIX. De Goya al modernismo / Masaveu Collection: Spanish nineteenth-century painting. From Goya to Modernism***

PUBLISHED BY: María Cristina Masaveu Peterson Foundation

AUTHORS: Javier Barón

ASSISTANCE WITH DOCUMENTATION: FMCMP and Masaveu Collection

TRANSLATOR: Jenny Dodman

PHOTOGRAPHY: Marcos Morilla

GRAPHIC DESIGN: El Taller de GC

CATEGORY: Art

CHARACTERISTICS: 278 pages. Format: 31 × 24 cm. Hardcover binding

SPANISH EDITION | LANGUAGE: Spanish

LEGAL DEPOSIT: M-16044-2019

ISBN: 978-84-09-11165-7

ENGLISH EDITION | LANGUAGE: English

LEGAL DEPOSIT: M-16045-2019

ISBN: 978-84-09-11166-4





ALCALÁ GALIANO. FMCMP MADRID HEADQUARTERS

## Cultural and Educational Activities Programme

With the opening of the new Madrid headquarters and the exhibition entitled *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, the Foundation is materialising its desire to make the holdings of the Masaveu Collection and the Foundation available to the public at large free of charge for their enjoyment.



Guided tour through the exhibition  
*Masaveu Collection: Spanish  
Nineteenth-Century Painting*.  
©FMCMP, 2019. PHOTOGRAPHY:  
María Jesús Varillas

The Masaveu Collection, which has been assembled by several generations of this family of business leaders, is one of the most important in Spain because of the quality and number of works in its holdings. Today, the collection continues to grow thanks to the collecting undertaken by the Fundación María Cristina Masaveu Peterson in recent years and the creation of its own art collection. To further explore the unique features of both collections, their artists and their most important works, the Foundation organised a comprehensive *cultural and educational activities programme* around the exhibition, the collections and its cultural, research and training activities.

The activity programme began with *guided tours* of the exhibition in Spanish and English, which also encompassed the centre itself via a tour through the FMCMP Collection works that are installed permanently in its space. And to include children, an *educational programme* was created, targeted at schoolchildren of all ages, from preschool to baccalaureate, with different kinds of tours and activities in different formats.

Another prominent cultural activity organised by the Foundation during the opening was the launch of a *lecture series* and a *programme of talks, Talk Art*, to illustrate and expand the artistic and cultural context of the collection and its exhibition programme.





Images from the lecture  
 "The Image of Women in  
 the Masaveu Collection of  
 Spanish Nineteenth-Century  
 Painting" by Javier Barón at  
 the María Cristina Masaveu  
 Peterson auditorium. ▼  
 Graphic cover of the lecture.

## LECTURE

### The Image of Women in the Masaveu Collection of Spanish Nineteenth-Century Painting › Javier Barón

In early November, the curator of the show *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, Javier Barón, Chief Curator of the Department of 19th-Century Painting at the Museo del Prado, opened the first series with the lecture *The Image of Women in the Masaveu Collection of Spanish Nineteenth-Century Painting*. His talk analysed the image of women in the Masaveu Collection of Spanish Nineteenth-Century Painting, as found in the works of Eduardo Rosales, Sotomayor, Sorolla, Julio Romero de Torres, Zuloaga and Anglada-Camarasa, among others. The lecture attracted a large audience, both in-person and online through the live streaming platform that the Foundation made available to the public in an effort to make all its lecture programmes accessible anywhere in real time.



- María Cristina Masaveu Auditorium
- 5 November 2019
- 7 pm





Talk Art. Commitment to patronage. Guest: Tim Marlow, artistic director at the Royal Academy of Arts. Moderator: Carmen Reviriego ©FMCMP, 2019. PHOTOGRAPHY: Santiago Ortiz

#### PROGRAMME OF TALKS TALK ART

### Commitment to Patronage › Tim Marlow

In late November, the artistic director of the Royal Academy of London, Tim Marlow, was invited to participate in the first edition of the programme of talks called *Talk Art*, an initiative organised by the Foundation to foster dialogue and the exchange of ideas among art-world professionals.

The first encounter was led and moderated by the writer and art expert Carmen Reviriego, who analysed the commitment to patronage alongside one of the leading players in the English art scene today, Tim Marlow. This expert eagerly joined this Foundation initiative to contribute his experience and knowledge to a broad-ranging reflection on the transformation and development of society through art. Tim Marlow has been the artistic director at the Royal Academy of Arts since 2014. He was previous director of exhibitions

at White Cube in London for ten years. He has also been associated with the art world for 25 years as a curator, writer and award-winning radio and TV host.

Trained as an art historian, Tim Marlow has worked with some of the most important artists today. His scholarly perspective, drive and sense of humour make him one of the most influential figures in the art world. In 2020, he became the Director and CEO of the Design Museum of London.

- GUEST: **Tim Marlow**. Artistic director, Royal Academy of Arts
- LEADER AND MODERATOR: **Carmen Reviriego**
- María Cristina Masaveu Auditorium
- 28 November 2019
- 7 pm



## CREATIVE ARTISTIC PATRONAGE

*Julia* by Jaume Plensa

One year after it was installed on the old pedestal in Plaza de Colón, *Julia* by Jaume Plensa, a patronage project of the Foundation for the city of Madrid, is now part of the urban landscape and has become lodged in the collective memory of its residents and visitors.

“*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.”  
Jaume Plensa.

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



After receiving the Madrid Town Hall’s request for an extension to keep the sculpture in its current location for twelve more months, the Foundation agreed to allow *Julia* to keep presiding over Plaza de Colón until 20 December 2020.

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.

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. This innovative patronage initiative made it possible for a work of this kind to be displayed in Spain for the first time.

*Julia*, 12 metres tall, is made of resin and white marble and was created by Plensa for Madrid’s Plaza de Colón. With reference to a real model, a girl from San Sebastián whose face he scanned to work with the image, he created a three-dimensional mesh which he digitally distorted to stabilise her physiognomy and create this unique piece.

Her face looks westward, towards the sunset, and her presence and scale forge a close relationship with its environs, with the façade of the National Library and the square onto which she casts her elongated, ever-changing shadow.

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







## Monographic edition of *Interviews*

The patronage project *Julia* led to the creation of a new publishing line made up of brief monographic editions that publishes interviews conducted by Rafael Mateu de Ros, advisor to the Foundation's Art Committee, with artists who have made patronage projects for the Foundation.



Monographic edition  
Interview with Jaume  
Plensa. ©FMCMP, 2019.  
PHOTOGRAPHY: Kike Llamas

After the opening of *Julia* in Madrid's Plaza de Colón on 19 December 2018, the first interview was held with Jaume Plensa. This testimony is captured in the first publication from the series, which was issued in 2019.

Through this personal interview, Mateu de Ros unpacks Jaume Plensa's creative process for the simultaneous conception of *Silence* and *Julia*, two unique pieces created for two different settings, one an architectural space and the other an urban square: *Silence*, created to inhabit one of the inner courtyards at the Foundation's headquarters, and *Julia*, created for Madrid's Plaza de Colón.

### INTERVIEW CON

#### *Jaume Plensa*

PUBLISHED BY: María Cristina Masaveu Peterson Foundation

AUTHORS: Jaume Plensa, Rafael Mateu de Ros, Jean Frémon and María Cristina Masaveu Peterson Foundation

TRANSLATOR: Art in Translation

GRAPHIC DESIGN: Setanta

LANGUAGE: Bilingual edition. Spanish and English

CATEGORY: Art History

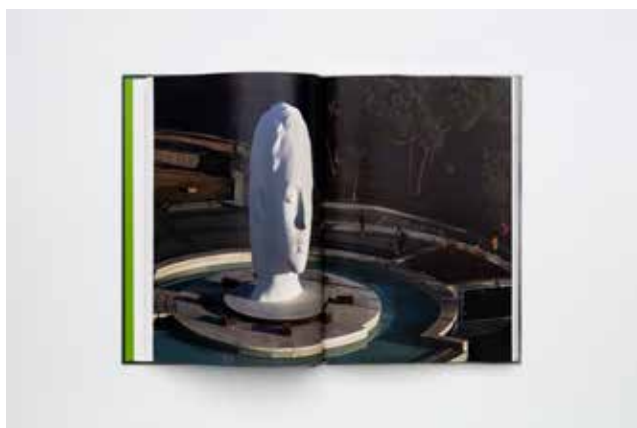
CHARACTERISTICS: 112 pages. Format: 16.5 × 24 cm. Hardcover binding

LEGAL DEPOSIT: M-14672-2019

ISBN: 978-84-09-10902-9



Snapshot of the interview  
with Jaume Plensa  
conducted by Rafael Mateu  
de Ros. ©FMCMP, 2019.



## PATRONAGE | THE TREASURES OF THE HOLY CHAMBER

## Cathedral of Oviedo. Modernisation of the Interactive Screen

In 2008, dovetailing with the celebration of the Holy Jubilee and the commemoration of the centennials of the Cross of the Angels and the Victory Cross that year, the Fundación María Cristina Masaveu Peterson installed an interactive touchscreen in the ambulatory of the Cathedral of Oviedo as part of a project to revamp and showcase the heritage elements harboured inside the cathedral.



Image of the interactive panel installed in the chapels of the ambulatory in the Cathedral of Oviedo. ©MCMFPF, 2019.

With the Foundation's patronage, and in conjunction with the Cathedral Chapter, this installation has remained accessible to visitors continuously, showing a photographic re-creation of the Treasures housed by its Holy Chamber (9th century Human Heritage Site) and offering new ways of accessing heritage treasures which remain hidden to observers' eyes owing to safety and access restrictions.

The constant evolution of imaging technologies means that graphic resources and programming must continuously be updated in order to improve the quality of the images produced. This particular update provides greater fidelity to the formal and material features of each original piece, in addition to sharing the

restoration and conservation interventions conducted on the original pieces, such as the recent restoration of the Holy Ark in 2019, revealing new historical and artistic dimensions of the pieces displayed.

This demand to update resources justified the FMCMP and the Cathedral Chapter's partnership to completely renovate the installation within a patronage relationship dating back to 2008, which has sought to modernise the Cathedral's museography and therefore better share its historical and artistic heritage.

The new installation has three-dimensional models of each piece, created with the most stringent standards in each of their phases, to generate a continuous rotation and enlargement of zoom shots of the details. This technology provides the utmost quality in the details, with a more realistic view of each piece and higher interaction speed with visitors, in addition to texts in 4 languages, leading to a very significant improvement in the accessibility and dissemination of the Cathedral's heritage.

This intervention confirms the Foundation's commitment and abiding ties to the Principality of Asturias, as well as to the dissemination and conservation of Spain's cultural heritage.



Close-up of the interactive screen installed in the chapels of the ambulatory in the Cathedral of Oviedo. Built-in furniture piece made of Brazilian wild walnut. ©MCMPPF, 2019.





Close-up of the light box with instructions on how to access the contents of the interactive screen installed in the chapels of the ambulatory in the Cathedral of Oviedo. Corten steel and Brazilian wild walnut. ©MCMPPF, 2019.

## Technical specifications

Intervention to renovate the screen installed in the ambulatory of the Cathedral of Oviedo, which uses interactive technologies with the public to show the three-dimensional photographic recreation of the treasures housed in its Holy Chambers: Cross of the Angels, Victory Cross, Christ of Nicodemus, Agate Casket and Holy Ark.

- Metropolitan Cathedral Basilica of the Holy Saviour
- July 2019 | Cathedral Ambulatory
- Patronage | María Cristina Masaveu Peterson Foundation. 2007-2019

### Pieces displayed on the screen:

- Cross of the Angels
- Victory Cross
- Christ of Nicodemus
- Agate Casket
- Holy Ark

### Credits:

- PHOTOGRAPHY: Santiago Relanzón
- PROGRAMMING: Angel García
- 3-D MODELS AND DIRECTION: Julio Ruiz
- INTERVENTION IN THE RESTORATION OF THE WOODEN CASE: Ventus Ibérica
- IT EQUIPMENT: SDI Soluciones Digitales Integradas



## Patron of the Cathedral of Oviedo

This intervention is part of a programme of previous actions that the Foundation has undertaken at the Cathedral in conjunction with the Chapter to conserve, restore and spread awareness of its Cathedral's heritage.

### ▪ 2007. Restoration of the niche and image of Saint Jerome.

Author: José Bernardo de la Meana (image and altarpiece) and Xavier Hevia (mural). Date: 18th century (1752–1762), Baroque style. Located in the ambulatory. Assembled, carved, polychromed and gilded wood with gold leaf. Mural. Tempera over primer.

### ▪ 2008. Improved access to the Holy Chamber via the baroque staircase by Francisco de la Riva (18th century).

Installation of a wooden piece of furniture to resolve functional issues in the staircase leading to the Holy Chamber, which is essential for accessibility, and reinforcement of the steps with the addition of banisters, railings and lighting. This intervention, part of the Steering Plan, improved access while preserving the integrity of its heritage value.

### ▪ 2008. Update and renovation of the informative and documentary elements.

Art History professor Dr Vidal de la Madrid took on the job of renovating the documentary information associated with each piece or work of art housed in the Cathedral with reference to its period, authorship and style. The light boxes and exhibition features were also replaced to enhance their integration into the Cathedral.

### ▪ 2008. Exhibition project in the Cathedral's ambulatory.

The difficulties accessing the Holy Chamber (9th century, Human Heritage Site) for individuals with physical limitations because they had to climb stairs prompted the initiative to create an exhibition and meeting point with the treasures housed in its Holy Chamber in an alternative accessible place within the Cathedral itself. The initiative took shape in the installation of an interactive screen in the ambulatory, which has no architectural barriers. The photographic re-creation of the pieces revealed never-before-seen aspects and details, such as the rear side of the crosses, and the base and rear of the Agate Casket, which had remained hidden from observers' eyes until then because of the restrictions on exhibiting them.

### ▪ First cultural workshop for individuals with disabilities.

In conjunction with CERMI-ASTURIAS and the Cathedral Chapter, the Foundation organised a master class on the Cathedral's heritage taught by the Art History professor at the University of Oviedo, Dr Vidal de la Madrid.

### ▪ 2013. Accessibility steering plan of the Cathedral of Oviedo.

Based on the formula of a Steering Plan, in conjunction with CERMI-ASTURIAS and the Cathedral Chapter, the Foundation conducted a study and general analysis of the possible adaptive interventions to improve the integration and accessibility of its heavily protected artistic and architectural heritage.

## PATRONAGE

# Opera Foundation of Oviedo

## OPERA SEASON 2019-2020

The Fundación María Cristina Masaveu Peterson partners via patronage with the Opera Foundation of Oviedo, whose objective is to funnel efforts into developing and disseminating lyric activities in Asturias. Plus, through its opera series it aims to offer the opportunity for this art to reach more people and to build a more open, generous, free society.



*Götterdämmerung*, Richard Wagner. RIGHT: *Rinaldo*, Händel. 2018-2019 opera season at the Teatro Campoamor of Oviedo. © Opera Foundation of Oviedo

Season 72 of the Opera of Oviedo was held in the Teatro Campoamor in Oviedo in 2019-2020, with six operas and three premieres.

***Götterdämmerung*, Richard Wagner**  
 - 10, 14, 17 and 21 September 2019  
 - Music by Richard Wagner (Leipzig, 1813-Venice, 1883)  
 - Libretto by Richard Wagner

Musical drama in a prologue and three acts. *Götterdämmerung* (Twilight of the Gods) which premiered at the Bayreuth Festival in 1876 and is the third day in *The Ring of the Nibelung* cycle, is the musical drama

that closes Wagner's four-part series. This is the darkest, most tragic instalment in the series. The world of the gods, with their murders, incest, betrayals and wantonness, fuels the flames which signal the renewal of the world at the bottom of the Rhine.



