

MANAGEMENT REPORT

2020





Contents

5 Letter from the President

9 Art and Culture

- 10 *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*
| EXHIBITION + CATALOGUE + LECTURE SERIES
 - 18 *Julia*. Jaume Plensa 2018-2021 | CREATIVE ARTISTIC PATRONAGE
 - 20 Monographic edition of 'Interview with' | *Blanca Muñoz*, por Rafael Mateu de Ros
 - 22 'Interview with' Cultural Activities Programme by Rafael Mateu de Ros | Luis Gordillo
| Secundino Hernández | Antonio López | Hugo Fontela | ONLINE
 - 23 'Commentated Work' Cultural Activities Programme | Julio Romero Torres, *Primavera*
| Joaquín Sorolla, *La familia de don Rafael Errázuriz Urmeneta* | Ramón Casas y
Carbó, *Catalinita, retrato* | Francisco de Goya, *Banderilleros (Suerte de banderillas)*
| Federico de Madrazo y Kuntz, *Inés Pérez de Seoane* | Fernando Álvarez de
Sotomayor, *Los señores de Saridakis en su automóvil* | ONLINE
 - 24 Fundación Ópera de Oviedo | PATRONAGE
 - 26 Sociedad Filarmónica de Gijón | PATRONAGE
 - 30 Asturias Contemporary Art Week (AINorte) | PATRONAGE
 - 34 Morasverdes Cultural Centre and Hostel, Salamanca
 - 35 Howe Place Cultural Centre, Yale University, USA
 - 36 Bibliophiles' Association of Barcelona
 - 37 2020 Christmas Project. *Haughty*, Blanca Muñoz
-

41 Research

- 42 Institute of Oncological and Molecular Medicine of Asturias (IMOMA)
 - 46 Calcium Hydroxide R&D Project
-

49 Training

- 50 Rubén Perea Molleda | IN MEMORIAM
 - 52 3rd Call for Applicants for María Cristina Masaveu Peterson University Scholarships,
2020-2021 Academic Year
 - 61 Scholarships for Musical Education at the Escuela Superior de Música Reina Sofía
 - 66 Masaveu Foundation
 - 67 Fellowship in Training and Research in New Technologies Applied
to Education at the Education Department of the Prado Museo
 - 69 'As a Family' Educational Activities Programme | ONLINE
-

71 Masaveu Collection

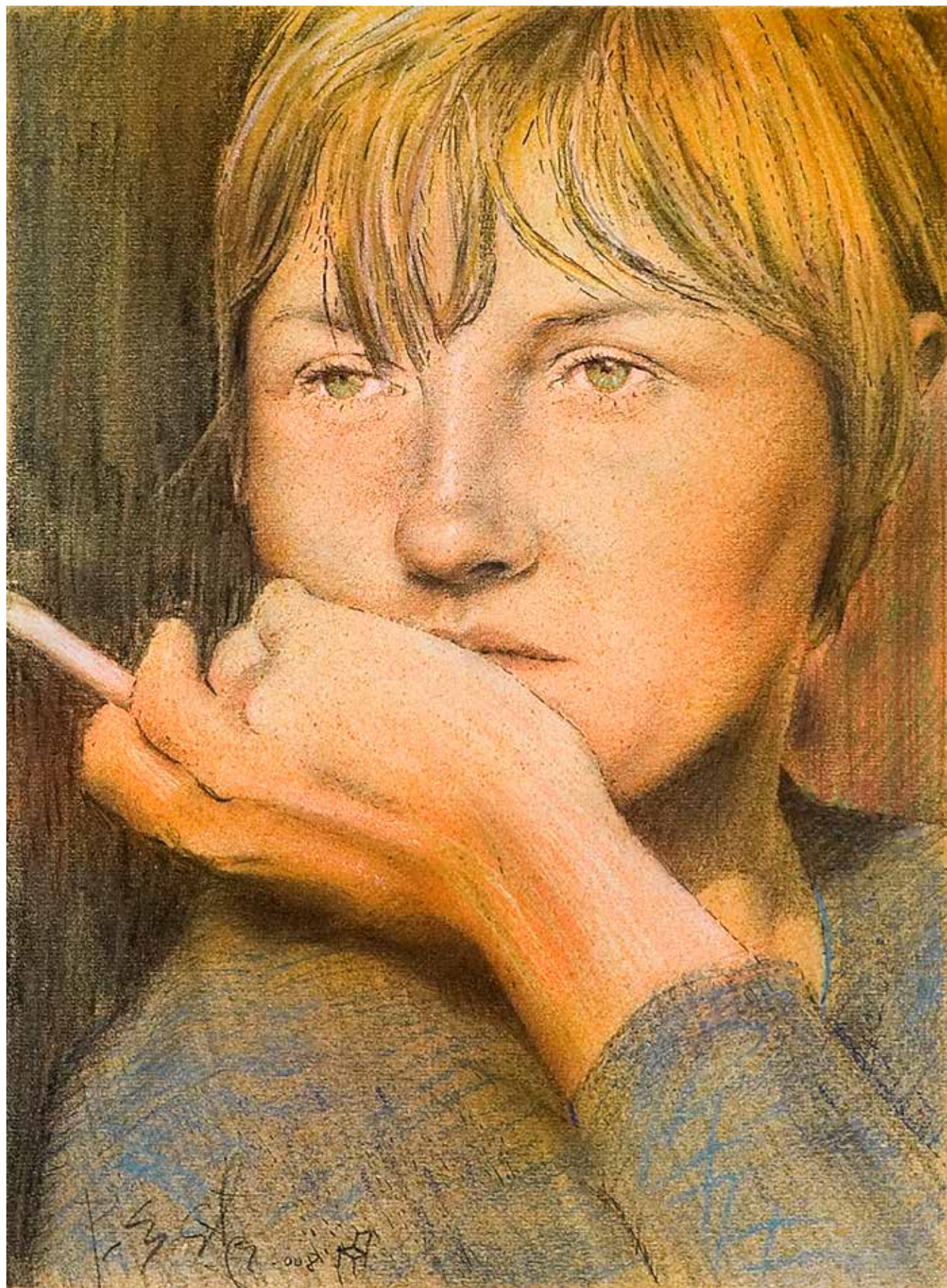
- 72 Exhibition *Masaveu Collection: Spanish Nineteenth-Century*
Painting. From Goya to Modernism
 - 75 Loans and Work Reproduction Requests
 - 76 Conservation and Restoration
-

79 FMCMP Collection

- 80 120 Acquisitions
 - 116 Loans and Work Reproduction Requests
 - 117 Conservation and Restoration
-

119 General Information

- 120 Report of Actions and Viewers
- 121 Website
- 122 Social Media
- 124 Vimeo
- 125 The Foundation in Figures
- 126 Audit Report
- 131 Locations



Letter from the President

As is the case every year, we are presenting the report on the activities of the Fundación María Cristina Masaveu Peterson for the 2020 financial year, a year marked by the COVID-19 crisis, which has shone light on the global threat represented by such a devastating pandemic. The world has been affected by a revolution that has triggered important social and ideological changes, but which has also created an important opportunity for growth. Everybody's response, our commitment to the common good and solidarity will put an end to this recession, and our learning will contribute to a stronger and more sustainable recovery.

There is no doubt that art is very relevant in these circumstances. Beauty invites us to contemplate and to rest, but also strengthens our ability to learn and reflect. Its capacity to humanise us and its transformative power grant us redemption and guidance in dark times through an intangible and emotional healing experience.

Art should provoke emotion and have a purpose. In the two years since its installation on the ancient pedestal of the Plaza de Colón, Jaime Plensa's *Julia* has borne witness to the suffering and uncertainty experienced this past year, with its reflexive and spiritual presence turning it into a beacon of tranquillity, giving everybody hope. In response to City of Madrid's request and a variety of spontaneous statements made in the media and on social media during the pandemic, we believe that it is important to extend the display of this work until the

end of 2021, in order to provide company and comfort during these times of recovery.

The closing of museums, exhibition rooms and galleries across the board forced us to suspend our in-person activities at the Foundation's headquarters in Madrid, which had been recently inaugurated in 2019 following many years of work and excitement, in the goal of inviting the public to share in the tradition of collection, patronage and philanthropy that have characterised the Masaveu family, Casa Masaveu and the Foundation for more than 100 years.

Faced with a complex situation and uncertainty, we used institutional resources to preserve all of our areas of intervention, projects underway and scholarship programmes. We strengthened our communication with collaborators and scholarship recipients and were able to overcome and collaboratively resolve all difficulties that arose. We used our institutional website to create new tools and resources to offer the public alternative—but nonetheless unprecedented and creative—versions of our in-person programmes in order to illustrate and expand the artistic and cultural context of the collection and its exhibition programme.

Despite the difficulties caused by the COVID-19 pandemic, the Foundation successfully completed the projects stated in its annual action plan thanks to the collaboration and efforts of everybody—a source of gratefulness and pride for our institution.

At the beginning of the year and up until the suspension of the centre's in-person activities, the first exhibition to take place at our new headquarters, *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, consisting of 117 works including little-known or unconventional paintings

◀ *Portrait of María Cristina Masaveu Peterson* (drawing board), YEAR: 2008. AUTHOR: Pelayo Ortega (Mieres, Asturias, 1956). Mixed media on paper mounted on board. DIMENSIONS: 80 × 66 cm. OWNED BY: FMCMP Collection. © FMCMP, 2008. PHOTOGRAPHY: Kike Llamas

combined with others with an extensive history belonging to the Masaveu Collection, the holdings of the Fundación María Cristina Masaveu Peterson and my personal collection, continued to receive a large number of visitors.

After closing, we presented new educational programmes and cultural activities in online format and on our website, such as the 'Interview with' [*Entrevista con*] initiative with Rafael Mateu de Ros, which takes a more personal look at exceptional artists such as Luis Gordillo, Secundino Hernández, Antonio López and Hugo Fontela. The 'Commentated Work' [*Obra comentada*] programme offered an opportunity to more closely examine a selection of Masaveu Collection works by remarkable artists such as Julio Romero Torres, Joaquín Sorolla, Ramón Casas y Carbó, Francisco de Goya, Federico de Madrazo y Kuntz and Fernando Álvarez de Sotomayor, the key elements of which were interpreted by our new expert curator, Javier Barón. Moreover, the 'As a Family' [*En familia*] educational activities programme for children and families provided a space enabling interaction with art and learning through art history via the works of *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*.

We also released a new publication, a monographic edition of *Entrevistas con* looking at Blanca Muñoz, the sculptor and artist behind *Haughty*, a work in our collection, who was interviewed by Rafael Mateu de Ros.

In 2020—a year marked by the international emergence of COVID-19 and the subsequent crisis—we also maintained our commitment to musical and artistic projects and initiatives promoted by other institutions and entrepreneurs, which have enabled us to once again register a year of growth and develop new ties and collaborative arrangements. This includes collaboration with the Fundación Ópera de Oviedo [Oviedo Opera Foundation] and the Sociedad Filarmónica de Gijón [Gijón Philharmonic Society] in order to promote the dissemination of lyrical and classic music, develop young talent and encourage creativity; the *Semana de Arte Contemporáneo en Asturias* [Asturias Contemporary Art Week] (AlNorte) to support emerging art through its scholarships programme for unconventional exhibition projects, keeping

dreams alive, with strong support for a safe culture (#*culturasegura*) capable of overcoming any limitations through precaution, strength and hope; and with the Asociación de Bibliófilos de Barcelona [Bibliophiles' Association of Barcelona] in order to promote the conservation of the written masterpieces of our ancient and modern literature.

Work will continue on the Morasverdes Cultural Centre and hostel in Salamanca, although as a result of the crisis, its opening will be postponed until 2022. Moreover, we will continue to work on the strategic guidelines for managing the Howe Place Cultural Centre at Yale University in the United States, in the goal of turning it into a focal point for disseminating Spanish culture at one of the world's most important universities.

In the field of medicine, the Instituto de Medicina Oncológica Molecular de Asturias [Asturias Institute of Molecular and Oncological Medicine] (IMOMA) continues to receive our support for its research and development (R&D) projects. This year was particularly complex and challenging for everybody. All activities were affected by the COVID-19 pandemic and the priority of the IMOMA's Molecular Medicine Laboratory was to provide SARS-CoV-2 molecular diagnostic services. Nonetheless, the efforts of the team as a whole made it possible to achieve all diagnostic and R&D objectives.

Scientific research into technical development in the cement manufacturing industry and its applications constitutes one of the Foundation's main lines of action. In 2020, we continued to pursue the collaboration agreement signed with Cementos Tudela Veguín S.A. in 2016. These research activities have enabled the emergence of more sustainable industrial production that meets new environmental regulatory requirements as well as the large-scale social demand for the creation of solutions that minimise emissions and environmental pollution.

The fundamental pillar of our youth training initiatives consists of the María Cristina Masaveu Peterson University Degree Scholarships Programme. To date, we have awarded 369 scholarships to 160 Asturian students, including 39 scholarships this year, during which we have also welcomed 14 new scholarship recipients.

To address the complex situation caused by the COVID-19 crisis during the 2019–2020 academic year, the Foundation set in motion special measures applicable to the scholarships programme allowing to offer scholarship recipients more flexibility, availability and speed in the processing of applications in order to address incidents which have been deterministic in allowing each scholarship recipient to achieve their academic objectives in this complicated context. Moreover, the guidelines for the new 2020–2021 Call for Applicants were established in accordance with criteria allowing to guarantee its viability from the outset.

Scholarship recipients' remarkable use of the resources that the Foundation provides to them, including to study ambitious extracurricular programmes at prestigious national and international institutions, is becoming more consolidated each year, with academic gains that have a direct effect on the academic and personal profile of each recipient. Four of our scholarship recipients have been selected to receive university-issued end-of-degree awards: Ana Junquera Méndez, recipient of the End-of-Degree Award in Software Engineering; Javier Gancedo Verdejo, recipient of the End-of-Degree Award in Biology; David Cueto Noval, recipient of the End-of-Degree Award for the Dual Degree Programme (PCEO) in Mathematics and Physics; and Carmen Inés Antuña Hörlein, recipient of the End-of-Degree Award in Chemistry. Moreover, our scholarship recipient Pablo Alvargonzález Fernández received the Spanish National End-of-Degree Award for the Bachelor's in Law Programme, Social and Legal Science Variant.

Our active participation as a patron of music has been maintained for yet another year through our awarding of tuition scholarships to three promising young musicians: Gabriel Alonso (baritone), Celia Bueno (violin) and María Ramos (violin). These scholarships will allow them to receive top-quality musical education at the Escuela Superior de Música Reina Sofía. We have also continued our collaboration with the Prado Museum by means of the Fellowship for Training and Research in New Technologies Applied to Education at the Education Department of the Prado Museum, which is awarded to young researchers on a biannual basis, this year to Pablo González Iglesias.

The FMCMP Collection, which is primarily focused on contemporary art but also looks at ancient and 19th-century painting, has been enriched by the incorporation of 120 works of art as well as the approval two loan requests.

The Masaveu family's commitment to art is demonstrated through its dedication to collection as a part of its philanthropic calling. Since its assumption of management of the Masaveu Collection in 2013, the Foundation has continued the policy of lending works to Spanish and international institutions for exhibition purposes, in the goal of allowing works to be seen by the largest possible audience and contributing to promoting and drawing attention to artistic creation.

During this very atypical year, the Foundation's activities have been made more accessible and open to the public by means of its institutional website. This accessibility has made it possible to generate a closer relationship to society, to which we are deeply committed and with which we are deeply connected. I would like to acknowledge the enormous efforts and commitment of many people, including employees and friends of the Foundation, who have made all of these activities possible, generously contributing to bringing to life the dreams of our founder, María Cristina Masaveu Peterson, to whom I offer great thanks for her having being capable of looking to the future by creating this Foundation.

Last of all, I would like to offer a sincere word on our dear Rubén Perea Molleda, recipient of a María Cristina Masaveu Peterson academic excellence scholarship, who left us on 1 April 2020 following a difficult battle with disease. His remarkable charisma, trajectory and strength are now a source of inspiration and guidance for all members of the institution. Rubén has made us better people, and in his memory, we have created an honorific postgraduate studies award that we will reveal as a part of the upcoming 2021 Call for Applicants. Its goal is to perpetuate values that allow people to continuously improve, thus allowing societies to become ever fairer.

Fernando MASAVEU
President

ART AND CULTURE



EXHIBITION | FMCMP Headquarters in Alcalá Galiano, Madrid

Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

During the months of January and February and until 10 March 2020, the inaugural exhibition at the new Madrid headquarters of the Fundación María Cristina Masaveu Peterson, entitled *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, curated by Javier Barón, director of 19th-century painting conservation at the Prado Museum, was open to the public, obtaining great success in terms of its number of visitors.

As a result of the serious international health crisis caused by COVID-19 and as a precautionary measure to combat the spread of the coronavirus, the Foundation temporarily suspended its services and activities available to the public at the FMCMP Madrid Centre on 11 March 2020. As a result, from this date on, the above exhibition remained closed to the public. The Spanish government's declaration of a state of emergency took place three days later, on 14 March 2020.

to allow the general public to continue to access the exhibition by means of the institutional website.

Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

This exhibition 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 Foundation's president, 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, 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 vocation of collection allowed works

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

As an alternative to in-person visits, the Foundation set up new initiatives and developed cultural and educational activities programmes





by painters like Zacarías González Velazquez, José Antonio María Esquivel, Federico de Madrazo, Eduardo Rosales, Carlos Haes, Jiménez Aranda, Ignacio Pinazo, Moreno Carbonero, Darío de Regoyos, Francisco Iturrino and Juan Echevarría to be included in the show.

As they visited the exhibition, 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 Blanca Muñoz's 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 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, the artistic expression in which Spain stood out the most in the 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.



Exhibition Catalogue

Published in Spanish and English, the catalogue includes a reproduction of the works on display and an academic text by curator Javier Barón.

Masaveu Collection. Pintura española del siglo XIX. De Goya al modernismo / Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

- PUBLISHED BY: Fundación María Cristina Masaveu Peterson
- AUTHOR: 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 REFERENCE: M-16044-2019
- ISBN: 978-84-09-11165-7
- ENGLISH EDITION | LANGUAGE: English
- LEGAL REFERENCE: M-16045-2019
- ISBN: 978-84-09-11166-4

Cultural and Educational Activities Programme

The Masaveu Collection, which has been assembled by several generations of this family of business leaders, is one of Spain's most important collections due to the quality and number of works in its holdings. Today, it continues to grow thanks to the collecting efforts of the Fundación María Cristina Masaveu Peterson in recent years and the creation of the Foundation's own art collection.

With the opening of the new Madrid headquarters and the exhibition *Masaveu Collection: Spanish Nineteenth-Century*

Painting. From Goya to Modernism, the Foundation is making the holdings of the Masaveu Collection and the Foundation available to the general public to be enjoyed and viewed free of charge.

The cultural and educational activities programme surrounding the exhibition, collections and the Foundation's cultural, research and educational activities gives people the chance to take a close look at both collections, their artists and their most important works.

Guided Tours

The organisation of Spanish and English guided tours of the exhibition and FMCMP works on permanent display at the centre allowed visitors to closely contemplate the curator's analysis as well as the historical and artistic dimensions of each work, thus developing a greater awareness of art and its transcendence.

The creation of an educational tours programme for all school levels, from primary education to high school, with different types of tours and activities in different formats, allowed to involve a younger public, creating highly positive experiences around art.



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

CICLO CONFERENCIAS



COLECCIÓN MASAVEU
PINTURA ESPAÑOLA DEL SIGLO XIX
De Goya al modernismo

DE GOYA A ROSALES (I)
JOSÉ LUIS DÍEZ
14 DE ENERO, 2020

LA PLURALIDAD DE ORIENTACIONES EN EL ÚLTIMO TERCIO DEL SIGLO (II)
JAVIER BARÓN
21 DE ENERO, 2020

SOROLLA. EL TRIUNFO DEL COLOR Y DE LA LUZ (III)
BLANCA POHNS-SORDILLA
28 DE ENERO, 2020

MODERNISMO Y POSTMODERNISMO EN CATALUÑA (IV)
FRANCISCO MIRALLES
4 DE FEBRERO, 2020

LA RENOVACIÓN DE LA PINTURA ESPAÑOLA Y EL REGENERACIONISMO (V)
JAVIER BARÓN
18 DE FEBRERO, 2020

19.00
AUDITORIO
MARÍA CRISTINA
MASAVEU

Entrada libre hasta completar aforo.
Las entradas se pueden retirar en la taquilla de la Fundación desde una hora antes del inicio de la conferencia.
Un tercio de las entradas se podrán reservar a través de la web una semana antes de cada conferencia.
Más información del ciclo en: fundacioncristinamasaveu.com

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON

MARÍA CRISTINA MASAVEU AUDITORIUM

Lecture Series | Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

From Goya to Rosales (I) | José Luis Díez | 14 January 2020

... As you will find out, and as the majority of you probably already know and have observed, a fantastic catalogue on this exhibition has been made by its curator, Javier Barón, containing all of the scientific information related to each of the paintings on display. During this lecture, what I want is for us to enjoy the paintings together, to enjoy the quality of the paintings and to look at them in their fundamental essence. While there's always something to say about each of them in terms of their history, what I really want is for us to understand that we are faced with an art collection of such high quality—in terms of its material quality, the physical quality of the works, the pictorial quality—that I think that what really matters is to enjoy them and to fundamentally stop and look at them...

The plurality of approaches in the last third of the century (II)

Javier Barón | 21 January 2020

... Fortuny's legacy in the world of landscape painting also left its mark on another painter, Luis Álvarez Catalá, born in Madrid but of Asturian origins, who painted in Naples in 1879 and dedicated this extremely delicate little painting to one of his merchants, Roland Knoedler. An important merchant, Knoedler had first worked as a sort of emissary or franchisee of Goupil in New York, later going off on his own, mainly becoming the merchant of the heirs left behind by Fortuny, and especially Martín Rico, but also Álvarez Catalá. As a result, Álvarez dedicated this painting to Knoedler in full awareness that it is a very special painting: it is neither a painting of waistcoats nor a historical painting, but a painting of the landscape that he sees from Naples, from his hotel room in the outskirts of Naples, looking over the outskirts of Naples.

Pero Fortuny, entre ellos, realmente es el pintor que más internacional resulta. Y es además el que desencadena todo este gran movimiento, que tiene vigencia... El triunfo internacional de él es en el año 70 —él muere en el 74—, pero este movimiento tiene vigencia hasta los años 90 en España. Internacionalmente menos, hasta los años 80, pero en España hasta los 90. Hasta que lo sustituye Sorolla como el gran maestro que pone de moda otro tipo de pintura...

Sorolla: The triumph of colour and light (III) | Blanca Pons-Sorolla | 28 January 2020

... And moving on from the light of Valencia, we are going to look at other lights, the lights of the north. According to Christian Brinton, 'He is primarily a painter of light and atmosphere. His work is a joyous hymn to that outdoor radiance which in his own land suffuses all things with its scintillant glory ... If this art is anything, it is an apotheosis of visible, external beauty. It rises to positively lyrical heights in its worship of solar radiance—it is a jubilant symphony of sunlight.' This 'jubilant symphony of sunlight' is particularly apparent in the works that he painted in the summer of 1906, following the closure of his Paris exhibition, at a time when he was spending a few weeks in Biarritz with his family, where the scenes of pleasure on elegant beaches gave the artist new stimuli to work with. His palette lightened up and became fresher and his framing took on a prominent instant photography element. Through his repeated investigation of the natural environment, Sorolla followed a path that diverged from that of the impressionists, taking what he wanted from them but using it in an absolutely personal way, with stunning results. In this work, painted on the Paseo del Faro with a downwards view of the sea, Clotilde and Elena pose under the light of the west. The red of Elena's jacket, discarded on the ground, and the flowers on her hat, enhance the scene's chromatic harmony, in a technique that Sorolla had used from the beginning...





Modernism and postmodernism in Catalonia (IV)

Francesc Miralles | 4 February 2020

... Rusiñol is a very important figure in Catalan culture; very important, although not as a painter but as a writer, as a driving force behind cultural milestones. He was behind many developments, but he wasn't as important as a painter as he was overall as a person. He visited the island of Majorca on multiple occasions, writing the famous book Majorca. The Island of Calm. It was one of Rusiñol's works. He went on several trips there, spending time in Majorca, and on one of these occasions, in 1900, he went with Mir. It was most likely Rusiñol who brought Mir along with him... So, Rusiñol and Mir go to Majorca, but they weren't the first Catalonians to go to Majorca, nor were they the last. Basically, Majorcan landscape painting is a product either of Catalonians or a select group of South Americans, South American artists who in a certain way attracted some of these artists, as we will see...

In Majorca, Rusiñol painted a few landscapes, which are Rusiñol's best paintings, as afterwards, he limited himself to painting gardens. He travelled Spain's gardens, and mainly painted the gardens of Aranjuez, where he died. But the gardens, whether those of Aranjuez, of Granada... the gardens that Rusiñol painted aren't as important as the landscapes that he painted in Majorca. This is one of Rusiñol's extraordinary Majorcan landscapes...

The renewal in Spanish painting and regenerationism (V)

Javier Barón | 18 February 2020

All lectures are available on the FMCMP Channel of the institutional website, at <https://www.fundacioncristinamasaveu.com/portfolio/ciclo-conferencias-coleccion-masaveu-xix/>

Special Programme: Women's Week | 'The Image of Women in the Masaveu Collection'

To celebrate International Women's Day, the FMCMP organised a special programme of visits to the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* looking at how women are portrayed in the collection through

the works of Eduardo Rosales, Fernando Álvarez de Sotomayor, Joaquín Sorolla, Julio Romero de Torres, Ignacio Zuloaga and Hermen Anglada-Camarasa, among many others. 'The Image of Women in the Masaveu Collection,' a lecture given by Javier Barón in November 2019, was also screened at the María Cristina Masaveu Auditorium.



