

ANNUAL REPORT

2022

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON





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Estudio Pedrita.
María Cristina, 2020.
Commissioned work
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Letter from the Chairman

Throughout the year 2022, Fundación María Cristina Masaveu Peterson continued working hard to serve the purposes established by our beloved founder: promote the arts, preserve Spain's cultural heritage, and train young workers.

These efforts have materialised in a large number of exhibitions, scholarships, institutional partnerships, publications, and restoration and conservation projects involving works from the Masaveu Collection and our own art collection, all of which are described in this annual report.

After several years marked by the COVID-19 pandemic, in 2022 we wanted to offer a variety of in-person activities, especially exhibitions. One of the most relevant shows, given its international presence, was *Visions of Asturias*, a long-term sponsorship initiative that opened in March at the Cultural Office of the Spanish Embassy in Washington, DC. The exhibition featured selected reproductions of over twenty photographs—made with the utmost respect for the original works—by Alberto García-Alix, José Manuel Ballester, Ouka Leele and Chema Madoz.

On the home front, this year the foundation supported two fascinating shows in Oviedo, co-organised with the Museo de Bellas Artes de Asturias, both of which had an excellent turnout: an exhibition about the artist Marina Abramović, with works from the foundation's art collection; and *Masaveu Collection: Object and Nature. Still-Life and Flower Paintings from the Seventeenth and Eighteenth Centuries*, with more than thirty still lifes from the Masaveu Collection, which opened at Fundación Unicaja in Seville.

Meanwhile, *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* was still on view at our headquarters, receiving over 38,000 visitors in 2022, and continued to raise public awareness of the treasures in the Masaveu Collection thanks to an ambitious programme of guided tours, workshops for schoolchildren and lectures. Additionally, the foundation's headquarters in Madrid hosted the presentation of *The Flight into Egypt* by Juan Sánchez Cotán at Christmas and welcomed the latest additions to the Street Art Space, which lets us connect with younger audiences. Many of these projects are made possible by the foundation's ambitious acquisitions policy, which this year enriched the collection with works by fundamental Spanish painters of the 1800s and artists of the twentieth and twenty-first centuries.

Exhibitions aside, we held many cultural activities at the María Cristina Masaveu Auditorium. Some of the highlights were the lecture "Tengo hambre y sed de cartas: Archivo Madrazo" to celebrate World Book Day, a second series of lectures on the *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, and a cycle of classical music concerts by students from the Escuela Superior de Música Reina Sofía.

In 2022, the foundation continued its patronage of long-time partners and established synergies with new initiatives, working with Fundación Ópera de Oviedo to popularise operatic and classical music; with the Associació de Bibliòfils de Barcelona and the Sociedad de los 100 Bibliófilos de Madrid to promote the culture of books; and with Fundación Amigos del Museo del Prado and the Metropolitan

Museum of Art, as a member of its International Council, to support the efforts of both museums.

Fundación María Cristina Masaveu Peterson covered the entire cost of restoring the organ at the Real Academia de Bellas Artes de San Fernando. We also supported the digitisation of the academic library of the Real Academia Española de la Lengua, which will provide access to thousands of seminal resources on the history of Spanish literature via the academy's website. In addition, we helped Oviedo City Council and its Fundación Municipal de Cultura to organise the White Night as sole sponsor of the *Amalgama* project by artist Daniel Canogar, which drew more than 15,000 people. And, of course, we remain committed to long-term projects like promoting the Museo de Covadonga and its collections, which entails improvements and renovations to the museum facilities at this royal site. Finally, we are pleased to say that Jaume Plensa's *Julia* will remain on display in Madrid for one more year thanks to our patronage.

As the foundation continues to grow, we are building new centres. We made progress on the Morasverdes Cultural Centre and Hostel in Salamanca, envisioned as a space of cultural and educational exchange where young people can connect with nature, in 2022 and it should be ready to open in 2023. And we are still working on the strategic guidelines for managing the Howe Place Cultural Center at Yale University in the United States.

As evidenced by the more than forty titles printed to date, publishing is a vital part of the foundation's activity, as this allows us to share our arts-related efforts and research in independent, specialised volumes.