***Rinaldo*, Händel**  
 - 6, 8, 10 and 12 October 2019  
 - Music by Georg Friedrich Händel  
 - Libretto by Giacomo Rossi and Aaron Hill

An *opera seria* in three acts, this is the first English opera by Händel, and it met with resounding success when it premiered at the Queen's Theatre in London in 1711. It recounts the love story of its main characters, Almirena and Rinaldo, in the Holy Land during the Crusades. Faithful to the artifices of Baroque theatre, Händel immerses the audience in a fantastical world ruled by the sorceress Armida.

*Un Ballo in Maschera*, Verdi.  
2018-2019 opera season  
at the Teatro Campoamor  
of Oviedo. © Opera  
Foundation of Oviedo



***Un Ballo in Maschera*, Verdi**  
- 14, 17, 20, 22 and 23 November 2019  
- Music by Giuseppe Verdi  
- Libretto by Antonio Somma

A melodrama in three acts. The action recounts the 1792 assassination of King Gustave III of Sweden, an enlightened despot who earned the enmity of the nobility because of his reforms, alongside a gentleman from the court. The story has many of audiences' favourite ingredients: forbidden loves, terrifying locations, revenge, violent death and dark, devious characters like the fortune-teller Ulrica.

for the first time in Oviedo. The plot is imbued with the cynicism of Wilde's book; its symbolism is characterised by the perversion of values, love as a transaction and crime as a means to earn profit.

▼ *Pagliacci*, Ruggero Leoncavallo.  
► *Lucia di Lammermoor*,  
Donizetti. 2018-2019.  
opera season at the Teatro  
Campoamor of Oviedo. ©  
Opera Foundation of Oviedo



***Pagliacci*, Ruggero Leoncavallo**  
- 15, 17, 29 and 21 December 2019  
- Eine florentinische Tragödie by  
Alexander von Zemlinsky

A two-act drama. Regarded as one of the peak works in the Italian *verismo* style and one of the composer's most notable and successful titles, this opera premiered in Milan's Teatro dal Verme in 1892. The libretto, based on a story by Giovanni Verga, describes a horrible love story revolving around jealousy, unbridled passion and base, violent feelings.

One-act opera, Op. 16. *Eine florentinische Tragödie* (A Florentine Tragedy) with music by Alexander von Zemlinsky, with a libretto based on the book by the same name by Oscar Wilde, was performed



***Lucia di Lammermoor*, Donizetti**  
- 23, 26, 29 and 31 January  
and 1 February 2020  
- Music by Gaetano Donizetti  
- Libretto by Salvatore Cammarano

A tragic drama in three acts. The epitome of Italian Romantic opera, this is one of Donizetti's few works that features constantly in the repertoire of the leading lyric theatres around the world. The libretto, based on the novel *The Bride of Lammermoor* by Sir Walter Scott, is set in the Scottish Highlands, with its ancient castles, stormy skies, mysterious forests and inhospitable moors.

## Philharmonic of Gijón

During the 2019 financial year, the Foundation continued to partner with the Philharmonic Society of Gijón as a patron to organise its programming for the 2018-2019 season. Its painstakingly assembled programme makes an outstanding contribution to disseminating classical music, promoting young talent and stimulating creativity.



Music for the *End of Time*. Motus Ensemble.  
© Philharmonic Society of Gijón

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 hold concerts at the Teatro Jovellanos with a prime goal in mind: to disseminate classical music. In the 2018-2019 season, in its desire to remain up-to-date, it continued to organise its activity series, *lectures, talks by the Philharmonic and encounters with the musicians*, whose

informative nature allowed its members to get a broader view of the music world and a closer sense of the composers and performers featured this season.

### Floristán recital

- Teatro Jovellanos, 3 October 2018
- PERFORMER: **Juán Pérez Floristán** (piano)
- First Prize and Audience Prize at the *Paloma O'Shea Piano Contest of Santander*, 2015. First Prize at the *Steinway Contest of Berlin* 2015. City of Seville medal

### Great String Quartets III › Leipzig Quartet

- Teatro Jovellanos, 24 October 2018
- PERFORMERS: **Conrad Muck** (violin I), **Tilman Büning** (violin II), **Ivo Bauer** (viola), **Matthias Moosdorf** (cello)

### Apocryphal Sonatas (L. Boccherini)

- Teatro Jovellanos, 7 November 2018
- PERFORMERS: **Aarón Zapico** (harpsichord) y **Emilio Moreno** (violin). La Real Cámara

### Asturian Lyric Gala

- Teatro Jovellanos, 12 December 2018
- PERFORMERS: **Beatriz Díaz** (soprano), **Alejandro Roy** (tenor), **Juan Antonio Álvarez Parejo** (piano)

### Alvargonzález Foundation Young Interpreters I › Juan Barahona.

- Teatro Jovellanos, 16 January 2019
- PERFORMER: **Juan Barahona** (piano)





◀ *The Forgotten Sounds*. Abraham Cupeiro. ▼ Historical concerts of the Philharmonic of Gijón. Antonio Baciero  
© Philharmonic Society of Gijón



### **The Trios of Schubert › Ludwig Trio**

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

### **Alvargonzález Foundation Young Interpreters III › Alejandro Gómez**

- Teatro Jovellanos, 10 April 2019
- Winner of the 10th International Villa de Llanes Cello Contest
- PERFORMERS: Alejandro Gómez (cello), Rosalía Pareja (piano)

### **Great String Quartets IV › Quartetto di Cremona**

- Teatro Jovellanos, 24 April 2019
- PERFORMERS: Cristiano Gualco (violin), Paolo Andreoli (violin), Simone Gramaglia (viola), Giovanni Scaglione (cello)

### **Historical concerts of the Philharmonic of Gijón › Antonio Baciero**

- Teatro Jovellanos, 15 May 2019
- PERFORMER: Antonio Baciero (piano)

### **The Forgotten Sounds › Abraham Cupeiro**

- Teatro Jovellanos 8 June 2019
- PERFORMERS: Abraham Cupeiro (multi-instrumentalist), Oviedo Filarmonía Orchestra



*The Forgotten Sounds*.  
Abraham Cupeiro.  
© Philharmonic Society  
of Gijón

### **Music for the End of Time**

#### **› Motus Ensemble**

- Teatro Jovellanos, 6 de febrero, 2019
- PERFORMERS: Motus Ensemble. Julián Ramos (piano), Carlos García Sanz (clarinet), Javier Martínez Campos (cello) y Giulia Brinkmeier (violin)
- Special appearances by María Díaz-Caneja (violin) and David Roldán (viola)

### **Alvargonzález Foundation Young Interpreters II › Ibero Auri**

- Winner of the VII International Old Music Contest of Gijón
- Teatro Jovellanos, 27 February 2019
- PERFORMERS: Gabriel Belkheiri García del Pozo (recorder and tenor), Laia Blasco López (soprano and recorder), Lidia Rodrigo Royo (harpsichord and recorder)

# Semana de Arte Contemporáneo de Asturias, AlNorte

## Contemporary Art Week of Asturias, AlNorte

Contemporary Art Week AlNorte was founded in May 2002, and for 18 straight editions it has become one of the most respected artist events in Spain. 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.



Every year, AlNorte turns into a generational encounter where all social groups (artists, students, experts, historians, professors, children) converge, generating formative, ethical, aesthetic and multidisciplinary synergies.

Ever since it was created, it has been fuelled by five essential activity strands: exhibitions, workshops, seminars and debates, educational experiences for children and youths, and guided circuits for adults. This cultural adventure, which has brought knowledge and dialogue to the main cities of Asturias, as well as other forums and art fairs in Santander, Salamanca, Mieres, Murcia and Madrid, has retained its mission of cohesion, its desire to keep growing and its coherent interpretation of cultural excellence.

AlNorte 2019 opened on two days (3 and 4 October) in Avilés and Gijón, respectively, and continued its schedule of activities in these towns and in Oviedo until 11 October, although the exhibitions featuring the three grant-winning artists remained open until 27 October.

In its 18th edition, three new artists joined the AlNorte Generation: **David Martínez Suárez**, **Paula Valdeón** and **Cristóbal Hernández**. Since 2002, this programme

◀ The winners of the 2019 AlNorte grants for new exhibition projects. Left to right: David Martínez Suárez, Cristóbal Hernández and Paula Valdeón. ©AlNorte, 2019

## *Sight Implies an Unconscious Touch*

**Paula Valdéon**

Niemeyer Arts Centre, Avilés

In her artistic discourse, Paula Valdéon (Villafranca de los Barros, Badajoz, 1992) spoke about the sense of touch as the unconscious counterpart of sight, the home and one's own as a reflection on ownership and the ways we practise and domesticate it. She views visual landscapes as the outcome of memories and the dialogue with the viewer, cultural signification and collective ideas. The show included fabrics, sacks, wood, drawings on Japanese paper, photo books and small paintings.



*Sight Implies an Unconscious Touch* by Paula Valdéon.  
Niemeyer Arts Centre,  
Avilés. ©AINorte, 2019

has awarded 73 grants which have been enjoyed by 101 new artists, an impetus which enables them to develop a monographic exhibition project of their own.

The grant-winning projects were displayed at the Centro Niemeyer in Avilés, and at the Universidad Laboral and the Barjola Museum in Gijón. AINorte 2019 also partnered to organise a host of other parallel exhibitions. More than 100 children participating in the 18th

*Asturias Plástica of Children's Art* show displayed their works at the Factoría Cultural of Avilés from 3 to 11 October.

The 18th Contemporary Art Week met its objectives and brought recent artistic creation to citizens through encounters, dialogues, workshops, courses and the other theoretical-practical activities programmed, which welcomed large audiences and many participants.



## Fortune

**Cristóbal Hernández Barbero**

Laboral Ciudad de la Cultura.  
Patio Corintio, Gijón

Cristóbal Hernández Barbero (Cartagena, 1981) inquired into the contact between the work and the public, merging anthropology and sociology to make dozens of resin volumes which, once embedded in the centre's parterres, generated compositions simulating series of bars of soap. The idea that the pieces in the work, once separated from the atelier, "remain" as emotional bonds was the key to this unique, site-specific installation.



*Fortune* by Cristóbal Hernández Barbero. Laboral Ciudad de la Cultura. Patio Corintio, Gijón ©AlNorte, 2019



## Chance and Process

### David Martínez Suárez

Museo Barjola. Gijón

The Asturian David Martínez Suárez (La Hueria, El Entrego, 1984) offered an analysis of fragmentary objects and generated intrinsic relationships where one can perceive a certain idea of experimentation and a kind of essential reconfiguration of the architectures comprising it. Space, language and body were the crux of his creativity under a heterogeneity that isn't quite as heterogeneous as it seems, providing subtle spaces of formal and conceptual intersections.



*Chance and Process* by  
David Martínez Suárez.  
Museo Barjola. Gijón  
©AlNorte, 2019

## AlNorte 2019 impact

- **15,000 Overall visits** to the exhibitions held in Asturias (3-27 October 2019)
- **3,500 Active participants**, including artists, students,

adults and experts in debates, workshops, concerts and lectures

- **250 people** participated in art workshops
- **600 children** participated in children's workshops
- **500 people** participated in debates

- **200 people** participated in educational initiatives for children and youths
- **150 people** participated in Art and Society guided circuits
- **1000 daily followers** of streaming activities, broadcast live on the internet

## Culture centre and hotel in Morasverdes, Salamanca

The building is located in La Cumbre, an estate measuring 3,000 square metres with views of Peña de Francia mountain. This youth hostel was created as a venue for providing in-person training activities by showcasing the value of the local natural and cultural resources. These activities include exhibitions and workshops on the rural setting, nature and the historical heritage.



The Centre is envisioned as a space of encounter and cultural and educational exchange between youths and the natural environment. It is divided into two independent, accessible floors, each with their own facility:

### **Hostel floor:**

- Residential module to house 76 people, with the possibility of temporary stays.
- Two multipurpose study, reading and work rooms equipped with a library, IT devices and study and work furniture.
- Auditorium and multipurpose room holding up to 100 people and equipped with audiovisual equipment for projections and lighting for performances, training activities and cultural gatherings.
- Dining room, kitchen and café module.

### **Exhibition floor:**

- Exhibition hall (450 m<sup>2</sup>)
- Outdoor square (800 m<sup>2</sup>) as an extension of the exhibition space, also able to host outdoor activities programmed by the Centre
- The project is currently under construction and is scheduled for completion in 2020

The Foundation is currently working on its future programming in order to launch the Centre in 2020-2021.









## Culture Centre Howe Place, Yale United States

This apartment building, with its early 20th-century architecture, is located at number 70, Howe Street right in the heart of the university neighbourhood (Yale University, Connecticut, USA). The Foundation purchased it in order to rehabilitate it and turn it into a multidisciplinary centre to disseminate Spanish culture and history.



The venue will have multipurpose rooms, an auditorium and apartments which will house the Foundation's scholarship recipients and students interested in Spanish culture, providing them the opportunity to exchange experiences and live together.

The Foundation will continue working on the strategic guidelines for managing the culture centre in the next few years with the goal of turning it into a focal point for the dissemination of Spanish culture at one of the most important universities in the world.

Yale University campus.  
Main façade and entrance  
to the Howe Place Culture  
Centre, Yale United States.





## Bibliophiles' Association of Barcelona

In 2019, the Bibliophiles' Association of Barcelona (ABB) celebrated 75 years of history. Ever since it was created in 1944, it has continuously participated in a host of initiatives which have garnered it significant recognition and prestige.

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.

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.



## 2019 Christmas Project

Following our tradition, every year an artist or creator related to a Foundation project is invited to create the Christmas project. This year, the guest creator was the graffiti and urban artist El Rey de la Ruina (The King of Ruin).

The King of Ruin is an artist born in Barcelona but living in Madrid for almost 10 years. Through graffiti and painting in the public space, he shows us his personal vision of society with iconic images that become carved into the eyes of passers-by through repetition, turning them into the vehicle for acerbic, poetic messages. His hearts with phrases are already part of the identity of Madrid's streets and have frequently appeared on television and in newspapers and other publications.

Artistically speaking, his work is a collage of styles, patterns and primary colours in vibrant combinations. In his graphic works and murals, he avoids iconic images and instead immerses himself in a world





of symbols, where floral motifs, hands and portraits recount endless stories, sometimes stories of protest and anger, sometimes poetic and inspiring.

He has participated in artistic residencies and urban art festivals in cities all over Spain and internationally in countries like Mexico, Uganda and France.

The chosen work was *Only Jumping from the Past (Do You Reach the Future)*, 2018. This colourful work, brimming with geometric patterns in bright colours with strong contrasts, attracts our eyes as the shapes and messages are driven emphatically home. In this work, the artist depicts a bird flying over an abstract landscape. The bird is soaring over meadow, mountains and crop fields as its own trail dissipates and reassembles into a new abstract landscape. These combinations dissolve, creating rhythms and new patterns, cacophonies, silences for the eyes and new harmonies in a graphic pentagram that accompanies the representation. Even though this time the artist used no text in his painting, just with the title *Only Jumping from the Past (Do You Reach the Future)* he insinuates a story in which the bird's flight and the geometric trails represent the flow of time.

The artist explores several contradictions which are also found in his other creations; the opposition between figurative and abstract, between geometric and informal, between graphic language and gestural, informal language all bring a great deal of dynamism to this painting. The use of tools like combinations of complementary colours, the disintegration of the geometric patterns, the pixellation effect and visual rhythms help create this vibrant, hypnotic piece.