Special visits

- 3, 5 and 7 March 2020
- Duration: 60 minutes
- Free entry
- Language: Spanish
- Members of the public and groups of a maximum of 15 people

Special screening

- **'The Image of Women in the Masaveu Collection'**
- **Javier Barón**
- María Cristina Masaveu Auditorium
- 6 and 7 March 2020

... It's important to highlight that 19th-century painting, like the figurative art of the 19th century as a whole, provides a very appropriate representation and a sense of truthfulness and proximity that is much broader than what had existed previously (being more accurate, much more objective than before) for multiple reasons. On one hand, this was due to the secularisation of society; and on the other hand, to the ideas of the Enlightenment and the transformation and progress of science, which enabled more objective viewpoints. In a certain way, the end goals of science and art intermingled with one another, and this intermingling encouraged an objective approach to representing reality. The result was, as seen in all forms of art, a transition towards an increasingly naturalist worldview, which at the end of the century manifested itself in styles faithfully dedicated to portraying reality, such as impressionism or naturalism. Therefore, in this sense, painting is a very effective vehicle for representing these changes experienced by society, and the image of women in particular can also be clearly conveyed through painting. On the other hand, we also have to keep in mind that artists use elements of their own invention, from their own creative imagination, and that in this case as well, artists' views of women also transformed, from the context of the Enlightenment up until the time of postmodernism, turn-of-the-century modernism and the beginning of the 20th century. Therefore, in this sense, there are two ways of seeing this: on one hand, the transformation of society through its portrayal of women, and on the other hand, the transformation experienced by painters themselves in their way of conceiving of women, which is another, very important feature...

CREATIVE ARTISTIC PATRONAGE

Julia by Jaume Plensa

Plaza de Colón, Madrid | 20 December 2018–31 December 2021

The Fundación María Cristina Masaveu Peterson believes that patronage is our way of contributing to encouraging artistic creation, enabling the greatest possible degree of freedom, resulting in unique creations that could not have otherwise come into existence.



Two years after it was installed on the pedestal in the Plaza de Colón, Jaume Plensa's *Julia*, 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.

Over the difficult months of the global pandemic, *Julia*'s face has become a landmark of calm and reflection. According to Plensa, '*Julia* infuses the public space with soul. Art in the public space is not a question of shapes; it is not a question of decorating or creating pretty things: it is as if you could inject life, create energy and make the urban landmarks of a city tremble once again.'

During these times of uncertainty, Jaume Plensa's words and *Julia*'s reflexive and spiritual public presence in Madrid have taken on more meaning, a fact stated in many of the city's publications. As a beacon of peace and calm, *Julia* has showcased the therapeutic value of art in an urban environment that requires tranquillity and reflection, conveying that art can assuage, accompany and even ease pain during difficult times.

The Foundation has accepted the City of Madrid's request to extend the showing of *Julia* at its current location until December 2021.

Jaume Plensa is an artist of materials, sensations and ideas who looks simultaneously to literature, poetry, music and thinking as references. He primarily considers himself a sculptor, although his creative process has gone through many disciplines. His works look at the very condition of being, our physical and spiritual essence, awareness of oneself and of one's past, our moral codes and dogmas and our relationship with nature. Born in Barcelona in 1955, he studied at the Escola de Llotja and the Reial Acadèmia Catalana de Belles Arts de Sant Jordi. 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. The choice of Jaume Plensa—recipient of the Velázquez Prize for Plastic Arts in 2013 and an artist with a renowned international trajectory—was an important step forward in developing and promoting future projects.

Standing 12 meters tall, *Julia* is made of resin and white marble and was created by Plensa for Madrid's Plaza de Colón. Using 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 Biblioteca Nacional de España and the square onto which she casts her elongated, ever-changing shadow.

After completing its scheduled tour of public spaces across the globe, *Julia* will be put on display at the Foundation's facilities as a part of the Fundación María Cristina Masaveu Peterson Collection.



MONOGRAPHIC EDITION OF 'INTERVIEW WITH'

Interview with *Blanca Muñoz* by Rafael Mateu de Ros

The patronage project *Julia* led to the creation of a new series of publications entitled 'Interview with...' [*Entrevista con...*] made up of brief monographic editions of interviews conducted by Rafael Mateu de Ros, advisor to the Foundation's Art Committee, with artists who have completed patronage projects for the Foundation.



Monographic edition
Interview with Blanca Muñoz. ©FMCMP, 2020.
PHOTOGRAPHY: Kike Llamas

The second monograph in this series consists of Rafael Mateu de Ros' interview with Blanca Muñoz, which takes a close look at the career of one of Spain's most important sculptors, whose efforts have been recognised through numerous awards and distinctions, including the Spanish National Engraving Award; as well as through prominent exhibitions and prestigious appointments, such as her appointment to the Real Academia de Bellas Artes de San Fernando [San Fernando Royal Academy of Fine Arts].

Rafael Mateu talks to her about her artistic interests, influences and the creative process behind her works, and in particular *Haughty*, a unique monumental piece specially designed for the entrance hall of the Foundation's headquarters.

Blanca Muñoz

- PUBLISHED BY: Fundación María Cristina Masaveu Peterson
- AUTHORS: Blanca Muñoz, Rafael Mateu de Ros, Juan Navarro Baldeweg y Fundación María Cristina Masaveu Peterson
- TRANSLATOR: Jenny Dodman
- GRAPHIC DESIGN: Setanta
- PRE-PRINT AND PRINTING: CeGe
- LANGUAGE: Bilingual edition. Spanish and English
- CATEGORY: Art History
- CHARACTERISTICS: 97 pages; Format: 16,5 × 24 cm. Hardcover binding
- LEGAL REFERENCE: M-14390-2020
- ISBN: 978-84-09-20980-4



Image of Rafael
Mateu de Ros' interview with
Blanca Muñoz. ©FMCMP, 2020.



ONLINE CULTURAL ACTIVITIES PROGRAMME

Luis Gordillo | Secundino Hernández | Antonio López | Hugo Fontela

'Interview with...' by Rafael Mateu de Ros | FMCMP channel

Quarantine forced us to redesign a number of activities programmes in order to make them more accessible to the general public. This included adapting the 'Interview with' [*Entrevista con*] series, which began in 2019 with Jaume Plensa and continued with Blanca Muñoz.

-
- **Hugo Fontela**
30 June 2020
 - **Antonio López**
7 July 2020
 - **Secundino Hernández**
14 July 2020
 - **Luis Gordillo**
21 July 2020
-



This initiative, which rings true with this years' educational discourse and though process, was adapted to an online interview format. It provides a space for acclaimed artists such as Luis Gordillo and Antonio López or important figures in contemporary art such as Hugo Fontela or Secundino Hernández to talk with Rafael Mateu de Ros, a regular Foundation contributor and art expert, from the safety of their studies and creative spaces.



From 30 June 2020 onward, every Tuesday we launched an 'Interview with' published on the FMCMP channel, allowing listeners to get to know some of Spain's leading plastic artists and their motivations. The conversations—which took place remotely during quarantine—discuss the artists' concerns in the context of atypical times and significant uncertainty, looking at their everyday work routines and personal reflections on the circumstances in addition to their careers.



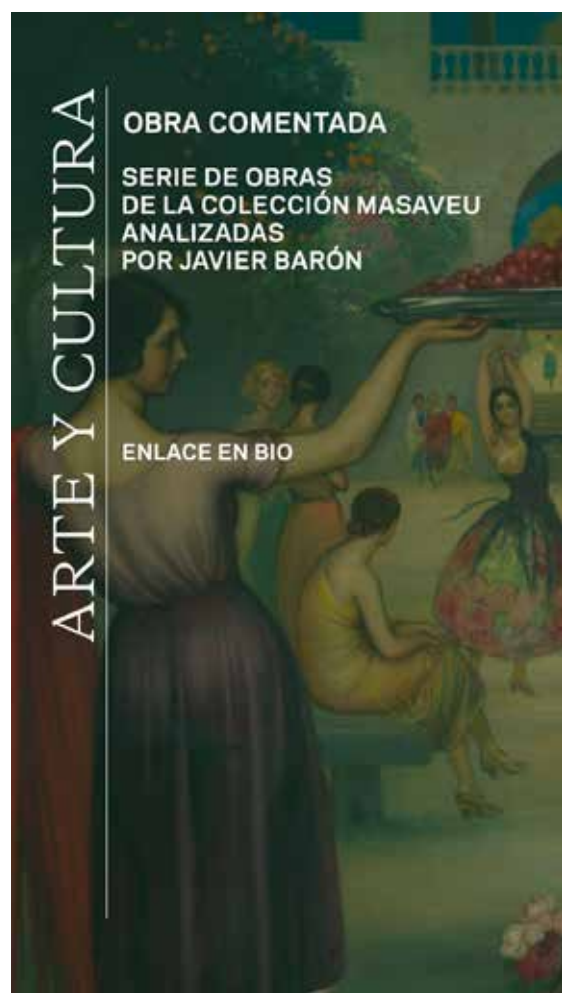
This interview initiative, which has been a catalyst in creating an audience closer to the contemporary art ecosystem, has driven growth in the user community.



ONLINE CULTURAL ACTIVITIES PROGRAMME

‘Commentated Work’ by Javier Barón

The creation of the ‘Commentated Work’ [*Obra comentada*] programme took place in the context of the quarantine following the state of emergency related to the COVID-19 health crisis.



Javier Barón, curator of Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism, analyses a selection of works from the exhibition:

Primavera [Spring]

Julio Romero de Torres, ca. 1915

Oil and tempera on canvas.
Masaveu Collection

La familia de don Rafael Errázuriz Urmeneta [The Family of Don Rafael Errázuriz Urmeneta]

Joaquín Sorolla, 1905

Oil on canvas. Masaveu Collection

Catalinita, retrato [Catalinita, a Portrait]

Ramón Casas y Carbó, 1898

Oil on canvas. Masaveu Collection

Banderilleros (Suerte de banderillas) [Banderilleros (Goading)]

Francisco de Goya, 1793

Oil on tin plate. Masaveu Collection

Inés Pérez de Seoane

Federico de Madrazo y Kuntz, 1850

Oil on canvas. Masaveu Collection

Los señores de Saridakis en su automóvil [The Saridakis family in Their Automobile]

Fernando Álvarez de Sotomayor, ca. 1908

Oil on canvas. Masaveu Collection



PATRONAGE

Fundación Ópera de Oviedo

OPERA SEASON 2020-2021

The Fundación María Cristina Masaveu Peterson has a patronage partnership with the Fundación Ópera de Oviedo [Oviedo Opera Foundation], whose goal is to funnel efforts into developing and disseminating lyric activities in Asturias. In addition, through its opera performances, it seeks to create an opportunity for this artistic discipline to reach more people and to build a more open, generous and free society.



I Puritani (V. Bellini). 2019-2020 opera season at the Teatro Campoamor in Oviedo.
©Fundación Ópera de Oviedo

As a part of its missions as a foundation, the Fundación Ópera de Oviedo held the following activities as a part of its 73rd opera season, in strict accordance with COVID-19 safety and prevention measures:

Opera Season

From September 2020 to February 2021, the following works were performed at the Teatro Campoamor, made available by the City of Oviedo:

***L'heure espagnole* [The Spanish Hour] (M. Ravel) / *Les mamelles de Tirésias* [The Breasts of Tiresias] (F. Poulenc)**

- 4, 6, 8, 10 and 12 September 2020
- *L'heure espagnole*
- Music by Maurice Ravel (Ciboure, 1875-Paris, 1937)
- Libretto by Franc-Nohain
- A *comédie musicale* in one act
- Premiered at the Théâtre National de l'Opéra-Comique in Paris on May 19, 1911
- A production of the Oviedo Opera
- *Les mamelles de Tirésias*
- Music by Francis Poulenc (Paris, 1899-Paris, 1963)
- Libretto by Guillaume Apollinaire
- An *opéra-bouffe* in a prologue and two acts
- Premiered at the Théâtre National de l'Opéra-Comique in Paris on 3 June 1947
- A production of the Oviedo Opera originating at the Teatro Arriaga in Bilbao

***I Puritani* [The Puritans] (V. Bellini)**

- 28 September 2020 and 1, 4, 7, 9 and 10 October 2020
- Music by Vincenzo Bellini (Catania, 1801-Puteaux, 1835)
- Libretto by Carlo Pepoli, based on the play *Têtes rondes et cavaliers* [Roundheads and Cavaliers] by Jaques-François Ancelot and Jaques-Xavier Saintine
- A *melodrama serio* in three acts
- Premiered at the Théâtre-Italien of Paris on 25 January 1835
- A co-production of the Teatro Royal de Madrid in collaboration with the Teatro Municipal de Santiago de Chile

***Madama Butterfly* (G. Puccini)**

- 12, 14, 17, 18, 20 and 21 December 2020
- Music by Giacomo Puccini (Lucca, 1858-Brussels, 1924)
- Libretto by Giuseppe Giacosa and Luigi Illica, inspired by the play *Madame Butterfly* by David Belasco and the short story of the same name by John Luther Long
- Premiered at the Teatro alla Scala in Milan on 17 February 1904
- A coproduction of the Deutsche Oper am Rhein and the Castell de Peralada Festival

***Fidelio* (L. van Beethoven)**

- 10, 11, 13, 16, and 19 December 2020
- Music by Ludwig van Beethoven (Bonn, 1770-Vienna, 1827)



ABOVE: *Madama Butterfly* (G. Puccini). BELOW: *Les pêcheurs de perles* (G. Bizet). 2019-2020 opera season at the Teatro Campoamor in Oviedo. ©Fundación Ópera de Oviedo



- Libretto by Joseph von Sonnleithner revised by Stephan von Breuning and Georg Friedrich Treitschke, based on *Léonore, ou l'amour conjugal* [Leonore, or The Triumph of Marital Love] by Jean-Nicolas Bouilly
- Opera in two acts, op. 72
- Premiered at the Kärntnertheater in Vienna on 23 May 1814
- A production of the Oviedo Opera

***Les pêcheurs de perles* [The Pearl Fishers] (G. Bizet)**

- 25, 28 and 31 January 2021 and 3, 5 and 6 February 2021
- Music by Georges Bizet (Paris, 1838-Bougival, 1875)
- Libretto by Eugène Cormon and Michel Carré
- Opera in three acts
- Premiered at the Théâtre Lyrique in Paris on 30 September 1863
- A production of the Opéra-Comique de Paris, the Opéra National de Bordeaux and the Opéra Royal de Wallonie

As was the case in the previous season, a fifth performance of the operas was scheduled with a different distribution of key roles in order to give young performers the opportunity to perform them. These 'Friday at the Opera' functions open to the general public. This season set a record number of performances (28) for this Oviedo organisation, owing to the conversion of general rehearsals into premieres. This measure was taken in order to enable the recommended social distancing applicable to members and the general public, due to the Teatro Campoamor's restriction to 43% capacity as a result of COVID-19.

Other Activities

In order to make performances available to members of the public unable to attend directly either due to theatre capacity restrictions or the number of performances, three large-screen projections were held at different locations in the autonomous community of Asturias (Langreo, Pola de Laviana, Cangas de Onís, Villaviciosa...). The works selected for screening were *Fidelio* (16/12/2020), *Madama Butterfly* (17/12/2020) and *Les pêcheurs de perles* (3/2/2021).

Lectures and talks on the authors, environment, and music of these operas were scheduled in parallel with each work performed, prior to its premiere. These were held at the headquarters of the Cámara Oficial de Comercio, Industria y Navegación de Oviedo, the Club de Prensa de LNE and in the Severo Ochoa Room of the historical building of the Universidad de Oviedo (as a part of 'Opera-University Encounters' [Encuentros Ópera Universidad], an activity sponsored by the Universidad de Oviedo). The final talks in this series took place without an audience, instead broadcasted live on social media.

Despite the difficulties caused by the COVID-19 pandemic, the Fundación Ópera de Oviedo was able to complete the season's programming, becoming one of the few theatres in the world to remain active during this complicated year.

PATRONAGE

Sociedad Filarmónica de Gijón

2020–2021 SEASON

During the 2020 financial year, the Foundation continued its collaboration with the Sociedad Filarmónica de Gijón [Gijón Philharmonic Society], once again acting as a patron for its 2020–2021 season. This institution's painstakingly assembled program makes an outstanding contribution to disseminating classical music, promoting young talent and stimulating creativity.



LEFT: The Zagreb Quartet.
RIGHT: Jesús Reina.
©Sociedad Filarmónica de Gijón.



The Sociedad Filarmónica de Gijón was created in 1902 under president Domingo de Orueta y Duarte. Its efforts to disseminate music have been extremely important in the city and have included the involvement of exceptional musicians such as the Cortot Trio, Thibau and Casals, the pianists Risler and Rubinstein and composers such as Granados, Falla and Turina. This institution currently continues to hold concerts at the Teatro Jovellanos with one primary goal in mind: the dissemination of classical music.

The Sociedad Filarmónica de Gijón's 113th concert season was characterised by

obligatory safety measures. Nonetheless, its programming was not affected: in addition to successfully performing its full programme without cancellations, it also made up the concerts that had been postponed during the previous spring.

This season—consisting of fifteen excellent concerts—was inaugurated on 7 October with the performance of Ludwig van Beethoven's *Quartet No. 12* by the prestigious **Zagreb Quartet**. The 250th anniversary of the German composer's birth left its mark on the repertoire of multiple concerts, such as the recital by violinist **Jesús Reina** accompanied by



▼ Cristina Gestido. ▼▼ Gabriel Ureña.
©Sociedad Filarmónica de Gijón.



▲▲ Iván Martín. ▲ Joaquín Torre Gallego ©Sociedad Filarmónica de Gijón.



pianist **Damián Hernández** (21 October), that of Asturian violoncellist **Gabriel Ureña** accompanied by pianist **Misha Dacic** (29 January) and that held on the date of the anniversary itself (16 December), with the recital of prestigious Canarian pianist **Iván Martín** performing two of the Bonn's genius most famous sonatas, *Pathétique* and *Appassionata*.

Piano also played a leading role in the recital of renowned pianist **Eduardo Fernández** (28 April) focused on the musical universe of poet Gerardo Diego—Diego—a former philharmonic society member and



FROM LEFT TO RIGHT: César Arrieta, Brezza, Ensemble 4.70, Beatriz Díaz. ©Sociedad Filarmónica de Gijón.

professor of language and literature at the Real Instituto Jovellanos in Gijón from 1922 to 1931—through works by Scriabin, Albéniz, Granados and Falla, with texts by Gerardo Diego performed on stage by actor **Alberto Rodríguez**, following a novel idea proposed by the Fundación Juan March. Moreover, the piano—this time played four-handed—was once again the star of the show in the recital entitled *Al aire libre [Outdoors]* by pianists **Penélope Aboli** and **Patrín García-Barredo**, who performed works by Schumann, Debussy, Bartók and Ligeti, among others. Moreover, the Ciclo de Jóvenes Intérpretes [Young Performance Artists' Series],

sponsored by the Fundación Alvargonzález, brought promising upcoming violinist **Joaquín Torre Gallego** (8 January) and violist **Cristina Gestido** (20 January) to the stage at the Teatro Jovellanos.

Lyric also had a place in the society's programme through the recital by young Venezuelan tenor **César Arrieta** and pianist **Duncan Gifford** (10 February) of *lieder* by Beethoven, Schumann and Mahler, along with the lyrical recital of songs, opera and zarzuela by well-loved Asturian soprano **Beatriz Díaz** accompanied by pianist **Marcos Suárez** (24 March).



FROM LEFT TO RIGHT: Bambú Ensemble, Penélope Aboli, María Bayo. ©Sociedad Filarmónica de Gijón.

Ancient music was not left out of this season's concerts, performed by the Swiss Hispanic ensemble **Brezza**, a finalist in the VII Concurso de Música Antigua de Gijón [7th Gijón Ancient Music Contest], through its programme entitled 'El arte de preludiar' [The Art of Preluding] (10 March). On the other hand, 20th-century music was also given a voice, played by **Ensemble 4.70** (3 March) and string octet **Bambú Ensemble** (14 April).

On 23 April, the philharmonic society paid tribute to singer and composer Pauline Viardot on the occasion of the 200th anniversary of her birth through an educational concert performed by



violinist **David Otero** alongside pianist **Isabel Dobarro**. This concert included the performance of pieces by several composers, including the world premiere of a short piece by Viardot.

The finishing touch of the season was provided by acclaimed soprano **María Bayo's** *Divina Cleopatra* [Divine Cleopatra] (28 May), which unveiled works by Handel, Piazzolla and Guastavino on Egypt's last queen, with parallels to the Navarran soprano's extensive career. en el que desgranó obras de Händel, Piazzolla o Guastavino en relación con la última reina de Egipto, en un paralelismo con la extensa carrera de la soprano navarra.

PATRONAGE

19th Edition of the Semana de Arte Contemporáneo in Asturias (AlNorte 2020)

The Semana de Arte Contemporáneo en Asturias [Asturias Contemporary Art Week] (AlNorte) was founded in May 2002, and has since become one of the most respected artistic events in Spain over the 18 consecutive years it has been held. As a part of its patronage activities to support culture and awareness of young artists, the Foundation has partnered with AlNorte since its beginnings.

Every year, AlNorte turns into an encounter between different generations where all social groups (including artists, students, experts, historians, teachers or children) can meet, generating educational, ethical, aesthetic and multidisciplinary synergy.

Since its creation, AlNorte has been driven by five fundamental pillars: exhibitions, workshops, seminars and debates, educational experiences for children and youth, and guided tours for adults. This cultural undertaking, which over its history has brought knowledge and dialogue to Asturias' main cities as well as to other forums and art fairs in Santander, Salamanca, Mieres, Murcia and Madrid, continues to hold true to its mission of cohesion, its desire to keep growing and its consistent demonstration of cultural excellence.

In 2020—a year marked by the international emergence of COVID-19 and the crisis triggered by it—work, cultural and social activities have been significantly affected in terms of their ability to be held. The organisation committee of this art festival's 19th edition debated the possibility of cancelling this year's event, but it was ultimately held, keeping dreams alive, with a clear focus on promoting a safe culture (#culturasegura) capable of overcoming restrictions through precautionary measures, strength and hope.

Each edition of this contemporary art week remains active from January to December, and includes the organisation and execution of multiple activities. AlNorte 2020 started in January, with progressive showings taking place in different parts of Asturias and at different conferences and fairs (in Murcia, Salamanca, Madrid and Barcelona). The Foundation's forecasts with regards to AlNorte were confirmed, and the two seek to continue to work in partnership with one another. The 19th Call for AlNorte Scholarship Applicants was released on media and social media. Moreover, research groups were set up, including regular meetings involving AlNorte presenters and management staff. In October, due to capacity limitations and the checkpoints imposed by the health authorities, each public call for applicants in the theoretical-practical programme was held for ten days, and exhibitions were maintained until the end of the month.

Award-winning projects were presented at the Centro Niemeyer in Aviles, at the Universidad Laboral and at the Museo Barjola in Gijón. AlNorte 2020 also collaborated in organising a large number of parallel exhibitions and activities, such as through the participation of more than 100 children in the 19th edition of the Asturias Plástica children's art show, where they had the chance to put their art on display at the Factoría Cultural de Aviles from 1-30 October.

Meetings and Debates

- **Paraninfo de Laboral Ciudad de la Cultura**, Gijón | 3 October | Spoken poetry on a selection of texts by Asturian writers | Rita Cofiño and Rosa Gil (actresses-reciters).
- **Museo Barjola**, Gijón | 6 October | *No me gusta el arte [I don't like art]* | Maite Centol (creation and didactic space). Reflections on Asturian artist Orson San Pedro (Benjamín Rodríguez, 1982–2010).
- **CMAE**, Aviles | 7 October | Roundtable and presentation of the catalogue for *Geografía del poder [Geography of Power]* | Guibert Rosales (artist) and Ángel Antonio Rodríguez (exhibition curator).
- **Museo Barjola**, Gijón | 8 October | Roundtable entitled 'Arte y género en la cultura visual contemporánea' [Art and gender in contemporary visual culture] | Ana Fernández García (professor of art history at the Universidad de Oviedo), Sandra Paula Fernández (artist), Gema Ramos (artist and educator) and Susana Villanueva (artist, historian and educator). Moderator: Natalia Alonso Arduengo (art critic and independent curator).

Artist Workshops

- **Factoría Cultural**, Aviles | 5 October | *Kintsugi* (workshop on Oriental techniques and studying the philosophy of pottery based on cracks and reconstructions, showcasing the historical memory of objects) | Noemí Iglesias Barrios (Asturian artist).
- **Factoría Cultural**, Aviles | 6 October | *Antimapping 6.0: un viaje de lo analógico a lo digital [Anti-mapping 6.0: a trip from analogue to the digital]* (professional video mapping workshop with projections on real surfaces and the creation of animations, sounds and scenes) | Cristina Busto and César Braña (Asturian artists).
- **Factoría Cultural**, Aviles | 7 October | *Los alisios de Chirino [Chirino's trade winds]* (mixed media workshop inspired by the sculpture works of Martín Chirino) | DIRECTED BY: Ángel Domínguez-Gil (Asturian artist).

In Memoriam: Martín Chirino

Multiple activities were held in homage to the deceased Canarian sculptor as a part of an anthological exhibition of multiple small- and medium-format sculpture works as well as drawings and graphic works by the artist, provided by his family for the purposes of this tribute.

- **Museo de Bellas Artes**, Oviedo | 9 October | *Martín Chirino y Asturias [Martín Chirino and Asturias]* | Herminio Álvarez (As Quintas cultural association), Ángel Antonio Rodríguez (director of AlNorte) and Victoria Zarzero (city councillor responsible for culture at the City of El Franco).
- **Auditorium**, La Caridad | 10 October | *Martín Chirino: maestría y pasión [Martín Chirino: Mastery and Passion]* (screenings and a roundtable with students of the workshops taught by the Canarian artist as a part of AlNorte and other international courses).
- **Complejo Cultural As Quintas**, La Caridad | October 10 | *Pensando el viento [Analysing the Wind]* (collective tribute to Chirino with the direct creation of a work in tribute to the artist) | Students and family members. An undertaking of Mercedes Cano and Antonio Sobrino.

19th Edition of the Asturias Plástica Children's Art Show

- **Colegio San Nicolás de Bari**, Aviles | 28, 29 and 30 September | Interactive workshops for 120 children between the ages of 6 and 12 | *La esperanza [Hope]* | DIRECTED BY: Diana Coanda (artist).
- **Factoría Cultural**, Aviles | 1 October | Inauguration of the exhibition.