The book donation project was begun in 2021 with the aim of distributing the foundation's publications to different Spanish institutions. This year we donated a total of 3,393 publications to seven public entities, including the Regional Ministry of Education of Madrid, the Regional Ministry of Education of Castile-León, and the Provincial Council of Salamanca (which sent them on to various municipal libraries in the province). As a result, hundreds of the foundation's publications are now more

accessible to all citizens at public libraries, museums and institutions across the country.

Of course, we also released new books in 2022. The foundation and the Museo del Prado co-published the second volume of correspondence from the Madrazo Archives held at the museum, under the title *Epistolario del Archivo Madrazo en el Museo del Prado (II). Cartas de Federico, Pedro, Fernando, Luis y Juan de Madrazo, Eugenio de Ochoa e Isidoro Gil*. It is a continuation of the first volume, also published thanks to the sponsorship of Fundación María Cristina Masaveu Peterson in 2017. *Lope de Vega. Códice Pidal. II parte del Códice Durán-Masaveu. Cuaderno autógrafo*, the second title released this year, was co-published with the Real Academia Española. Experts believe that the Pidal Codex is the second part of the Durán-Masaveu Codex by Lope de Vega and one of the three known autograph notebooks written by the Spanish Golden Age author.

The María Cristina Masaveu Peterson University Degree Scholarship is the pillar of the foundation's commitment to youth education. To date, we have awarded four hundred and forty-three scholarships to two hundred and thirty-four students from Asturias; in 2023 alone, we handed out thirty-seven and welcomed twelve new scholars.

Once again, the recipients made excellent use of the resources they were given to pursue ambitious extracurricular projects at prestigious centres in Spain and abroad, with direct personal and academic benefits for each scholarship holder. Three of those scholars received end-of-studies prizes (awarded to the students who graduate with the highest marks in their degree course): Deva Méndez González, End-of-Studies Prize for a bachelor's degree in Biology; María Palacio Mejías, End-of-Studies Prize for a double bachelor's degree in Business Administration & Management and Law; and Covadonga Martínez Sánchez, End-of-Studies Prize for a bachelor's degree in Spanish Language and Literature and Award for Best Academic Record of the 2021/2022 school year at the Universidad de Oviedo in Spanish Language and Literature.

In 2022 we created a special prize to honour the memory of Rubén Perea Molleda, María

Cristina Masaveu Peterson Academic Excellence Scholar, who left us in 2020 after a difficult battle against illness. The Rubén Perea Molleda Prize will allow recipients of the María Cristina Masaveu Peterson University Degree Scholarship to further their education. In 2022 this prize was awarded to Elisa Alonso Herrero, who is pursuing a double bachelor's degree in International Studies and Economics (English) at Universidad Carlos III in Madrid, a programme which includes terms abroad at Maastricht University in the Netherlands and the University of California, Davis, in the USA.

As for our musical patronage, we continued to actively support the scholarships awarded to three promising young talents—Marta Lorente (French horn), Esperanza Saki Caraballo (violin) and María Ramos (violin)—that cover their enrolment fees at the Escuela Superior de Música Reina Sofía where they will receive the

finest music education. We also maintained our collaboration with the Museo del Prado via the Fellowship for Training and Research in the Educational Applications of New Technology, which this year was awarded to Laura López Zunzunegui.

Finally, I would like to highlight our efforts to support the study and promotion of the rich legacy that is the Masaveu Collection, which has been managed by the foundation since 2013.

All of these initiatives honour the wishes of our founder, my dear aunt, but none of them would be possible without the dedication of the foundation's partners, employees and friends, unforgettable people who help us to carry out the activities that have shaped our corporate identity.

Fernando MASAVEU
Chairman

ART AND CULTURE



EXHIBITION | FMCMP's Madrid headquarters

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

Reopening: 5 October 2021-28 May 2023

The Masaveu Collection, assembled by several generations of a prominent bourgeois family of merchants and later industrialists and bankers, is one of the most important in Spain by virtue of the quantity and quality of its works. Today it continues to grow thanks to the collecting efforts of the foundation.



The show *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* features more than 125 works selected from one of the most interesting of the foundation's many and varied collections, namely Spanish paintings from the 1800s. Most of the works on display are from the Masaveu Collection, although there are also some from Fundación María Cristina Masaveu Peterson's own collection, which recently acquired pieces from this period to shed more light on the subject.