## Updates of the website and social media

Aware of the importance of adapting its institutional platforms to the changes in technology and new digital opportunities, in 2019 the Foundation unveiled its new responsive website which is capable of adapting to any device and features a more streamlined design aligned with its institutional identity. This update will enable the Foundation to continue to disseminate its activities and initiatives to society, while providing quicker browsing and content loading.



The new website is more graphic and user-friendly, so users can more easily find all the content via images and specific search engines. In addition to maintaining and expanding the contents, new spaces have been created for each institutional centre:

FMCMP Madrid, FMCMP Hevia Palace, FMCMP Morasverdes and FMCMP Howe Place Yale, in order to share their activities and programming. And the improvements also include a new space for the FMCMP channel to share audiovisual contents.



The opening of the new Madrid headquarters enabled its activities to be launched with the creation of new cultural programmes. The lecture series, interviews, gatherings and talks held in the María Cristina Masaveu auditorium are streamed live on our new website, significantly expanding the potential audience.

Furthermore, new multimedia cultural initiatives have been created to be launched on the website, such as virtual guided tours of exhibitions, commented works and the online educational programme. In addition, we are continuing to produce mini-documentaries to share the testimonials and learn more about the Foundation's authors and partners, projects and activities.

The website was officially launched in October, dovetailing with the opening of the new headquarters on Alcalá Galiano.

The communication and information channels on the social media were also updated to make the dialogue more dynamic, update the information and promote the dissemination of online contents and activities to a public that increasingly uses these information channels.

The website was updated by the Foundation in conjunction with José Castellano and Serlib Internet, which is also in charge of the support and programming. The Foundation partnered with ACERCA Comunicación to update its social media.





# RESEARCH



# Institute of Molecular and Oncological 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.



IMOMA's R&D activity enables it to stay at the forefront of biomedical technology and knowledge in order to accelerate patients' immediate access to the advances which have clinically been proven to be useful in the battle against cancer and other genetically-based diseases, such as deafness and blindness.

In 2019, IMOMA carried out its research efforts. The avenues of research backed by the Foundation's patronage garnered important scientific-medical results and

advances related to the molecular bases and genomic diagnosis of hereditary cancer, deafness and blindness.

In addition to its publications in numerous scientific and medical journals, IMOMA has participated in national and international scientific conventions and gatherings, such as the 2nd Interdisciplinary Conference on Human Genetics, the 70th National SEORL CCC Congress and the Global Expert Meeting: Advancing the Journey in Precision Medicine.

Likewise, IMOMA has also worked intensely to forge new alliances both domestically and internationally, which will take shape in early 2020, allowing it to reinforce and forge ahead with the institution's future research and development activities.

IMOMA's scientific output in 2019:

## 1. Publications

- Weber J, de la Rosa J, Grove CS, Schick M, Rad L, Baranov O, Strong A, Pfaus A, Friedrich MJ, Engleitner T, Lersch R, Öllinger R, Grau M, Menendez IG, Martella M, Kohlhofer U, Banerjee R, Turchaninova MA, Scherger A, Hoffman GJ, Hess J, Kuhn LB, Ammon T, Kim J, Schneider G, Unger K, Zimmer-Strobl U, Heikenwälder M, Schmidt-Supprian M, Yang F, Saur D, Liu P, Steiger K, Chudakov DM, Lenz G, Quintanilla-Martinez L, Keller U, Vassiliou GS, Cadiñanos J, Bradley A, Rad R. *PiggyBac*







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

Poster of the 2nd Interdisciplinary Human Genetics Conference, in which the IMOMA team participated: Andrea Otero, Genetic Counselling Expert; Marta Diñeiro, Head of Molecular Diagnostics; Juan Cadiñanos, Director of the Molecular Medicine Laboratory; and Raquel Capín, Senior Molecular Diagnostics Technician. ©IMOMA, 2019



transposon tools for recessive screening identify B-cell lymphoma drivers in mice. Nature Commun. 2019 10(1):1415

- Diñeiro M, Cifuentes GA, Capín R, Santiago A, Otero A, Castillo D, Pruneda PC, Ordóñez GR, Cabanillas R, Cadiñanos J. *Sequencing results from multiple individuals of different ethnicities strongly question the existence of the KCNE1B pseudogene.* Eur J Hum Genet. 2019 doi: 10.1038/s41431-019-0502-6.
- Disel U, Madison R, Abhishek K, Chung JH, Trabucco SE, Matos AO, Frampton GM, Albacker LA, Reddy V, Karadurmus N, Benson A, Webster J, Paydas S, Cabanillas R, Nangia C, Ozturk MA, Millis SZ, Pal SK, Wilky B, Sokol ES, Gay LM, Soman S, Ganesan S, Janeway K, Stephens PJ, Zhu VW, Ou SI, Lovly CM, Gounder M, Schrock AB, Ross JS, Miller VA, Klempner SJ, Ali SM. *The Pan-Cancer Landscape of Coamplification of the Tyrosine Kinases KIT, KDR, and PDGFRA.* Oncologist. 2019 pii: theoncologist.2018-0528. doi: 10.1634/theoncologist.2018-0528.

Dr Juan Cadiñanos. Scientific Director of IMOMA and Head of the Molecular Medicine Laboratory. ©IMOMA, 2019



- Costales M, Diñeiro M, Cifuentes GA, Capín R, Otero A, Viejo-Díaz M, Plasencia A, Núñez F, Gómez JR, Llorente JL, Cadiñanos J, Cabanillas R. *Clinical utility of next-generation sequencing in the aetiological diagnosis of sensorineural hearing loss in a Childhood Hearing Loss Unit. Acta Otorrinolaringol Esp.* 2019 pii: S0001-6519(19)30123-2. doi: 10.1016/j.otorri.2019.05.005.

- Diñeiro M, Capín R, Cifuentes GA, Fernández-Vega B, Villota E, Otero A, Santiago A, Pruneda PC, Castillo D, Viejo-Díaz M, Hernando H, Durán NS, Álvarez R, Lago CG, Ordóñez GR, Fernández-Vega A, Cabanillas R, Cadiñanos J. *Comprehensive Genomic Diagnosis of Inherited Retinal and Optical Nerve Disorders Reveals Hidden Syndromes and Personalized Therapeutic Options. (sent to Acta Ophthalmologica)*

## 2. Papers presented orally at scientific-medical gatherings and conferences

- Corriols P, Costales M, González R, Fontalba A, Diñeiro M, Cadiñanos J, Cabanillas R. *Secuenciación genómica para el diagnóstico etiológico de la hipoacusia en el adulto.* 27th Conference of the Otorhinolaryngology Society of Castilla y León, Cantabria and La Rioja. Soria, 2019. **GAES award for best orally presented paper**

- Costales M, Cabanillas R. *Integración del diagnóstico genético de la hipoacusia neurosensorial en la práctica clínica: aprendiendo de casos prácticos.* 70th National SEORL CCC Congress. Madrid, 2019

- Cabanillas R. *Diagnóstico genético de la hipoacusia en la era de la medicina de precisión.* 25th-anniversary APADA scientific workshop: 25 years in the evolution of hearing loss. Oviedo, 2019

- Cabanillas R. *Differences between germline and somatic gene alterations.* Global Expert Meeting: Advancing the Journey in Precision Medicine. Munich.

## 3. Written papers at scientific-medical conferences

- Diñeiro M, Capín R, Cifuentes GA, Otero A, Fernández-Vega B, Plasencia A, Viejo M, Hernando I, Durán NS, Álvarez R, Pruneda PC, Castillo D, Ordóñez GR, Cabanillas R, Cadiñanos J. *Elevado rendimiento diagnóstico y utilidad clínica de un panel NGS para el diagnóstico de las distrofias retinianas hereditarias.* **2nd Interdisciplinary Human Genetics Conference.** Madrid, 2019

- Capín R, Diñeiro M, Cifuentes GA, Plasencia A, Viejo M, Hernando I, Fontalba A, Fernández-Luna JL, Costales M, Durán NS, Álvarez R, Lago CG, Cabanillas R, Cadiñanos J. *Rendimiento diagnóstico de un panel NGS para el diagnóstico genómico de la hipoacusia (dominante + recesiva + sindrómica + no sindrómica).* **2nd Interdisciplinary Human Genetics Conference.** Madrid, 2019

- Otero A, Cifuentes GA, Diñeiro M, Capín R, Méndez L, Fueyo M, Urquilla C, Pardo P, Rodríguez D, Cadiñanos J, Cabanillas R. *Indicación de paneles multigénicos dirigidos por fenotipo o sistemáticos en el manejo de familias con sospecha de cáncer hereditario.* **2nd Interdisciplinary Human Genetics Conference.** Madrid, 2019

## Cal R&D Research Project

The support for scientific research with special attention to the technological development of the cement manufacturing industry and its subsequent applications are one of the Foundation's main avenues of action.

In 2019, the continuation of the partnership agreement signed with Cementos Tudela Veguín S.A. in 2016 enabled us to move forward with a research programme which aims at more sustainable industrial production in order to meet the new environmental regulations, as well as the pressing social demand to implement solutions that minimise emissions and polluting discharges into the environment.

Having concluded the first avenue of research to generate a family of lime-based products with environmental value, the current phase of work, *Industrial Research to Manufacture and Validate the By-products Obtained*, focuses on

improving the capacities of the Masaveu Industria facilities. This research is geared at the production chain, applying decontaminating products and finding valuable uses for by-products.

The major advances achieved in the first stage of research revolved around the manufacturing process, the description of decontaminating materials and the validation of the properties at laboratory level, pilot plant and industrial scale. They have made it possible to draw up a logistics plan to implement the principles acquired in the design, technology and facility capacity parameters, which are crucial to the success of the actions.

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.  
©FMCMP PHOTOGRAPHY:  
Manuel Fernández-Valdés







# TRAINING



# María Cristina Masaveu Peterson

## University Degree Scholarship

### SECOND CALL FOR APPLICATIONS.

### ACADEMIC YEAR 2019-2020

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

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 2019-2020 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 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

Academic year	Applications	Awarded scholarships
2008/09	60	10
2009/10	44	18
2010/11	58	21
2011/12	37	20
2012/13	124	17
2013/14	84	32
2014/15	56	25
2015/16	73	34
2016/17	100	44
2017/18	76	37
2018/19	89	36
2019/20	71	36

Evaluation committees of the 2nd Call for Applications of the María Cristina Masaveu Peterson University Scholarships. Academic year 2019-2020. Hevia Palace, November 2019. FOURTH R. (L-R): Prof. Dr. José Antonio Martínez García, Prof. Dr. Ramón Durán Rivacoba, Prof. Dr. Lucía Avella Camarero, Prof. Dr. Rodolfo Gutiérrez Palacios, Prof. Dr. José Ignacio García Alonso, Prof. Dr. Fernando Las-Heras Andrés.

THIRD R. (LEFT TO RIGHT): Prof. Dr. Ana María Fernández García, Prof. Dr. José Antonio López Cerezo, Prof. Dr. Francisco Javier Sebastián Zúñiga, Prof. Dr. Francisco V. Álvarez Menéndez. SECOND R. (L-R): Prof. Dr. José Muñoz Fernández, Prof. Dr. Jesús Ángel Blanco Rodríguez, Prof. Dr. Juan Evaristo Suárez Fernández. FIRST ROW (L-R): Prof. Dr. María Cristina Rodríguez González, Prof. Dr. Diego González Lamar. FRONT R. (L-R): Prof. Dr. Consuelo Martínez López, Silvia Pérez Díez, Dr. Carlos Cuesta Requena, Pablo Argüelles Estrada, Rubén Perea Molleda.

Board of the Foundation's belief that the applicant deserves the scholarship.

Thus, in 2019, the Foundation awarded 36 scholarships in the 2nd Call for Applications for the María Cristina Masaveu Peterson University Degree Scholarships. Since the beginning of the University Degree Scholarships in 2008, the Foundation has awarded

a total of 330 scholarships to university students from Asturias.

The fact that students compete for these scholarships and then strive to keep them is acknowledgement of academic excellence to foster talent and encourage young Asturians' dedication and drive to achieve excellence in their learning and their professional and human training.

## Academic Assessment Committee for Scholarships

On 30 November 2019, the evaluation to determine the winners of these scholarships was held in person in the Palacio de Hevia and attended by all 21 members of the committee with academic specialities in the candidates' different scholarly fields. 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.







## Humanities area

### **Prof. Dr. Ana María Fernández García**

Senior Lecturer. Field: Art History  
Universidad de Oviedo

### **Prof. Dr. José Antonio López Cerezo**

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

### **Prof. Dr. José Antonio Martínez García**

Full Professor. Field: Spanish Language  
Universidad de Oviedo



## Experimental Sciences Area

### **Prof. Dr. Jesús Angel Blanco Rodríguez**

Full Professor. Field: Condensed  
Matter Physics  
Universidad de Oviedo

### **Prof. Dr. José Ignacio García Alonso**

Full Professor. Field: Analytical Chemistry  
Universidad de Oviedo

### **Prof. Dr. Consuelo Martínez López**

Full Professor. Field: Algebra.  
Universidad de Oviedo



## Health Sciences Area

### **Prof. Dr. Francisco Álvarez Menéndez**

Full Professor. Field: Biochemistry  
Universidad de Oviedo

### **Prof. Dr. José Muñiz Fernández**

Full Professor. Field: Behavioural  
Sciences Methodology  
Universidad de Oviedo



### **Prof. Dr. Juan Evaristo Suárez Fernández**

Full Professor. Field: Microbiology  
Universidad de Oviedo



## Legal and Social Area

### **Prof. Dr. Lucía Avella Camarero**

Full Professor. Field: Business  
Organisations  
Universidad de Oviedo

### **Prof. Dr. Ramón Durán Rivacoba**

Full Professor Field: Civil Law  
Universidad de Oviedo



### **Prof. Dr. Rodolfo Gutiérrez Palacios**

Full Professor. Field: Sociology  
Universidad de Oviedo

## Engineering and Architecture Committee

### **Prof. Diego González Lamar**

Full Professor. Field: Electronics Technology  
Universidad de Oviedo

### **Prof. Dr. Fernando Las-Heras Andrés**

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

### **Prof. Dr. María Cristina Rodríguez González**

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

### **Prof. Dr. 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

### **Pablo Argüelles Estrada**

Bachelor's in Medicine.  
Universidad de Oviedo  
ACADEMIC YEAR 2015-2018

### **Dr. Carlos Cuesta Requena**

Bachelor's in Industrial Engineering.  
Universidad de Oviedo  
ACADEMIC YEAR 2008-2009

### **Rubén Perea Molleda**

Joint Honours in Business  
Administration and Law  
Universidad de Oviedo  
ACADEMIC YEAR 2015-2017

### **Silvia Pérez Diez**

Bachelor's in Chemistry.  
Universidad de Oviedo  
ACADEMIC YEAR 2013-2017



◀ Evaluation committees of the María Cristina Masaveu Peterson University Degree Scholarships. Hevia Palace Offices. November 2019. ©FMCMP, 2019.

▲ Presentation of the María Cristina Masaveu Peterson University Degree Scholarships. Hevia Palace Offices. December 2019. ©FMCMP, 2019.