Temporary

- **Sala As Quintas** | *Martín Chirino* | Retrospective exhibition.
- **Museo Barjola** | *Cosas que pasan [Things that Happen]* | Adelaida Arteaga.
- **C. de Cultura Antiguo Instituto** | Photographs of Eamonn Doyle.
- **Centro Niemeyer** | *De la A a la Z. Colección CA2M [From A to Z: The CA2M Collection]* | Collective exhibition.
- **Valey Castrillón** | *Tierra Negra. Minas y mineros III [Black Earth: Mines and Miners III]* | Photographs.
- **Amaga** | *Color y gesto [Colour and Gesture]* | Marisu Solís.
- **Osoro** | *Cosas que no están donde deberían [Things That Aren't Where They Should Be]* | Pedro Fano.
- **Aurora Vigil-Escalera**: *En Gijón de nuevo [In Gijón, Once Again]* | Luis Gordillo.
- **Bea Villamarín** | *Artistas de la galería [Artists from the Gallery]* | Collective exhibition.
- **Cornión** | *Reborn* | Marcos Tamargo.
- **Gema Llamazares** | *El soplo de los días [The Blowing of the Days]* | Helena Toraño.
- **Guillermina Caicoya** | *Entre platos y zancos [Between Plates and Stilts]* | María Gimeno.

Exhibitions. 19th Edition of AlNorte

Cielo abierto [Open Sky] | **Antonio Guerra** (Zamora, 1983) | Centro Niemeyer, Aviles (1 October-10 November).

The artist analyses the impact of industry on the landscape and reflects on the relationship between nature and technology, all in relation to digital processes and image commodification. Using a damaged memory card that produces image errors and creates white strips, the artist reinterprets mining iconography and calls into question the limits of photography and its representation, offering new visual formulas.





La espera [The Wait] | Diana Velásquez (Bogotá, 1978) | Laboral Ciudad de la Cultura. Patio Corintio, Gijón (2 October–15 November).

This artist offers a reflection on the passing of time and the wait marked by the beginning of the 2020 pandemic. Using drawings in which the leading role is played by the elderly—those who suffered the most as a result of COVID-19—she printed a series of ten large-format fabrics with anaglyphs and textures that were hung on the columns of the entrance hall. There, the characters that they portray welcome visitors, arguing for culture faced with the multiple social and geopolitical problems on hand.



Junthall-Pakeri | Florencia de Titta (Buenos Aires, 1985) | Museo Barjola. Gijón (2 October–22 November).

The title of this project uses an Aimara term that refers to the head covering used by indigenous women. This installation reclaims the domestic and feminine space in harmony with ancestral shapes, such as spirals or words, which in the case of this work are translated into the seven most spoken languages in the world (Arabic, Bengali, Spanish, Hindustani, English, Mandarin and Russian), thus breaking down borders through fabrics and photographs.

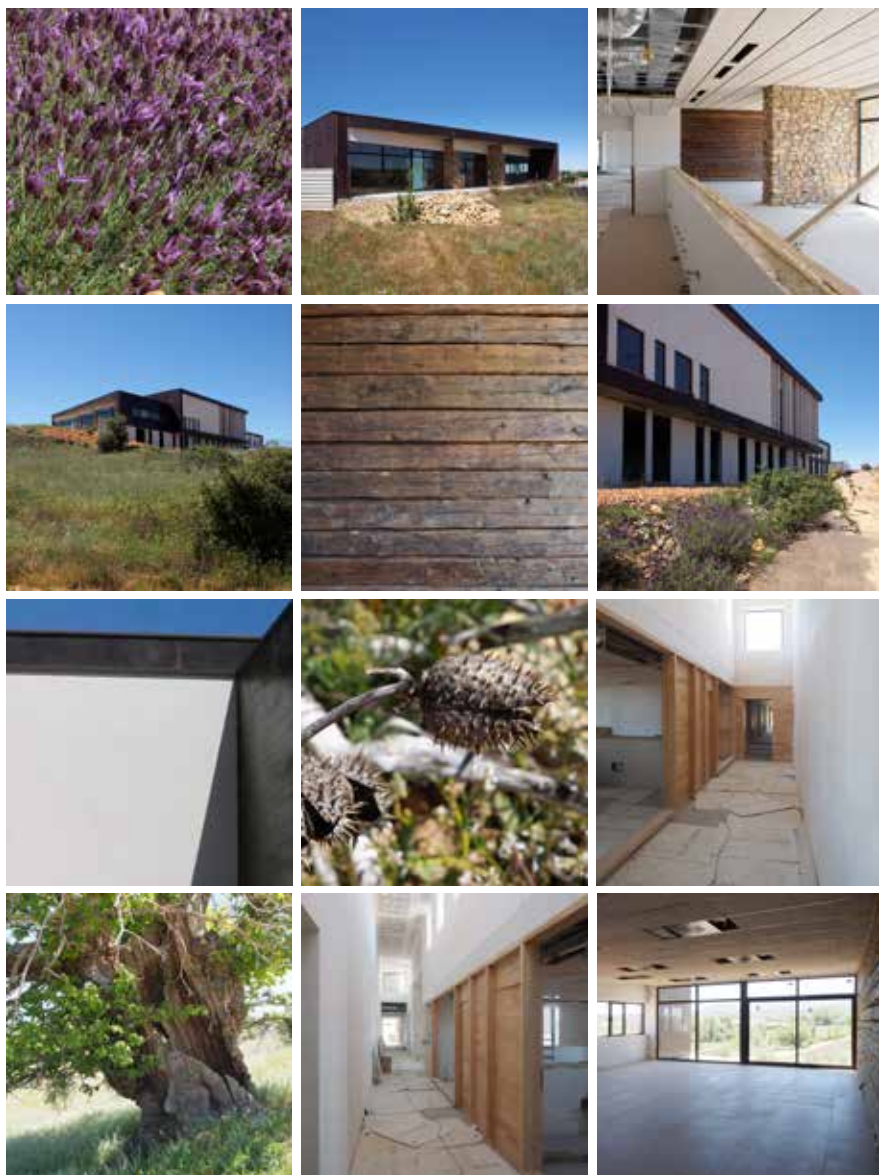
Impact of AINorte 2020

- 4,250 total visits to exhibitions scheduled in Asturias.
- 1,500 people (artists, students, adults and specialists), direct and active participation in the debates, workshops, concerts and presentations organised in Aviles, Gijón and Oviedo.
- 14,300 followers, 7,500 impressions on social media and 6,260 views on the new AINorte website, where the majority of the roundtables were streamed online.
- Activities were held at new locations in Asturias, such as La Caridad (El Franco), bringing together historians, teachers, children and spectators to share in on the essence of this new collective gathering.
- New shows within and outside of Asturias, particularly focused on Spanish art fairs; in Madrid, the event was promoted by incorporating new galleries and experts into conferences and debates.
- Recording of a large number of presentations, workshops and exhibitions as a part of a multimedia campaign that received significant support in the written press, on the radio and on television.

Morasverdes Cultural Centre

An Exhibition Space and Hostel in Salamanca

The building is located in La Cumbre, a 3000-m2 estate overlooking Peña de Francia mountain. This youth hostel was created as a venue for providing in-person training activities showcasing the value of local natural and cultural resources. These activities include exhibitions and workshops on the location's rural setting, natural environment and heritage.



The centre has been designed as a space of encounter and cultural and educational exchange between youth and the natural environment. It is divided into two independent, accessible floors, each of which has its own facility:

Hostel floor:

- Residential area with a capacity to house 76 people, with the possibility of temporary stays.
- Two multipurpose study, reading and work rooms equipped with a library, IT equipment and furniture for studying and working.
- An auditorium and multipurpose room with a capacity of up to 100 people, equipped with audiovisual equipment for projections and lighting for performances, training activities and cultural gatherings.
- A dining room, kitchen and café area.

Exhibition floor:

- Exhibition hall (450 m2).
- Outdoor square (800 m2) which is an extension of the exhibition space, and which can also host outdoor activities programmed by the centre.
- The project is currently in the advanced stages of construction and is scheduled to be completed in 2021.

The Foundation is currently working on its upcoming programming in view of opening the centre in 2022.

Howe Place Cultural Centre at Yale University, USA

This apartment building, built in the early 20th-century architectural style, is located at No. 70, Howe Street in the heart of the university neighbourhood (of Yale University in Connecticut, USA). The Foundation purchased it in the goal of restoring it and turning it into a multidisciplinary centre for the dissemination of Spanish culture and history.

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

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



Bibliophiles' Association of Barcelona

Bibliophilia, or having an exceptionally intense and passionate interest in books, grew in Catalonia as a result of the late 19th-century movements that emerged in the context of the recovery of the region's cultural identity. One of the outcomes of these movements was the establishment of the *Societat Catalana de Bibliòfils* [Catalonian Bibliophiles' Society] (1903–1912), and following several additional unsuccessful attempts, the ultimate establishment of the Bibliophiles' Association of Barcelona in 1944.

During its history of more than 75 years of existence, the Bibliophiles' Association of Barcelona (ABB) has continuously participated in a host of initiatives which have garnered it significant recognition and prestige.

The ABB only permits a limited number of members, and the Foundation, represented by its president Fernando Masaveu, is ABB member No. 19. This tradition was initiated by Pedro Masaveu Masaveu in 1946, and since then has been passed down from generation to generation until today.

Moreover, it is a tradition that is familiar to the Foundation, considering its love of books and passion of conserving the bibliographic masterpieces of ancient and modern literature.

The ABB devotes a substantial part of its activities to promoting the values of both books and their aesthetics 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 bibliophiles' associations in all of Europe.



2020 Christmas Project

Each year, the Foundation invites an artist or creator related to one of its projects to create a Christmas project. This year, Blanca Muñoz was selected.



In addition to creating her piece, a small documentary was created to convey the artist's creative process in her own words. The video was released online at the time Christmas greetings were sent out.

I'm Blanca Muñoz, an artist, sculptor and engraver, and this is my sculpture studio. I can't put a specific date on when I decided to



become a sculptor. Ever since I was a young girl, I wanted to be an artist. I studied painting, and over the years—at least three or four—I also specialised in engraving. But I needed more space, it wasn't enough for me, so I also started to do sculpting.

I've been working as a sculptor for practically thirty years, and ever since the beginning, I have used metal, and stainless steel in particular, as my primary material.

A few years ago, the Fundación Masaveu commissioned me to create a sculpture for its headquarters in Madrid, which was under construction at the time. They came here, to this studio, and said, 'We want one of your works.' Just that, nothing more. 'And we trust you to do what you want, however you want to do it.' So they set the conditions in terms of the space where the work had to fit, and one year ago, we presented the finished work, called Haughty.

One of the interesting things about the Foundation is that it maintains relationships with the artists with whom it has collaborated as a part of its patronage, and uses them to create a Christmas greeting every year.

In truth, ever since the day that they came to me, I thought to myself that the templates that I always work with, which are what I use to add volume to my structures, could be an interesting way of doing things. And the surprise was when I came up with the idea of using the letters of 'Merry Christmas' (in Spanish, 'Feliz Navidad') as the components of one of these templates, matching them exactly, without any extra or missing letters. It had to be perfect.



One of the features of my work is that I work with perforated stainless steel sheets. So, transposing the language of perforation onto paper seemed like a good idea to me. Stainless steel is very bright, and when you add a layer of colour to it, it creates an iridescent effect. This adds a chromatic richness that is somewhat distinctive in my sculptures, and I have tried to incorporate this language into my Christmas greeting. We also created a gradient simulating this green iridescent effect. Green—Haughty is green—because the Christmas greetings also had to be green, because it's a very Christmassy colour.

There's always a reason to take another look at this work, and in this case, in order to transpose it—you have to put it in an envelope; it's a sculpture that you have to be able to put in an envelope in order for the card to arrive—I found it very appealing to go back to a flat medium, because in the end, the flat medium is where I start off and where I finish. I thought that through these to-scale templates of the original sculpture, if someone wanted to cut them out, they would be able to make a tiny paper version of Haughty, which I think is very cute.

For me, it's always an honor to collaborate with an institution whose goal is to promote artists through patronage.



Blanca Muñoz is one of the leading sculptors in Spain today. After receiving her Bachelor's Degree in Fine Arts from the Universidad Complutense de Madrid, she completed her training as a National Chalcography Fellow (1989) at the Academia de España (1990-1991) in Rome and later Mexico (1992-1993). She initially focused on engraving, the activity for which she was awarded the Spanish National Graphic Arts Award in 1999. However, beginning with her stay in Mexico, she also started to work in sculpture, the medium for which she is best known today. Since 2010, she has also been designing jewellery, with pieces that transmit the formal spirit of her sculptures through delicate movement and configuration around curved shapes with

pronounced cosmological and biomorphic echoes. Blanca's material of choice for her sculptures is stainless steel, which she prefers due to its physicality, sensation of lightness and particular relationship to light. Using it as the protagonist in her sculpture work, she has evolved from shapes designed with steel rods composing drawings in space to geometric bodies created from steel sheets. She originally started with smooth sheets but started to use perforated sheets in 1996, which she cuts and welds to generate volumes and empty spaces that interact with light. Moreover, she has progressively introduced colour into her work, using electrolytic processes to give her sculptures a characteristic iridescent effect.

RESEARCH



Institute of Oncological and Molecular Medicine of Asturias (IMOMA)

Since its creation in 2008, the Asturias Institute of Molecular and Oncological Medicine (IMOMA) has benefitted from the Fundación María Cristina Masaveu Peterson's continuous support for its research and development (R&D) projects.



The IMOMA's R&D activities enable it to stay at the forefront of biomedical technology and knowledge, in the goal of increasing patients' immediate access to clinical advances proven to be useful in the battle against cancer and other genetic diseases, such as deafness and blindness.

2020 was a particularly complex and challenging year for everybody. All activities were affected by the COVID-19 pandemic, during which the priority of the IMOMA's Molecular Medicine Laboratory was focused on providing SARS-CoV-2 molecular diagnostic services. However, the praiseworthy efforts of everybody involved made it possible to successfully fulfil all diagnostic responsibilities and complete R&D projects.

Specifically, the IMOMA's R&D efforts involve three areas of research that have received or are currently receiving funding from the Fundación María Cristina Masaveu Peterson:

- Automated clinical interpretation of new-generation genome sequencing results (ICARuS).
- Analysis of the applicability of liquid biopsies for identifying tumour-related genome alterations linked to the response to targeted therapies, and for monitoring patients receiving radiotherapy treatment.

- Molecular diagnosis of deafness, blindness and cancer via mass genome sequencing.

The state of progress of projects at the end of the 2020 financial year (section 1) and of scientific publications and verbal announcements (section 2) produced by the IMOMA's R&D activities are detailed below, along with the estimated social impact of these projects and the services developed based on them.

1. Ejecución técnica

1.1. Automated clinical interpretation of new-generation genome sequencing results (ICARuS) (degree of completion: 40%).

This project started in February 2020 and continued to make progress in accordance with the work schedule:

1.1.1. PT1: Identification of single- nucleotide variants (SNV) and insertions-deletions (indels). Degree of completion: 65%.

1.1.2. Identification of copy number variants (CNV). Degree of completion: 40%.

1.1.3. PT3: Annotation of genomic variants. Degree of completion: 50%.



1.1.4. PT4: Visualisation of genomic variants and interface for interpretation. Degree of completion: 85%.

1.1.5. PT5: Generation of reports. Degree of completion: 25%.

1.1.6. PT6: Comparison of the results obtained on reference materials. Degree of completion: 33%.

1.1.7. PT7: Evaluation of the applicability of the platform.

1.1.8. PT8: Publishing of results.

1.2. Analysis of the applicability of liquid biopsies for identifying tumour-related genome alterations linked to the response to targeted therapies and for monitoring patients receiving radiotherapy treatment (degree of completion: 85%).

Specific objectives and degree of completion:

1.2.1. Recruitment of 50 patients undergoing radiotherapy treatment. Degree of completion: 100%.

1.2.2. Analysis via the ACT Foundation platform of tumour DNA obtained from a blood sample (liquid biopsy) taken from 50 patients undergoing radiotherapy treatment. Degree of completion: 100%.

1.2.3. Analysis of the tumour DNA obtained from a sample of tumour tissue (tissue biopsy) and germinal DNA from 50 patients undergoing radiotherapy treatment using the *ONCOgenics Complete* platform and comparison with the results obtained from the liquid biopsy and the tissue biopsy. Degree of completion: 100%.

1.2.3.1. Germinal genetic study.

1.2.3.2. Tumoral genetic study.

1.2.4. Monitoring of profiles of concentration of total free circulating DNA obtained from blood samples (liquid biopsy) in patients undergoing radiotherapy treatment. Degree of completion: 90%.

1.2.5. Individualised monitoring of the genetic alterations detected by gene panels in free circulating DNA. Degree of completion: 80%.

1.2.6. Comparison of the results obtained with different sequencing panels. Degree of completion: 90%.

1.2.6.1. Analysis focused on the results of the ACT Foundation liquid biopsy.

1.2.6.2. Analysis focused on the results of the tumour biopsy.

1.2.7. Correlation of the data obtained via liquid biopsy with the clinical features of patients and the treatments that they have received. Degree of completion: 30%.

1.2.8. Design, production and evaluation of a panel of actionable genes for the analysis of tumour DNA obtained from a blood sample (liquid biopsy). Degree of completion: 100%.

1.3. Molecular diagnosis of deafness, blindness and cancer via mass genome sequencing (degree of completion: 100%).

The two milestones that made up this project were completed during the current financial year, and namely:

- The publishing of the results obtained with the first 100 patients analysed using the *OFTALMOgenics* platform for the genomic diagnosis of blindness.
- The creation and defence of the PhD thesis entitled 'Diagnóstico molecular de las sorderas, las cegueras y el cáncer mediante secuenciación genómica masiva' [English: Molecular diagnosis of deafness, blindness and cancer via mass genome sequencing] by Marta Diñeiro Soto, presented on 17 December 2020 at the Universidad de Oviedo.

Dr Marta Diñeiro Soto's thesis was published in the form of a compendium of publications, which is a format that supports the scientific quality of the results obtained, as it requires PhD candidates to be the authors of a minimum of three scientific articles published in peer-reviewed journals, with these articles not being permitted to have been included in any other PhD thesis. The scientific articles included in Dr Diñeiro's thesis are the following (the authors associated with the IMOMA are underlined):

- Cabanillas R, Diñeiro M, Castillo D, Pruneda PC, Penas C, Cifuentes GA, de Vicente Á, Durán NS, Álvarez R, Ordóñez GR, Cadiñanos J. A novel molecular diagnostics platform for somatic and germline precision oncology. **Mol Genet Genomic Med.** 2017 5:336-359. doi: 10.1002/mgg3.291.
- Cabanillas R, Diñeiro M, Cifuentes GA, Castillo D, Pruneda PC, Álvarez R, Sánchez-Durán N, Capín R, Plasencia A, Viejo-Díaz M, García-González N, Hernando I, Llorente JL, Repáraz-Andrade A, Torreira-Banzas C, Rosell J, Govea N, Gómez-Martínez JR, Núñez-Batalla F, Garrote JA, Mazón-Gutiérrez Á, Costales M, Isidoro-García M, García-Berrocal B, Ordóñez GR, Cadiñanos J. Comprehensive genomic diagnosis of non-syndromic and syndromic hereditary hearing loss in Spanish patients. **BMC Med Genomics.** 2018 11:58. doi: 10.1186/s12920-018-0375-5.
- 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.** 2020 28:401-402. doi: 10.1038/s41431-019-0502-6.
- 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. **Acta Ophthalmol.** 2020 98:e1034-e1048. doi: 10.1111/aos.14479.

2. Scientific Publications and Verbal Announcements

2.1. Scientific publications:

In 2020, the IMOMA was able to publish the following articles related to projects funded by the Fundación María Cristina Masaveu Peterson:

- 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. **Acta Ophthalmol.** 2020 98:e1034-e1048. doi: 10.1111/aos.14479.
- Prasad S, Vona B, Diñeiro M, Costales M, González-Aguado R, Fontalba A, Diego-Pérez C, Subasioglu A, Bademci G, Tekin M, Cabanillas R, Cadiñanos J, Fridberger A. Radixin modulates the function of outer hair cell stereocilia. **Commun Biol.** 2020 3:792. doi: 10.1038/s42003-020-01506-y.
- Hurtado-de-Mendoza A, Graves KD, Gómez-Trillos S, Song M, Anderson L, Campos C, Carrera P, Ostrove N, Peshkin BN, Schwartz MD, Ficca N, Cupertino AP, Gonzalez N, Otero A, Huerta E, Sheppard VB Developing a culturally targeted video to enhance the use of genetic counseling in Latina women at increased risk for hereditary breast and ovarian cancer. **J Community Genet.** 2020 11:85-99. doi: 10.1007/s12687-019-00423-w



The team of professionals at the Instituto de Medicina Oncológica Molecular de Asturias. ©IMOMA, 2018

2.2. Verbal announcements:

As a result of the pandemic, the IMOMA's participation in communication events decreased substantially, and was limited to two digital presentations of the results obtained through our high-precision medicine services:

Cadiñanos J. *Oftalmología de precisión en cegueras hereditarias: herramientas diagnósticas y oportunidades terapéuticas*. Retina Forum. Clínica Baviera, 23 October 2020.

Román P. *Utilidad clínica de la NGS en la medicina personalizada del cáncer: más allá de la adaptación del tratamiento*. IV Jornada de Innovación FINBA-Roche Farma: El conocimiento de la interpretación en la medicina personalizada, 29 October 2020.

3. Social Impact

The social impacts of the IMOMA's R&D work, carried out with the support of the Fundación María Cristina Masaveu Peterson throughout 2020, are observable at multiple levels, as a function of the nature and state of progress of each of the three projects.

On one hand, the ONCOgenics/OTOgenics/OFTALMOgenics projects are having an impact on patients affected by

cancer, deafness and blindness as well as their family members. More than 500 patients have now been analysed using the genomic diagnosis platforms developed by the IMOMA. In 2020, despite the effects of the pandemic, 120 patients were analysed (25 with ONCOgenics, 69 with OTOgenics and 26 with OFTALMOgenics), identifying the cause of the illness and/or a treatment opportunity in 30 of them (25%), an achievement that could not have been accomplished without the corresponding genetic studies.

On the other hand, the liquid biopsy and radiotherapy project is not only allowing to develop deeper knowledge on the behaviour of tumours subject to radiotherapy but also to reveal the benefits, limitations and complementarity of the different types of genetic analyses available today (liquid biopsy, tumour analysis and germ analysis). Furthermore, the genetic analyses of liquid biopsies and tumour biopsies carried out during this project allowed to identify personalised treatment options and/or potential genetic alterations that predispose patients to developing cancer in 20% of participants. All participants are patients with a highly complex medical situation, who, thanks to this project, have been able to improve their quality of life, increase their options for a cure and/or prevent their family members from developing cancer.

Last of all, the ambitious ICARuS project is expected to begin to have a social impact in 2021, when the methodology that we are developing to facilitate the clinical interpretation of genetic variants starts to be applied to new patient samples, accelerating diagnosis processes and increasing the capacity of clinical geneticists and the laboratory to conduct multiple parallel studies more safely and efficiently.

CALCIUM HYDROXIDE R&D RESEARCH PROJECT

Industrial Research on the Creation of Calcium Hydroxide-Based Decontamination Products and the Salvaging of Decontamination Process Waste By-products

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

In 2020, the continuation of the partnership agreement signed with Cementos Tudela Veguín S.A. in 2016 enabled us to move forward with a research programme aiming at achieving more sustainable industrial production in order to comply with new environmental regulations and the pressing social demand to implement solutions that minimise emissions and environmental pollution.

This agreement has resulted in the development of a line of research focused on the industrial-scale production of a calcium hydroxide-based product exclusively intended for environmental use, and specifically a reduction of polluting emissions in gas flows such as SO₂ and HCl, which are the main precursors of acid rain, as well as of certain highly polluting heavy metals, such as mercury. This research also includes a detailed study of recyclability in the cement production value chain and of the waste products generated as a part of the aforementioned decontamination processes, in order to achieve a circular economy model.

This project received the support of the Centro de Investigación Elías Masaveu (www.ciemsa.es), a member of Masaveu Industria. Its main goal is to conduct research and development work in the field of advanced and sustainable materials; topics related to the environment and sustainability; and innovation in processes related to cement, concrete, mortar and lime.

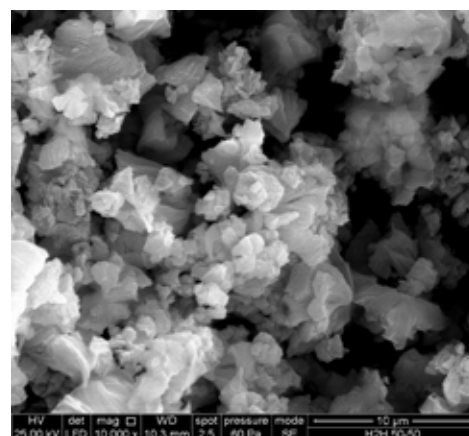
The majority of this industrial research took place at the Tudela Veguín factory, a pioneer in cement manufacturing in Spain and currently one of the most advanced facilities in terms of the manufacture of lime and its derivatives. Advanced characterisation techniques were used to characterise the products manufactured, additionally enabling an in-depth knowledge of the mechanisms governing decontamination reactions.

The research was completed successfully, obtaining an industrially viable product and improved performance in terms of its ability to reduce polluting species, goals that were moreover achieved simultaneously.



In terms of the characterisation of the waste products obtained, materials from a variety of industrial sectors—such as glass manufacturing, the aluminium industry and thermoelectric power generation using biomass—were studied following the incorporation of the decontaminating product in the goal of achieving a circular economy model and finding a second use for these materials involved in the cement manufacturing process.

The results allowed to identify the present and future possibilities of materials that currently need to be managed as waste in landfills, or which are salvaged through processes offering little added value, but which could be turned into materials with the potential to decrease the CO₂ emissions related to cement and to thus improve its environmental footprint.



TRAINING



IN MEMORIAM

Rubén Perea Molleda

(4 April 1994–1 April 2020) Gijón, Asturias

The Fundación María Cristina Masaveu Peterson recognised his academic excellence by awarding him a scholarship during the 8th and 9th Calls for Applicants (2015–2017) and until the time of the completion of his dual degree studies in 2017.



Dual Degree in Law and Business Administration from the Universidad de Oviedo (2017) and recipient of the End-of-Degree Award for the dual degree programme. Master in Management (MiM) from Universidad Carlos III de Madrid (2018). Awarded the 'La Caixa' Social Work Fellowship for postgraduate studies (2018). Master's Degree in European

Law Ll. M. (European Economic Analysis) from the College of Europe in Bruges (Belgium). Master's Degree in Legal Access from the UNED. Course 'Law & Economics' taught by the University of California (UC) Berkeley (USA). Course 'Corporate and Organisational Strategy' taught by the London School of Economics and Political Science, London (UK).