The exhibition itinerary, which extends from the Enlightenment to the rise of

Catalan Modernism and Post-Modernism, allows visitors to appreciate the richness and diversity of the selected pieces and see how art evolved over that period. The show opens with significant works by Mariano Salvador Maella, Francisco de Goya and Agustín Esteve that eloquently illustrate the art of the Enlightenment. Four paintings by Vicente López trace the transition from the late Baroque style of his student days to the Romantic overtones of his final years. Neoclassicism is represented by the paintings of Zacarías González Velázquez, Francisco Lacoma and its leading exponent in Spain, Juan Antonio Ribera. There were two main centres of Romanticism in Spain: Seville and Madrid. Portraits by Antonio María Esquivel and his son Carlos María and four landscapes by Manuel Barrón attest to the mastery of both genres among Sevillian artists. Madrid also had talented portraitists, and the greatest of them was undoubtedly Federico de Madrazo, represented here by three works from his youth and early mature period. Alongside them, the paintings of Eugenio Lucas Velázquez perfectly capture the Goyaesque spirit of the Aragonese painter's tapestry cartoons as well as his scenes of war and violence. The popular types of Genaro Pérez Villaamil and Dionisio Fierros denote the interest in genre scenes that existed at the beginning of Romanticism and at its end, when the movement segued to realism.



The next section of the exhibition focuses on the many trends that emerged in the final third of the century. At the time there was still a market for history painting, at which Ignacio León y Escosura and Francisco Domingo both excelled, producing pictures mainly for international buyers. But realism soon came to the fore with Eduardo Rosales, a key figure represented by two genre paintings that revolutionised the Spanish art scene. The pictorial works of two French artists

who were fascinated by Spain, Gustave Doré and Carolus-Duran (the latter in collaboration with Matías Moreno), also present a more realistic vision of Spanish themes. Landscape art was the true vehicle of renewal in realism, via Carlos de Haes and Agustín Riancho, and in the quest for light and colour initiated by Martín Rico and Mariano Fortuny and continued by Luis Álvarez Catalá in some of his works.

Meanwhile, naturalism found its greatest champions in Aureliano de Beruete, Eliseo Meifrén and José Moreno Carbonero, among others. After the turn of the century, local customs and traditions caught the attention of painters: some, like Luis Menéndez Pidal, were influenced by the realist tradition of the Spanish Golden Age; others, like the brothers José and Luis Jiménez Aranda, by the naturalist oeuvre of Jules Bastien-Lepage; and yet others, such as José Villegas, Dionisio Baixeras and Fernando Álvarez de Sotomayor, by a desire to capture the bourgeoisie in casual yet brilliant representations by depicting leisure-related motifs or, as in the case of Raimundo de Madrazo, through portraiture.

However, there is also an excellent representation of the renewal that followed, in response to Sorolla's success, in the works of Darío de Regoyos, Ignacio Zuloaga, Julio Romero de Torres, Evaristo Valle, Ramón Zubiaurre and Juan de Echevarría. That revitalising spirit, expressed more emphatically in Catalonia, features prominently in the exhibition. For instance, Catalan Modernism is embodied in Santiago Rusiñol, Ramón Casas and Hermen Anglada Camarasa. The show concludes with several excellent examples of Catalan Post-Modernism: four extraordinary variations on the theme of gypsy women, painted by Isidre Nonell between 1901 and 1909; and two landscapes, one by Joaquim Mir and the other made by Joaquim Sunyer at Céret, close to Cézanne.

The works in the Masaveu Collection are a tangible expression of Fundació María Cristina Masaveu Peterson's determination to disseminate nineteenth-century Spanish art. Acquired from foreign collections (in many cases), restored, framed and now displayed with the utmost care, they have become effective reminders and advertisements of Spain's invaluable contribution to the birth of modernism through the art form at which it most excelled: painting. The foundation makes this collection available to the general public, free of charge, for their knowledge and enjoyment.



The next segment of the show features some of the many and diverse paintings by Joaquín Sorolla which constitute the heart of the Masaveu Collection. That very diversity allowed the curator to select a number of first-rate works that illustrate nearly every creative facet of the Valencian artist, the greatest Spanish artist of his time and the most internationally acclaimed of his generation.