## Decision on the 2nd call for applications, academic year 2019-2020 Holders of the María Cristina Masaveu Peterson Degree

Patricia Aguilar Merino  
Elena Álvarez Alonso  
Marcelo Álvarez Gallego  
Javier Arguengo García  
Jaime Arias Galán  
María Montserrat Asensi Díaz  
Bárbara Aybar Uría  
Jerónimo Ayesta López  
Paz Covián Palacio  
David Cueto Noval  
Carlos Díaz Santos  
Carlos Émbil Villagrà  
Juan Entrerría Lastra  
Celia Fernández Brillet  
Carmen Gallardo Martínez  
Javier Gancedo Verdejo  
Raquel González de la Arada  
Manuel Iglesias Alonso

Ada Junquera Mencía  
Ana Junquera Méndez  
Sergio López Álvarez  
Carlota Losa Mediavilla  
Raúl Martín González  
Covadonga Martínez Sánchez  
Deva Méndez González  
Esther Menéndez González  
Guillermo Mera Álvarez  
Daniel Munárriz Lorca  
Candela Munguira Cámara  
Alicia Oliveira Álvarez  
Clara Puerto Sánchez  
Diego Quintana Torres  
Sonia María Rodríguez Huerta  
Bárbara Saiz Escrig  
Raquel Santos-Juanes Galache  
Claudia Villahoz Rodríguez

## Presentation of the 2nd Call for Applications of the María Cristina Masaveu Peterson University Degree Scholarships. Hevia Palace, 27 December 2019

In late December 2019, the awards ceremony to present the winners of the 2nd edition of the María Cristina Masaveu Peterson University Degree Scholarships was held in Hevia Palace. The purpose of the gathering was to share the details and procedures of the scholarship with the new recipients. In each awards ceremony, 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. In 2019, the guest speaker was Rebeca Lorca Gutiérrez, who earned a scholarship from the Foundation during her Bachelor's in Medicine at the University of Oviedo.

### **Rebeca Lorca Gutiérrez**

(Oviedo, Asturias, 1988)

She studied Medicine at the University of Oviedo and earned her Bachelor's in 2013. She is the winner of the following awards: Professor Antonio Pérez Casas Award for Best Academic Record in Morphological Sciences with a minor in Anatomy at the University of Oviedo; Severo Ochoa End of Degree Award in the Bachelor's in Medicine in 2011-2012; Extraordinary Bachelor's Prize in Medicine in 2013; Second National End of Degree Prize in University Education in 2011-2012; Second Prize in the 1st Sanitas MIR Award in 2018 as the most outstanding intern resident physician during her specialised training awarded by the ministry of Health, Social Services and Equality, the Ministry of Education, Culture and Sport, the Sanitas Foundation and the National Council of Health Sciences Specialities; Asturian Royal Academy of Medicine award for best doctoral thesis in Medicine and its specialities; Extraordinary Doctoral Prize, Universidad Oviedo; Second Prize in the Juan Letona Award in Translational Medicine in 2019 awarded by the HM Hospitales Research Foundation.

She earned an Official Interuniversity Master's in Behavioural and Health Sciences Methodology (2014-2016) from the National Distance Education University (UNED), Complutense University of Madrid (UCM) and the Autonomous University of Madrid (UAM); and a Master's in Acute Cardiological Care (2017-2019) from Menéndez Pelayo International University (UIMP).

She completed her Doctorate in Health Sciences from the University of Oviedo in 2018. Her thesis, entitled *Correlación fenotipo/genotipo en la miocardiopatía hipertrófica y miocardiopatía no compactada* (Phenotype/Genotype Correlation in Hypertrophic Cardiomyopathy and Non-Compaction Cardiomyopathy), earned an outstanding mark of cum laude. She pursued her specialisation as an intern resident physician in Cardiology at the University Hospital of Asturias (HUCA). Later she worked on the team at the Gregorio Marañón General University Hospital (HGUGM), as a specialist physician in the Cardiology Service in the Family Cardiopathy Programme. She has more than 20 publications, has delivered numerous lectures and presentations and has participated as a researcher in three FIS projects.

She is currently a physician specialising in Cardiology in the Family Cardiopathy Unit at the Central University Hospital of Asturias (HUCA), at the helm of a new unit to develop Sudden Death Prevention and Cardiological Genetic Council Programmes and the Cardio-Onco-Haematology Programme.



**Speech by Dr Rebeca Lorca Gutiérrez  
(Read in Hevia Palace, 27 December 2019)**

“The Foundation was launched in 2006, and interestingly that same year I started studying Medicine at the University of Oviedo. Just like you, around this same time of year in 2009, my best Christmas gift was notification that I had been awarded a scholarship.”



Esteemed members of the Fundación María Cristina Masaveu Peterson, scholarship recipients and families,

I would like to begin my talk with a few words recalling why we are all here today. María Cristina Masaveu Peterson, a brilliant businesswoman who was passionate about culture and the arts, demonstrated her profound commitment to society when she founded the Foundation that bears her name. Aware of her responsibilities, she returned to Asturias and set up house in Hevia Palace, this beautiful venue we are in today.

In the words of its current president, Fernando Masaveu, the Foundation’s main mission is to contribute to a better society through three main strands: culture, education and research. The Foundation’s efforts are admirable. It is concerned with individual’s integral formation, not only professionally but also in the human facet.

Knowing the essence of the Foundation is essential to grasping the significance of the Academic Excellence Scholarships that are bringing us together today. As I will spell out later, being a recipient of a Fundación María Cristina Masaveu Peterson Scholarship means much more than mere recognition of an outstanding academic career.

The Foundation was launched in 2006, and interestingly that same year I started studying Medicine at the University of Oviedo. Just like you, around this same time of year in 2009, my best Christmas gift was notification that I had been awarded a scholarship. At that time, I was halfway through my degree, immersed in the exciting world of medicine, about which I had known absolutely nothing three years earlier. After an unforgettable conversation I had with the director, Carolina Compostizo, I truly came to understand what receiving this scholarship meant. Since then, at every stage in my education, not only has the Foundation stood by me, but I have also felt responsible for upholding the values that the institution symbolises, which today we all also represent as scholarship recipients. It is a true

honour for me to have been invited to this event today in order to share with you my experience, ten years after I had this very same experience.

In my first year as a scholarship recipient, I reflected on the possibilities of additional training besides my university degree outside the strictly academic programming.

Ever since I can remember, I've always wanted to be a doctor, but I come from a family of lawyers who are passionate about art and the humanities. And I share that passion with them. However, since I had begun my degree, dazzled by the wonders of the life sciences and basic research, which still impress me, I felt like I had strayed a little too far from that realm. Therefore, I weighed the need to find a new balance with an additional investment in humanistic training. And I thought that the best way to make it compatible with the demands of my degree programme was to squeeze the most out of my summers.

The first summer, after finishing my fourth year of Medicine, I moved to Paris to take a course on French civilisation at the Sorbonne. The course offered a comprehensive programme to improve French proficiency and examined different aspects of French culture, art, sociology and history. There was a wide range of lectures held at the Sorbonne on such a wide range of topics as the political situation in France, the European Union, cinema, food and Impressionism.

Without a doubt, my stay in France was one of the most culturally enriching experiences in my life.

The next summer, I took a course in English medicine at the University of Edinburgh. The rigour of the scientific and medical teaching at the university has become an invaluable resource in my current profession. As you know, all medical literature is written and read in English. Plus, along with the purely medical side of things, the university also held lectures and guided historical tours led by university professors specialising in the history of the country, Scotland, which truly helped me better understand it. Everything I learned also took place in a very special international atmosphere since we all shared a common interest: medicine.

I completed this stay afterwards with an intensive general and social English class in London. This course did not cover medical topics but instead, led by a philosopher, it sought to improve students' ability to debate a range of timely social topics in the language.

Furthermore, for 2 summers I travelled to gain further medical training. The first was in Medical Oncology at the Hospital Vall d'Hebron in Barcelona and its Research Institute, and the second was in Cardiology at the Gregorio Marañón General University Hospital. Probably by no coincidence, I ended up working as a cardiologist in that same hospital and later came to focus on cardio-oncology here in Asturias. As you can see, the decisions you take at this stage in your lives can determine your professional future much more than you might think.

After finishing the university in 2012, and with it my time as an Excellence Scholarship recipient, I began my Cardiology residency at the Central University Hospital of Asturias, although I never severed my ties with the Masaveu family. During this period, I also had the privilege of serving on the academic evaluation committee to award the scholarships in 2014, 2016 and 2018.

“In my first year as a scholarship recipient, I reflected on the possibilities of additional training besides my university degree outside the strictly academic programming.”



Speech by Dr Rebeca Lorca Gutiérrez (2009–2012 scholarship recipient) during the María Cristina Masaveu Peterson Scholarship Awards Ceremony held in the offices of Hevia Palace. December 2019. ©FMCMP, 2019

After completing my residency, now as a cardiologist, I fulfilled my dream not only of being able to work with the top Cardiology service in Spain at the Hospital Gregorio Marañón, but also joining its team of cardiologists working in the Family Cardiopathy Programme. I find family (or hereditary, genetically-based) cardiopathies fascinating. This sub-speciality combines profound knowledge of cardiology with cardiac imaging diagnostic techniques. Furthermore, genetic diagnostics are already fully incorporated into the everyday clinical practice of cardiologists as yet another diagnostic tool used for family screening. These tests are the epitome of personalised precision medicine. Thanks to the Family Cardiopathy programmes, entire families can be tracked and fatal events like sudden death can be prevented.

Finally, after working in Madrid for a year and a half, the possibility arose of returning to HUCA, the benchmark hospital in Asturias, not only to organise a novel Cardio-Oncology programme but also to continue working on Hereditary Cardiopathies with a sudden-death prevention programme and a Cardiological Genetic Counselling practice.

I would like to think that what happened to me is similar to what happened to María Cristina Masaveu: aware of her responsibility, she ultimately came back to Asturias.

## University Extension Activities undertaken by the scholarship recipients. Academic year 2018-2019

### International Training

#### **IFF Spring School | Peter Grünberg Institute | Jülich Centre for Neutron Science (JCNS), Germany**

- Scattering! Soft, Functional and Quantum Materials | Lecture series
- Prof. S. Tautz Managing Director PGI 2019 | Barbara Daegener School Organization
- 10-22 March 2019 in Jülich, Germany

#### **University of Munich, Germany**

- MATRAC 2 School 2019 | Theoretical-practical course targeted at post-graduate and pre-doctoral students
- Lecturers: Jürgen Neuhaus (TU München, Germany) | Nicola Kampner (Contact)
- 31 March-5 April 2019 in Munich, Germany

#### **Institute of Science and Technology Austria (IST Austria)**

- Cryptography course
- Lecturer: Krzysztof Pietrzak
- Austria, 1 July-31 August 2019
- The Institute for European Studies; Free University of Brussels, Belgium Summer school on EU policy making
- 1-12 July 2019 in Brussels, Belgium

#### **University of Toronto - Department of Computer Science, Canada**

- Visit to the Dynamic Graphics Project Laboratory at the University of Toronto
- Research project
- 1-11 April 2019 in Toronto, Canada

#### **University of Toronto, Canada**

- Research in Graphic Computation and Geometry | Research project
- Lecturer: Alec Jacobson
- 1 September 2018-30 June 2019 in Toronto, Canada

#### **UBC Vancouver, Canada**

- Summer Program (VSP)
- Course A: The Science and Engineering of Coffee Production
- Course B: The Science and Engineering of Beer and Wine Production
- 13 July-13 August 2019 in Vancouver, Canada

#### **Adobe Research Inc. San Francisco, United States**

- Internship. Adobe Research Inc.
- Lecturer: Noam Aigerman
- 15 July-13 October 2019 in San Francisco, United States

#### **Athinoula A. Martinos Center for Biomedical Imaging (MGH-Harvard Medical School-MIT) United States**

- Three-month stay as a Visiting Graduate Researcher at the RF Lab of the joint research centre of Massachusetts General Hospital, Harvard University and MIT known as the Martinos Center.
- Prof. Lawrence Wald, Dr. Jason Stockmann and Dr. Ángel Torrado
- 1 June-31 August 2019 in Charlestown, MA, United States

#### **Cold Spring Harbor Laboratory, United States**

- Chromatin, Epigenetics and Gene Expression.
- Lecturers: Karen Adelman, Aaron Johnson, Marc Mendillo
- 23 July-11 August 2019 in New York, United States

#### **JPL Visiting Student Research Program (JVS RP) | Jet Propulsion Laboratory (JPL) de CALTECH | NASA, United States**

- Wide-band radiometer backend using SDR technology | Research project
- Tutor: Dr. Sidharth Misra. Co-tutor: Dr. Xavier Bosch-Lluis
- 24 June-30 August 2019 in Los Angeles, United States



**MIT. Department of Electrical Engineering and Computer Science, United States**

- MIT doctoral stay
- Prof. Justin Solomon (MIT)
- 28 February–4 March 2019 in Massachusetts, United States

**Theater, Dance, and Performance Studies, UC Berkeley, United States**

- Public speaking and presentation skills
- 8 July–16 August 2019 in Berkeley, United States

**School of Public Health. UC Berkeley, United States**

- Environmental Health and Development
- Lecturer: Morello-Frosch
- 8 July–16 August 2019 in Berkeley, United States

**Sotheby's Institute of Art, United States**

- From Paris to New York: Exploring Modern and Contemporary Art
- Lecturer: Corey D'Augustine
- 8 July–1 August 2019 in New York, United States

**University of California, Berkeley (UCB), United States**

- Berkeley Summer Session
- "Computer Security" and "Discrete Mathematics and Probability Theory"
- 24 June–16 August 2019 in Berkeley, CA, United States

**University of California, San Diego (UCSD), United States**

- Medical English
- July 2019 in California, United States

**University of Chicago, United States**

- Summer Business Scholars Program
- 14 July–2 August 2019 in Chicago, IL, United States

**Columbia University, NY, United States**

- Summer course on Human Rights
- 7 July–16 August 2019 in New York, United States

**Columbia University, NY, United States**

- Business Edge
- The Program gives advanced undergraduates the opportunity to acquire a world-class business education in accounting, leadership and strategy, marketing, and finance. Business Edge incorporates project-based study, career-oriented workshops, and guest lectures. Working in teams, students develop a final project on a real-world company.
- 8 July–16 August 2019 in New York, United States

**Harvard University, United States**

- Harvard Summer School: Leadership
- Lecturer: John Paul Rollert
- Corporate Governance
- Lecturer: Richard W. Leblanc
- 24 June–1 August 2019 in Cambridge, MA, United States

**Harvard University, United States**

- BIOS-S50: Foundations of Neuroscience
- Dr Ryan W. Draft
- 22 June–10 August 2019 in Cambridge, MA, United States

**Stanford University, United States**

- Social and Economic - Networks: Models and Analysis
- Lecturer: Mathew O. Jackson
- 15 March–17 April 2019 in Stanford, CA, United States

**Université Grenoble Alpes, Francia**

- International Summer Program: Of Mountains and Men in a Changing World.
- Lecturer: Dr. Sophie Adélaïde Magnier
- 17–28 June 2019 in Grenoble Alpes, France

**Maastricht University, Netherlands**

- An Introduction to Developmental Neuropsychology
- Lecturers: M.J.M. van Eck, K.J.M. Willems, E.J.M. Persoon, S. van der Laan, M.J. Feeney
- 22 July–08 August 2019 in Maastricht, Netherlands

**Vrije University, Amsterdam, Netherlands**

- Creativity and Innovation - Advanced Bachelor
- Data Analysis in R - Advanced Bachelor
- Lecturers: Dr. Mirella Kleijnenm Dr. Peren Ozturan, Dr. Arjen Van Lin, Prof, Robert E. Morgan
- 6 July–3 August 2019 in Amsterdam, Netherlands

**Polis, The Jerusalem Institute of Languages and Humanities, Israel**

- Polis summer courses: Rome Summer 2019: Latin
- July 2019 in Jerusalem, Israel

**Faculty of Medicine del Imperial College London, United Kingdom**

- Revolutions in Biomedicine Summer School
- July 2019 in London, United Kingdom

**London International Model United Nations (LIMUN), United Kingdom**

- Conference 2019
- February 2019 in London, United Kingdom

**London School of Economics**

- Industrial Organisation & Introduction to Competition Policy
- Lecturers: Dr. Pasquale Schiraldi and Dr. Maris Goldmanis
- 8–26 July 2019 in London, United Kingdom