A good life strategy seems to be an attitude of humility and simplicity when it comes to your successes. The reasons behind success and failure are not obvious at all. While it is true that talent and effort determine a large portion of the results of our lives, it is nonetheless true that we all know highly competent people who—for whatever reason—are unable to achieve their goals due to factors that are often simply random.

Because of this, it is important to remember that in addition to all of our merits, a large part of who we are—for better or for worse—is plainly and simply due to luck.

This was my experience when I was awarded the María Cristina Masaveu Peterson Scholarship for the first time. It was a fortunate event that without a doubt played a deterministic role in the subsequent unfolding of my career, and which allowed me to broaden my prospects and ambitions to far beyond that which I had ever thought before. It gave me the opportunity to complete my Bachelor's Degree in Law and Business Administration with exchanges in California, the United Kingdom and Germany, places where I was able to share and debate different viewpoints with brilliant people from every corner of the earth. It is hard to overestimate how valuable this was in my personal development.

In addition, this was a fundamental step in the process of later being awarded the 'La Caixa' Social Work Fellowship, which allowed me to work in the field I am truly passionate about, and which I consider the great political undertaking of our era: the European Union. For this reason, I will always be thankful to the Foundation.

As young students, when we receive scholarships, we still have a lot more life ahead of us than behind us. Therefore, we are more potential than anything else. This should give any new scholarship recipient a reason to reflect when faced with the possibility of traveling, studying, discovering, understanding and ultimately growing like never before. It is a student's responsibility to see this not as an end but as a means for achieving goals that are ever higher, more noble and more admirable.

I truly believe that this is how we find our natural place in the world: by contributing everything that we have until we discover the boundaries of our limitations. It is at this point that we will have found the balance between our abilities and the responsibility required of us; it is at this point that we will be the most useful, for ourselves, for our family and for the society in which we live.

Rubén Perea Molleda
'A Biographical Note'
December 2018

3rd Call for Applicants for María Cristina Masaveu Peterson University Degree Scholarships, 2020-2021 ACADEMIC YEAR

The Fundación María Cristina Masaveu Peterson promotes comprehensive and professional training intended for youth.

The aim of the María Cristina Masaveu Peterson University Degree Scholarships Programme is to provide continuity and support the academic career of Asturian youth who demonstrate academic excellence and wish to pursue a higher education.

This scholarship is granted on the basis of academic excellence in order to develop talent and encourage students' dedication and performance in their academic, professional and human pursuits by broadening the educational and training opportunities available to them. With this goal in mind, as part of its 2020-2021 Scholarships Programme, the Foundation has issued the 3rd Call for

Applicants for María Cristina Masaveu Peterson University Degree Scholarships for bachelor's degrees, advanced engineering and architecture degrees, diplomas, master's degrees and technical engineering and architecture degrees.

A limited number of scholarships are awarded on a competitive basis in accordance with the requirements stated in the application specifications enabling candidates' eligibility for the evaluation process. An Evaluation Committee established by the Foundation is set up specifically for each Call for Applicants, in accordance with candidates' academic profiles. Evaluation takes place in accordance

Academic Year	Applications	Scholarships Granted
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
2020/21	48	39

with the field of study in question and the criteria of excellence established. As such, the granting of a scholarship reflects the evaluation committee's unanimous decision and ultimately the board of the Foundation's belief that the applicant deserves the scholarship.

In 2020, the Foundation's 3rd Call for Applicants for María Cristina Masaveu Peterson University Degree Scholarships resulted in the awarding of 39 scholarships. Since the University Degree Scholarships Programme was set in motion in 2008, the Foundation has issued a total of 369 scholarships to 160 Asturian university students.

To address the complex situation triggered by the COVID-19 pandemic during the 2019-2020 academic year, the Foundation implemented special measures

applicable to the Scholarships Programme intended at offering scholarship recipients greater flexibility, availability and speed in processing applications in order to address incidents, which have been deterministic in allowing scholarship recipients to achieve their academic goals under such complicated circumstances.

Furthermore, the method for holding the new 2020-2021 Call for Applicants was established in accordance with criteria allowing to guarantee its viability. For these purposes, applications were evaluated in accordance with the COVID-19 prevention protocol established, in such a way that the usual in-person interview for the evaluation of candidates by a committee was replaced with a digital interview (videoconference) and an appropriate work protocol to guarantee the evaluation and safety of all committee members.

Academic Evaluation Committee

The digital evaluation session was held on 28 November 2020 and was attended by the 22 committee members summoned with academic specialisation in the different scientific fields of candidacies. The professional and academic careers of the members of the Evaluation Committee appointed by the Foundation for this Call for Applicants reflects the desire to confer prestige and academic distinction on each student awarded a María Cristina Masaveu Peterson University Degree Scholarship.

Humanities area field

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 field

Prof. Dr Jesús Ángel Blanco Rodríguez
Full Professor. Field: Condensed
Matter Physics
Universidad de Oviedo

Prof. Dr José Ignacio García Alonso
Full Professor. Field: Analytical
Universidad de Oviedo

Prof. Dr Consuelo Martínez López
Full Professor. Field: Algebra.
Universidad de Oviedo

Health Sciences area field

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 field

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. Dr Diego González Lamar

Full Professor. Field: Electronic 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: Electronic Technology
Universidad de Oviedo

First-Year University Studies Committee. Former recipients of María Cristina Masaveu Peterson Academic Excellence Scholarships

Santiago Babío Fernández

Bachelor's Degree in Aerospace Engineering
Universidad Politécnica de Madrid
Scholarship Recipient 2016-2019

Manuela Gamonal Fernández

Bachelor's Degree in Mathematical Engineering
Universidad Politécnica de Madrid
Scholarship Recipient 2015-2017

María García Díaz

Bachelor's Degree in Physics
Universidad de Oviedo
Scholarship Recipient 2012-2014

Rodrigo Guijarro Lasheras

Bachelor's Degree in Hispanic Philology
Universidad de Oviedo
Scholarship Recipient 2009-2013

Silvia Pérez Díez

Bachelor's Degree in Chemistry
Universidad de Oviedo
Scholarship Recipient 2013-2017

Luis Romero Rosal

Bachelor's Degree in Medicine
Universidad de Oviedo
Scholarship Recipient 2015-2019

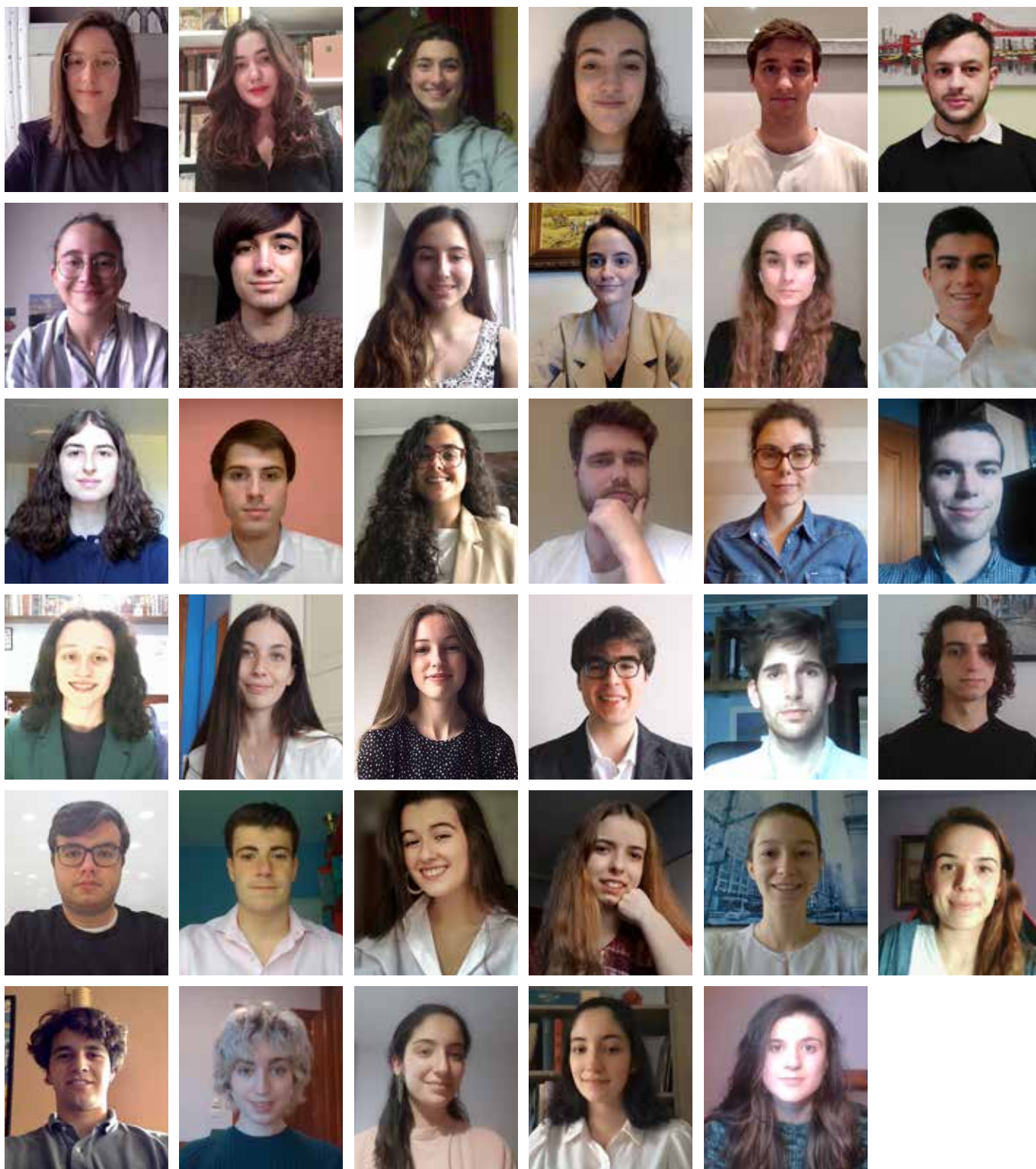
Decision on the 3rd Call for Applicants, 2020-2021 Academic Year. María Cristina Masaveu Peterson University Degree Scholarship Recipients

Elisa Alonso Herrero
Elena Álvarez Alonso
Xira Álvarez García
Jaime Arias Galán
Bárbara Aybar Uría
Paz Covián Palacio
Ignacio de la Vega Morán
Carlos Díaz Santos
Carmen Émbil Villagrà
Luis Fernández Castaño

Carmen Gallardo Martínez
Cristina García Majado
Raquel González de la Arada
Fernando González Rodríguez
Blanca Huergo Muñoz
Manuel Iglesias Alonso
Ada Junquera Mencía
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
Javier Oro Bracco
Javier Piñón Olazar
Javier Puerta Gómez

Clara Puerto Sánchez
Sonia María Rodríguez Huerta
Bárbara Saiz Escrig
Raquel Santos-Juanes Galache
Pedro Suárez Rodríguez
Celia Suárez Serrano
Inés Vilanova de Diego
Lucía Vilanova de Diego
Claudia Villahoz Rodríguez



Unveiling of the Results of the 3rd Call for Applicants for María Cristina Masaveu Peterson University Degree Scholarships. 27, 28 and 29 December 2020

Late December was the time of the unveiling of the results of the 3rd Call for Applicants for María Cristina Masaveu Peterson University Degree Scholarships, an event that usually takes place in person, the goal of which is to allow recipients to find out all essential details and procedures related to scholarships, and to establish contact with the scholarship recipient community.

This year, the event was held digitally and summoned continuing scholarship recipients alongside new scholarship recipients for a more personal meeting where they could exchange impressions and obtain answers to their questions. Despite the difficult times, the energy and motivation of scholarship recipients was apparent in their participation during the event.

Extracurricular Activities Carried out by Scholarship Recipients, 2019–2020 Academic Year

International Training

University of Copenhagen

- Department of Science Education. Faculty of Science
- Summer Course | *Science Communication in Theory and Practice*
- Dr Marianne Achiam. Associate Professor, PhD deputy head of department
- Copenhagen. Denmark | 13 July–21 August 2020 | online
www.ku.dk

International Conference for Healthcare and Medical Students (ICHAMS)

- The Royal College of Surgeons in Ireland (RCSI)
- Dublin, Ireland | 6–8 February 2020
www.ichams.org

Harvard University (edX)

- Course | *The Architectural Imagination*
- Lisa Haber-Thomson | Erika Naginski | Michael Hays | Antoine Picon
- Online | 13 July–14 September 2020
- Course | *Lessons from Ebola: Preventing the Next Pandemic*
- Ashish Jha | Director Harvard Global Health Institute
- Online | 4 weeks | 2020
www.harvard.edu; www.edx.org

Yale University (Coursera)

- Course | *Introduction to Classical Music*
- Prof. Craig Wright | Henry L. & Lucy G. Mosses Professor of Music, Yale University
- Online | July–August 2020
www.coursera.org

National Academy of Spn. Denmark | 13 July–21 August 2020 | online

- Course | *Fitness and Nutrition*
- Online | 13 July–14 September 2020
www.nasm.org

UAL: London College of Communication

- Course | *Adobe Creative Cloud: Photoshop, InDesign and Illustrator*
- Online | 3–5 August 2020
www.arts.ac.uk

Biomimicry 3.8

- Course | *Introduction to Biomimicry*
- Online | 16 June 2020
www.biomimicry.net

University of Helsinki. Faculty of Medicine

- Research stay | Klefström Research Group
- Adj. Prof. Jeroen Pouwels
- Finland | 2 July–7 September 2020

Cedegys**Centro de estudios de Geopolítica y Seguridad**

- Course | *The USA vs China: The War for Global Hegemony in the 21st Century*
 - Fernando Moragón
 - Online | 15 June-27 July 2020
- www.cedegys.com

Lisa Institute

- Course | *Intelligence Analyst*
 - Gerard Marín | Nuria del Pino
 - Online | 2 months | 2020
- www.lisainstitute.com

Oxford Royale Academy

- Oxford Virtual Summer School
 - Course | *Global Leadership*
 - Enrique Monguio
 - Online | 27-31 julio | 2020
- www.oxford-virtual-summer.com

Aarhus University

- Course | *Genetic Engineering using CRISPR/Cas*
 - Rasmus O. Bak
 - Online | Summer 2020
- www.international.au.dk

Training in Spain**Universidad Complutense de Madrid**

- Escuela Complutense de Verano | Fundación General UCM
 - Dr Margarita Márquez Padorno | Dr Andrea Donofrio
 - Summer course | *History of Women, Feminism and Gender Equality*
 - Madrid | 6-24 July 2020 | Online
- www.ucm.es

Universidad de Granada

- Course | *Alhambra: History, Art and Heritage*
 - Dr Rafael López Guzmán
 - Granada | 24 February-15 April 2020
- www.ugr.es

Universidad de Granada

- Course | *Searching for Information*
 - Dr Benjamín Vargas-Quesada
 - Granada | 27 April-10 May 2020
- www.ugr.es

Universidad de Granada

- Course | *Open Knowledge and Free Software*
 - Dra. María Isabel García Arenas
 - Granada | 10-25 May 2020
- www.ugr.es

Climática

- Course | *Climate University*
 - Virtual classroom
- www.climatica.lamarea.com

Instituto de investigación contra la leucemia Josep Carreras

- Laboratory internship | *3D Organization of Chromatin*
 - Dr Biola M. Javierre Martínez
 - Barcelona | 20 July-31 August 2020
- www.carrerasresearch.org

Escuela Técnica Superior de Arquitectura de Madrid

- Course | *REVIT 1*
 - Online
- www.etsamadrid.aq.upm.es

Securizame

- Course | *Ethical Hacking*
 - Online
- www.securizame.ecom

Centro de Formación Marítima del Principado de Asturias

- Course | *Recreational Diving B1-E*
- www.formarbuceo.com

Instituto de Formación Empresarial Cámara Oficial de Comercio, Industria y Servicios de Madrid

- Course | *Protocol*
 - Online | 27 July-25 October 2020
- www.camaramadrid.es

Academia MIR Asturias

- Course | *MIR Preparation*
 - Online | Academic year 2019-2020
- www.curso-mir.com

Lideria

- Course | *Emotional Management*
 - Ana Fernández Mera
 - Gijón | 1 June-15 September 2020
- www.lideria.biz

Universidad de Burgos

- Bachelor's Degree in Information Engineering
- Online | First year

Club de Debate de Asturias**Universidad de Oviedo**

- National Debate Tournament
- Academic year 2019-2020
- 1st BP National Debate Tournament
 - *The Regent at the Universidad de Oviedo* | 21 and 23 February 2020
- 1st BP GAD-UAB Digital International Debate Tournament | 24 March 2020
- TIJE International Judges Tournament in Spanish | 26 and 28 June 2020
- 1st BP Online International Debate Tournament | 2 and 5 July 2020

CUICIID 2019

- *International university conference on professional and university communication today: content, research, innovation and teaching*
 - HISIN | Concilium Fórum XXI | SEECI
 - Online | 23, 24 and 29 October 2019
- www.cuiciid.net

INFAD XXVIII Congreso Internacional

- *Positive psychology throughout life: intervention proposals for infancy, adolescence, maturity and old age*
 - University of Transylvania. Brasov (Romania)
 - Online | 27-29 April, 2020
- www.cuiciid.net

Languages**English**

September 2019 | June 2020

Cambridge C2 Proficiency

International House
Cambridge House English Schools

Cambridge English C1 Advanced

- Susana Fueyo Alfayate School of English
- Atlas School Oviedo | Belkys Vasilica Castillo Cotofleac
- York Idiomas | Abdón de Miguel
- Escuela Oficial de Idiomas de Gijón
- Notting Hill School of English
- New English Centre. Education & Services
- KEY Idiomas. English with Cambridge

Cambridge English B2 First

- Robert D. Bachu, B. A. (HONS) | Robert's School of English
- English Works School

Fundación UNED

- Summer Courses 2020 | 31st Edition
 - Course | *Legal English for law-related and language-related professions*
 - Eva Samaniego Fernández
 - Madrid | 8-10 July 2020
- www.fundacion.uned.es

French

- September 2019 | June 2020

Diplôme d'études en langue française (DELF) B2

- Claudine Centro de idiomas
- Alliance Française Oviedo

Diplôme d'études en langue française (DELF) B1

- Alliance Française Oviedo

Diplôme d'études en langue française (DELF) C1

- Alliance Française Oviedo

CAVILAM | Alliance Française de Vichy

- French immersion exchange
 - Vichy, France | August 9-23, 2020
- www.cavilam.com

Centre International D'Antibes

- French immersion exchange
 - Antibes, France | 11 July-2 August 2020
- www.cia-france.es

German

- September 2019 | June 2020

VEITH Zertifikat A2

Veith Institut

Goethe-Zertifikat C12

- IFA German studies

Goethe-Zertifikat B1

- Goethe Institut
 - Centro Alemán Gijón
- www.centroaleman.es

Goethe-Zertifikat B2

- Centro Alemán Gijón
- www.centroaleman.es

Chinese Language Education

- Academic year 2019-2020

Nivel A.1 MCERL

- Fundación Universidad Carlos III

LEVEL ASSESSMENTS

- Cambridge Assessment - English **C2 Proficiency**
- Cambridge Assessment - English **C1 Advanced**
- Cambridge Assessment - English **B2 First**
- Educational Testing Service **TOEFL iBT**
- MCERL **DELTA B2**

Music and Dance Training 2019-2020 Academic Year**Instrument Training | Guitar**

- Mar Álvarez Sanguino
- Sonidópolis

Ingenium Academy**International Summer School for Music**

- Composition Virtual Programme
- Online | July 26-August 1, 2020
- www.ingeniumacademy.com

Universidad de Oviedo Choir

- Director: Joaquín Valdeón Menéndez
- 2 September 2019-31 August 2020

Conservatorio Profesional de Música de Gijón

- Grade 2 | Double Bass
- Academic year 2019-2020

Juan María García Cantalapiedra

- Course | *Piano Tuning*
- Laboral Ciudad de la Cultura | 3-7 August, 2020

Centro Musical Toca

- Instrument classes: piano
- Academic year 2019-2020

Escuela de Música Moderna Arévalo

- Guitar classes
- Javier Ramos
- Academic year 2019-2020
- www.musicalarevalo.com

Escuela de Danza Lemarí

- Training in Classical Ballet | Advanced Classical Dance | 2019-2020 Academic Year
- Chamber Dance | October 2019-March 2020
- www.lemaridanza.es

Berklee College of Music

- Berklee Summer Programs
- Course | *Five-Week Music Performance Intensive*
- Online | 11 July-14 August, 2020
- www.berklee.edu

End-of-Degree Awards at the Universidad de Oviedo (2019-2020 Academic Year)

By ruling of the dean of the Universidad de Oviedo, Santiago García Granda, on 11 November 2020, End-of-Degree Awards were awarded to the following recipients:

Ana Junquera Méndez, End-of-Degree Award in Software Engineering.

Javier Gancedo Verdejo, End-of-Degree Award in Biology.

David Cueto Noval, End-of-Degree Award for the Dual Degree (PCEO) in Mathematics and Physics.

Carmen Inés Antuña Hörlein, End-of-Degree Award in Chemistry.

Spanish National End-of-Degree Awards Issued by the Ministry of Universities

Ruling of 15 October 2020 of the Spanish Ministry of Universities granting End-of-Degree Awards to students completing their studies in the 2015-2016 academic year.



Pablo Alvargonzález Fernández

Academic Excellence Scholarship Recipient, 6th, 7th and 8th Calls for Applicants.

Recipient of the Spanish National End-of-Degree Award for the Bachelor's in Law Programme, Social and Legal Science Variant.

Gijón, 1994. Honours High School Diploma and International Baccalaureate (2012). Bachelor's Degree in Law from the Universidad de Oviedo and recipient of the Fermín Canella, Olga Menéndez and

Liberbank End-of-Degree Awards for the best academic record at the Universidad de Oviedo (2016) and of the Spanish National End-of-Degree Award for University Education (2020). He continued his studies at the London School of Economics and Political Science (2014) and the University of Cambridge (2016). Master's Degree in European Union Law (LL. M) from the College of Europe in Bruges, graduating with distinction, and recipient of the 'La Caixa' Social Work Fellowship for postgraduate European studies (2017).

I must admit that it is not easy for me to provide a sketch of my own life, and not even in terms of my academic life, which in principle is the subject of this webpage. I will try to do so stemming from the idea of 'vocation,' which María Moliner's dictionary defines, in addition to its traditional religious meaning, as an 'inclination born from the intimate nature of a person towards a certain activity or lifestyle.'

My vocation is first and foremost legal. The law has been a passion of mine ever since I started to study it, although my intentions were different until a relatively late point in time: I studied my high school diploma in science in the belief that I would be keeping my doors open, and for a long time, I thought that I would study engineering. All of this came to an end with one of the most fortunate decisions that I can remember, and which following my bachelor's degree, has led me to specialise in European Union law at the College of Europe in Bruges.

I relate this primary vocation to concerns that are frequently described under the term of the 'humanities.' I studied music from a young age and the piano for several years. I am passionate about contemporary history as well as the philosophy lectures to which my parents—professors of philosophy—have introduced me. I enjoy learning languages, although I would have liked to discover this field earlier on. And the scientific concepts that I remember from my secondary school education are not irrelevant to me, but quite the contrary.

I would also say that my large nuclear family, certain professors and the knowledge of certain Spanish and international institutions have kindled in me a sincere vocation of serving the public. I look to people who at all levels put the greater good over anything else as a very serious example. In my opinion, this is an excellent example of the 'firm determination to be useful,' the admiration of which Marguerite Yourcenar inculcated into Adriano, and which I attempt to use to guide my own actions, albeit from a much more modest position.

These reflections would undoubtedly be different if, from the time of my second year of university and up until graduation, I had not had the luck of receiving successive scholarships from the Fundación María Cristina Masaveu Peterson. They have not only allowed me to study more and better, but also to travel, to meet very different people and to broaden my perspectives. For all of this, I am deeply thankful to the Foundation and its members who have accompanied me over the past years.

Pablo Alvargonzález
'A Biographic Note'. September 2018

Scholarships for Musical Education at the Escuela Superior de Música Reina Sofía

The Escuela Superior de Música Reina Sofía was founded in 1991 in Madrid to support the development of the most talented youth and to provide everyone with access to high-quality music, in the ultimate goal of contributing to the advancement of society through music's enormous power for personal and social transformation.



The partnership between the Fundación María Cristina Masaveu Peterson and the Escuela Superior de Música Reina Sofía started in 2010, a patronage relationship which allows to advance the musical careers of scholarship recipients every year. In addition to training in their respective instrument faculties, students can join the institution's chamber ensemble and orchestras. They also have opportunity to participate in the Encuentro de Música y Academia de Santander [Encounter of Music and Academy of Santander].

The Escuela Superior de Música Reina Sofía grants three annual tuition scholarships sponsored by the Fundación María Cristina Masaveu Peterson to young musicians, preferably Asturians, who have passed the complex selection and admissions testing process that the school carries out every year.

During the 2019-2020 academic year, the students receiving Foundation scholarships were: Gabriel Alonso, baritone; Celia Bueno, violin; María Ramos, violin.

Academic Activity

Gabriel Alonso

Alfredo Kraus-Fundación Ramón Areces Voice Faculty

- Professor: **Ryland Davies**
- Adjunct Professor: **Rosa Domínguez**
- Accompanying Pianist Professor: **Madalit Lamazares**
- Master Lessons: **Konrad Jarnot, Javier Camarena and Francisco Araiza**
- ENOA Voice Workshop: **Ryland Davies**

Celia Bueno

Telefónica Violin Faculty

- Professor: **Marco Rizzi**
- Adjunct Professor: **Sergey Teslya**
- Accompanying Pianist Professor: **Ricardo Ali Álvarez**
- Master Lessons: **Silvia Marcovici and Ingolf Turban**

María Ramos

Telefónica Violin Faculty

- Professor: **Marco Rizzi**
- Adjunct Professor: **Sergey Teslya**
- Accompanying Pianist Professor: **Ricardo Ali Álvarez**
- Master Lessons: **Silvia Marcovici and Ingolf Turban**

Chamber Music

Strings Quartets

- Professor: **Heime Müller**

Piano ensembles

- Professor: **Márta Gulyás**
- Master Lessons: **Luis Fernando Pérez**

Orchestral ensembles

Master lessons: **Andrés Orozco-Estrada**, **Pablo González** and **Ivan Monighetti**

Meeting between students and director and composer **Gustavo Dudamel**

- Sony Auditorium, Madrid, 28 September 2019.
- Attendance of in-person classes until 10 March 2020.
- Attendance of online classes since 10 March 2020.