EXHIBITION | FMCMP's Madrid headquarters

Street Art Space

FMCMP Collection

Honouring its commitment to the art of our time, in recent years Fundación María Cristina Masaveu Peterson has branched out into the world of street art. Whether through patronage or purchase, all the pieces exhibited in this venue end up in the foundation's collection.



↑ Edgar Plans, *Paradiso*, 2022. FMCMP Collection

↗ Edgar Plans

As a result of this initiative, in October 2021 the institution opened a new space dedicated to street art at its Madrid headquarters, which will feature a rotating display of commissioned projects and new acquisitions. As they explore this gallery, visitors will encounter more than thirty works by internationally renowned artists like Banksy, Keith Haring and Vhils, as well as established and up-and-coming Spanish talents such as Mario Mankey, El Muelle or Sabek.



In addition, the space contains four projects produced under the foundation's patronage by El Rey de la Ruina, Estudio Pedrita, Juan Díaz-Faes and Queen Andrea. The latter two created site-specific pieces.

In 2022, the Street Art Space welcomed works by Olga de Dios, Albert Pinya, Edgar Plans, Starsky Brines, Rafael Macarrón, Miguel Caravaca and Mario Soria.

TEMPORARY EXHIBITION

Visions of Asturias

Cultural Office of the Spanish Embassy in Washington, DC | 17 March–28 December 2022

Fundación María Cristina Masaveu Peterson organised, in partnership with the Spanish Embassy in Washington, DC, the exhibition *Visions of Asturias*, on display from 17 March to 28 December 2022 outside the former residence of the ambassadors of Spain in the US capital, now the embassy's Cultural Office.

Visions of Asturias is an initiative that Fundación María Cristina Masaveu Peterson has been supporting for years. It began in 2012, when several prestigious Spanish photographers (all winners of the National Photography Prize) were commissioned to share their artistic vision, always with the utmost creative freedom, of Asturias and its people, giving rise to a brand-new body of work which is now part of the foundation's art collection.

This show, mounted in a public space, featured selected reproductions of over twenty images—made with the utmost respect for the original works—by four photographers who participated in this initiative and offered their unique, personal perspective on this northern Spanish region: Alberto García-Alix, José Manuel Ballester, Ouka Leele and Chema Madoz.



Presentation of
Visions of Asturias
in Washington, DC



TEMPORARY EXHIBITION

Marina Abramović: Portrait and Performance in the Fundación María Cristina Masaveu Peterson Collection

Museo de Bellas Artes de Asturias, Oviedo | 7 July–4 September 2022

Fundación María Cristina Masaveu Peterson and the Museo de Bellas Artes de Asturias co-organised an exhibition about the artist Marina Abramović, winner of the 2021 Princesa de Asturias Award for the Arts.



Fundación María Cristina Masaveu Peterson presented works by Marina Abramović at the Museo de Bellas Artes de Asturias under the title *Marina Abramović: Portrait and Performance in the Fundación María Cristina Masaveu Peterson Collection*. Curated by Alfonso Palacio, director of the Museo de Bellas Artes de Asturias, the show brought together eight of the most important pieces of the artist's

career, all owned by the foundation or its chairman, Fernando Masaveu Herrero.

The selected works span a period of several decades, from 1977—when she and her partner Ulay staged some of the most significant performances of her career and, indeed, of the entire art scene at the time, such as *Relation in Time*, *Interruption in Space* y *Breathing In - Breathing Out*—to 2018, the year in which she produced a magnificent piece envisaged as a self-portrait.

Ranked among the most relevant contemporary artists and pioneers of performance, the oeuvre of Marina Abramović (Belgrade, 1946) explores the relationship between artist and audience, the limits of body and mind, and human miseries through body art and performances that are often extreme and risky, based on experiments aimed at identifying and defining the limits of her control over her own body and of her interaction with the audience. Her ambition is to discover a creative mode that will give us greater freedom, and she documents her actions using video, audio, photography and complex film resources.

With this new exhibition, which received 34,496 visitors, the two organising institutions reaffirmed their commitment to networking and collaborating for the



promotion and dissemination of art and culture.