**STATISTICS WITH R AND RSTUDIO, United Kingdom**

- Lecturer: Dr Lucio Vinicius
- 22 July–9 August 2019 in London, United Kingdom

**Oxford University, United Kingdom**

- Classical Civilisation course
- 21 July–3 August 2019 in Oxford, United Kingdom

**Oxford University, United Kingdom**

- Oxford Summer Courses, United Kingdom
- Physics today an overview
- 30 June–13 July 2019 in Oxford, United Kingdom
- University College London (UCL), United Kingdom

**Tokyo International Forum, Japan  
Cybersecurity Risk Management**

- Lecturer: Meha Shukla
- SIGGRAPH Asia. Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia
- Lecturer: Alec Jacobson
- 3–9 December 2019 in Tokyo, Japan

**University of Pretoria, South Africa**

- Tenth edition of the biennial conference on Positivity
- Lecturer: Jan Harm van der Walt
- 7–13 July 2019 in Pretoria, South Africa

**Training in Spain**

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**Animalaria, Formación y Gestión S.L.**

- Courses A, B y C on animal experimentation: A) Animal care, B) Animal euthanasia and C) Conducting procedures
- 20 May–15 July 2019

**Basque Center for Applied Mathematics (BCAM)**

- 9th School-Workshop on Functional Analysis in memory of Professor Bernardo Cascales
- “Maximal averaging operators: from geometry to boundedness through duality”
- Lecturer: Ioannis Parissis
- 3–9 March 2019 in Bilbao, Spain

**Toca Music Centre, Avilés**

- Piano classes
- October 2018–June 2019 in Avilés, Spain

**Toca la Luna Music Centre  
Spanish guitar classes**

- October–June 2019 in Oviedo, Spain

**CEEI Asturias (European Business and Innovation Centre of the Principality of Asturias)**

- 2018 CEEI Awards. Contest of Useful Patents and Models of Asturias
- November 2018 in Oviedo, Spain

### **Professional Music and Dance Conservatory, Gijón**

- Master Class
- Joaquín de Luz, solo dancer in the American Ballet Theater for 7 years and lead dancer at the New York City Ballet for 13 years
- February 2019 in Gijón, Spain

### **Intensive MIR course in Asturias 17-month preparation course for the System Medical Licensing Examinations (MIR)**

- September 2018–February 2020 in Oviedo, Spain

### **Madrid School of Architecture (UPM)**

- Trip: Western Iberian Peninsula. ETSAM 2019
- ARANGUREN + GALLEGOS TEACHING UNIT (DPA ETSAM)
- 6–13 April 2019 in Madrid, Spain

### **School of Journalism and Communication at Unidad Editorial, Madrid**

- Specialised course in Social Journalism
- Lecturers: Placid García-Planas, Xavier Aldekoa, Rosa Meneses, David Gestau, Jalis de la Serna, and Martín Caparrós
- 14 March–5 April 2019 in Madrid, Spain

### **IED BARCELONA GRAPHIC DESIGN SCHOOL**

- Graphic Design Summer Course
- Coordinator: Sergi Freixes
- July 2019 in Barcelona

### **Institute of Mathematical Sciences - ICMAT (CSIC-UAM-UCM-UC3M)**

- “Free Banach lattices and convexity” | Research project
- Lecturer: Pedro Tradacete Pérez
- November 2018 in Madrid, Spain

### **Institute of Mathematical Sciences - ICMAT (CSIC-UAM-UCM-UC3M)**

- “Free Banach lattices and convexity” | Research project
- Lecturer: Pedro Tradacete Pérez
- June 2019 in Madrid, Spain

### **Institute of Mathematical Sciences, ICMAT, Severo Ochoa**

- ICMAT Introduction to Research assistance
- Lecturer: Diego Córdoba
- 9 June–1 August 2019 in Madrid, Spain

### **Institute of Mathematical Sciences, ICMAT**

- Workshop on Banach spaces and Banach lattices
- 9–13 September 2019 in Madrid, Spain

### **Lemari Dance Academy**

- Royal Academy of Dance, María Luisa Rodríguez (Registered Teacher)
- 1 October 2018–31 May 2019 in Oviedo, Spain

### **Visit to ARCO MADRID**

- 2019 in Madrid, Spain

### **Universidad de Oviedo**

- Internship. Chemistry of Heterometallic Complexes with Phosphorous Ligands
- Lecturer: Miguel A. Ruiz Álvarez
- 24 June–19 July 2019 in Oviedo, Spain

### **Universidad de Oviedo**

- Bachelor's in Economics
- Academic year 2018–2019 in Oviedo, Spain

### **Universidad de León**

- The challenges of the 21st-century Economy (3rd edition)
- Lecturer: José Luis Placer Galán
- 7–8 March 2019 in León, Spain

### **Universidad de Oviedo**

- Department of Biochemistry and Molecular Biology and Cancer, Genomes and Ageing Laboratory
- Professor Carlos López Otín
- 1 September 2018–August 2019 in Oviedo, Spain

## Languages

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### Alliance Française, Bordeaux

- Lecturer: Yolande de Oliveira
- July 2019 in Bordeaux, France

### Alliance Française, Gijón

- Level B2 French course
- March-June 2019 in Gijón, Spain

### Alliance Française, Oviedo

- Level 6 (B2+) French course
- Lecturer: Elisabeth Testard

### Alliance Française, Oviedo

- Level 4 (B1) French course
- April-June 2019 in Oviedo, Spain

### Centro Alemán de Gijón

- Level B2 German course
- October-June 2019 in Gijón, Spain

### English Works Academy

- Level C2+ English course
- Proficiency exam
- Lecturers: Kimberly Kerr | Diandra Kerr
- September-June 2019

### France Langue

- Français + Mode & élégance
- Lecturer: Mathieu Rousseau
- 12-16 August 2019 in Versailles, France

### Goethe Institute, Germany

- Intensive German course
- 5-29 August 2019 in Bonn, Germany

### SYG Educación

- English course in Edinburgh
- 6 July-20 July 2019 in Edinburgh, Scotland

### Società Dante Alighieri

- PLIDA Italian exam, level B1

## End of degree prizes at the Universidad de Oviedo (academic year 2018-2019)

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- **Miguel Cueto Noval**, End of Degree prize in Mathematics
- **David Roiz del Valle**, End of Degree Prize in Biology and prize for the Best Academic Record at the Universidad de Oviedo
- **Javier Fernández Sánchez de la Viña**, End of Degree prize in Economics
- **Héctor Jardón Sánchez**, End of Degree prize in for a joint honours in Mathematics and Physics
- **Paula Rodríguez Ruiz**, End of Degree Prize in Medicine, and Doctor Juan Manuel Junceda Avello Prize for the Best Academic Record in the medical-surgical branch
- **Lucas Venta Viñuela**, End of Degree prize in Mechanical Engineering



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

The Escuela Superior de Música Reina Sofía was created in Madrid in 1991 to support the development of the most talented youths and bring high-quality music to everyone with the ultimate goal of contributing to advancing society through music's enormous power of personal and social transformation.



The partnership between the Fundación María Cristina Masaveu Peterson and the Escuela Superior de Música Reina Sofía started in 2010. Through this patronage, the musical careers of the scholarship recipients are advanced every year. In addition to training in their respective instrument faculties, they can join a chamber ensemble and the orchestras in the school. They also have the chance of participating in the Musical Encounter and Academy of Santander.

The María Cristina Masaveu Peterson Foundation grants annually 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 2018-2019, the students who received the scholarships from the Foundation are **Celia Bueno**, violin; **Martín García**, piano and **David Martín**, cello.

## Academic Activity

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### Celia Bueno

#### Telefónica Violin Chair

- Professor **Marco Rizzi**
- Adjunct Professor **Sergey Teslya**
- Accompanying Pianist - Professor **Ricardo Ali Álvarez**
- Guest Professors **Mauricio Fuks** and **Ara bella Steinbacher**

#### Master Lessons:

- Guest Professor **Miriam Fried**

#### Encounters with students:

- Guest Professor **Christian Tetzlaff**

### David Martín

#### Cello Chair

- Professor **Jens Peter Maintz**
- Adjunct Professor **Fernando Arias**
- Accompanying Pianist Professor **Miguel Ángel Ortega Chavalas**

#### Master Lessons:

- Guest Professor **Torleif Thedéen**

#### Encounters with students:

- Guest Professor **Gautier Capuçon**

### Martín García

#### Banco Santander Foundation Piano Chair

- Professor **Galina Eguiazarova**
- Adjunct Professor **Denis Lossev**

#### Master Lessons

- Guest Professors **Elisabeth Leonskaja** and **Eldar Nebolsin**

### Chamber Music

#### String Ensembles

- Professor **Heime Müller**

**Piano Ensembles**

- Professor **Márta Gulyás**

**Chamber Music Master**

**Lessons. Piano Ensembles**

- Guest Professor **Alexander Lonquich**

**Orchestral Ensembles****Master Lessons**

**Plácido Domingo, Zubin Mehta,**

**Andrés Orozco-Estrada, Víctor**

**Pablo Pérez and Péter Eötvös**

**Artistic Activity**

- 23 Concerts: 10 recitals, 2 mixed, 5 orchestra ensembles, 6 chamber music ensembles.
- 7,628 spectators | 4,126 of whom attended free of charge
- 11 chairs, 14 guest professors and conductors
- 101 listeners attended the Master Lessons

**Celia Bueno, violin**

- Professor **Marzo Rizzi**

- **Escuela Superior de Música Reina Sofía.**

**She enjoys a tuition scholarship from the María Cristina Masaveu Peterson Foundation. Academic year 2018-2019**

She was born in Laredo (Spain) in 1993. She started her violin studies at the Jesús de Monasterio Conservatory in Santander under the tutelage of Paula Bolado, where she earned top marks. She furthered her education at the Higher Conservatory of Aragon as a student of Rolando Prusak and Pablo Suárez, where she once again excelled. Since 2017, she has been pursuing a Master's in Performance at the Italian Conservatory of Switzerland with Professor Massimo Quarta, while simultaneously training with the Quiroga Quartet and Sasaki in chamber music, as well as with Nacho de Paz and Arturo Tamayo in contemporary music.

She won first prize in the 11th String Contest of the Provincial Council of Toledo, third prize in the Villa de Salou Performance Contest, and first prize in the 9th Intercentros Melómano Contest of Calabria. She has performed with the National Youth Orchestra of Spain, the Gustav Mahler Youth Orchestra (Germany), the Italian

Orchestra of Switzerland and the orchestra of the Association Ensemble 900.

Since 2018, she has been a student at the Escuela Superior de Música Reina Sofía in the Telefónica Violin Chair with Professor Marco Rizzi. She enjoys a tuition scholarship from the María Cristina Masaveu Peterson Foundation and a Albéniz Foundation residence scholarship. As a student at the school, she has taken Master Lessons from Miriam Fried and has been a member of the Freixenet Symphony Orchestra conducted by Plácido Domingo, Víctor Pablo Pérez, Péter Eötvös and Andrés Orozco-Estrada. She is also a member of the Puertos del Estado Händel Trio.

**David Martín Gutiérrez, cello**

- Professor **Jens Peter Maintz**

- **Escuela Superior de Música**

**Reina Sofía. He enjoys a tuition**

**scholarship from the María Cristina Masaveu Peterson Foundation (five academic years 2014-2019)**

He was born in León (Spain) in 1995. 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 received his diploma for the most outstanding student in his department in academic years 2015-2016 and 2017-2018 from Her Majesty Queen Sofía. He received masterclasses from Torleif Thedéen and Gautier Capuçon.

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 has been a member of the Youth Orchestra of Castilla y León and the



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



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

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 Euthérpe 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 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 Andrés 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 and Grupo Brahms. He plays a *Gary Garavaglia* cello, loaned as instrument grant by the Albéniz Foundation.

### **Martín García, piano**

- Professor Galina Eguiazarova  
- Escuela Superior de Música Reina Sofía. He enjoys a tuition scholarship from the María Cristina Masaveu Peterson Foundation (eight academic years, from 2014 to 2019)

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

Born in Gijón (Spain) in 1996. He started his music studies on piano with Professors Natalia Mazoun and Ilya Goldfarb Ioffe. He has received master classes from Naum, Dimitri Alexeev, Sigfried Mauser, José María Colom, Menahem Pressler, Jerome Rose and Elizabeth Leonskaja.

He recently won first prize at the 20th International Piano Institute and Fair (IKIF, New York, 2018) and previously won numerous contests in both Spain and abroad: Anna Artobolevskaya (2005) and Rotary Children Music (2008), both in Moscow; and the first Absolute First Prize at the Standing Contest of Young Performers organised by Juventudes Musicales of Spain in Alcalá de Henares that same year. 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.

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.

In 2013, Her Majesty Queen Sofía awarded him the distinction of being the most outstanding student in his department. 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, the Deloitte Mozart Trio and the Banco de España Arriaga Ensemble.



## Masaveu Foundation. Escuelas de Educación y Formación Profesional

Our steadfast commitment to and support of the Masaveu College Foundation stands out in the field of youth education. This foundation was founded in 1952 by Pedro Masaveu Masaveu and officially opened on 24 September 1962 in order to “provide children and youths in the Principality of Asturias with a solid general education and sound religious, moral and civic training along with effective manual, technical and professional instruction that trains them as citizens and workers”.



Fundación Masaveu Facilities.  
Education and Vocational  
Training Schools. Oviedo.  
©Masaveu Foundation

As a board member, the Fundación María Cristina Masaveu Peterson exercises its patronage and oversight to allow the college to continue its prestigious history of education associated with vocational 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. Currently, it is one of the benchmark schools in mid- and high-level vocational programmes in machining, electrical installations, electromechanics, manufacturing and assembly.



## Training and Research Grant in New Technologies Applied to Education at the Museo Nacional del Prado

On 12 February 2019, the Fundación María Cristina Masaveu Peterson and the Museo Nacional del Prado signed a partnership agreement to create a Training and Research Grant in New Technologies Applied to Education targeted at young researchers in the Education Department of the Museo del Prado.

MUSEO  
NACIONAL  
DEL  
PRADO

Training and Research Grant  
in New Technologies Applied  
to Education at the Museo  
Nacional del Prado.  
© Museo del Prado, 2019



The grant lasts twelve consecutive months and will be wholly financed by the Fundación María Cristina Masaveu Peterson. The profile of candidates to be considered is that they must have confirmed knowledge of the history and collections of the Museo Nacional del Prado, as well as professional experience in digital educational projects and actions, with skills in generating digital contents,

programming, graphic content editing, 2-D and 3-D digital editing, gamification and developing web environments.

The call for applications for the grant was announced on 15 October 2019, and the decision is expected to be made public within six months via the web portal of the Museo Nacional del Prado.



# MASAVEU COLLECTION



## Exhibition

### ***Spanish nineteenth-century painting. From Goya to Modernism*** **4 October 2019–31 December 2020**

The Masaveu Collection, assembled through the interest in collecting that has permeated several generations of this prominent business family, is one of the most important in Spain because of its quality and size.

Today it continues to grow thanks to the recent activities of the Fundación María Cristina Masaveu Peterson, which was founded in 2006 and is devoted to promoting art, culture, training and research. With the opening of its Madrid headquarters in a building remodelled

for that purpose, it is presenting a selection of 117 works from one of the most interesting parts of its far-ranging, varied collections: Spanish Nineteenth-Century Painting.