Awards Granted to Scholarship Recipients

Outstanding Student in the Alfredo Kraus-Fundación Ramón Areces Voice Faculty: **Gabriel Alonso**

Noteworthy in-person artistic activities of scholarship recipients

22 concerts | 3 recitals | 8 orchestra ensembles | 11 chamber music ensembles | 8077 spectators

- **Camerata Viesgo** tour
5 concerts | 15, 16, 18, 19 and 21 December 2019
Guest director: **Ivan Monighetti**
Soloist: **Celia Bueno**.
- Tour of the **Freixenet Symphony Orchestra** | 2 concerts | 23 and 26 October 2019 | Guest director: **Pablo González** | Soloist: **Eva Rabchevska**, violin.

- Academic concert of the **Telefónica Violin Faculty**. Professor: **Marco Rizzi** | 2 December 2019.

- Academic concerts of the **Alfredo Kraus-Fundación Ramón Areces Voice Faculty** | 'Christmas and New Year Concerts' and 'Easter' performance series | Professor: **Ryland Davies** | 20 December 2019 and 4 March 2020.

- Master lesson with tenor **Javier Camarena** | 4 December 2019.

- Orchestra master lesson | Director: **Andrés Orozco Estrada** | 22 January 2020.

Noteworthy Virtual Artistic Activity of Scholarship Recipients

- Re-encounter Concert | **Freixenet Chamber Orchestra of the Escuela Superior** | Guest director: **Pablo González** | 26 June 2020 | 4818 views.
- *Playlist* | 'The young virtuosos of the **Telefónica Violin Faculty**' | 10,712 views.
- *Playlist* | 'Voice concerts for the **Fundación Ramón Areces**' | 10,712 views.
- *Playlist* | 'BBVA Foundation Viola Faculty concerts of the **Escuela Superior de Música Reina Sofía**'.



Gabriel Alonso, baritone

- Alfredo Kraus-Fundación Ramón Areces Voice Faculty
- Professor: Ryland Davies
- Tuition and residence scholarship from the Fundación María Cristina Masaveu Peterson
- Academic year 2019-2020

Gabriel was born in Ferrol (Spain) in 1991. He has been studying at the Escuela Superior de Música Reina Sofía since 2017 under Professor Ryland Davies as a member of the Alfredo Kraus-Fundación Ramón Areces Voice Faculty. In 2020, he was the top-ranking student in his faculty.

He studied his undergraduate degrees in voice (obtaining honours in his second, third and fourth years) and saxophone at the Conservatorio Profesional de Música Xan Viaño in Ferrol. He has taken repertoire classes with Alberto Zedda, Ricardo Estrada and Roberto Accurso; has studied alongside baritone Juan Jesús Rodríguez and has received master lessons as a student of the Escuela Superior de Música Reina Sofía from Leigh Melrose, Teresa Berganza, David Butt Philip, John Graham Hall, Konrad Jarnot and Francisco Araiza.

In 2019, he came in third place in the City of Logroño's international singing competition. He has performed concerts and recitals with the Real Filharmonía de Galicia under conductor Maximino Zumalave. He has participated in the opera seasons of the San Sebastián, Vigo and Málaga Operas and premiered a Spanish opera by composer Fernando Vázquez Arias as well as works by Juan Durán and Xabier de Paz. In 2019, he participated in the '*Las nuevas voces gallegas*' [*The New Voices of Galicia*] concert series as a part of the La Coruña lyric season, debuted as Figaro in the lyric season of San Martín Pinario (Santiago de Compostela) and participated in the IKFEM Festival in Portugal. During the 2019-2020 season, he also participated in the 11th Annual Fall Music Festival at the Casa de las Flores, held at the Palacio Real de La Granja de San Ildefonso.



Celia Bueno, violin

- Professor: Marco Rizzi
- Escuela Superior de Música Reina Sofía
- Recipient of a tuition scholarship from the Fundación María Cristina Masaveu Peterson
- Academic year 2019-2020

Celia was born in Laredo, Spain in 1993. Since 2018, she has been studying at the Telefónica Violin Faculty of the Escuela Superior de Música Reina Sofía under professor Marco Rizzi. She has received scholarships from the Fundación María Cristina Masaveu and the Fundación Albéniz.

Her violin studies began at the Conservatorio de Jesús de Monasterio in Santander under the tutelage of Paula Bolado, where she earned top marks. She furthered her education at the Conservatorio Superior de Aragón 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 Conservatorio della Svizzera Italiana with Professor Massimo Quarta, while simultaneously training in chamber music with the Quiroga Quartet and Sasaki, as well as in contemporary music with Nacho de Paz and Arturo Tamayo.

She won first prize in the 11th Strings Contest of the Provincial Council of Toledo, third prize in the Villa de Salou Performance Contest and first prize in the 9th Intercentros Melómano Performance Contest in Cantabria. She has performed with multiple orchestras, including the Joven Orquesta Nacional de España, the Gustav Mahler Jugendorchester (Germany), the Orchestra della Svizzera Italiana and the orchestra of the association Ensemble 900.

As a student of the Escuela Superior de Música Reina Sofía, she has taken master lessons from Miriam Fried and has played in the Freixenet Symphony Orchestra conducted by Plácido Domingo, Víctor Pablo Pérez, Péter Eötvös and Andrés Orozco-Estrada. She is currently a member of the Puertos del Estado Handel Trio and the Prosegur Albéniz Ensemble and Quartet.



María Ramos, violin

- Telefónica Violin Faculty
- Professor: Marco Rizzi
- Tuition scholarship from the Fundación María Cristina Masaveu Peterson
- Academic year 2019-2020

María was born in Salamanca (Spain) in 2003. Since 2019, she has been studying under professor Marco Rizzi at the Telefónica Violin Faculty of the Escuela Superior de Música Reina Sofía. She has received scholarships from the Fundación María Cristina Masaveu and the Fundación Albéniz.

Her studies began at the age of 5 with Rubén Pérez, Joaquín Torre and Sergey Teslya, and in 2018 she completed her professional music training. She has received master lessons from Isabel Vilà, Nicolás Chumachenco, Ilya Kaler, Sergio Castro, Ingolf Turban and Luis Fernando Pérez (ensembles with piano).

She received first prize in the Forum Musikae Violin Contest in 2014 as well as in the City of Salamanca's Jóvenes Talentos Contest in 2015. Moreover, she received honourable mention in the Cidade de Vigo Violin Contest. In 2016 and 2017, she came in first place in the Jóvenes Músicos Contest, as well as in second place in the Concurso Internacional Cidade do Fundão (Portugal). In 2017, she came in second place in the Certamen Melómano. In 2018, she participated in the Proyecto Talentos project organised by the Madrid Symphony Orchestra and the Fundación Arbós. She played as a soloist with the Salamanca Orchestra (2017) and the Tomás Bretón Orchestra (2018), and has been a member of the camerata of the Madrid Community Orchestra and the Milhaud Trio.

As a student of the Escuela Superior de Música Reina Sofía, she has been a member of the Vivaldi Seasons Ensemble, and is currently a member of the Casa de la Moneda Scarlatti Ensemble.

Colegio Fundación Masaveu

Our steadfast commitment to and support of the Colegio Fundación Masaveu stands out in the field of youth education. This training facility was founded in 1952 by Pedro Masaveu Masaveu and officially opened on 24 September 1962 in the goal of ‘providing children and youth 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 to train them as citizens and employees.’

As one of the Colegio Fundación Masaveu’s board members, the Fundación María Cristina Masaveu Peterson provides patronage and oversight in order to allow it to continue its prestigious history of education combined with vocational training.

Currently, this training facility teaches basic- and advanced-level vocational training, compulsory secondary

education and professional qualification programmes, always with the goal of broadening the range of subjects taught at the school. As a part of its non-official curriculum, it is an INEM-approved school for occupational training and business courses. Currently, it is one of the leading schools for basic- and advanced-level vocational training in machining, electrical installations, electromechanical studies, manufacturing and assembly.



Fellowship for Training and Research in New Technologies Applied to Education at the Prado Museum

In 2019, the Fundación María Cristina Masaveu Peterson and the Prado Museum signed a partnership agreement in order to create a Fellowship for Training and Research in New Technologies Applied to Education targeted at young researchers at the Education Department of the Prado Museum.



The goal of this fellowship is to contribute to training researchers and specialists in new technologies applied to education. It is made available in the intent of providing training in the different technological and digital support tasks applicable to the different education coordination programmes, with special emphasis on adapting content related to the Prado Museum's collection to online platform formats.

The fellowship is awarded on a biannual basis and will be wholly financed by the Fundación María Cristina Masaveu Peterson. To be considered, candidates must possess a profile with demonstrated knowledge of the history and collections of the Prado Museum, as well as professional experience in digital educational projects and actions, including skills related to generating digital content, programming, graphic content editing, 2-D and 3-D digital editing, gamification and web environment development.

The call for fellowship applicants opened on 15 October 2019 and its results were made public in 2020 on the Prado Museum's online portal. The winner of the fellowship was Pablo González Iglesias.

Below is an overview of the work completed during the 2020 financial year:

Deslizar project

October 2020–June 2021

Deslizar is a project that seeks to support the efforts of schools during these particularly difficult times by generating a work and research network looking at innovation in education around and through art, via the formation of multidisciplinary teams composed of teachers, artists, students, researchers and museum educators.

Goal: To create digital tools and mock-ups of websites, to work with the educational stakeholders involved and to organise meetings and in-person sessions at the museum.

- Educational innovation through art laboratory. Co-design of digital resources.
- Project for training teachers + research + artist residencies in the classroom.

First *Deslizar* meet-up

- 28 November 2020
- Organisation and execution of the day.

Guide of virtual museum activities in the context of the COVID-19 crisis

- 28 September 2020
- Goal: To conduct research on the current international situation.



Image from the online seminar
'Imágenes de la otra Edad Media'
© Museo del Prado

First virtual meet-up

- 30 September 2020.
- On 30 September, the presentation entitled 'El Prado para todos' [The Prado Museum for Everybody] took place virtually. It was the first virtual activity organised by the Education Department open to the public. The educators that participated in it also received Zoom training on conducting virtual visits for visually impaired members of the public.

Restructuring of online content

- 30 September–27 November 2020.
- Process of restructuring educational and digital content on the website.

Map of the exhibition *Uninvited Guests*

- 14 October 2020–14 February 2021.
- Creation of a digital educational tool to assist understanding and work in the context of the exhibition *Uninvited Guests*.

Online seminar '*Imágenes de la otra Edad Media*' [Images from the Other Middle Ages]

- 29 October–17 December 2020.
- Organisation and execution of the first online seminar conducted by the Prado Museum, with more than 5,000 people virtually registered.

***El atrapador* [The Trapper]**

- 14 December 2020–18 January 2021.
- Creation of an interactive family game based on a blueprint illustrated by Teresa Bellón.

Online Educational Activities for Families

The online activities programme for children and families was designed in the goal of providing a space enabling interaction with art and learning through art history via the works of the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*.



Every week, new activities for all ages were offered to families on the institutional website
[\(https://www.fundacioncristinamasaveu.com/portfolio/en-familia-actividades-educativas-online/\)](https://www.fundacioncristinamasaveu.com/portfolio/en-familia-actividades-educativas-online/)

The artistic profession. Learn what tools 19th-century painters used!

A world without selfies. Create your own 19th-century style selfie!

Light, colour... and action! Colours are an artist's most basic tools, but do they always use them in the same way? Learn how artists shape colours in their paintings!

19th-century fashion | Part 1. Fashion was one of the most important phenomena during the history of the 19th century.

19th-century fashion | Part 2. Word search!

Animal search. Find the missing animal!

Light and colour (I). Experiment with colours!

Light and colour (II). Experiment with textures!

Light and colour (III). Explore the landscape!

Light and colour (IV). Paint waves of colours!

Tastes and fashion (I). Become a fashion designer!

Tastes and fashion (II). Become a fashion designer!

MASAVEU COLLECTION



Exhibitions

Spanish Nineteenth-Century Painting. From Goya to Modernism

4 October 2019–31 December 2020

As a result of the serious international crisis caused by COVID-19 and as a precautionary measure to combat the spread of the virus, the Foundation temporarily suspended its services and activities available to the public at the FMCMP's Madrid centre on 11 March 2020. As a result, from this date on and during the entire remainder of the 2020 financial year, this exhibition remained closed to the public.

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 due to 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, education and research. On the occasion of the opening of its Madrid headquarters in a building renovated to fulfil its goals, it is presenting a selection of 117 works from one of the most interesting subsets of its far-ranging, varied collections: Spanish Nineteenth-Century Painting.

The exhibition route, which starts with Francisco de Goya and ends with modernism and Catalan post-modernism, reveals the richness and variety of the paintings assembled and sheds light on how art evolved during the period. The names of the most prominent Spanish painters are 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 inspirations of his formative period to works with Romantic overtones in his later years. This period, Romanticism, is very strongly represented in the epicentres of this exhibition, and namely Seville and Madrid. In the former, the portraits by Antonio María Esquivel and his son Carlos María and Manuel Barrón's four *Vistas [Views]* prove the quality that Sevillian artists achieved in both genres. Madrid painters also stood out in portraiture, as shown here in paintings by its maximum exponent, Federico de Madrazo, with three early works and one later work. Likewise, the Goyaesque vein, associated with this artist's tapestry cartoons and scenes of war and violence, is masterfully captured in the works of Eugenio Lucas Velázquez.





The genre paintings by Dionisio Fierros and Eduardo Rosales (including 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 y Escosura 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: some of them, like Luis Menéndez Pidal, were influenced by the Spanish realist tradition of the Golden Age; others, like the brothers José and Luis Jiménez Aranda, were influenced by the naturalist painting of Jules Bastien-Lepage; and yet others, like José Villegas, Dionisio Baixeras and Fernando Álvarez de Sotomayor, focused 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 in the Masaveu Collection. Precisely, this diversity has enabled the selection of a large group of first-rate works that encompass almost all the areas in which the Valencian painter exercised his creativity.

Moreover, the modernisation that ensued in 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 of Catalan post-modernism: four Gypsy scenes by Isidro Nonell dating from 1901 to 1909 and landscapes by Joaquín Mir and Joaquín Sunyer.

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

Loans and Requests for Reproductions of Works

Exhibitions

- EXHIBITION: **Antonio López**
 ORGANISED BY: Fundación Bancaja |
 Fundación de la Comunitat Valenciana
 CURATORS: Tomás Llorens and Boye Llorens
 1968–1971. Oil on paper glued to board. 146 × 96.7 × 5 cm (with frame)
 PLACE OF EXHIBITION: Sorolla Exhibition Room. Plaza de Tetuán, 23, 46003 Valencia
 From September 24, 2020 to February 28, 2021.
- Work from the Masaveu Collection loaned for the exhibition: *Toilet and Window*,

Requests for Reproduction of Works

- **Le violon [The Violin]**, Juan Gris
 REQUESTED BY: Museo de Arte de Dallas
 REASON: Catálogo de exposición
 REQUESTED BY: Ed. Nobel / Grupo Paraninfo
 REASON: Book
- **Retrato de Elías Masaveu Alonso del Campo [Portrait of Elías Masaveu Alonso del Campo]**, Hernán Cortés
 REQUESTED BY: Corporación Masaveu S. A.
 REASON: Corporate website
- **Virgen y Niño con manzana [Virgin and Child with an Apple]**, Guido Reni
 REQUESTED BY: Corporación Masaveu S. A.
 REASON: Christmas cards
- **Viejo pescador [Old Fisherman]**, Evaristo Valle
 REQUESTED BY: Fundación Museo Evaristo Valle
 REASON: Audiovisual documentation to celebrate International Museum Day
- **My Wife and Daughters in the Garden**, Joaquín Sorolla
 REQUESTED BY: Hachette Education
 REASON: Textbook
- **Banderilleros**, Goya
 REQUESTED BY: The Real Academia Española and the Fundación Beyeler
 REASON: Catalog
- **Boda vaqueira o El baile de los vaqueiros, [Cowboy Wedding or the Dance of the Cowboys]**, José María Uría y Uría



My Wife and My Daughters in the Garden, 1910. AUTHOR: Joaquín Sorolla y Bastida (Valencia, 1863–Cercedilla, 1923). OWNER: Colección Masaveu.
 © OF THE REPRODUCTION/
 PHOTOGRAPHY: Fundación María Cristina Masaveu Peterson.
 PHOTOGRAPHY: Marcos Morilla

Conservation and Restoration

Prominent aspects of the Foundation's goals include the promotion, dissemination, conservation, recovery and restoration of art and heritage. Its activities in this respect particularly focus on the Masaveu Collection and the FMCMP Collection, although not exclusively on them.



The Foundation has been responsible for managing the Masaveu Collection since 2013, contributing, in collaboration with Corporación Masaveu's Art Department, to documenting, studying and cataloguing works as well as to

suggesting and executing preventive conservation protocols and planning and implementing specific conservation and/or restoration work with respect to certain pieces in the collection.



In 2020, conservation and/or restoration work was carried out on the following works:

1. Paintings

- Series of five 19th-century paintings
Under the responsibility of
Corporación Masaveu

2. Sculptures

- Series of four engravings from
the 13th to 15th centuries
Under the responsibility of the SIT
- Series of twenty 19th-century
sculptures made of marble, alabaster,
bronze, calamine and copper
Under the responsibility of the
Corporación Masaveu



FMCMF COLLECTION



120 Acquisitions



2

1
AUTHOR: Banksy (1975)
TITLE: *Tortoise Helmet* (Edition 1/5)
YEAR: 2009
TECHNIQUE: Pencil, acrylic and enamel spray on cardboard
DIMENSIONS: 57 × 75 cm



3

2
AUTHOR: Claramunt, Luis
(Barcelona, 1951-Zarauz, 2000)
TITLE: *Untitled*
SERIES: *Shadow Line*
YEAR: 1988
TECHNIQUE: Oil on canvas
DIMENSIONS: 100 × 81 cm

3
AUTHOR: Claramunt, Luis
(Barcelona, 1951-Zarauz, 2000)
TITLE: *Untitled*
SERIES: *Cintas [Tapes]*
YEAR: 1990
TECHNIQUE: Oil on canvas
DIMENSIONS: 100 × 81 cm



4

4

AUTHOR: Claramunt, Luis (Barcelona, 1951-Zarauz, 2000)

TITLE: *Naufragio (diptico)*
 [(Shipwreck (a diptych))]

SERIES: *Naufragios y Tormentas*
 [Shipwrecks and Storms]

YEAR: 1999

TECHNIQUE: Oil on canvas

DIMENSIONS: 2 pieces each
 measuring 200 × 160 cm



5

5

AUTHOR: **Croft, José Pedro**
(Porto, Portugal, 1957)

TITLE: *Untitled* (single piece)

YEAR: 2007

TECHNIQUE: Iron, glass and mirror

DIMENSIONS: 210 × 180 × 320 cm

6

AUTHOR: **Graham, Dan** (Urbana,
Illinois, USA, 1942)

TITLE: *Dan's World* (single piece)

YEAR: 2018

TECHNIQUE: Stainless steel
and bidirectional mirror

DIMENSIONS: 523 × 257 × 230 cm

7

AUTHOR: **Ibarrola, Agustín**
(Bilbao, 1930)

TITLE: *The Four Seasons*

YEAR: 1995

TECHNIQUE: Oil on hazelnut
and wood sticks

DIMENSIONS:

230 × 160 × 160 cm (each)



6





8

8

AUTHOR: Ibarrola, Agustín
(Bilbao, 1930)

TITLE: *The Steel Ball*

YEAR: 2005-2009

TECHNIQUE: Steel, thin layers
of oil and synthetic paint

DIMENSIONS: 170 × 180 × 200 cm

9

AUTHOR: Ibarrola, Agustín
(Bilbao, 1930)

TITLE: *Untitled*

YEAR: 2009

TECHNIQUE: Oil on canvas

DIMENSIONS: 200 × 350 cm

10

AUTHOR: Ibarrola, Agustín
(Bilbao, 1930)

TITLE: *Untitled*

YEAR: 2009

TECHNIQUE: Oil on canvas

DIMENSIONS: 200 × 350 cm

11

AUTHOR: Vicente, Esteban (Turégano,
Segovia, 1903-Bridgehampton,
New York, USA, 2001)

TITLE: *Kaahumanu*

YEAR: 1969

TECHNIQUE: Charcoal, gouache
and paper collage on cardboard

DIMENSIONS: 122 × 112 cm

12

AUTHOR: Zóbel, Fernando (Manila,
Philippines, 1924-Rome, Italy, 1984)

TITLE: *La calle estrecha II*
[The Narrow Street II]

YEAR: 1970

TECHNIQUE: Oil on canvas

DIMENSIONS: 82 × 100 cm

13

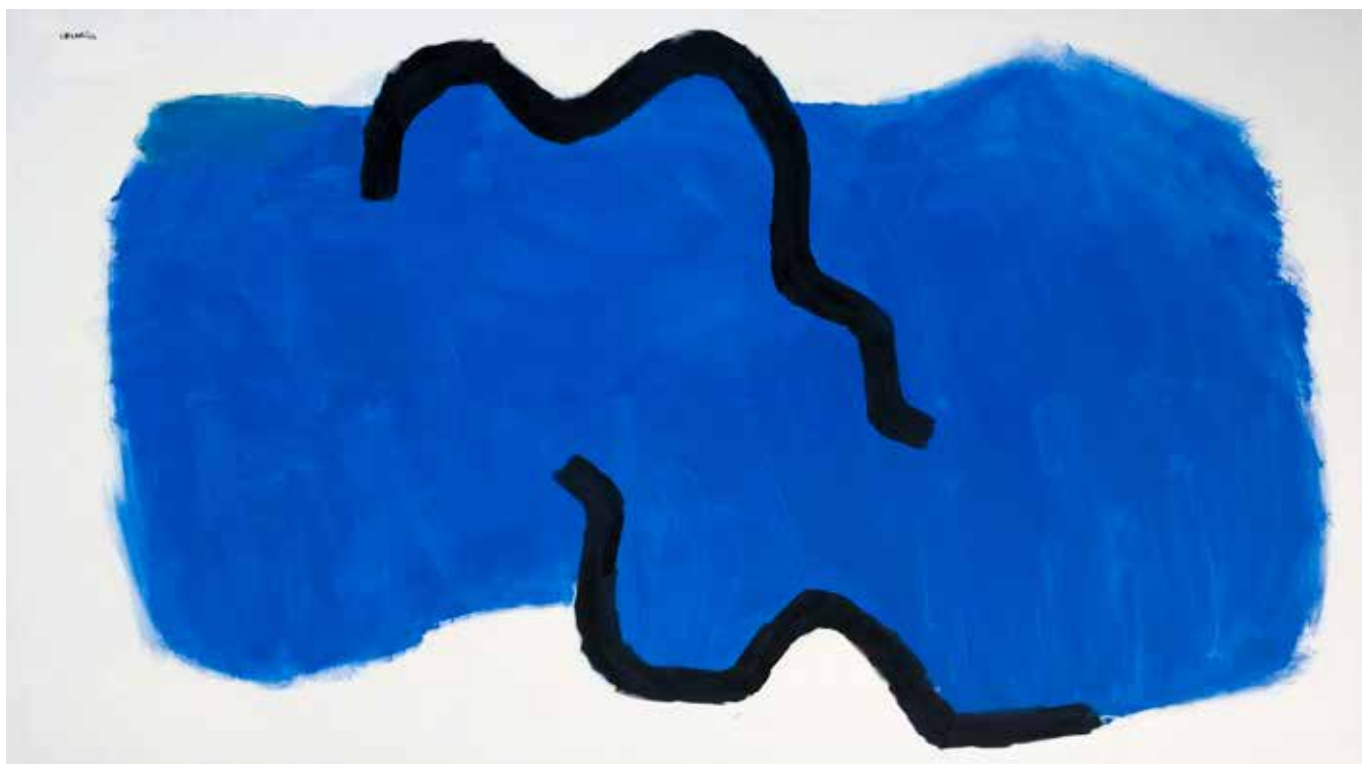
AUTHOR: Mompó, Manuel Hernández
(Valencia, 1927-Madrid, 1992)

TITLE: *Casa abierta en el campo*
[House Open in the Countryside]

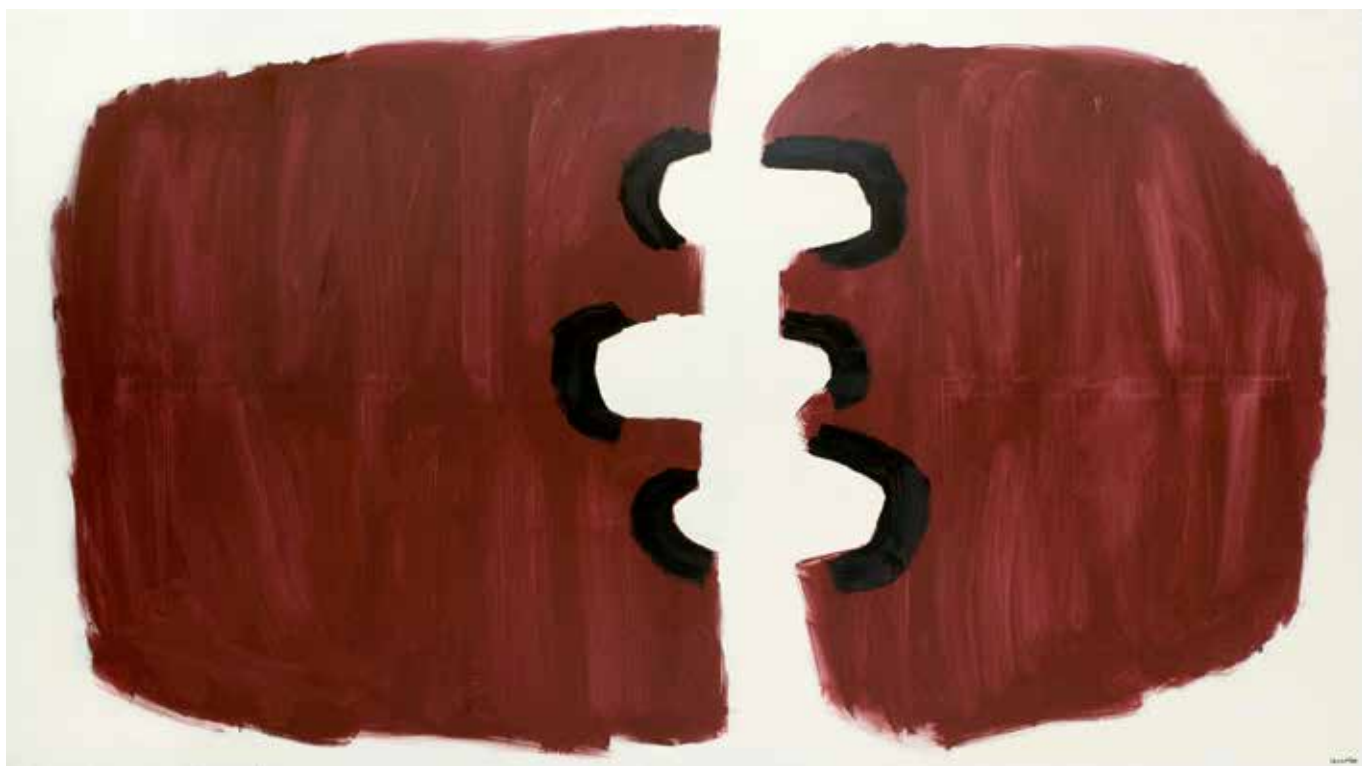
YEAR: 1982

TECHNIQUE: Mixed media on canvas

DIMENSIONS: 200 × 150 cm



9



10

14



14

AUTHOR: Francés, Juana Concepción
(Alicante, 1924-Madrid, 1990)