In connection with the show, Alfonso Palacio gave a lecture on Marina Abramović and her importance in the field of contemporary art, titled "Marina Abramović. Vida como arte". The lecture was given on 14 July with the participation

of María Soto, curator at the Fundación María Cristina Masaveu Peterson.

Relevant facts

Total visitors:

34,496 people

Total audience at lecture:

37 people

Total participants in guided tours:

95 people

TEMPORARY EXHIBITION

Masaveu Collection: Object and Nature. Still-Life and Flower Paintings from the Seventeenth and Eighteenth Centuries

Centro Fundación Unicaja, Seville | 4 April-16 July 2022

Fundación María Cristina Masaveu Peterson and Fundación Unicaja teamed up to organise *Masaveu Collection: Object and Nature. Still-Life and Flower Paintings from the Seventeenth and Eighteenth Centuries*, an exhibition that could be visited free of charge at the Centro Fundación Unicaja in Seville from 4 April to 16 July 2022



This exhibition, sponsored by Fundación María Cristina Masaveu Peterson and co-organised with Fundación Unicaja, offered Seville audiences the chance to admire more than thirty still lifes from the Masaveu Collection, one of the most important private art collections in Spain.

Curated by Ángel Aterido, the show featured a significant selection of the still-life paintings which, in terms of both

quantity and quality, represent one of the most coherent thematic cores of the Masaveu Collection.

The four sections of the exhibition traced the history of the still life, a genre known in the Spanish-speaking world as *naturaleza muerta* or *bodegón*. Both refer to paintings that depict objects, fruit, animals or flowers from a short distance, focusing on their distinct textures and



visual properties. These seemingly trivial themes first emerged in the most learned circles, but their powerful visual appeal soon created a demand for such works among members of other social classes who could afford them in the seventeenth century.

On this occasion, the curator chose the most outstanding pieces of the Baroque and Enlightenment periods, painted in the epicentres of the Spanish art world

with the exception of one remarkable Neapolitan work. Together they offered a representative overview of the origins and evolution of one of the most widespread pictorial genres in the Western world. This selection was rounded out with pieces owned by Fundación María Cristina Masaveu Peterson, which continues to honour the Masaveu family's tradition of patronage by adding to its art collection.

In contrast to the more conventional genres of religious or history painting, the sight of carefully chosen and arranged elements of nature portrayed with surprising realism opened the spectator's eyes to new horizons. The Masaveu Collection invited contemporary viewers to take a journey through one and a half centuries of Spanish still-life painting, guided by some of its greatest exponents: Juan de Zurbarán, Alejandro de Loarte, Pedro de Camprobín, Juan de Arellano, Luis Meléndez and others.

Relevant fact

Total visitors: 2,198

TEMPORARY EXHIBITION

Masaveu Collection: Object and Nature. Still-Life and Flower Paintings from the Seventeenth and Eighteenth Centuries

Museo de Bellas Artes de Asturias, Oviedo | 30 September 2022-8 January 2023

Fundación María Cristina Masaveu Peterson and the Museo de Bellas Artes de Asturias were pleased to present the exhibition *Masaveu Collection: Object and Nature. Still-Life and Flower Paintings from the Seventeenth and Eighteenth Centuries*, which opened at the Museo de Bellas Artes de Asturias in Oviedo on 30 September 2022 and was open to all visitors free of charge.



Arranged in geographical and chronological order, this show takes modern-day spectators on a tour of one hundred and fifty years of Spanish still-life painting through approximately fifty works by some of the genre's greatest exponents, from the sombre proposals of Juan van der Hamen, Alejandro de Loarte and Juan de Zurbarán to the high Baroque solutions of Juan de Arellano and the sophisticated Enlightenment-era compositions of Luis Meléndez. Outstanding pieces from the Baroque and Enlightenment periods were chosen to offer a representative overview of the origins and evolution of one of the most widespread pictorial genres in the Western world.



Curated by Ángel Aterido, professor of Art History at the Universidad Complutense de Madrid and an expert on Spanish Baroque painting, the exhibition opened in April at Fundación Unicaja in Seville and later travelled to Oviedo, where it was enriched with additions from the collection of Fundación María Cristina Masaveu Peterson (specifically, a splendid still life by Juan van der Hamen) and eleven still lifes from the Pedro Masaveu Peterson Collection.