The route through the show, which starts with Francisco de Goya and reaches modernism and Catalan post-modernism, reveals the richness and variety of the paintings assembled and sheds light on how art evolved during that period. The names of the most prominent Spanish painters are







Masaveu Collection. Spanish nineteenth-century painting exhibition. ©FMCMP, 2019.  
PHOTOGRAPHY: Marcos Morilla

represented. The show starts with two significant works by Francisco de Goya and Agustín Esteve, a neoclassical portrait by Zacarías González Velázquez and four paintings by Vicente López, which show his evolution from the late Baroque references of his formative period to works with Romantic tinges in his later years. This period, Romanticism, is very strongly represented in its epicentres: Seville and Madrid. In the former, the portraits by Antonio María Esquivel and his son Carlos María and the four views by Manuel Barrón prove the quality that Sevillian artists achieved in both genres. The Madrid painters also stood out in portraiture, as shown here in paintings by its maximum exponent, Federico de Madrazo, with three early and one mature work. Likewise, the Goyesque vein, associated with this artist's sketches for tapestries and scenes of war and violence, are masterfully captured in the works of Eugenio Lucas Velázquez. The genre paintings by Dionisio Fierros and Eduardo Rosales

(with the recovery of an important work by the latter whose whereabouts had been unknown) reveal the interest in scenes depicting customs in the transition from Romanticism to realism.

The next set of works in the exhibition spotlights the numerous currents that emerged in the last third of the century, encompassing both the historical genre (most prominently Ignacio León and Francisco Domingo) and the landscape, the true source of modernisation in both its realistic facet (with works by Carlos de Haes, Agustín Riancho, Martín Rico, Mariano Fortuny and Luis Álvarez Catalá) and its naturalistic vein (Aureliano de Beruete, Eliseo Meifrén, José Moreno Carbonero and Cecilio Pla, among others). Customs also attracted painters' attention as well, some of them like, Luis Menéndez Pidal, influenced by the Spanish realist tradition from the Golden Age, while others, like the brothers José and Luis Jiménez Aranda, by the naturalistic painting of Jules Bastien-Lepage, and yet others,



like José Villegas, Dionisio Baixeras and Fernando Álvarez de Sotomayor, focusing on a relaxed yet brilliant representation of motifs related to bourgeois leisure pursuits.

The heart of the collection and the next set of works in the show is comprised of some of the many Joaquín Sorolla works that are part of the Masaveu Collection. Precisely, this diversity meant that a large group of first-rate works has been chosen that encompass almost all the areas in which the Valencian painter exercised his creativity.

Yet the ensuing modernisation as a reaction to Sorolla's success is also well represented via the works of Darío de Regoyos (including his very last painting), Francisco Iturrino, Ignacio Zuloaga, Julio Romero de Torres, Evaristo Valle, Valentín de Zubiaurre and Juan de Echevarría. This modernising trend, which particularly stood out in Catalonia, is quite prominent in the exhibition. Thus, modernism is embodied in the figures of Santiago

Rusiñol, with four paintings spanning his entire career; Ramón Casas, with three; and Hermen Anglada-Camarasa, with ten, making him the artist with the second largest number of works in the collection, the later ones from the 1920s and 1930s. The exhibition concludes with several prominent works from Catalan post-modernism: four scenes of Gypsies by Isidro Nonell dating from 1901 to 1909, and landscapes by Joaquín Mir and Joaquín Sunyer.

Via these paintings, the Fundación María Cristina Masaveu Peterson is spotlighting its desire to disseminate nineteenth-century Spanish art. Many of them retrieved from foreign collections, restored, framed and now displayed with greater care, they serve to share our country's great heritage through the artistic expression in which it excelled the most, painting, at the dawn of modernity.

## Requests for reproductions of works

### International Trade Fair of Asturias. Gijón 2019. Corporación Masaveu stand in the Luis Adaro trade fair grounds of Asturias (Gijón, Asturias)

Organised by Corporación Masaveu  
Dates 3-18 August 2019

On the occasion of the 63rd edition of the International Trade Fair of Asturias, the Corporación Masaveu stand presented a small sample of eight still lifes owned by the Masaveu Collection:

- *Naturaleza muerta con flores y frutas* (Still Life with Flowers and Fruit), ca. 1668. Author: **Juan de Arellano** (Santorcaz, 1614-Madrid, 1676)



- *Bodegón de flores* (florero con insectos) [Still Life with Flowers (vase with insects)], ca. 1654. Author: **Juan de Arellano** (Santorcaz, 1614-Madrid, 1676)

- *Bodegón de peonías, claveles, tulipanes y lirios en jarrón...* (Still Life with Peonies, Carnations, Tulips and Lilies in a Vase...). Author: **Gabriel de la Corte** (Madrid 1648-1694)

- *Bodegón con objetos de orfebrería* (Still Life with Goldwork), 1624. Author: **Juan Bautista Espinosa** (Madrid?, 1585-1640)

- *Bodegón con perdices, cebollas, jarra y mortero sobre una mesa* (Still Life with Partridges, Onions, Vase and Mortar on a Table). Author: **Luis Meléndez** (Naples, 1716-Madrid, 1780)

- *Naturaleza muerta con frutas y cacharros sobre una mesa* (Still Life with Fruit and Crockery on a Table), ca. 1760. Author: **Luis Meléndez** (Naples, 1716-Madrid, 1780)

- *Bodegón de frutas en un cesto y jarra* (Still Life with Fruit in a Basket and Jug). Author: **Juan de Zurbarán** (Llerena, Badajoz, 1620-Sevilla, 1649)

- *Bodegón con flores y dulces sobre una mesa* (Life with Flowers and Sweets on a Table). Author: **Pedro de Camprobín Passano** (Sevilla, 1605-1674)

*Still Life with Fruit in a Basket and Jug* by Juan de Zurbarán (Llerena, Badajoz, 1620-Sevilla, 1649). OWNER: Masaveu Collection. © OF THE REPRODUCTION/PHOTOGRAPHY: María Cristina Masaveu Peterson Foundation. PHOTOGRAPHY: Marcos Morilla



## Sorolla: Spanish master of light

Organised by

National Gallery of London. United Kingdom

Curated by

Christopher Riopelle

Works from the Masaveu Collection  
lent for the exhibition: *My Wife and  
My Daughters in the Garden*, 1910.

Author: Joaquín Sorolla y Bastida  
(Valencia, 1863–Cercedilla, 1923).

Owner: Masaveu Collection

The National Gallery of London is unveiling a major monographic exhibition devoted to the Spanish artist Joaquín Sorolla y Bastida (1863–1923), the first in the United Kingdom since Sorolla, one of the most famous artists at the time, held a major exhibition at London's Grafton Galleries in 1908. This show will offer visitors a unique chance to see more than 60 works spanning the painter's entire career, including works from the United States and Spain. Only seven Sorolla paintings are in public collections in the United Kingdom, but the importance of this technically skilled painter will make this one of the major exhibitions at the National Gallery, just as the exhibitions devoted to the Great Spanish Masters like Velázquez and Goya and more contemporary masters like Sargent and Whistler were. This is one of the most comprehensive exhibitions to be held outside Spain and includes portraits, landscapes, seascapes, his famous "bathers" and scenes of Spanish society from that period.

- National Gallery of London
- Trafalgar Square
- London
- WC2N 5DN
- [information@ng-london.org.uk](mailto:information@ng-london.org.uk)
- 18 March–7 July 2019



*My Wife and My Daughters in the Garden*, 1910. Author: Joaquín Sorolla y Bastida (Valencia, 1863–Cercedilla, 1923).

Owner: Masaveu Collection.

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PHOTOGRAPHY: María Cristina  
Masaveu Peterson Foundation.  
Photography: Marcos Morilla

## Requests for loans of works

- *El expolio de Cristo* (*The Disrobing of Christ*), ca. 1587–96. Author: Doménicos Theotocópuli, El Greco  
REQUESTED BY: Budapest  
Fine Arts Museum  
REASON: exhibition

- *La suerte de Varas*, (*Opening of the Bullfight*), 1990. Author: Miquel Barceló (Felanitx, Mallorca, 1957)  
REQUESTED BY: Picasso Museum Málaga  
REASON: exhibition

- *Abesti gogorra*, 1962. Author: Eduardo Chillida (San Sebastián, 1924–2002)  
REQUESTED BY: Museo Chillida  
REASON: exhibition



## Requests for reproductions of works

- *Assumpta copuscularia lapislazulina*, 1952. Author: **Salvador Dalí** (Figueras, 1904–1989)  
REQUESTED BY: Fundación Caixa  
REASON: exhibition
- *Banderilleros*, 1793. Author: **Francisco de Goya** (Fuentedetodos, Spain, 1746–Bordeaux, France, 1828)  
REQUESTED BY: Canal Arte  
REASON: TVE documentary on Goya
- *Gitanas con perros* (Gypsies with Dogs), 1922. Author: **Hermenegildo Anglada-Camarasa** (Barcelona, 1871–Pollensa, Mallorca, 1959)  
REQUESTED BY: Instituto de Cultura Gitana  
REASON: video
- *Baile gitano en una terraza de Granada* (Gypsy Dance on a Terrace in Granada), 1903. Author: **Ignacio Zuloaga** (Eibar, Guipuzcoa, 1870–Madrid, 1945)  
REQUESTED BY: Publishing house  
REASON: exhibition catalogue for “El catálogo de tres picos 1919–2019. Un proceso creativo” (The Three-Cornered Catalogue 1919–2019. A creative process)
- *Tête (Personnage)* [Head (Character)], 1926. Author: **Pablo Ruiz Picasso** (Málaga, 1881–Mougins, France, 1973)  
REQUESTED BY: Picasso Museum Paris  
REASON: catalogue
- *Naturaleza muerta con flores y frutas* (Still Life with Flowers and Fruit), ca. 1668 and *Bodegón de flores* (flowero con insectos) [Still Life with Flowers (vase with insects)], ca. 1654. Author: **Juan de Arellano** (Santorcaz, Madrid, 1614–Madrid, 1676)
- *Bodegón de peonías, claveles, tulípanes y lirios en jarrón...* (Still Life with Peonies, Carnations, Tulips and Lilies in a Vase....). Author: **Gabriel de la Corte** (Madrid 1648–1694)
- *Bodegón con objetos de orfebrería* (Still Life with Goldwork), 1624. Author: **Juan Bautista Espinosa** (Madrid?, 1585–1640)
- *Bodegón con perdices, cebollas, jarra y mortero sobre una mesa* (Still Life with Partridges, Onions, Vase and Mortar on a Table) and *Naturaleza muerta con frutas y cacharros sobre una mesa* (Still Life with Fruit and Crockery on a Table), ca. 1760. Author: **Luis Meléndez** (Naples, Italy, 1716–Madrid, 1780)
- *Bodegón de frutas en un cesto y jarra* (Still Life with Fruit in a Basket and Jug). Author: **Juan de Zurbarán** (Llerena, Badajoz, 1620–Sevilla, 1649)
- *Bodegón con flores y dulces sobre una mesa* (Still Life with Flowers and Sweets on a Table). Author: **Pedro de Camprobín Passano** (Sevilla, 1605–1674)  
REQUESTED BY: Corporación Masaveu, SA  
REASON: exhibition catalogue for the International Trade Fair of Asturias 2019
- *Grindelwald*, 1907. Author: **Aureliano de Beruete** (Madrid, 1845–1912)  
REQUESTED BY: Museo del Prado  
REASON: catalogue
- *Pintura mural para Joaquín Gomis* [Joaquín Gomis (Mural)], 1948. Author: **Joan Miró** (Barcelona, 1893–Palma, Mallorca, 1983)  
REQUESTED BY: Fundación Joan Miro  
REASON: Feast day of Saint John
- *Le Grand Bal* (Madeleine de Boisguillaume), 1891. Author: **Santiago Rusiñol y Prats** (Barcelona, 1861–Aranjuez, Madrid, 1931)  
REQUESTED BY: Fundación Mapfre  
REASON: exhibition
- *Taza de W. C. y ventana* (Toilet Bowl and Window), 1968–71, and *Madrid Sur*, 1965–1985. Author: **Antonio López García** (Tomelloso, Ciudad Real, 1936)  
REQUEST: private  
REASON: publication
- *Assumpta copuscularia lapislazulina*, 1952. Author: **Salvador Dalí** (Figueras, 1904–1989)  
REQUESTED BY: Grup enciclopedia.cat  
REASON: publication
- *Adoration of the Magi*, no date. Author: Anonymous artist from Burgos  
REQUESTED BY: Corporación Masaveu S.A.  
REASON: Christmas card
- *Las marquesas limosneras en la Edad Media* (The Alms-Giving Marchionesses in the Middle Ages). Author: **Ignacio León y Escosura**



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# FMCMF COLLECTION

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## Acquisitions of new works



1

1

AUTHOR: **Blanca Muñoz** (Madrid, 1963)

TITLE: *Altiva* (*Haughty*)

YEAR: 2019

TECHNIQUE: stainless steel

SIZE: 180 × 280 × 300 cm

Category: Patronage project of the Fundación María Cristina Masaveu Peterson

2

AUTHOR: COLLECTIVE (**José Manuel Ballester**, Madrid, 1960; **Bleda y Rosa María Bleda**, Castellón, 1969, y **José María Rosa**, Albacete, 1970; **Javier Campano**, Madrid, 1950; **Joan Fontcuberta**, Barcelona, 1955; **Alberto García-Alix**,

León, 1956; **Pierre Gonnord Cholet**, Francia, 1963; **Chema Madoz**, Madrid, 1958; **Cristina de Middel**, Alicante, 1975; **Isabel Muñoz**, Barcelona, 1951; **Aitor Ortiz**, Bilbao, 1971; **Pilar Pequeño**, Madrid, 1944; **Javier Vallhonrat**, Madrid, 1953)

TITLE: *Doce fotógrafos en el Museo del Prado* (*Twelve Photographers in the Museo del Prado*)

YEAR: 2018

TECHNIQUE: box with photographic impressions and Takeo Satogami Charcoal paper folders

SIZE: 71 × 54 × 13 cm (box); 50 × 65 (photographs)







3

3

AUTHOR: VHILS

(Alexandre Farto, Lisboa, 1987)

TITLE: **Blight series #1, #2, #3 y #4**

YEAR: 2018

TECHNIQUE: acid-engraved metal  
plates, cut and assembled (4 pieces)

SIZE: 200 × 100 cm



4

4

AUTHOR: **Adolfo Schlosser** (Leitersdorf, Austria, 1939-Madrid, 2004)

TITLE: *Ajedrez (Chess)*

YEAR: 1990

TECHNIQUE: cypress wood, mirror and steel

SIZE: variable measures

5

AUTHOR: **Ignacio Pinazo** (Valencia, 1849-Godella, 1910)

TITLE: *Niña valenciana en Domingo de Ramos*

YEAR: 1899

TECHNIQUE: oil on canvas

SIZE: 110 × 80 cm





6

6

AUTHOR: José María Navascués  
(Madrid, 1934–Oviedo, 1979)

TITLE: **Contact**

YEAR: 1973

TECHNIQUE: assembled wood and dye

SIZE: 27 × 22 × 20 cm

7

AUTHOR: Joaquín Rubio Camín  
(Gijón, 1929–2007)

TITLE: *Scale model for Obelisk,  
monumental sculpture in Gijón*

YEAR: circa 2002

TECHNIQUE: painted wood

SIZE: 50 × 8 × 8 cm







8

8  
 AUTHOR: **Secundino Hernández**  
 (Madrid, 1975)  
 TITLE: *Untitled (SH.18.04)*  
 YEAR: 2018  
 TECHNIQUE: rabbit-skin glue, calcium carbonate, titanium white and chalk on linen  
 SIZE: 299 × 397 cm