TITLE: *La teula roja* [The Red Tile]

YEAR: 1960

TECHNIQUE: Oil on canvas

DIMENSIONS: 198 × 173.5 × 4 cm

15

AUTHOR: Pérez Villaamil,
Genaro (El Ferrol, La Coruña,
1807-Madrid, 1854)

TITLE: *Claustro de la Iglesia de
Valdediós* [Valdediós Church Cloister]

YEAR: 1846

TECHNIQUE: Pencil on paper

DIMENSIONS: 23 × 29 cm

16

AUTHOR: Pérez Villaamil,
Genaro (El Ferrol, La Coruña,
1807-Madrid, 1854)

TITLE: *Iglesia de Valdediós*
[Valdediós Church]

YEAR: 1846

TECHNIQUE: Pencil on paper

DIMENSIONS: 23 × 29 cm

17

AUTHOR: Pérez Villaamil,
Genaro (El Ferrol, La Coruña,
1807-Madrid, 1854)

TITLE: *Montes de Raigoso, Asturias*
[Raigoso Mountains, Asturias]

YEAR: 1850

TECHNIQUE: Pencil on paper

DIMENSIONS: 22 × 31.5 cm

18

AUTHOR: Pérez Villaamil,
Genaro (El Ferrol, La Coruña,
1807-Madrid, 1854)

TITLE: *Camino de Enol* [Enol's Path]

YEAR: 1850

TECHNIQUE: Pencil on paper

DIMENSIONS: 30 × 40 cm

19

AUTHOR: Pérez Villaamil,
Genaro (El Ferrol, La Coruña,
1807-Madrid, 1854)

TITLE: *Entrada de la ermita de Covadonga*
[Entry of the Covadonga Hermit]

YEAR: 1846

TECHNIQUE: Pencil on paper

DIMENSIONS: 23 × 29 cm

20

AUTHOR: Pérez Villaamil,
Genaro (El Ferrol, La Coruña,
1807-Madrid, 1854)

TITLE: *Capricho arquitectónico*
[Architectural Whim]

TECHNIQUE: Pencil on paper

DIMENSIONS: 44 × 58.5 cm

21

AUTHOR: Hernández Pijuan, Joan
(Barcelona, 1931-2005)

TITLE: *Blanc* [White]

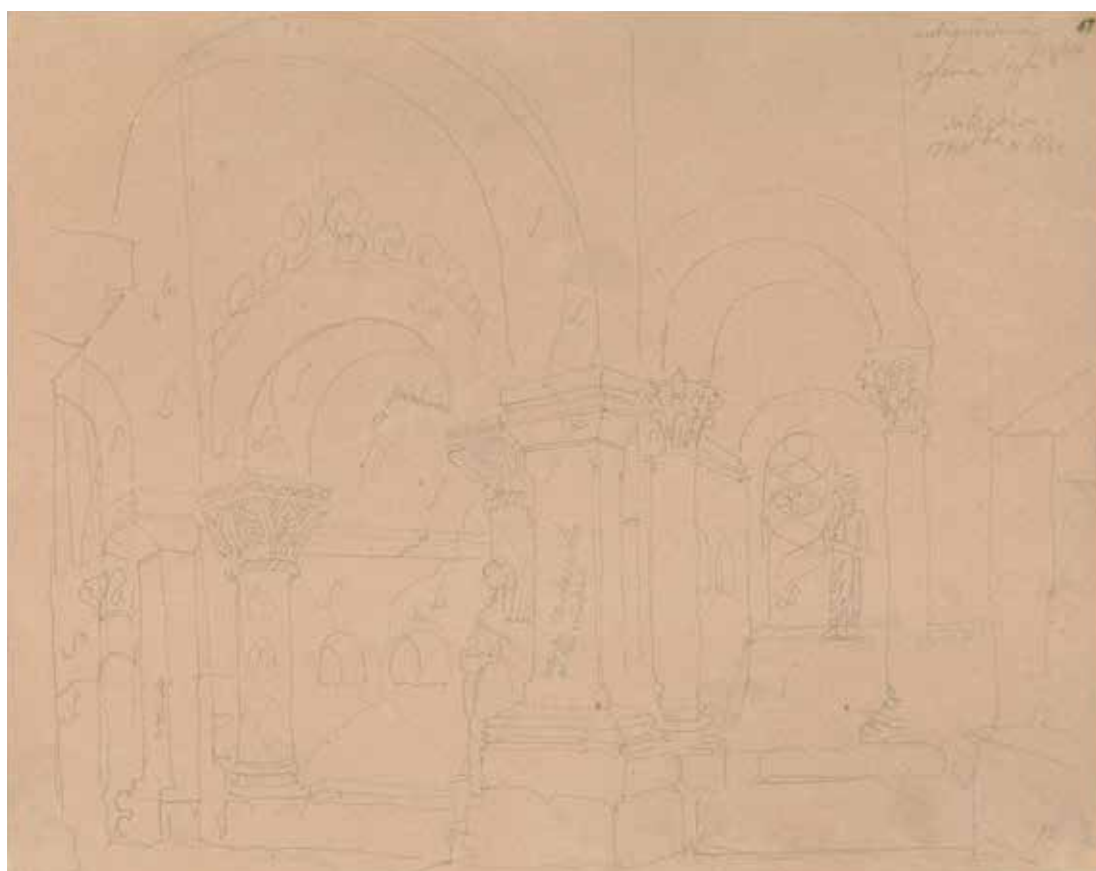
YEAR: 2004

TECHNIQUE: Oil on canvas

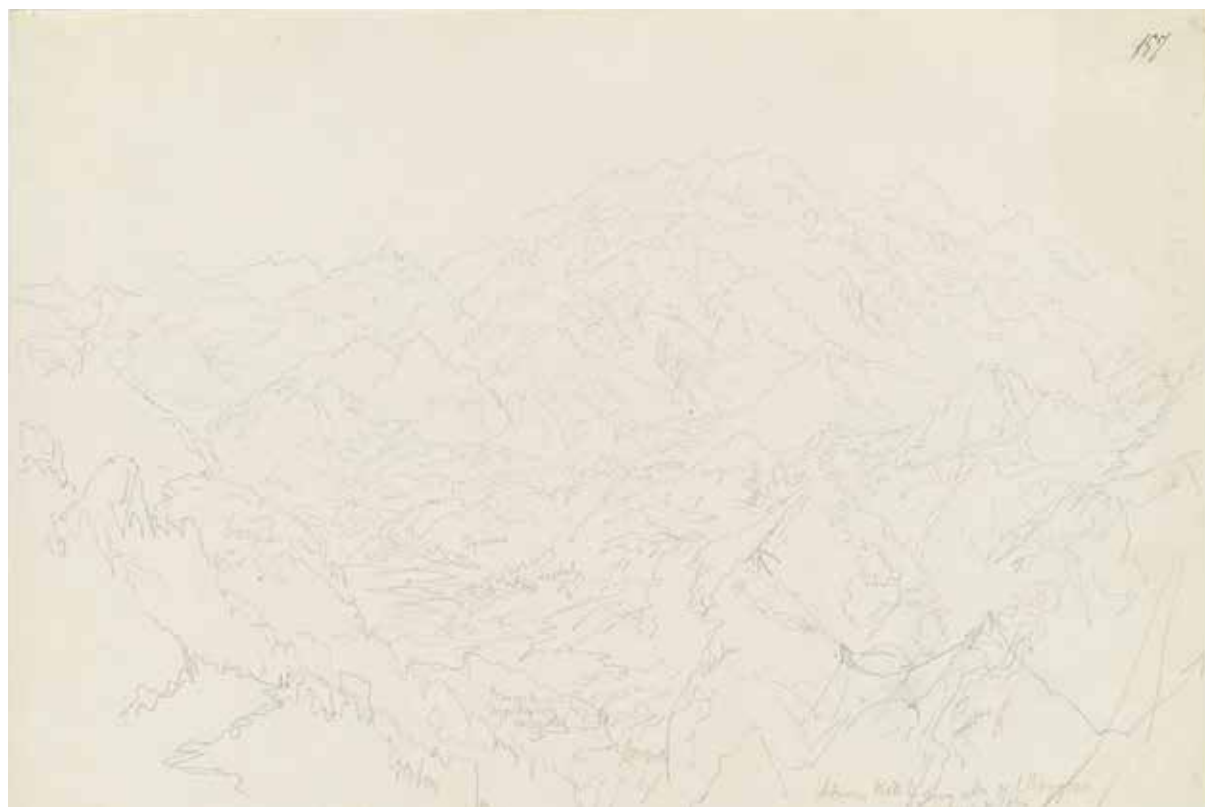
DIMENSIONS: 150 × 200 cm



15



16



17



18



19



20



22

Author: **De la Cruz, Ángela**
(La Coruña, 1965)

TITLE: ***Loose Fit (White/Off White)***

YEAR: 2002-2019

TECHNIQUE: Oil and acrylic on canvas

DIMENSIONS: 134 × 124 × 45 cm

23

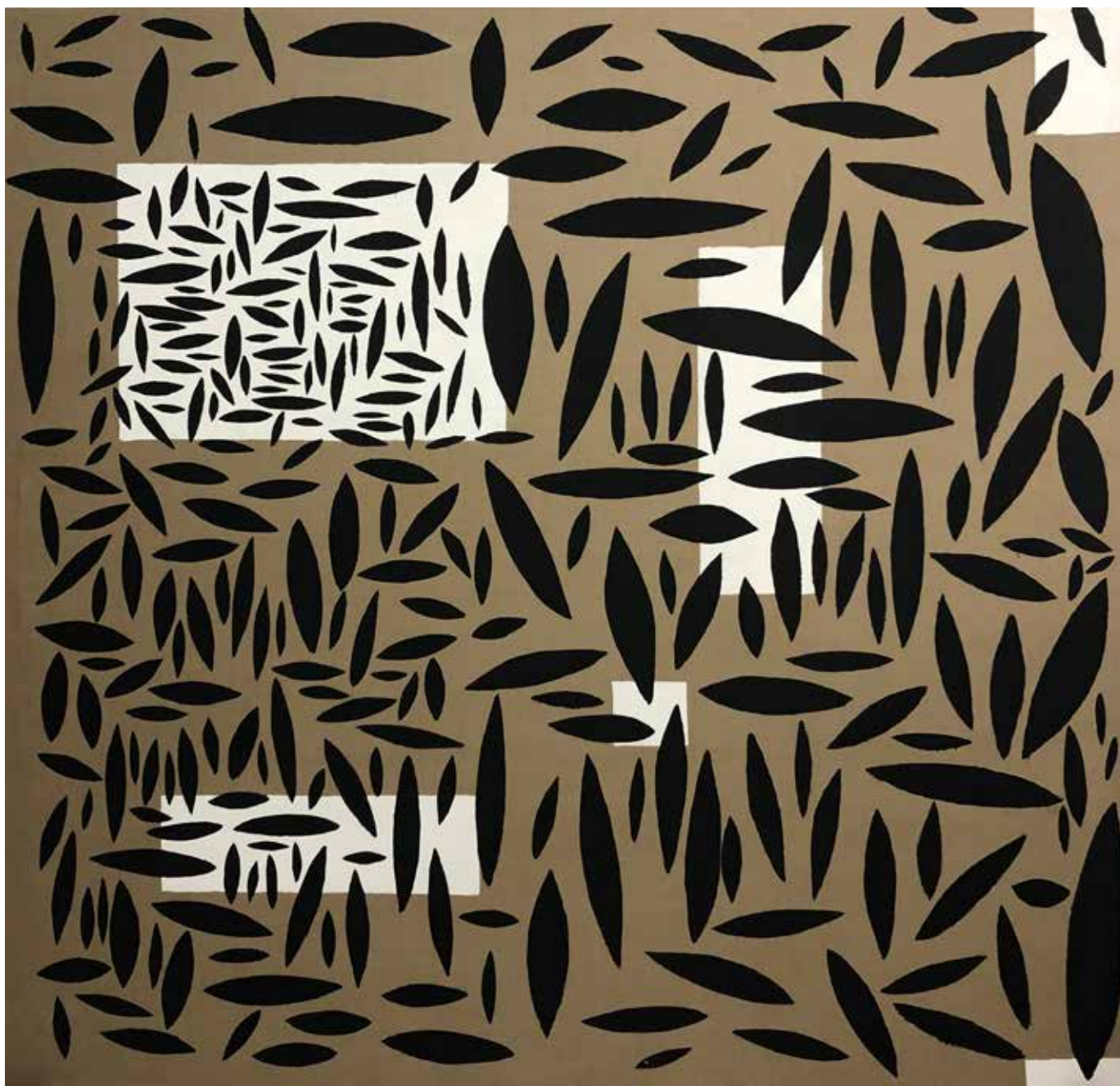
AUTHOR: **Campano, Miguel**
Ángel (Madrid, 1948-
Cercedilla, Madrid, 2018)

TITLE: ***Plegaria VII [Prayer VII]***

YEAR: 1997

TECHNIQUE: Oil on canvas

DIMENSIONS: 250 × 260 cm





24

AUTHOR: Campano, Miguel Ángel (Madrid, 1948–Cercedilla, Madrid, 2018)
 TITLE: *Untitled*
 SERIES: *La grappa [Grappa]*
 YEAR: 1983
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 169 × 154 cm

25

AUTHOR: Campano, Miguel Ángel (Madrid, 1948–Cercedilla, Madrid, 2018)
 TITLE: *A.L.C. 6*
 YEAR: 2001
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 174 × 154 cm

24



25

26

AUTHOR: Fernández, María
Luisa (León, 1955)

TITLE: *Untitled*

SERIES: *Máculas [Blemishes]*

YEAR: 1984

TECHNIQUE: Burnt wood, oil and dye

DIMENSIONS:

240 × 300 × 5 cm



26

27

AUTHOR: Viebrock, Alicia
(Munich, Germany, 1986)

TITLE: *Scorpi*

YEAR: 2019

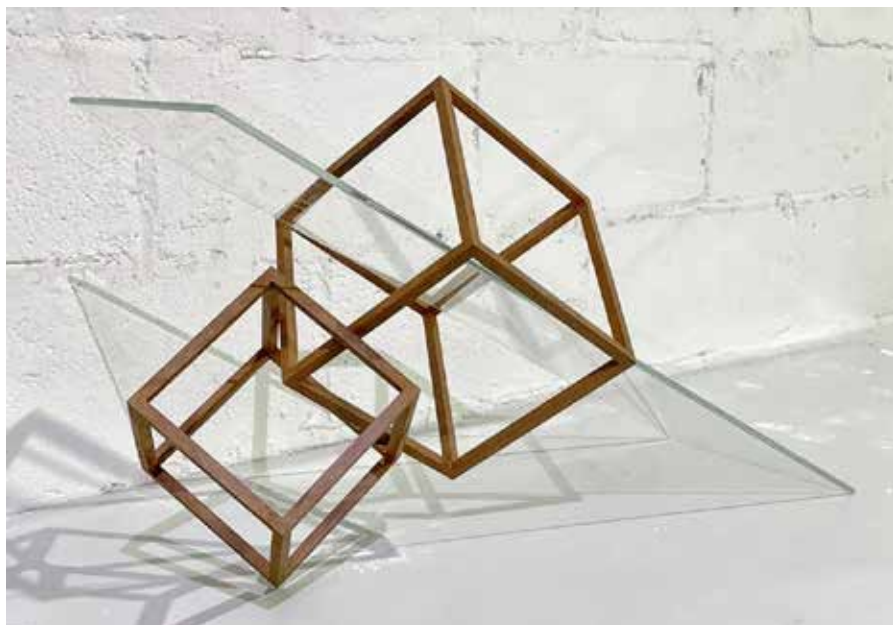
TECHNIQUE: Chinese ink, acrylic
and binder on canvas

DIMENSIONS: 190 × 150 cm



27

28



28

AUTHOR: Pinto, Túlío (Brazil, 1974)

TITLE: *Hole in the sky #4*

YEAR: 2020

TECHNIQUE: Steel and glass

DIMENSIONS: 41 × 70 × 30 cm

29

AUTHOR: Pinto, Túlío
(Brasília, Brazil, 1974)

TITLE: *Cumplicidade #16*
[Complicity #16]

YEAR: 2018

TECHNIQUE: Steel beams
and blown glass

DIMENSIONS: 100 × 150 × 135 cm

29



30

AUTHOR: Muñoz, Aurèlia
(Barcelona, 1926-2011)

TITLE: *Forma en la naturaleza*
[Form in Nature]

YEAR: 1971

TECHNIQUE: Sisal rope
in stocking stitch

DIMENSIONS: 278 × 160 × 60 cm

31

AUTHOR: Espaliú, Pepe
(Córdoba, 1955-1993)

TITLE: *Untitled*

YEAR: 1991

TECHNIQUE: Rope and bronze

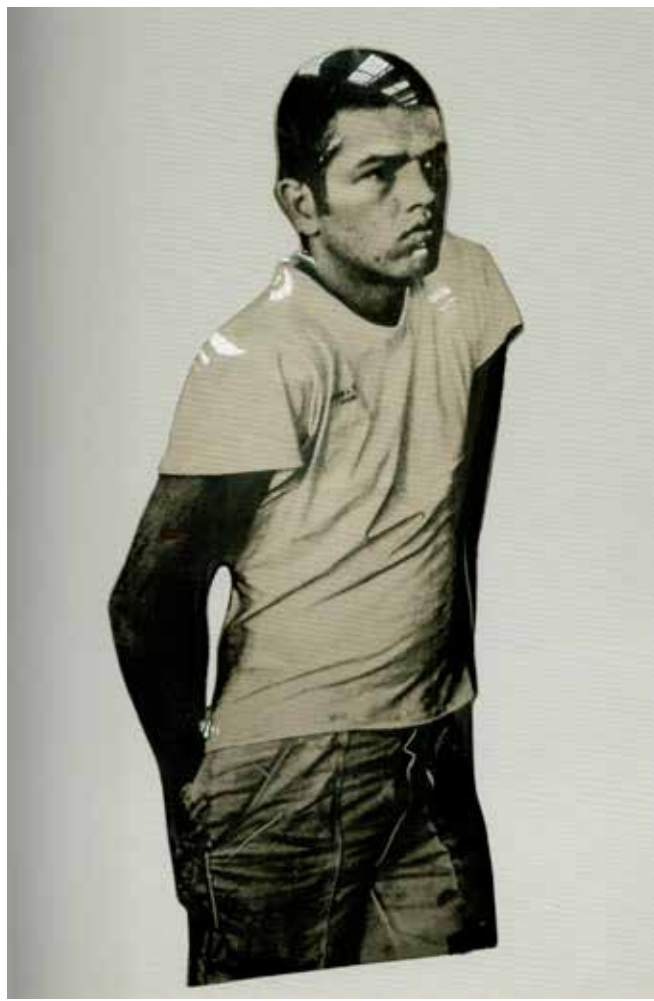
DIMENSIONS: Variable





32

32
 AUTHOR: Gargallo, Pablo
 (Maella, Zaragoza 1881-
 Reus, Tarragona, 1934)
 TITLE: *Baigneuse (tête baissée)*
[Bather (head down)]
 YEAR: 1924
 TECHNIQUE: White marble
 DIMENSIONS: 69.7 × 37 × 27.5 cm

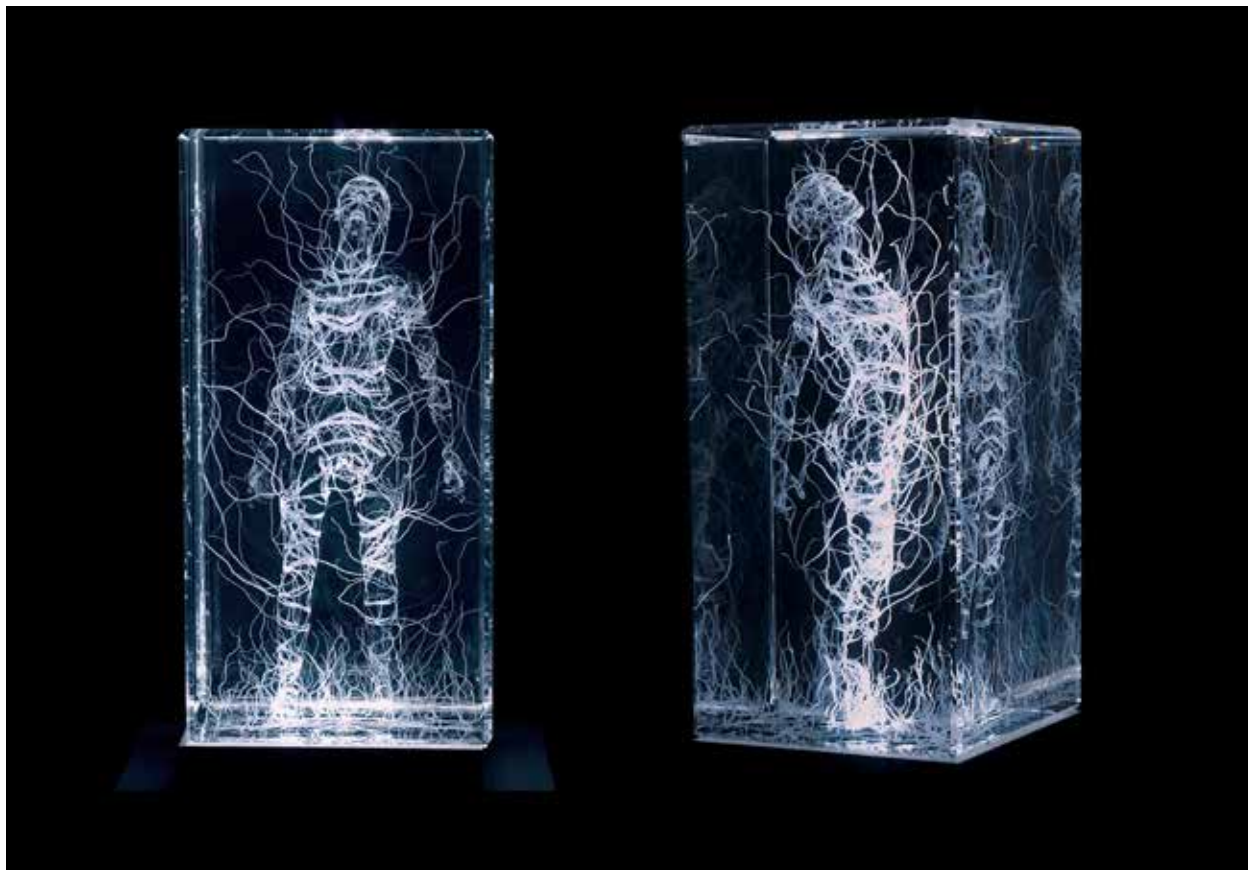


33

33
 AUTHOR: Villalba, Darío (San
 Sebastián, 1939-Madrid, 2018)
 TITLE: *Preso [Prisoner]*
 YEAR: 1974
 TECHNIQUE: Oil and photographic
 emulsion on plexiglass with aluminium
 sheets with a mirror finish
 DIMENSIONS: 187 × 86 × 30 cm
 (with base 256 × 182 × 137 cm)

34
 AUTHOR: Equipo 57 (1957-1962)
 TITLE: *Campos Mello [Spooky Fields]*
 YEAR: 1960
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 92 × 65 cm





35



36

35

AUTHOR: Núñez, Marina
(Palencia, 1966)

TITLE: *Especie (7)* [*Species (7)*].