Four hundred and ten works from Pedro Masaveu's private collection were donated to the Principality of Asturias in 1994, the year after his death, by the express wish of María Cristina Masaveu Peterson, who wanted to honour her brother's legacy as



a collector in this way. Those works can now be seen at the Museo de Bellas Artes de Asturias, which has been considered one of the leading museums in Spain ever since.

This exhibition therefore facilitated the happy reunion of some fifty artworks,

many of which were originally purchased to form groups but are now divided between the two collections.

A total of 22,990 people visited the show in 2022. The curator, Ángel Aterido, gave a lecture about the exhibition on 24 November at the Museo de Bellas Artes.

TEMPORARY EXHIBITION | Special Christmas programme

The Flight into Egypt by Juan Sánchez Cotán

FMCMP's Madrid headquarters | 2 December 2022-15 January 2023

For the second year in a row, Fundación María Cristina Masaveu Peterson decided to present a special Christmas-related work during the holiday season. This year's choice was a canvas by Juan Sánchez Cotán (1560-1627) from the foundation's collection, acquired in spring 2022 and recently restored.



We can see this in the angel offering some dates to the Christ Child, who eagerly reaches out to take them, and the other cherub descending from heaven to crown the Virgin Mary with a green wreath.

The scene, set in a Flemish landscape, shows Mary and baby Jesus mounted on a donkey in mid-stride. Saint Joseph, carrying a flask and his carpenter's tools over one shoulder, brings up the rear. The figures are inspired by the style of Luca Cambiaso (1527-1585), a Genoese painter who settled in Spain, and have a powerful presence thanks to their sculptural monumentality, boldly drawn lines and bright colours. The artist was known for these features and for the candour of his portrayals, which explains why his work was so popular and successful in the intellectual and religious circles of late sixteenth-century Toledo.

Sánchez Cotán is one of the most remarkable exponents of early Spanish naturalism. Though best known for his still lifes, he was also an important painter of religious themes and even became a lay brother of the Carthusian monastery of Granada in 1603. The bulk of his oeuvre, including this picture, was produced before that date.

This *Flight into Egypt* exemplifies the style known as "reformed Mannerism", characterised by an emphasis on the anecdotal and empathetic engagement.

To accompany this event, the foundation invited Benito Navarrete, professor of Art History and expert on Spanish Baroque painting, to give a lecture at its auditorium on 20 December.

PATRONAGE | Commissions

Julia by Jaume Plensa

Plaza de Colón, Madrid | 20 December 2018–31 December 2022

At Fundación María Cristina Masaveu Peterson, we believe that patronage is a way of supporting artistic creativity, always with the utmost freedom, which results in unique projects that otherwise would not have existed.



Four years after it was installed on the old pedestal in Plaza de Colón, Jaume Plensa's *Julia*, a work sponsored by the foundation for the city of Madrid, is now part of the urban landscape, etched on the collective memory of its residents and visitors.

During the trying months of the global pandemic, *Julia*'s face became a symbol of peace and thoughtful reflection. As the artist explained, "Julia brings soul into the public arena. Art in the public space is not a matter of forms; it's not about embellishing or making things look pretty.

It's like breathing life into a space, creating an energy, making certain points within a city's urban layout come back to life." In those dark days of uncertainty, Jaume Plensa's words and the pensive, spiritual presence of *Julia* in Madrid's public space became more meaningful, as many chronicles of the city have attested. As a beacon of serenity and calm, *Julia* has illustrated the therapeutic effect of art on an urban environment in desperate need of peace and thoughtful reflection, clearly proving that art can comfort, accompany and even ease our pain in difficult times. The foundation approved the request from Madrid City Council to extend *Julia*'s stay in her current location until December 2022.