9

9  
 AUTHOR: **Pablo Palazuelo**  
 (Madrid, 1915–Galapagar, Madrid, 2007)  
 TITLE: *De Somnis XI, 2º Tiempo*  
 (On Dreams XI, 2nd Time)  
 YEAR: 2002  
 TECHNIQUE: oil on canvas  
 SIZE: 247 × 187 cm

10

AUTHOR: **Juan Asensio**  
(Cuenca, 1959)

TITLE: *Untitled*

YEAR: 2017

TECHNIQUE: white Sivec marble

SIZE: 44.5 × 118.5 × 16.5 cm

11a

AUTHOR: **Aitor Ortiz**  
(Bilbao, 1971)

TITLE: *Vicinay 002*

YEAR: 2018

TECHNIQUE: steel plate

SIZE: 125 × 125 cm

11b

AUTHOR: **Aitor Ortiz**  
(Bilbao, 1971)

TITLE: *Vicinay 007*

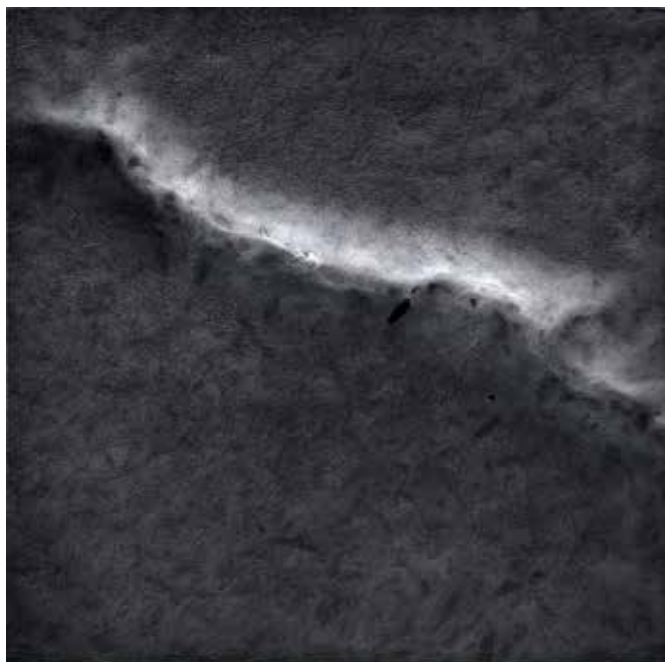
YEAR: 2018

TECHNIQUE: steel plate

SIZE: 125 × 125 cm



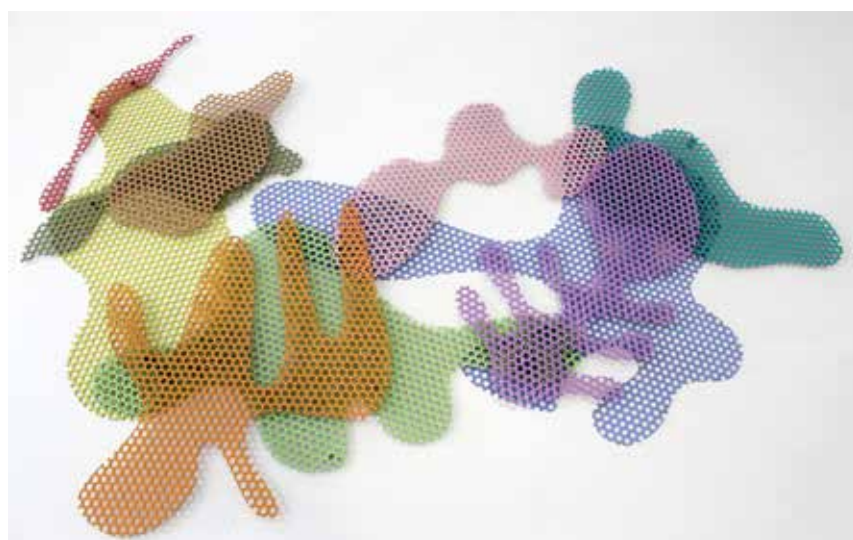
10



11



12



13

12

AUTHOR: **Pieter Vermeersch**  
(Kortrijk, Belgium, 1973)

TITLE: **Untitled (C-Series)**

YEAR: 2017

TECHNIQUE: oil on canvas

SIZE: 230 × 170 cm

each piece (three pieces)

*Pieter Pieter Vermeersch Untitled  
(C-Series) 02.*

PHOTOGRAPHY: *Sebastiano Pellion di  
Persano. Image courtesy  
of ProjecteSD, Barcelona*

13

AUTHOR: **Mario Espliego**  
(Guadalajara, 1983)

TITLE: **Túmulo I (Mound I)**

YEAR: 2018

TECHNIQUE: steel sheeting and enamel

SIZE: 90 × 130 cm

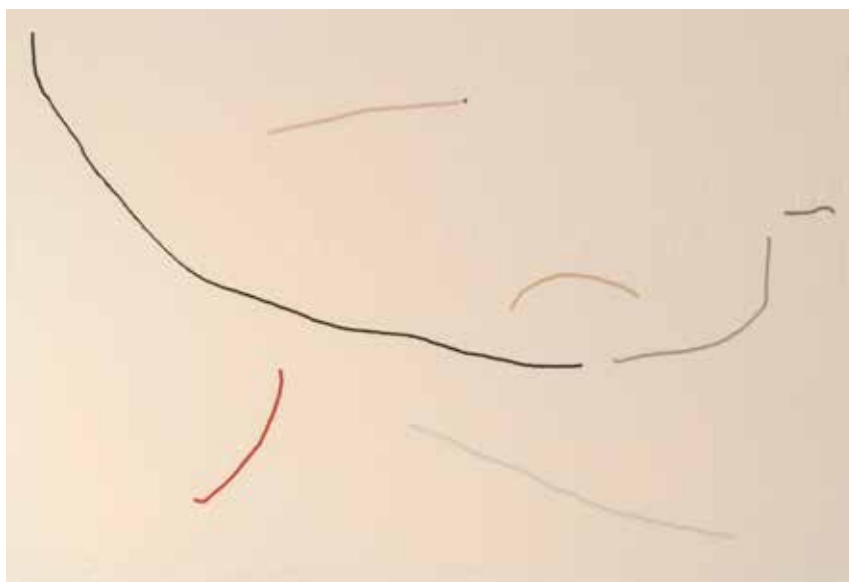




14

14  
 AUTHOR: Soledad Córdoba  
 (Avilés, 1977)  
 TITLE: *Peregrina VI* (Pilgrim VI)  
 YEAR: 2019  
 TECHNIQUE: pigment inks on Hahnemühle  
 Rag Pearl paper on Dibond  
 SIZE: 100 × 150 cm  
 EDITION: 1/5

15  
 AUTHOR: Julia Huete (Ourense, 1990)  
 TITLE: *Tres montañas y un pinar* (Three  
 Mountains and a Pine Grove)  
 YEAR: 2019  
 TECHNIQUE: cross-stitch  
 on cotton Aida fabric  
 SIZE: 140 × 210 cm



15



16

AUTHOR: Job Sánchez  
(A Coruña, 1979)

TITLE: *Untitled*

YEAR: 2019

TECHNIQUE: cut out, folded cardstock  
glued onto cotton paper

SIZE: 100 × 70 × 14 cm

17

SERIES: *Waxing*

AUTHOR: Miguel Aguirre (Lima, 1973)

TITLE: *Nefud Desert, ca. 1917*  
(according to Lean)

YEAR: 2012

TECHNIQUE: oil on paper

SIZE: 35 × 50 cm

18

AUTHOR: Sabek  
(Madrid)

TITLE: *Balance*

YEAR: 2019

TECHNIQUE: acrylic enamel  
lacquered on fibre glass

SIZE: 350 × 170 × 150 cm

16

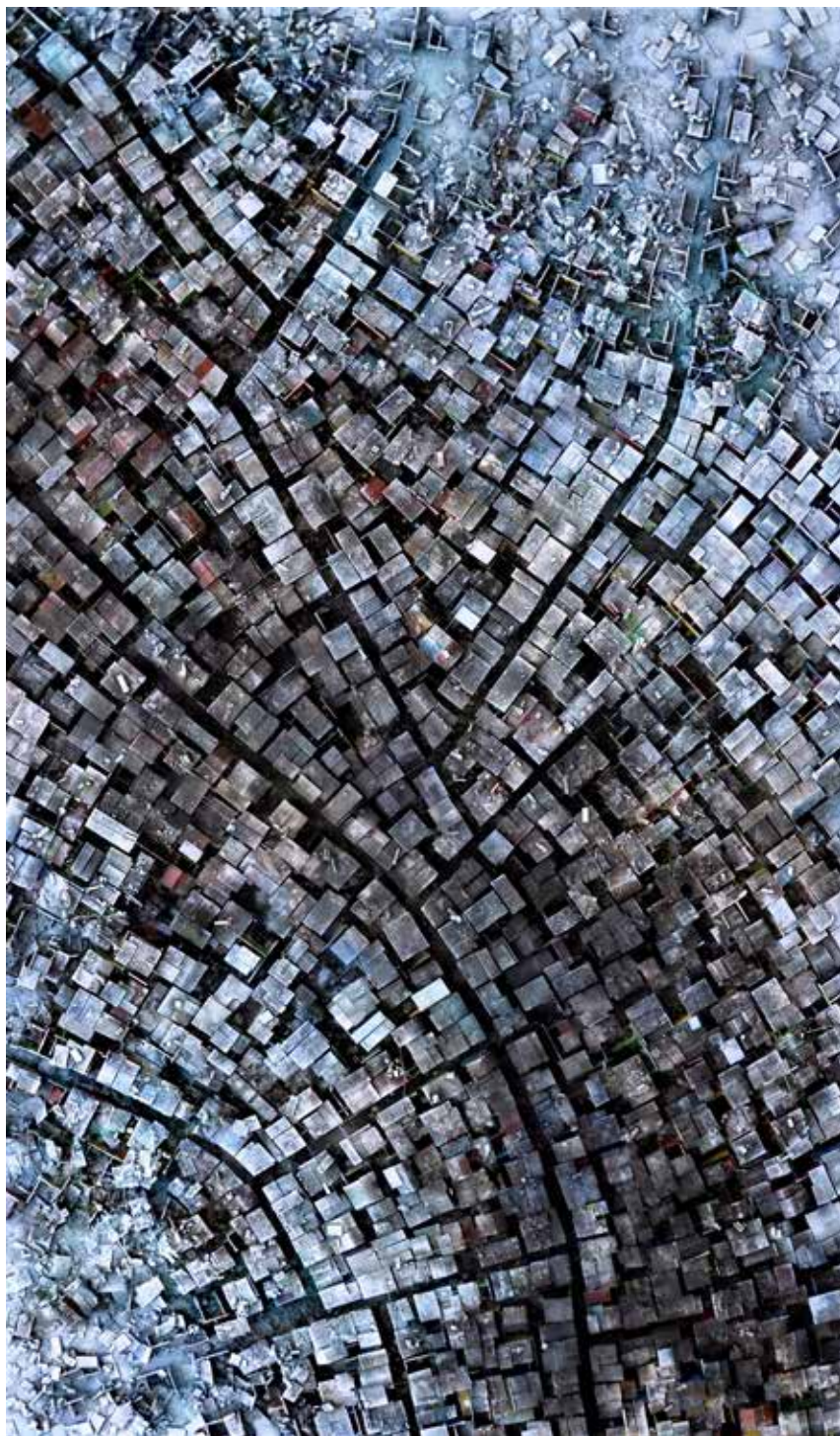


17

*Nefud Desert, ca. 1917 (according to Lean)*







19

AUTHOR: Hendrick Czakainski  
(Aurich, Germany, 1979)

TITLE: **26.390**

YEAR: 2018

TECHNIQUE: MDF, cardboard and paint

SIZE: 256 × 150 cm

20

AUTHOR: Mar Solís  
(Madrid, 1967)

TITLE: **Resonante I** (*Resonant I*)

YEAR: 2018

TECHNIQUE: linden wood

SIZE: 150 × 220 × 25 cm

21

AUTHOR: Jaume Plensa (Barcelona, 1955)

TITLE: **Jaume Plensa 61**

YEAR: 2019

TECHNIQUE: 4-ink printing. Case-sculpture made of rigid moulded polyurethane with black matte finish with mineral filler. Closure with neodymium magnets. Pedestal of white jesmonite with the artist's name in relief.

SIZE: 32 × 50 cm

WEIGHT: 15 kg (total weight of the work)

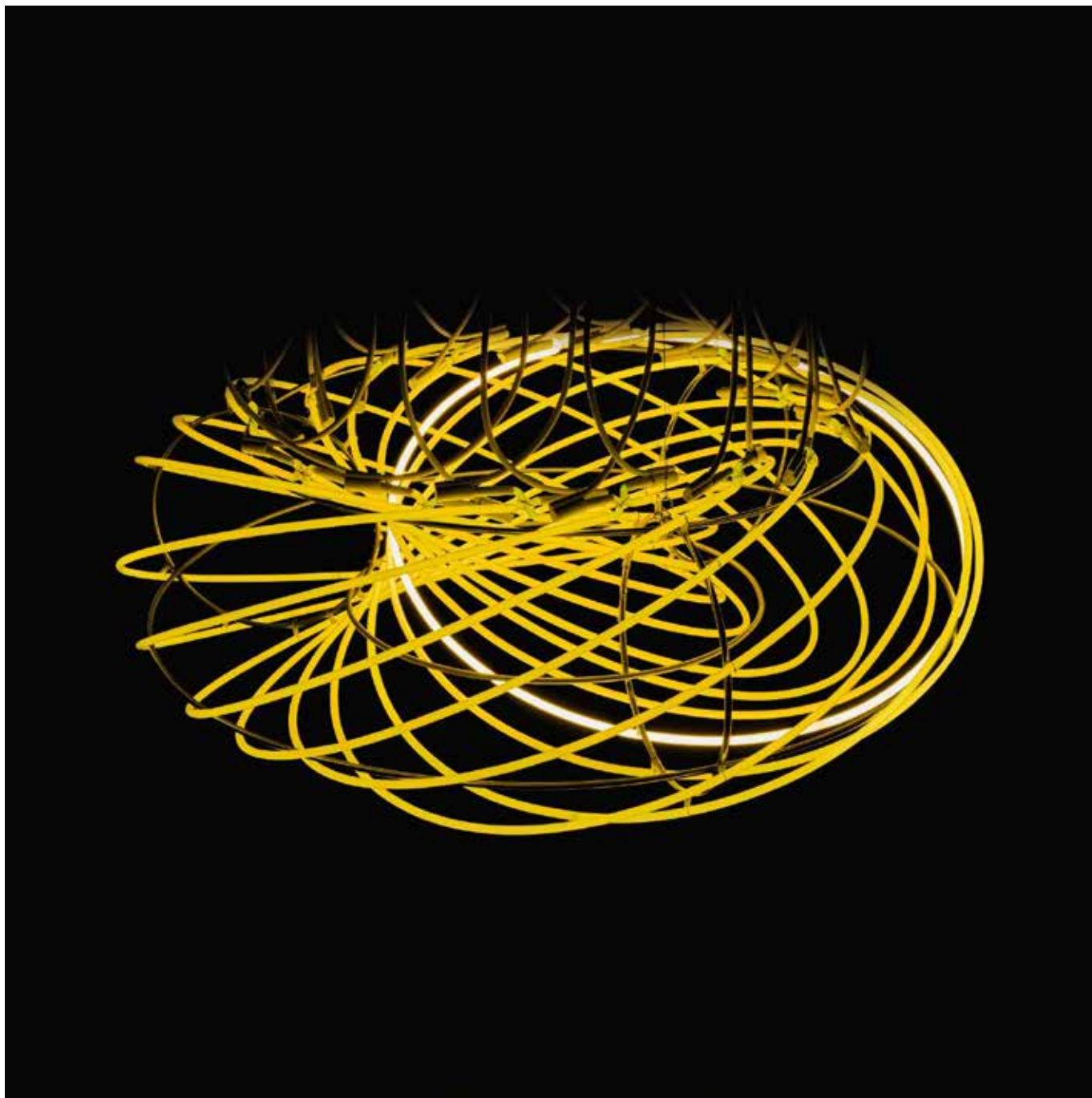




20



21



22

22

AUTHOR: Olafur Eliasson  
(Copenhagen, Denmark, 1967)