Edition 1/3

YEAR: 2019

TECHNIQUE: Laser-cut crystal
and LED light base

DIMENSIONS: 20 × 10 × 10 cm

36

AUTHOR: Barboza, Ana Teresa
(Lima, Perú, 1981)

TITLE: *Vilcanota*

YEAR: 2019

TECHNIQUE: Digital photograph
on cotton paper and cotton,
wool and alpaca fabric

DIMENSIONS: 135 × 134 cm

37

AUTHOR: Silván, Cristina

(Pamplona, 1975)

TITLE: *P.S.M. 20.7*

YEAR: 2020

TECHNIQUE: Acrylic on paper and wood

DIMENSIONS: 31 × 31 cm

38

AUTHOR: Jiménez Reyes,

Rafael (Córdoba, 1989)

TITLE: *Untitled (Velázquez)*

YEAR: 2019

TECHNIQUE: Plasticine on paper

DIMENSIONS: 140 × 200 cm

39

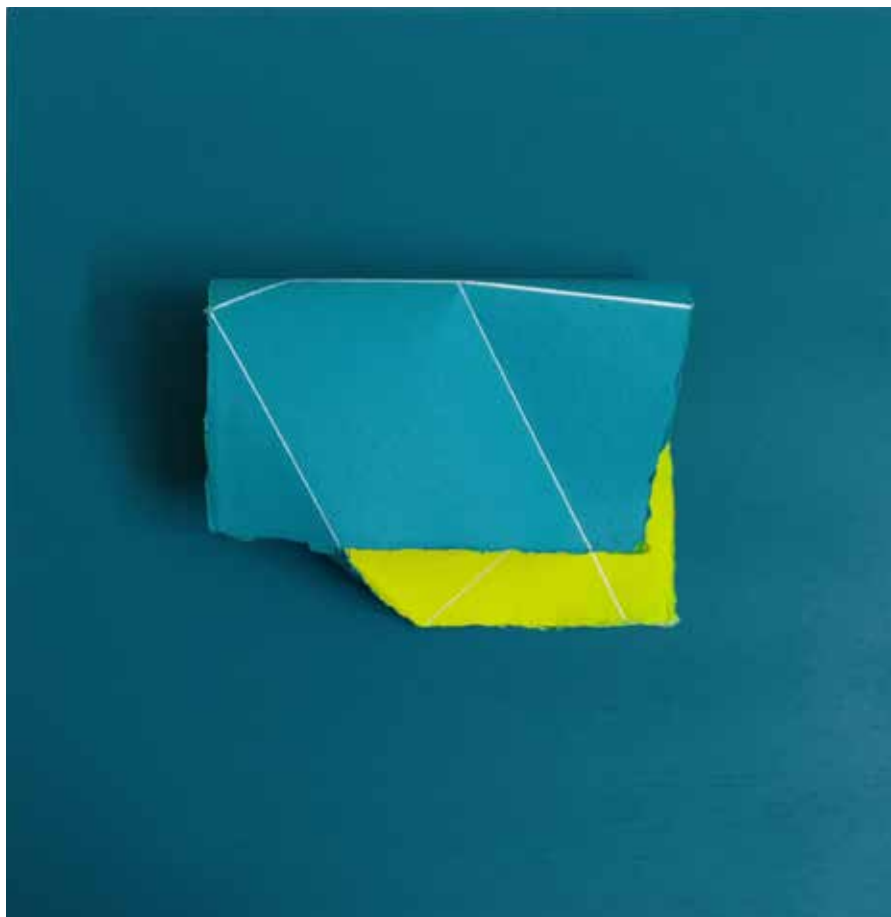
AUTHOR: Queen Andrea

TITLE: *Play*

YEAR: 2020

TECHNIQUE: Acrylic on canvas

DIMENSIONS: 76 × 76 cm



37



38



40

40

AUTHOR: Díaz-Faes, Juan
(Oviedo, 1982)

TITLE: *Natus Crolla*

YEAR: 2017

TECHNIQUE: Enamel on canvas

DIMENSIONS: 100 × 200 cm

41

AUTHOR: Vallières, Laurence
(Quebec, Canadá, 1986)

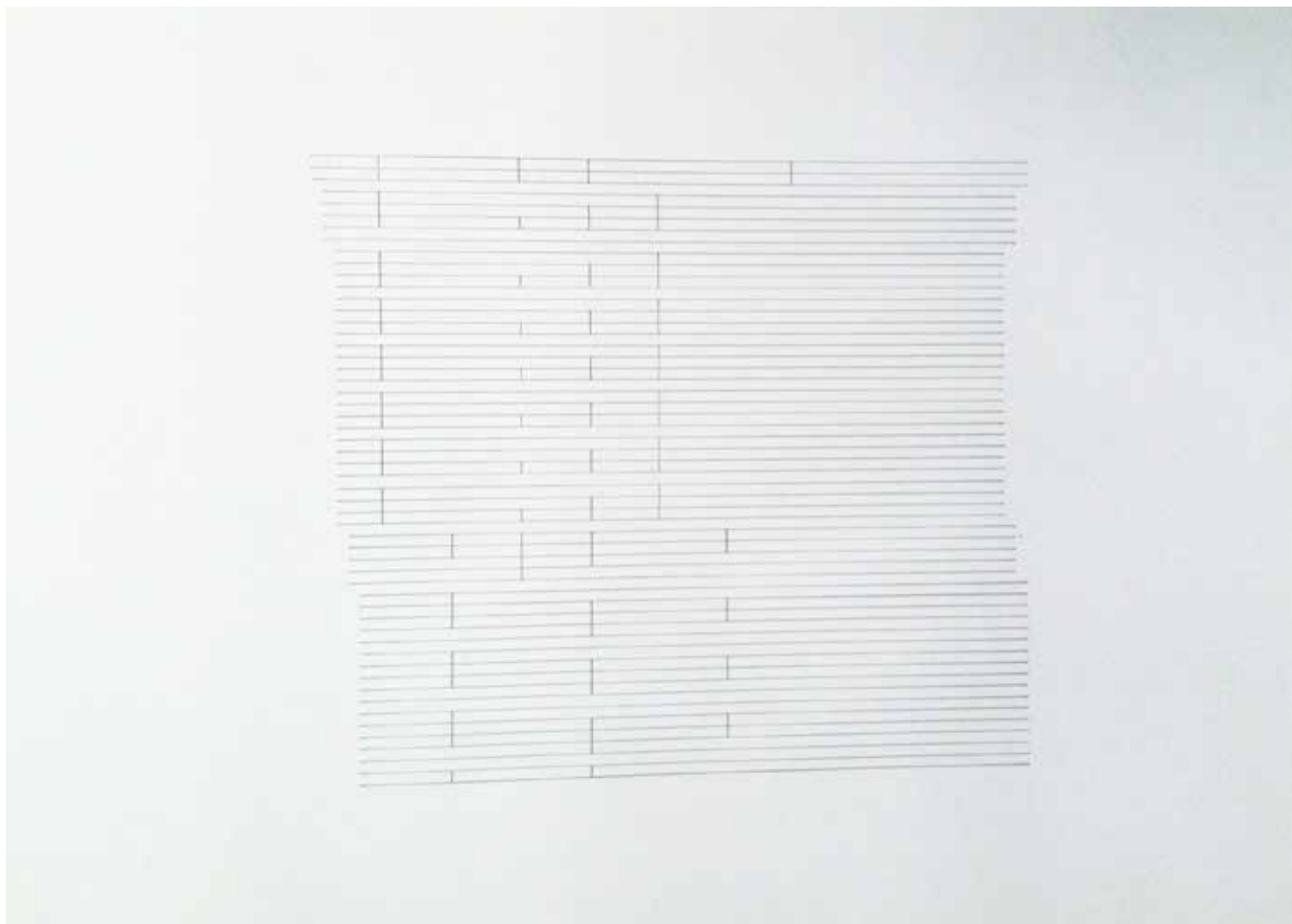
TITLE: *Mario*

AÑO: 2019

TECHNIQUE: Cardboard, wood,
acrylic paint and acrylic varnish

DIMENSIONS: 87 × 50 × 40 cm





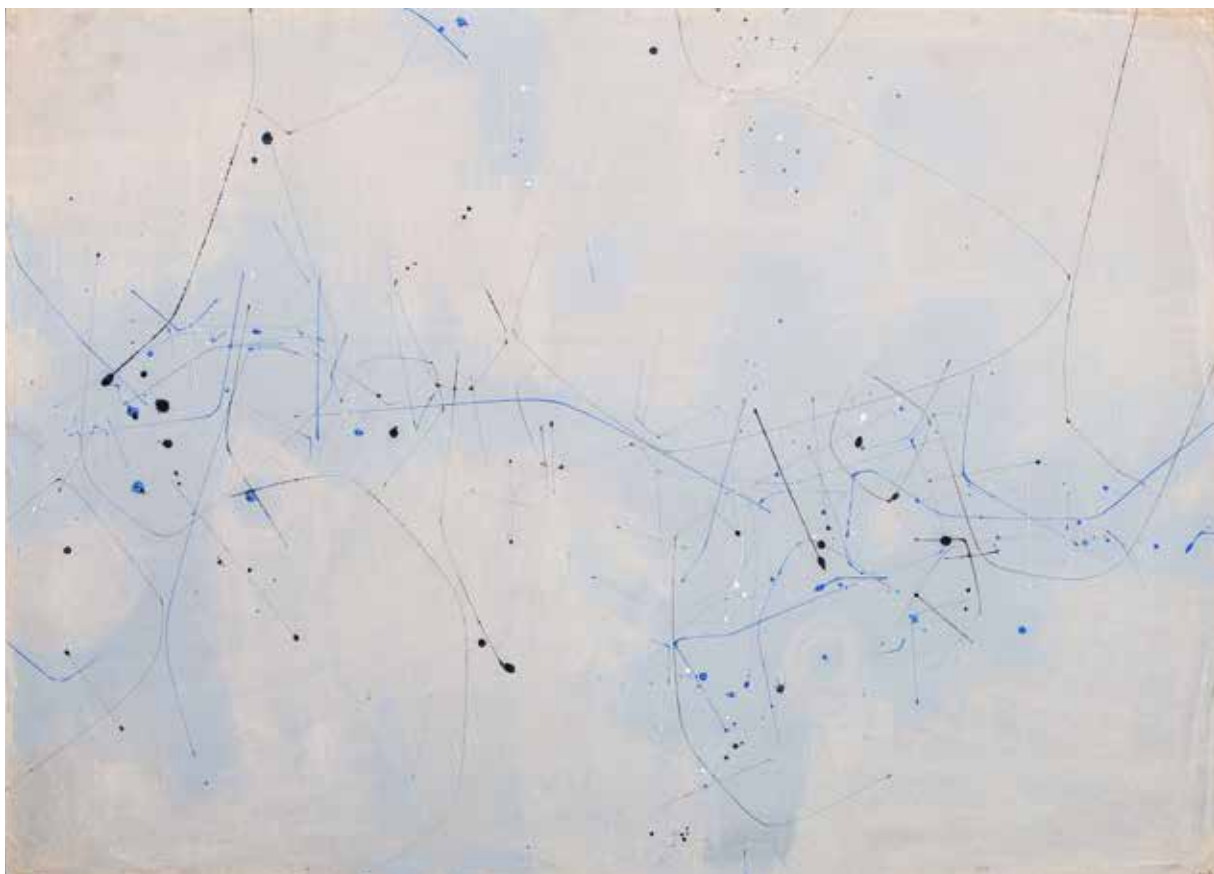
42

42
 AUTHOR: **Asins, Elena** (Madrid, 1940-Azpíroz, Navarra, 2015)
 TITLE: *Imágenes para una abstracción* [*Images for an Abstraction*]
 YEAR: 1978
 TECHNIQUE: Ink on paper
 DIMENSIONS: 50 × 37 cm

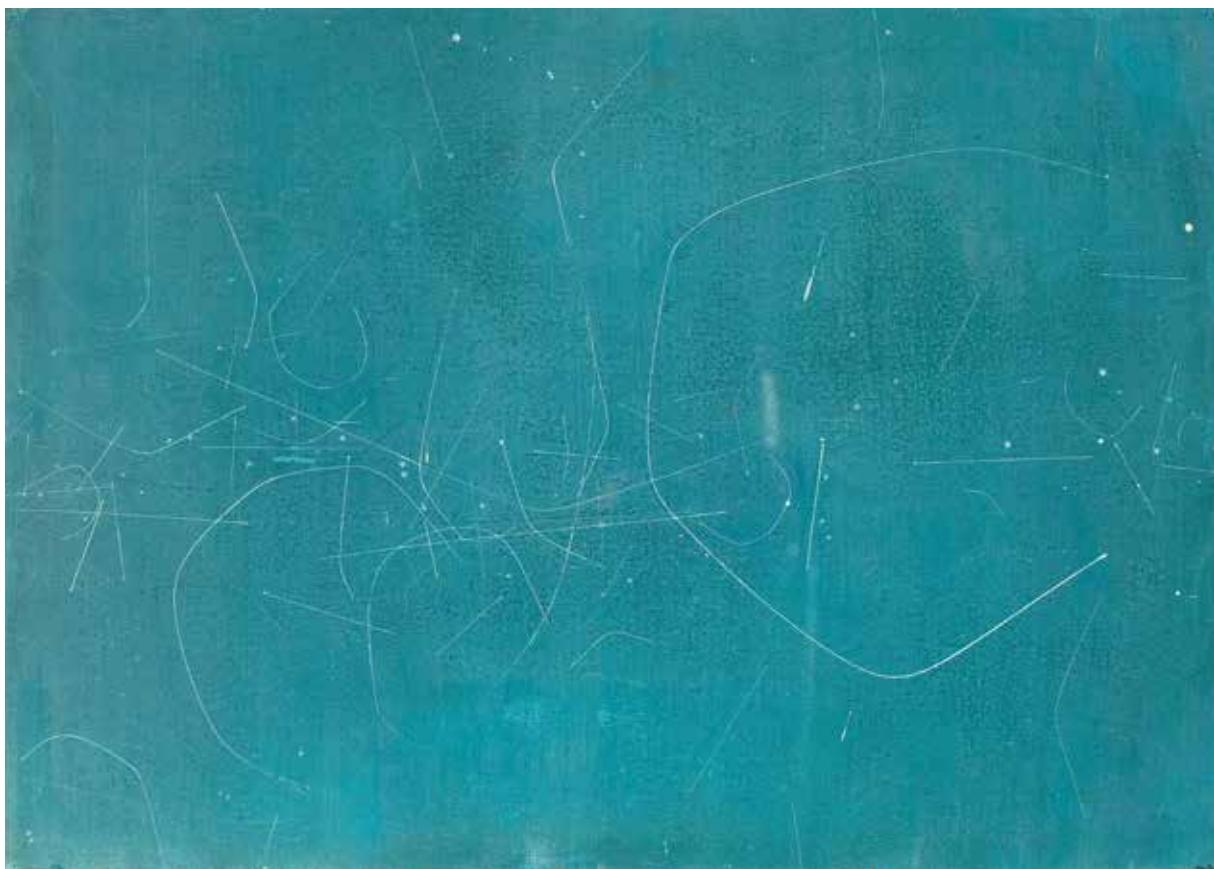
43
 AUTHOR: **Feito, Luis** (Madrid, 1929)
 TITLE: *Composición* [*Composition*]
 YEAR: Ca. 1953
 TECHNIQUE: Mixed media on paper
 DIMENSIONS: 49 × 69 cm

44
 AUTHOR: **Feito, Luis** (Madrid, 1929)
 TITLE: *Untitled*
 YEAR: Ca. 1954
 TECHNIQUE: Mixed media on paper
 DIMENSIONS: 49 × 69 cm

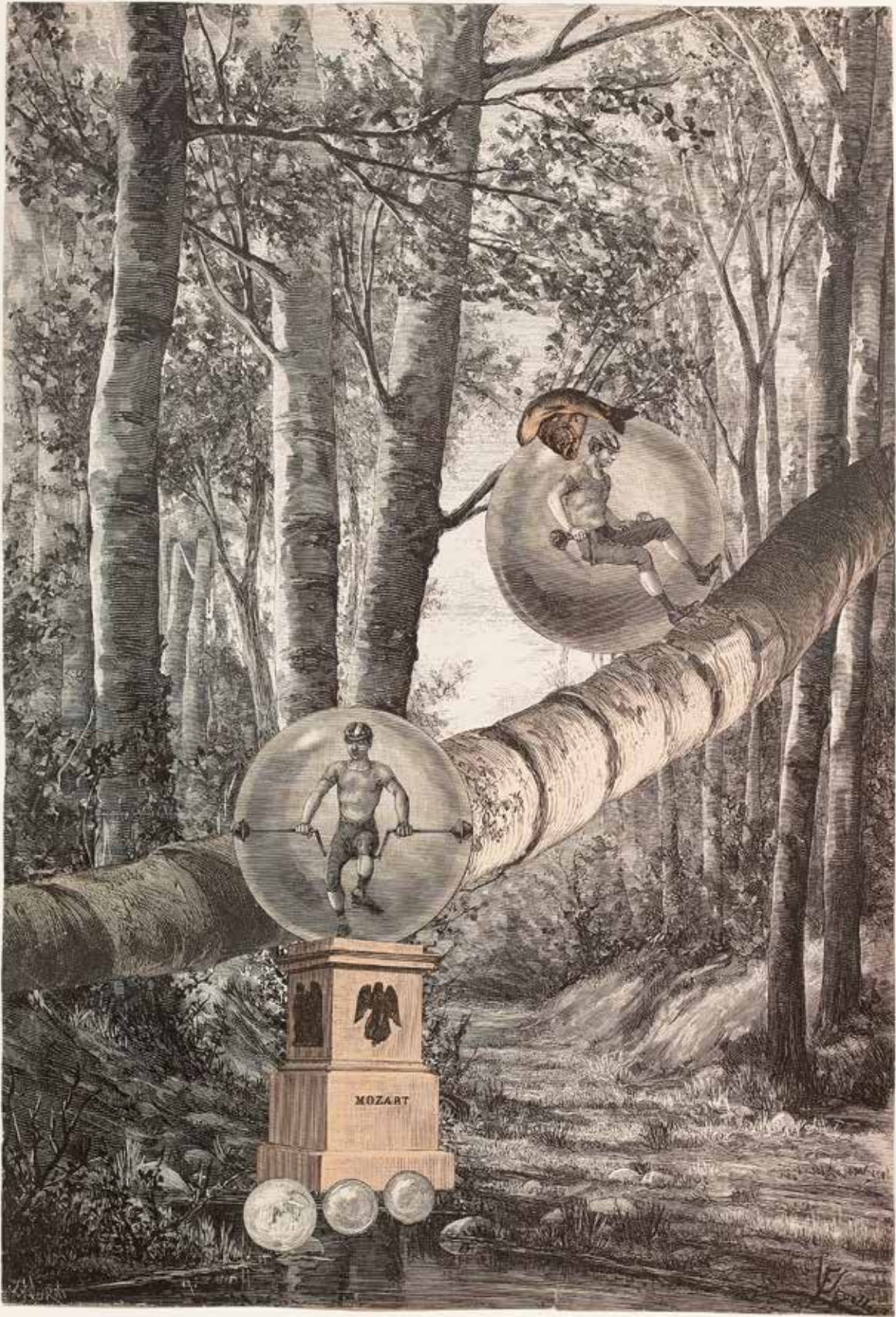
45
 AUTHOR: **Renau, Josep** (Valencia, 1907-Berlín, 1982)
 TITLE: *Paisaje valenciano con barracas* [*Valencian Countryside with Huts*]
 YEAR: 1929
 TECHNIQUE: Tempera and airbrush on paper
 DIMENSIONS: 34 × 36.5 cm



43



44





50

46

AUTHOR: Buñuel, Alfonso
(Zaragoza, 1915-1961)
TITLE: *Homenaje a Mozart*
[Tribute to Mozart]
YEAR: Ca. 1935-1936
TECHNIQUE: Collage on paper
DIMENSIONS: 32 × 21.5 cm

47

AUTHOR: Ferrant, Ángel
(Madrid, 1890-1961)
TITLE: *Jóvenes entrelazadas*
[Young Women Linked Together]
YEAR: Ca. 1952
TECHNIQUE: Mixed media on paper
DIMENSIONS: 39 × 20 cm

48

AUTHOR: Genovés, Juan
(Valencia, 1930)
TITLE: *La madre* [The Mother]
YEAR: 1967
TECHNIQUE: Oil on canvas
DIMENSIONS: 135.6 × 109.9 cm

49

AUTHOR: Rivera, Manuel (Granada,
1927-Madrid, 1995)
TITLE: *Metamorfosis (Image)*
[Metamorphosis (Image)]
YEAR: 1960
TECHNIQUE: Metal fabric, wire,
metal and oil on wood
DIMENSIONS: 81 × 60 cm

50

AUTHOR: Iglesias, Cristina
(San Sebastián, 1956)
TITLE: *Untitled*
YEAR: 2020
TECHNIQUE: Mixed media
on silk (monotype)
DIMENSIONS: 80 × 110 cm

51



51

AUTHOR: **Pedrita Studio**

TITLE: *María Cristina*

YEAR: 2020

TECHNIQUE: Recovered tile
on ber wood panel

DIMENSIONS: 350 × 220 cm

52

AUTHOR: **Asins, Elena** (Madrid,
1940-Azpíroz, Navarra, 2015)

TITLE: **A11**

YEAR: 2010

TECHNIQUE: Welded and
polished steel sheets

DIMENSIONS: 79 × 81.5 × 43 cm

53

AUTHOR: **Calvo, Carmen**
(Valencia, 1950)

TITLE: **Cristales N.º 13**
[Crystals No. 13]

YEAR: 1998

TECHNIQUE: Collage of
crystals on board

DIMENSIONS: 50 × 50 × 3.5 cm

52





54

54

AUTHOR: **Hugo, Fontela**
(Grado, Asturias, 1986)

TITLE: *Untitled*

YEAR: 2020

TECHNIQUE: Oil on canvas

DIMENSIONS: 250 × 400 cm

55

AUTHOR: **Arroyo, Eduardo**
(Madrid, 1937)

TITLE: *García Lorca*

YEAR: 1972

TECHNIQUE: Oil on canvas

DIMENSIONS: 145 × 114 cm

56

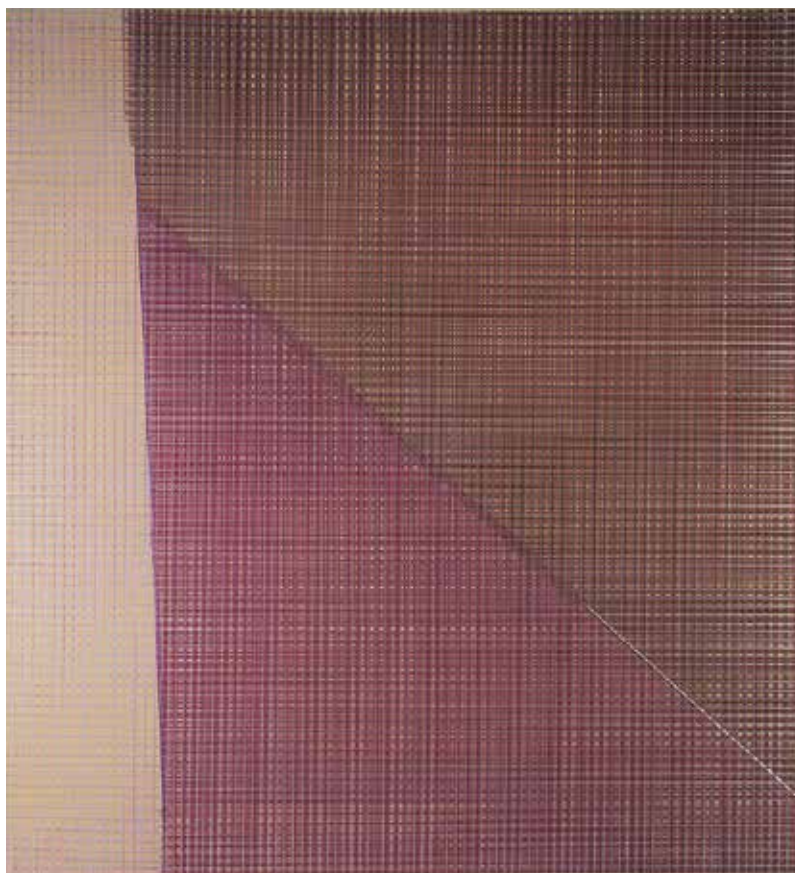
AUTHOR: **Sevilla, Soledad**
(Valencia, 1944)

TITLE: *Meninas VIII [Ladies VIII]*

YEAR: 1983

TECHNIQUE: Acrylic on canvas

DIMENSIONS: 220 × 200 cm



56



57

57
AUTHOR: **Muñoz, Juan** (Madrid, 1953-Ibiza, 2001)
TITLE: **Contemplación [Contemplation]**
YEAR: 1985
TECHNIQUE: Artificial stone stained with graphite and iron
DIMENSIONS: 44 × 27 × 33 cm

58
AUTHOR: **Muñoz, Juan** (Madrid, 1953-Ibiza, 2001)
TITLE: **An endless corner**
YEAR: 1998
TECHNIQUE: Wood, metal and plaster
DIMENSIONS: 151 × 54 × 110 cm

59
AUTHOR: **Úrculo Fernández, Eduardo** (Santurce, Vizcaya, 1938-Madrid, 2003)
TITLE: **Untitled**
TECHNIQUE: Cement
DIMENSIONS: 46 × 40 × 32 cm

60
AUTHOR: **Sempere, Eusebio** (Onil, Alicante, 1924-1985)
TITLE: **Rejas [Bars]**
YEAR: Work dates back prior to 1970
TECHNIQUE: Painted iron
DIMENSIONS: 41 × 30 × 3.5 cm

61
AUTHOR: **Sempere, Eusebio** (Onil, Alicante, 1924-1985)
TITLE: **Rejas [Bars]**
YEAR: Work dates back prior to 1970
TECHNIQUE: Painted iron
DIMENSIONS: 66 × 30 × 3.5 cm

62
AUTHOR: **Sicilia, José María** (Madrid, 1954)
TITLE: **De los Espejos XIV [On Mirrors XIV]**
YEAR: 1999
TECHNIQUE: Oil and wax on board
DIMENSIONS: 252 × 152 cm

63

AUTHOR: **Gutiérrez Cossío, Francisco (Pancho Cossío)** (Pinar del Río, Cuba, 1894-Alicante, 1970)
TITLE: **Paisaje submarino [Underwater Landscape]**
YEAR: 1957
TECHNIQUE: Oil on canvas
DIMENSIONS: 92 × 73 cm

64

AUTHOR: **Gordillo, Luis** (Sevilla, 1934)
TITLE: **Después de las piscifactorías [After the Fish Farms]**
YEAR: 1988
TECHNIQUE: Acrylic on paper on board
DIMENSIONS: 130 × 168 cm

65

AUTHOR: **Gargallo, Pablo** (Maella, Zaragoza, 1881-Reus, Tarragona, 1934)
TITLE: **Urano [Uranus]**
YEAR: 1933
TECHNIQUE: Bronze
DIMENSIONS: 115 × 30 × 78 cm

66

AUTHOR: **Pérez Villamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
TITLE: **Interior de la Catedral de León [Inside the León Cathedral]**
YEAR: 1850
TECHNIQUE: Pencil on paper
DIMENSIONS: 39.8 × 30.5 cm

67

AUTHOR: **Pérez Villamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
TITLE: **Grupo general de la misa de Covadonga [General Group of the Covadonga Mass]**
YEAR: 1850
TECHNIQUE: Pencil on paper
DIMENSIONS: 15.2 × 22 cm

68

AUTHOR: **Pérez Villamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
TITLE: **Foces del Raigoso [Voices of Raigoso]**
YEAR: 1850
TECHNIQUE: Pencil on paper
DIMENSIONS: 22 × 31.5 cm



69

AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Bosque de Peña Mea* [*Mea Peak Forest*]
 YEAR: 1850
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 22 × 31.6 cm

70

AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Pinares de Cuenca* [*Pine Forests of Cuenca*]
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 15 × 20 cm

71

AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Estudio de figuras para la Cueva de Covadonga* [*Study of Figures for the Covadonga Cave*]
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 15 × 22.2 cm