Jaume Plensa is an artist who works with materials, sensations and ideas. He finds inspiration in literature, poetry, music and philosophy. Plensa defines himself as a sculptor, first and foremost, even though he has explored multiple disciplines in his creative processes. His works address the very condition of being: our physical and spiritual essence, our consciousness of ourselves and our past, our moral codes and dogmas, and our relationship with nature. Born in Barcelona in 1955, he studied at the Llotja and the Escola de Belles Arts de Sant Jordi. Since 1980, the year of his first exhibition in Barcelona, Plensa has lived and worked in Germany, Belgium, England, France and the United States, although he currently resides in Barcelona. This innovative patronage initiative is part of an art programme organised by Madrid City Council. The choice of Jaume Plensa—an artist with a consolidated international reputation and winner of the 2013 Velázquez Prize for the Arts—will undoubtedly facilitate the development and promotion of future projects. *Julia* stands 12 metres tall and is made of white marble and resin. Created specifically for Plaza de Colón in Madrid, she is modelled on a real girl from San Sebastián, whose face was scanned and projected onto a three-dimensional mesh, using digital distortion to stylise her features and produce this unique sculpture. She is facing west, towards the setting sun, and her presence and scale establish a close connection with her surroundings, with the facade of the Biblioteca Nacional building and with the square onto which her elongated, shifting shadow is cast.

After touring to different public spaces across the globe, *Julia* will be displayed at the foundation's headquarters as part of the Fundación María Cristina Masaveu Peterson Collection.



PATRONAGE

Planning the new Museo de Covadonga

Fundación María Cristina Masaveu Peterson continues to honour the terms of the collaboration agreement it signed in 2017 with the Shrine and Royal Site of Covadonga, by improving and fitting out the facilities that will house the Museo de Covadonga and its collections.



Fundación María Cristina Masaveu Peterson has made a long-term commitment to support the Museo de Covadonga and its collections, whose priceless assets were documented in the catalogue raisonné compiled by experts and published by the foundation in 2018.

That preliminary research and scholarship has laid the necessary academic foundations for musealising the collections of the royal site of Covadonga, which will be exhibited in a new museum renovated under the expert curatorial supervision of Dr Yayoi Kawamura and Dr Vidal de la Madrid, both of whom have a PhD in Art History from the Universidad de Oviedo.

This project is spearheaded by the Reverend Father Jesús Sanz Montes, Archbishop of Oviedo, representing the chapter of the Shrine and Royal Site of Covadonga, and sponsored by Fundación María Cristina Masaveu Peterson under the terms of the collaboration agreement signed in 2017, as was the production of the aforementioned catalogue. The foundation fully supports this initiative, providing professional, technical and financial resources.

This is the latest in a series of projects carried out since 2008 by Fundación María Cristina Masaveu Peterson, in partnership with the Archdiocese of Oviedo, for the promotion, enhancement



and preservation of the historical and artistic heritage of Asturias.

The architectural work on the Museo de Covadonga will completely overhaul the existing space, equipping it to serve as a national and international showcase for the historical, cultural and natural relevance of the royal site of Covadonga, and also improving accessibility to ensure that all visitors are welcome.

The foundation is convinced that promoting this priceless cultural and historical treasure will serve an instructive and educational purpose, improving people's knowledge, interpretation and understanding of the site and making it available to both visitors and researchers. We hope the museum will also lead to an increased awareness of the Shrine and Royal Site of Covadonga in other spheres.

The new museum is scheduled to open in 2023.

Former Favila Hostel

The old Favila Hostel, built between 1920 and 1931 by the architects Miguel Ángel García-Lomas and Urbano Manchobas, will house the new museum. The plans call for a remodel of two levels (ground and first floors) and the installation of a lift to make the itinerary fully accessible, although these changes will not alter the building's original architecture.

Originally designed and used as a hostel for pilgrims and pious travellers, in 1951 it housed a minor seminary, and in 1968 it became the home of the Escolanía del Real Sitio de Covadonga, the boys' choir and schola cantorum or singing school. The current Museo de Covadonga, located on the west side of the ground and first floors, opened in 2001 and has shared the building with the choral school ever since.

A long-term partnership

Some of the other projects undertaken by Fundación María Cristina Masaveu Peterson at Covadonga include restoring the positive organ of the singing school (2010); drafting technical plans to determine the current condition of the former Favila Hostel and choir facilities (2011–2012); furnishing and fitting out the collegiate church of San Fernando for special cultural use (2011–2012); continuously supporting the music education provided by the Covadonga schola cantorum; and, most recently, publishing the catalogue raisonné of its collections (2018).