TITLE: *Yellow doughnut*

YEAR: 2002

TECHNIQUE: stainless steel and neon light tubes

SIZE: 43 × 135 × 135 cm



23

23

AUTHOR: **Martín Chirino**  
 (Gran Canaria, 1925-Madrid, 2019)  
 TITLE: ***Paisaje VIII*** (Landscape VIII)  
 YEAR: 1975  
 TECHNIQUE: iron  
 SIZE: 44 × 127 × 66 cm

24

AUTHOR: **Leonor Serrano Rivas**  
 (Málaga, 1986)  
 TITLE: ***Untitled***  
 YEAR: 2019  
 TECHNIQUE: wood, aluminium, busk  
 and acrylic  
 SIZE: 40 × 70 × 14 cm



24





25



26





27

25

AUTHOR: **Richard Long**  
(Bristol, United Kingdom, 1955)

TITLE: ***Black and White Circle***

YEAR: 1988

TECHNIQUE: marble and coal  
SIZE: 600 cm (diameter)

TECHNIQUE: charcoal, wax crayons  
and printed paper on paper  
SIZE: 108 × 241.5 cm

26

AUTHOR: **Christo**  
(Christo Vladimirov Javacheff,  
Gabrovo, Bulgaria, 1935)

TITLE: ***Running Fence (Project  
for Sonoma County and Marin  
County, State of California)***

YEAR: 1976

27

AUTHOR: **Esteban Vicente**  
(Turégano, Segovia, 1903 –  
Bridgehampton, New York, 2001)

TITLE: ***Untitled***

YEAR: 1951

TECHNIQUE: oil on canvas  
SIZE: 127 × 102.2 cm



28

28

AUTHOR: **Herminio** (Herminio Álvarez,  
La Caridad, Asturias, 1945)

TITLE: **M84**

YEAR: 2010

TECHNIQUE: aluminium and steel cable

SIZE: 200 × 60 × 100 cm

29



Requests for loans of works  
FMCMP Collection

29

*Retrato de Eduardo Carbajo*, (Portrait of Eduardo Carbajo), 2015. AUTHOR: **Ricardo Monjardín González** (Boal, Asturias, 1956)  
REQUESTED by: Centro Médico de Asturias

30

*Couple enlacé or L'étreinte* (Couple Intertwined or The Embrace), 1939. AUTHOR: **Luis Fernández** (Oviedo, 1900-Paris, 1973)  
REQUESTED by: Asturias Fine Arts Museum  
REASON: cession

31

*No. 2 (Piece of Trash)*, 2016. AUTHOR: **Nacho Martín Silva** (Madrid, 1977)  
REQUESTED by: Fundació Miró Mallorca  
REASON: exhibition Nacho Martín Silva. "Piece of Trash"



30



31





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# GENERAL INFORMATION

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## Summary of events and participants

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### Visits of FMCMP headquarters. Alcalá Galiano, Madrid

October: **14,806 visits**  
 November: **17,484 visits**  
 December: **15,689 visits**  
 Total: **47,979 visits**

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### Guided tours. Masaveu Collection

With reservation: **544**  
 Without reservation: **1,303**

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### Guided tours. FMCMP Collection

With reservation: **48**  
 Without reservation: **456**

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### Lecture

*The image of women in the Masaveu Collection of spanish nineteenth-century painting*  
 Javier Barón. Curator of the exhibition *Masaveu Collection*.  
*Spanish Nineteenth-Century Painting. From Goya to Modernism*  
 Venue: María Cristina Masaveu auditorium  
 Date: 5 November 2019

Attendance: **122 people**

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### Programme of talks. TALK ART

*Commitment to patronage*  
 Tim Marlow. Artistic director of the Royal Academy of Arts  
 Venue: María Cristina Masaveu auditorium  
 Date: 28 November 2019

Attendance: **154 people**

## Website

### Comparative statistics on visits to the website

	Visits to the website	Average time
2017	75,821	4'30"
2018	91,011	3'32"
<b>2019</b>	<b>483,330</b>	<b>3'16"</b>

*In 2019, we had 392,319 more visits than in the same period the previous year*

### Most visited content (2019)

<b>Home page</b>	<b>99,976 visits</b>	<b>20.68%</b>
Alcalá Galiano Headquarters	90,098 visits	18.64%
Masaveu Collection	41,958 visits	8.68%
FMCMP Collection	25,635 visits	5.30%
Masaveu Collection: Spanish 19th-century...	20,253 visits	4.19%
Cultural projects	11,279 visits	2.33%
Cookies policy	6,498 visits	1.34%
M. C. Masaveu Peterson University Degree S.	5,586 visits	1.16%
Foundation/Founder	5,582 visits	1.15%
Palacio de Hevia Centre	4,199 visits	0.87%
Others	172,266 visits	

### Demographic information on visits to the website (2019)

Countries	no. /percentage of visits	
Spain	86,835	92.25%
United States	2,205	2.34%
France	627	0.67%
United Kingdom	618	0.66%
Germany	368	0.39%
Mexico	359	0.38%
Italy	301	0.32%
Argentina	243	0.26%
Switzerland	198	0.21%
Portugal	197	0.21%
Others	2,323	

### Demographic information on visits to the website. Spain

Autonomous C.	no. /percentage of visits	
Community of Madrid	61,413	61.77%
Asturias	5,972	6.00%
Catalonia	3,148	3.17%
Andalusia	1,901	1.92%
Castile-Leon	1,220	1.23%
Valencia	1,129	1.14%
Palma de Mallorca	936	0.94%
Zaragoza	597	0.60%
Basque Country	456	0.46%
Others	17,502	

Redes sociales



Comparative evolution in the number of followers on the social media

There was a steady upswing in the social media, especially in the last quarter of 2019, motivated by the opening of the Foundation’s new headquarters on Alcalá Galiano. Furthermore, the high artistic value of its collections offers an opportunity for digital growth and consolidation.

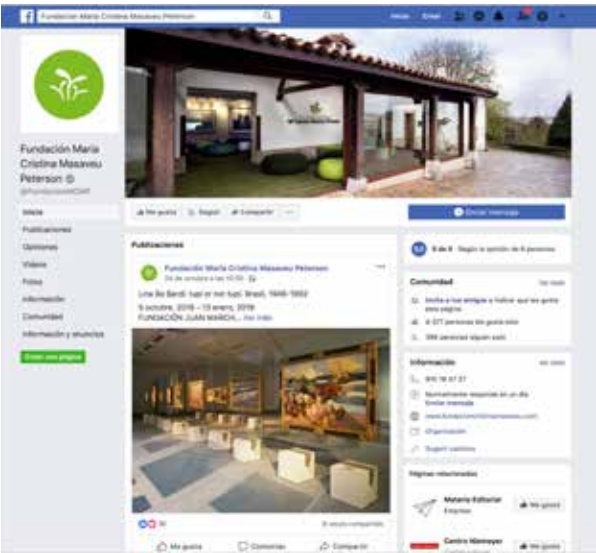
	2017	2018	2019
Instagram	450	1,218	2,333
Facebook	330	447	590

Instagram is our most successful social media profile. The average number of likes is 148, with the publication “Julia” by Jaume Plensa, posted on 9 October 2019, being the most popular, with 339 likes and 2,663 reach points.

The contents that have attracted the most followers are: information on the new headquarters, prominent events and coverage of the activities around Plensa’s work *Julia*. **Our community profile on Instagram is primarily local women between the ages of 35 and 44.**

Facebook has maintained solid interaction figures, with posts reaching 33,703 viewers and prompting a total of 2,562 reactions. Its growth is slower, but the engagement and interaction figures are quite positive, with the community providing important backing of the live broadcasts, including the lecture by Javier Barón on *The Image of Women in the Masaveu Collection* and the first *Talk Art* encounter with Tim Marlow. **The profile of our Facebook community is also local women between the ages of 35 and 45.**

The Facebook page currently has a rating of 5 out of 5. This rating comes from the comments and recommendations of followers, who voluntarily shared their opinions on the Foundation.





# Vimeo



	2017	2018	2019
Vimeo plays	7,434	9,023	113,849

## The VIMEO platform has grown significantly over the past year:

Impressions	464,651
Views	113,849
Finishes	6,018
Mean	23%

## Vimeo most viewed videos

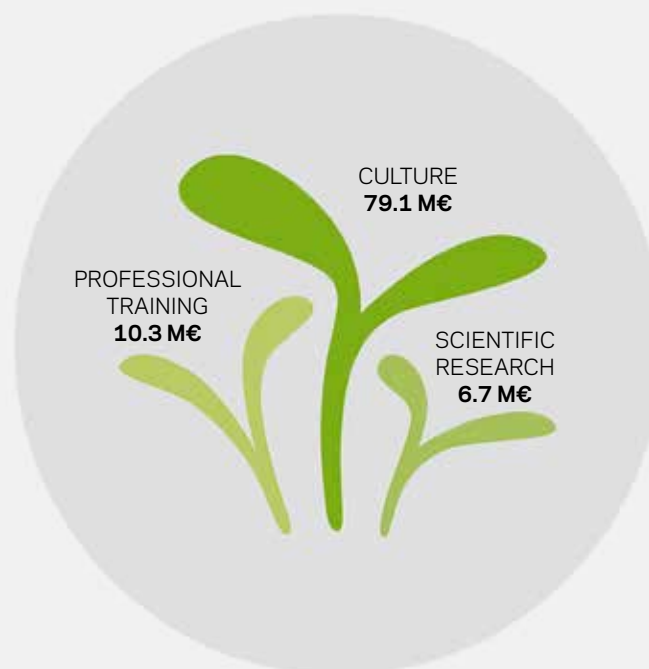
Title	Impressions	Views
New space	204.905	85,384
Huella (Fingerprint)	24.567	14,438
Julia by Jaume Plensa	16.693	5,280
Interview with Jaume Plensa	11.634	3,508
Making of the exhibition Masaveu Collection: Spanish...	68.403	1,237

The community of Madrid is the region that has played the most videos from our institution, with 81,047, followed by Asturias with 5,090 and Catalonia in third place with 4,686. Internationally, people in the United States have played our videos 9,802 times, in France 2,709 times and in Mexico 1,865 times.



## The Foundation in figures

Total intended for foundational purposes from 2006 to 2019: 96.1 M€



- **47,979 people** visited the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, which opened the Foundation's headquarters in Madrid
- **1,195 people** was the record number of visitors to the exhibition (Saturday, 28 December 2019)
- **36 Asturian students** were awarded the Maria Cristina Masaveu Peterson University Degree Scholarship
- **3 works from the FMCMP Collection** were lent to different institutions:
  - *Retrato de Eduardo Carbajo* (Portrait of Eduardo Carbajo), 2015 by Ricardo Monjardín González (Boal, Asturias, 1956) to the Centro Médico de Asturias
  - *Couple enlacé or L'étreinte* (Intertwined or Embracing Couple), 1939 by Luis Fernández (Oviedo, 1900-Paris, 1973) to the Fine Arts Museum of Asturias
  - *No. 2 (Piece of Trash)*, 2016 by Nacho Martín Silva (Madrid, 1977) to the Fundación Miró Mallorca
- **1 work from the Masaveu Collection** was lent to The National Gallery of London
  - *My Wife and My Daughters in the Garden*, 1910 by Joaquín Sorolla
- **Three young musicians** were able to further develop their talent at the Escuela Superior de Música Reina Sofía thanks to the Foundation's patronage
- **3 AlNorte artistic creation grants** were awarded
- **3 publications** were issued by the Foundation in 2019 with a print run exceeding 2,000 copies
  - *Masaveu Collection. Pintura española. De Goya al modernismo*
  - *Masaveu Collection: Spanish nineteenth-century painting. From Goya to Modernism*
  - *Interview with Jaume Plensa*
- **28 new works** became part of the FMCMP Collection
- **483,330 visits** to the Foundation's website were recorded
- **113,849 plays** of our videos in 2019

## Awards

### 5th edition of the Ibero-American Patronage Awards

Every year the **Callia Foundation** bestows the Ibero-American Patronage Awards to recognise the efforts of two major patrons, one Spanish and another Latin American, which accept this recognition with generosity and humility, thus using their example to help the awards inspire other men and women to harness their own conviction to get involved in this undertaking, namely to conserve, promote and disseminate Ibero-American heritage and artistic talent.

The members of the jury that gives out the awards every year include the President of the Callia Foundation, **Carmen Reviriego**; the Director of the Museo Nacional del Prado, **Miguel Falomir**; the Director of the Spanish Royal Academy of History,

**Carmen Iglesias**; the Director of the Fine Arts Palace of Mexico, **Miguel Fernández Felix**; the writer and King of Spain Ibero-American Journalism Prize winner, **Carmen Posadas**; the Director of the Museo Nacional Thyssen-Bornemisza, **Guillermo Solana**; the President and Director of the Hispanic Society of America, **Mitchell A. Coddington**; and the Director of the National Art Museum (MUNAL) of Mexico, **Carmen Gaitán**.

In 2019, the Fundación María Cristina Masaveu Peterson received the **Spanish Patronage Award**. Its president, **Fernando Masaveu**, and the Foundation director, **Carolina Compostizo**, collected this award, which recognises their patronage efforts, their steadfast support for art and culture via the Foundation and their efforts to preserve, restore and disseminate the Spanish heritage.

The Latin American Patronage Award was given to **Daniel and Estrellita B. Brodsky** for their work as philanthropists and collectors.

To promote equality in art and emerging talent by offering visibility to new female artists, every year the winners of the Ibero-American Patronage Awards are given a work by an emerging female artist. **Leonor Serrano Rivas** (Málaga, 1986) was commissioned to make the piece in this year's edition.



Fernando Masaveu,  
President of the  
FMCMP and Carolina  
Compostizo, Director.  
Ibero-American  
Patronage Awards  
2019. ©Fundación  
Callia, 2019



# 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 2019, 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 2019, 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., C/ Fray Ceferino, n. 2, 33001 Oviedo, España  
T: +34 985 208 550 F: +34 985 212 617, [www.pwc.es](http://www.pwc.es)

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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 2019.

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 2019 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 2019, 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 2019.

**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.

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PricewaterhouseCoopers Auditores, S.L. (S0242)

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2020.06.23 07:02:09

Signer:

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C=ES

2.5.4.42=GORETTY

2.5.4.4=ALVAREZ GONZALEZ

Public key:

RSA/2048 bits

Goretty Álvarez (20208)

23 de junio de 2020





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## **Addresses**

**[www.fundacioncristinamasaveu.com](http://www.fundacioncristinamasaveu.com)**

### **Madrid**

Sede  
Alcalá Galiano, 6  
28010 Madrid

### **Asturias**

Administrative office  
Hevia Palace  
33187 Hevia, Asturias

### **Catalonia**

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.