72

AUTHOR: **Rückriem, Ulrich** (Düsseldorf, Germany 1938)
 TITLE: *Tempel* [*Temple*]
 YEAR: 1986
 TECHNIQUE: Gray Broby granite
 DIMENSIONS: 250 × 107 × 74 cm

73

AUTHOR: **Calvo, Manuel** (1934-2018)
 TITLE: *Los amantes* [*The Lovers*]
 YEAR: 1960
 TECHNIQUE: Acrylic on canvas
 DIMENSIONS: 130 × 162 cm

74

AUTHOR: **Leiro Lois, Francisco** (Cambados, Pontevedra, 1957)
 TITLE: *Xatia*
 YEAR: 1993
 TECHNIQUE: Black granite and bronze
 DIMENSIONS: 30 × 80 × 38 cm

75

AUTHOR: **Guerrero, José** (Granada, 1914-Barcelona, 1991)
 TITLE: *Blue*
 YEAR: 1953
 TÉCNICA: Watercolour on paper
 DIMENSIONS: 31 × 25 cm

76

AUTHOR: **Framis, Alicia** (Barcelona, 1967)
 TITLE: *Cartas al cielo* [*Letters to Heaven*]
 YEAR: 2020
 TECHNIQUE: Polished stainless steel
 DIMENSIONS: 200 cm in diameter

77

AUTHOR: **Pepper, Beverly** (Brooklyn, New York, 1922-2020)
 TITLE: *Maquette for Claudio Column I or II*
 YEAR: 1979
 TECHNIQUE: Cast iron
 DIMENSIONS: 93.98 × 10.16 × 10.16 cm

78

AUTHOR: **Bordes, Juan** (Gran Canaria, 1948)
 TITLE: *Oradores I* [*Speakers I*]
 YEAR: 1987-1989
 TECHNIQUE: Bronze, steel and gold sheets
 DIMENSIONS: 185.42 × 124.46 × 38.1 cm (5 units, each unit)

79

AUTHOR: **Oteiza, Jorge** (Orio, 1908-San Sebastián, 2003)
 TITLE: *Round circulation with signs in the Basque landscape, Orreaga*
 YEAR: 2001
 TECHNIQUE: AcWelded COR-TEN steel
 DIMENSIONS: 420 × 376 × 320 cm

80

AUTHOR: **Plensa, Jaume** (Barcelona, 1955)
 TITLE: *451*
 YEAR: 1988
 TECHNIQUE: Cast iron
 DIMENSIONS: 190 × 195 × 197 cm

81

AUTHOR: **Doré, Gustave** (Strasbourg, 1832-Paris, 1883)
 TITLE: *Una joven madre gitana* [*A Young Gypsy Mother*]
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 196 × 126 cm

82

AUTHOR: **Lacoma, Francisco** (Barcelona, 1784-Paris, 1849)
 TITLE: *Retrato de Carlos María Isidro en su despacho con unos planos* [*Portrait of Carlos María Isidro in His Office with Blueprints*]
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 35 × 24.5 cm

83

AUTHOR: **González Velázquez, Zacarías** (Madrid, 1763-1834)
 TITLE: *Sagrada Familia con San Joaquín y Santa Ana* [*The Holy with Saint Joachim and Saint Anne*]
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 24 × 16 cm

84

AUTHOR: **Simón, Guillermo** (Villaviciosa, 1968)
 TITLE: *Génesis XVIII* [*Genesis XVIII*]
 YEAR: 2019
 TECHNIQUE: Oil on dibond
 DIMENSIONS: 150 × 150 cm

85

AUTHOR: **Sicilia, José María** (Madrid, 1954)
 TITLE: *Estación de Montaña 2* [*Mountain Station 2*]
 YEAR: 1984
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 261 × 246 cm

86

AUTHOR: **Plensa, Jaume** (Barcelona, 1955)
 TITLE: *Serie Islands 52, 53, 54* (*Goya, Rousseau, Víctor Hugo*)
 YEAR: 1995
 TECHNIQUE: Polyester resin, iron and crystal
 DIMENSIONS: 102 × 18 × 36 cm (each)





88

87
AUTHOR: Palazuelo, Pablo (Madrid, 1915-Galapagar, 2007)
TITLE: *Untitled*
YEAR: 1956
TECHNIQUE: Gouache on paper
DIMENSIONS: 84.5 × 44 cm

88
AUTHOR: Ribera, Juan Antonio (Madrid, 1779-1860)
TITLE: *La sombra de Samuel apareciéndose a Saúl [Samuel's Shadow Appearing to Saul]*
TECHNIQUE: Tempera on canvas
DIMENSIONS: 146.5 × 146.5 cm

89
AUTHOR: Salvador Maella Pérez, Mariano (Valencia, 1739-Madrid, 1819)
TITLE: *La adoración del Cordero Místico [The Adoration of the Mythical Lamb]*
YEAR: 1767-1768
TECHNIQUE: Oil on canvas
DIMENSIONS: 52 × 41.5 cm





90

90
 AUTHOR: **León y Escosura, Ignacio** (Oviedo, 1834-Toledo, 1901)
 TITLE: *Dos estudios de espadachines y autorretrato* [Two Studies of Swordsmen and Self-Portrait]
 YEAR: 1882
 TECHNIQUE: Oil on board
 DIMENSIONS: 23.5 × 14 cm (respectively) y 12.5 × 9 cm

91
 AUTHOR: **Massat, Ramón** (Barcelona, 1931)
 TITLE: *Seminario de Madrid* [Madrid Seminary] (ED PAI/5/E)
 YEAR: 1960
 TECHNIQUE: Vintage print. Selenium-revealed silver gelatine developed by the artist
 DIMENSIONS: 32 × 48 cm

92
 AUTHOR: **Madrazo y Garreta, Raimundo de** (Rome, 1841-Versailles, 1920)
 TITLE: *Retrato de Madame Laure Hayman* [Portrait of Madame Laure Hayman]
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 180.5 × 75.2 cm

93
 AUTHOR: **Guerrero, José** (Granada, 1914-Barcelona, 1991)
 TITLE: *Untitled*
 YEAR: 1961
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 102 × 112 cm

94
 AUTHOR: **Serra, Richard** (San Francisco, USA, 1938)
 TITLE: *Twins, to Tony and Mary Edna* (outdoors version)
 YEAR: 1972
 TECHNIQUE: COR-TEN steel
 DIMENSIONS: 3.000 cm × 12.000 cm × 0.025 cm

95
 AUTHOR: **Navarro Baldeweg, Juan** (Santander, 1939)
 TITLE: *Paisaje* [Landscape]
 YEAR: 1993
 TECHNIQUE: Oil on canvas
 DIMENSIONS: 200 × 240 cm

96
 AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Puerto de Arbás* [Port of Arbás]
 YEAR: 1846
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 22.9 × 28.8 cm

97
 AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Puerto de Beza* [Port of Beza]
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 22.9 × 28.8 cm

98
 AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Calzada de Mestas* [Mestas Roadway]
 YEAR: 1850
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 15.3 × 21.2 cm

99
 AUTHOR: **Pérez Villaamil, Genaro** (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Peña Mea*
 YEAR: 1850
 TECHNIQUE: Pencil on paper
 DIMENSIONS: 15.3 × 21.2 cm

100

AUTHOR: Pérez Villaamil, Genaro (El Ferrol, La Coruña, 1807–Madrid, 1854)

TITLE: *Covadonga*

YEAR: 1850

TECHNIQUE: Pencil on paper

DIMENSIONS: 23.6 × 29.2 cm

101

AUTHOR: Pérez Villaamil, Genaro (El Ferrol, La Coruña, 1807–Madrid, 1854)

TITLE: *Collada de Pandomillo, concejo de Caso* [*Collada de Pandomillo, Municipal Council of Caso*]

YEAR: 1850

TECHNIQUE: Pencil on paper

DIMENSIONS: 24 × 31.5 cm

102

AUTHOR: Pérez Villaamil, Genaro (El Ferrol, La Coruña, 1807–Madrid, 1854)

TITLE: *Picos de Corina desde Collada de Tarna* [*Corina Peaks from Collada de Tarna*]

YEAR: 1850

TECHNIQUE: Pencil on paper

DIMENSIONS: 24 × 31.5 cm

103

AUTHOR: Pérez Villaamil, Genaro (El Ferrol, La Coruña, 1807–Madrid, 1854)

TITLE: *Personajes* [*Characters*]

TECHNIQUE: Pencil on paper

DIMENSIONS: 19.5 × 23 cm

104

AUTHOR: Pérez Villaamil, Genaro (El Ferrol, La Coruña, 1807–Madrid, 1854)

TITLE: *Conjunto de 16 escenas costumbristas con personajes folklóricos sobre un fondo de paisaje* [*Series of 16 Costumbrist Folkloric Scenes against a Landscape Backdrop*]

TECHNIQUE: Oil on metal

DIMENSIONS: 18 × 13 cm (each scene)

120

AUTHOR: Vierge, Daniel (Madrid, ¿1851?–Boulogne-sur-Seine, 1904)

TITLE: *Vista de Oviedo* [*View of Oviedo*]

TECHNIQUE: Watercolour on paper

DIMENSIONES: 25 × 34.5 cm



Requests for Loans and Reproduction of Works

Requests for Loans of Works



Untitled. Aguas livres series,
2013. Edición 1/5

- *Untitled.*

SERIES: *Catedrales [Cathedrals]*,
2009-2012. Edition 3/5

- *Untitled.*

SERIES: *Aguas livres [Free Waters]*, 2013. Edition 1/5

AUTHOR: **Juan Baraja** (Toledo, 1984)

TECHNIQUE: Mineral pigments on
photographic paper PHOTO RAG

REQUESTED BY: Fundación
Cerezales Antonino y Cinia

REASON: The exhibition *Olvidados
del tiempo [Forgotten in Time]*, which
explores the work of Juan Baraja's
last decade through his work

VENUE: Exhibition room, Fundación
Cerezales Antonino y Cinia.

C/ Antonino Fernández, 76. 24150
Cerezales del Condado. León. Spain

CURATOR: Alfredo Puente

Requests for Reproduction of Works

- *¡Loca! [Crazy!]*, José Jiménez Aranda

REQUESTED BY: National Prado Museum

REASON: The catalogue of the exhibition
*Uninvited Guests. Episodes on
Women, Ideology and the Visual
Arts in Spain (1833-1931).*

- *George William Frederick Villiers, luego
IV conde de Clarendon, [George William
Frederick Villiers, the Future 4th Count of
Clarendon]*, Federico de Madrazo y Kuntz

REQUESTED BY: Centro de Estudios
Europa Hispánica

REASON: The book *Enamorados de España.
Pérez Villaamil y David Robert [Lovers of
Spain: Pérez Villaamil and David Robert]*

- *La Toja*, José Moreno Carbonero

REQUESTED BY: Real Club de Golf de La Toja
RAZÓN: The book *La Historia del Golf en la
isla de La Toja, 1903-2018 [The History of
Golf on the Island of La Toja, 1903-2018]*

FMCMP COLLECTION

Conservation and Restoration

The Fundación María Cristina Masaveu Peterson Collection is particularly focused on contemporary art. It has been growing constantly since 2007, and like the Masaveu Collection, rigorously strives to document, study and catalogue works. It is governed by its preventative conservation protocols, which include the forecasting and implementation of specific conservation and/or restoration actions with respect to particular works in the collection.



In 2020, conservation and/or restoration actions were carried out on the following works:

1. Paintings

- Esteban Vicente, *Untitled*, 1951, oil on canvas, 127 x 102.2 cm
Under the responsibility of Emilio Casero Chamorro
- Raimundo Roca Ricart, *Pintura mural* [Mural Painting], 1956, fresco painting
Under the responsibility of Corporación Masaveu



2. Sculptures

- *Altar de la capilla de la Santísima Cruz* [Altar of the Chapel of the Holy Cross], 17th-century, engraved wood with gold and polychromatic finish, 394 x 288 x 65 cm approximately
- *Cristo crucificado* [Crucified Christ], 18th-century, ivory and wood, 144 x 60 x 23 cm
Under the responsibility of Corporación Masaveu

3. Works on paper

Series of six drawings by Genaro Pérez Villamil:

- *Claustro de la iglesia de Valdediós* [Valdediós Church Cloister], 1846, pencil on paper, 230 x 290 mm
- *Iglesia de Valdediós* [Valdediós Church], 1846, pencil on paper, 230 x 290 mm

- *Montes de Raigoso, Asturias* [Raigoso Mountains, Asturias], 1850, pencil on paper, 220 x 315 mm
- *Camino de Enol* [Enol's Path], 1850, pencil on paper, 300 x 400 mm
- *Entrada de la ermita de Covadonga* [Entry of the Covadonga Hermit], 1846, pencil on paper, 230 x 290 mm
- *Capricho arquitectónico* [Architectural Whim], pencil on paper, 440 x 585 mm
Under the responsibility of Marcalagua Conservación- Restauración de papel, S. L.

4. Stained glass

- Series of seven 20th-century stained glass pieces
Under the responsibility of Corporación Masaveu

5. Tapestries

- Series of four 17th-century Flemish tapestries
Under the responsibility of Corporación Masaveu

6. Furniture

Similarly, verification and surface cleaning were carried out on a total of 348 pieces of furniture, including one-time restoration work on some of them. Among these, of particular note is the work carried out on:

- *Mesa de comedor* [Dinner Table], mahogany wood with bronze marquetry and inlays, 412 x 140 x 75 cm
Under the responsibility of Anobium Restauración

GENERAL INFORMATION



Report of Actions and Visitors

Visits to the FMCMP Headquarters in Alcalá Galiano, Madrid

Total (January–March): **25,412 visitors**

January: **12,653 visitors**

February: **10,541 visitors**

March: **2,218 visitors**

Guided Tours: Exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*

Total (January–March): **1,848 visitors**

Number of intermediaries in rooms: **561**

Guided Tours of the FMCMP Collection

Total (January–March): **463 visitors**

School Programme

Programme start: 14 February 2021

Total (February–March): **4 schools**

Lectures

Venue: María Cristina Masaveu Auditorium | Capacity: **150 people**

Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

From Goya to Rosales (I)

José Luis Díez | 14 January 2020 | Attendance: **Full capacity**

The plurality of approaches in the last third of the century (II)

Javier Barón | 21 January 2020 | Attendance: **Full capacity**

Sorolla: The triumph of colour and light (III)

Blanca Pons Sorolla | 28 January 2020 | Attendance: **Full capacity**

Modernism and postmodernism in Catalonia (IV)

Francesc Miralles | 4 February 2020 | Attendance: **Full capacity**

The renewal in Spanish painting and regenerationism (V)

Javier Barón | 18 February 2020 | Attendance: **Full capacity**

Women's Week Programme

The Image of Women in the Masaveu Collection

Visits open to the public

No reservations required. Free. Duration: 60 minutes.

3 March (6:00 PM), 5 March (1:00 PM), 6 March (5:30 PM) and

7 March (11:00 AM, 1:00 PM, 5:30 PM and 6:00 PM)

Total: **45 visitors**

Website

Comparative Statistics on Visits to the Website

Visits to the website		Average time
2017	75,821	4:30
2018	91,011	3:32
2019	483,330	3:16
2020	319,275	2:51

Users: **74,218**

New users: **70,038**

Sessions: **106,685**

Sessions per user: **1,44**

Page views: **319,275**

Pages per session: **2,99**

Most Visited Content (2020)

Home page	99,976 visits	20.68 %
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 Nineteenth-Century Painting	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 Scholarship	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	35.66 %

Demographic Information on Visits to the Website

Countries	no. of visits / percentage visits	
Spain	64,432	86.97 %
United States	2,319	3.13 %
United Kingdom	728	0.98 %
France	700	0.94 %
Mexico	423	0.57 %
Germany	397	0.54 %
Argentina	373	0.50 %
Belgium	368	0.50 %
Italy	344	0.46 %
China	270	0.36 %
Others	3,864	5.05 %

Demographic Information on Visits to the Website (Spain) 64,432

Autonomous Communities	no. of visits / percentage visits	
Community of Madrid	41,788	63.01 %
Asturias	5,186	7.82 %
Catalonia	4,384	6.56 %
Andalusia	3,110	4.69 %
Castile-Leon	2,101	3.17 %
Community of Valencia	1,831	2.76 %
Basque Country	1,037	1.56 %
Galicia	986	1.49 %
Castile-La Mancha	924	1.39 %
Balearic Islands	628	0.95 %
Others	2,457	6.60 %

Social Media



Comparative Changes in the Number of Followers on Social Media

In 2020, the management of the FMCMP’s social media profiles was marked by the health crisis caused by the COVID-19 pandemic, which resulted in the temporary closure of the FMCMP’s headquarters in Madrid and the complete stoppage of in-person activities. Starting in March, all activities and content generated were created exclusively in online format.

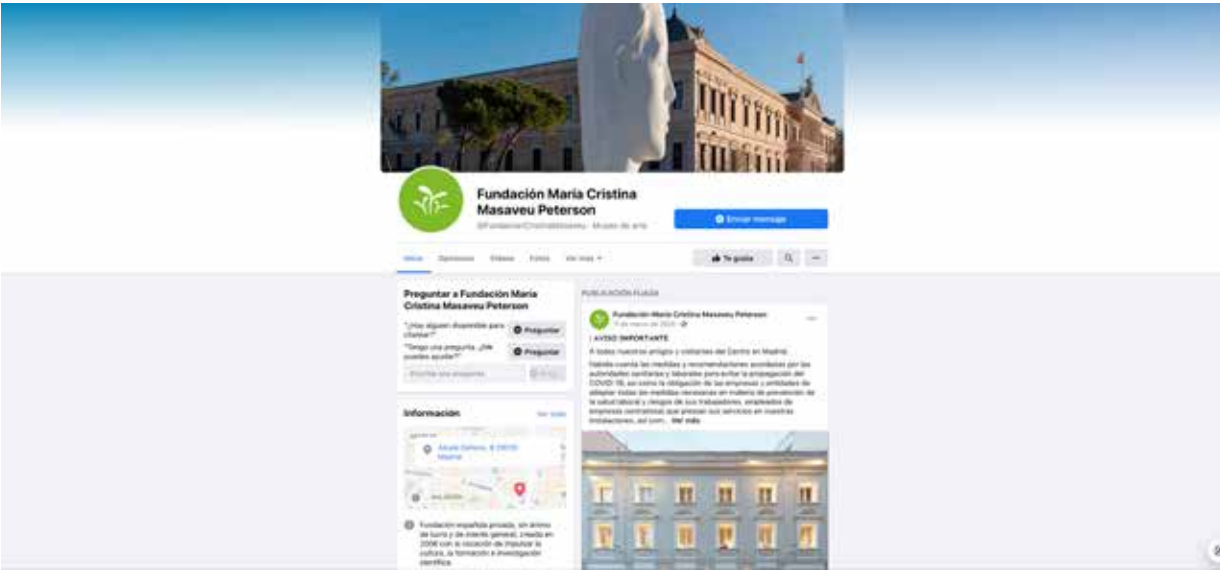
During the first two months of the year, the trend of progressive growth was very positive, but due to the uncertainty caused by national and international closures and quarantine, digital dynamics recorded changes with very diverse results in response to the interactive and digital programmes presented, such as the ‘Interview with’ initiative or the announcement of the extension of *Julia*, Jaime Plensa’s sculpture installed in the Plaza de Colón.

Instagram continues to be the most successful channel for disseminating content. We must highlight the success of the strategy for the premiere of the second season of ‘Interview with,’ conducted by Rafael Mateu de Ros which increased all figures related to interaction and growth.

Five milestones marked social media during 2020:

- The lecture series around the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting*.
- Acquisitions of works during art fair week in February.
- Initiatives related to staying home (#FMCMPDesdeCasa): online educational activities (#EducaFMCMP) and highlighting of the FMCMP Collection (#ColecciónFMCMP).
- Online premiere of the second season of ‘Interview with.’
- Extension of Jaime Plensa’s *Julia* in the Plaza de Colón.

	2017	2018	2019	2020
Instagram	450	1,218	2,333	3,816 +224 % (1,482)
Facebook	330	447	590	830 likes (+240 or 40.6%) / 1,326 followers



Instagram

Instagram continues to be the most successful social media channel, showing a gradual organic increase with a positive trend.

Starting number of followers: **2,333**

Current community: **3,816**

Organic growth: **+224 % (1,482)**

The **months of growth** with the greatest number of new followers were February (284), July (222), and June (201). These figures reflect the posting of two important milestones highlighted on the profile:

- Presence during art week at fairs such as **ARCO** or **Urvanity**
- Premiere of the 'Interview with' series dedicated to Spanish artists
- A total of **463 publications**: were shared: 168 posts and 268 stories.
- Different types of content, following an institutional, didactic, and familiar approach, generated **6,642 interactions** (total likes, comments, shares and saves).
- The average number of **likes** per post is **118**.
- The **most successful publication** was 'Renewal of Julia,' published on December 11, which received 524 likes, 4,927 impressions and 4,744 accounts reached.
- **Stories** are becoming an ideal channel for disseminating informative content calling for interaction with the community: a total of **60,527 impressions** were obtained, with a reach of **50,731**.
- **Typical community member profile**: a woman between the ages of 35 and 44 who is a local resident.

Facebook

A total of **203 posts**, were shared, generating **130,000 interacciones** (total likes, comments, shares and saves).

The growth is slower, but the community remains loyal, with a solid **engagement** of almost **130 points**.

The **publications with the greatest number of interactions** are related to works by Joaquín Sorolla in the Masaveu Collection, *Julia* by Jaume Plensa, the scholarships programme and the live broadcasting of the lectures series.

Typical community member profile: a local woman between 45 and 54 years of age.

Vimeo



The Fundación María Cristina Masaveu Peterson’s Vimeo channel has 70 followers and 60 videos shared. During the 2020 financial year, 73,000 plays and 23,000 unique viewers were obtained.

The first two months of the year overshadowed the remainder due to the lectures series on the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting*, which were held at the Madrid headquarters and generated much interest. The uncertainty caused by quarantine triggered a sharp change in trends and figures.

	2017	2018	2019	2020
Vimeo plays	7,434	9,023	113,849	73,000
Views	73,000			
Unique viewers	23,000			
Finishes	5,000			
Average viewed	34%			

Most-Viewed Videos on Vimeo

- Spot on the new headquarters
- Minidocumentary entitled *Masaveu Collection: Spanish Nineteenth-Century Painting*
- Interview with Antonio López

The **countries** responsible for the most plays on our Vimeo channel were Spain, France, and the United States.

The **autonomous communities** responsible for the most plays on our Vimeo channel were Madrid, Catalonia and Asturias.

The **devices most commonly used** to play videos were mobile phones (38,000), desktop computers (30,000), tablets (5,000) and smart TV apps (19 plays).



The Foundation in Figures



- **319,275 visits** to the Foundation's website were recorded.
- **73,000 plays** and **23,000 unique viewers**.
- **120 new works** became a part of the FMCMP Collection.
- In 2020, the Foundation announced the winners of the 3rd Call for Applicants for María Cristina Masaveu Peterson University Degree Scholarships by awarding **39 scholarships**.
- Since the announcement of the University Degree Scholarships Programme in 2008, the Foundation has awarded a total of **369 scholarships** to **160 students**.
- **3 young musicians** were able to receive musical training at the Escuela Superior de Música Reina Sofía thanks to the Foundation's patronage.
- **3 AlNorte artistic creation scholarships** were awarded.
- **7 requests to reproduce** works in the Masaveu Collection were received.

Audit
Report



FUNDACIÓN
MARÍA CRISTINA
MASAVEU
PETERSON

BALANCE ABREVIADO 2020

ACTIVO	2020
A) ACTIVO NO CORRIENTE	217.799
B) ACTIVO CORRIENTE	4.782
TOTAL ACTIVO (A+B)	222.581

PATRIMONIO NETO Y PASIVO	2020
A) PATRIMONIO NETO	217.966
B) PASIVO NO CORRIENTE	4.452
C) PASIVO CORRIENTE	163
TOTAL PATRIMONIO NETO Y PASIVO (A+B+C)	222.581



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 2020, 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 2020, 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: +34 985 272 547, www.pwc.com/es

R. M. Madrid, hoja 87.250-1, folio 75, tomo 9.267, libro 8.054, sección 3ª. Inscrita en el R.O.A.C. con el número 50242 - CIF: B-79 031290



Fundación María Cristina Masaveu Peterson

Aspectos más relevantes de la auditoría	Modo en el que se han tratado en la auditoría
<p>Valoración de inversiones en empresas del grupo</p> <p>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.</p> <p>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).</p> <p>Como consecuencia de los análisis anteriores la Fundación ha concluido que no es necesario registrar deterioro alguno en el ejercicio 2020.</p> <p>Los aspectos mencionados, así como la significatividad de este epígrafe motivan que este aspecto sea un área de atención significativa para nuestra auditoría.</p>	<p>Hemos realizado un entendimiento del proceso de la Fundación en la evaluación de la valoración de las inversiones en empresas del grupo.</p> <p>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.</p> <p>Adicionalmente, hemos evaluado la suficiencia de la información revelada en las cuentas anuales. Como resultado de nuestros procedimientos, consideramos que las conclusiones de la Fundación sobre la no existencia de deterioro en el ejercicio 2020 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.</p>

Otra información: Informe de gestión

La otra información comprende exclusivamente el informe de gestión del ejercicio 2020, 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, así como en evaluar e informar de si el contenido y presentación del informe de gestión son conformes a la normativa que resulta de aplicación. 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 2020 y su contenido y presentación son conformes a la normativa que resulta de aplicación.



Fundación María Cristina Masaveu Peterson

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.

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.



Fundación María Cristina Masaveu Peterson

- Concluimos sobre si es adecuada la utilización, por los miembros del Patronato, 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 Fundación 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 Fundación 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.

Nos comunicamos con los miembros del Patronato de la entidad en relación con, entre otras cuestiones, el alcance y el momento de realización de la auditoría planificada 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 los miembros del Patronato de la entidad, determinamos los que han sido de la mayor significatividad en la auditoría de las cuentas anuales del periodo actual y que son, en consecuencia, los riesgos considerados más significativos.

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

PricewaterhouseCoopers Auditores, S.L. (S0242)

Goretty Alvarez (20208)

18 de junio de 2021



PRICewaterhouseCOOPERS
AUDITORES, S.L.

2021 Núm. 09/21/00805

SELLO CORPORATIVO: 96,00 EUR

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

Locations

www.fundacioncristinamasaveu.com

Madrid

Headquarters
Alcalá Galiano, 6
28010 Madrid

Asturias

Administrative Office
Palacio de Hevia
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 by means of 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.