Moreover, since 2008 the foundation has actively supported various projects to adapt and improve exhibits and accessibility inside the Oviedo Cathedral and its Holy Chamber. With a view to promoting and preserving the institution's valuable heritage, the foundation also published the book *Los tesoros de la Catedral de Oviedo / The Treasures of the Oviedo Cathedral* and donated it to



the cathedral on the 1,200th anniversary of the consecration of its first altar, so that the sale proceeds could be used to maintain and safeguard its treasures.

PATRONAGE

Supporting the Metropolitan Museum of Art

Fundación María Cristina Masaveu Peterson is a member of The Met's International Council.



The Metropolitan Museum of Art, informally known as The Met, is New York's largest museum and one of the most important in the world. Its vast collections, comprising more than 5,000 pieces, contain works from every period of art history, from antiquity to the twenty-first

century, and include a significant representation of Spanish art.

By serving on the International Council, the foundation helps to produce exhibitions featuring Spanish artists and preserve Spanish works.

PATRONAGE

Restoration of the grand organ of the Real Academia de Bellas Artes de San Fernando

The emergence of the first academies in Europe was instrumental in standardising aesthetic tastes during the Age of Enlightenment. The Real Academia de Bellas Artes de San Fernando, established in 1752 under the aegis of King Ferdinand VI, is the oldest and most culturally relevant artistic institution in Spain.



The mission of the Real Academia de Bellas Artes de San Fernando—one of the eight royal academies active nationwide that comprise the Instituto de España—is to encourage artistic creativity and support the study, promotion and protection of the arts and cultural heritage, particularly painting, sculpture, architecture, music and the new visual arts. It currently has fifty-six academicians, all acknowledged as prestigious figures in the fields of architecture, painting, sculpture, music, film, graphic arts, photography, design, and art theory and history.

Since 1773, the home of the Real Academia de Bellas Artes de San Fernando has been Goyeneche Palace in Madrid, designed by José de Churriguera and adapted to neoclassical tastes by Diego de Villanueva. The building, a historical gem in itself, contains many valuable furnishings, including an organ of great cultural value.

Fundación María Cristina Masaveu Peterson exclusively sponsored the restoration of the academy's organ, thereby fulfilling several of the purposes set out in the foundation's charter, such as preserving and restoring Spain's cultural heritage and promoting music and the arts in general.

PATRONAGE

Museo Nacional del Prado

Fundación María Cristina Masaveu Peterson annually supports Fundación de Amigos del Museo del Prado, a foundation established in 1980 to pursue cultural initiatives related to the Prado's mission and activity.



The Museo Nacional del Prado is one of the most important cultural institutions in our country. Over the centuries since it first opened in 1819, the museum has consistently striven to preserve, exhibit and enrich all the collections and artworks in its possession, pieces that are closely linked to the history of Spain and rank among the finest and most universally renowned examples of artistic expression.

The aim of this partnership is to help society engage with the museum.

Fundación María Cristina Masaveu Peterson works with the Museo del Prado on different initiatives, such as a permanent scholarship programme, various publications, and loans of works from the Masaveu Collection.

By supporting the Fundación Amigos del Museo del Prado, we facilitate activities that contribute to the conservation, study and dissemination of the museum's collections.

PATRONAGE

Fundación Ópera de Oviedo

2022-2023 season

Fundación María Cristina Masaveu Peterson is a patron of Fundación Ópera de Oviedo, an organisation that works to develop and promote operatic activities in Asturias. Each new opera season is an opportunity to reach more people and build a more generous, open-minded, free society.



La dama del alba (Luis Vázquez del Fresno). 2022-2023 opera season at Teatro Campoamor, Oviedo

In 2022-2023, under the honorary presidency of H. M. King Felipe VI, the Ópera de Oviedo celebrated its 75th consecutive season, the second longest run in our country after the Liceu in Barcelona. This opera company can trace its history back to the 1600s, and it has been closely linked to Oviedo's Teatro Campoamor since the late nineteenth century.

The season opened with a major event: the world premiere of *La dama del alba* by Asturian composer Luis Vázquez del Fresno, based on the eponymous play by Alejandro Casona, with Emilio Sagi as

stage director. This season's programme also featured works that had never been staged in Oviedo before, like Ambroise Thomas's *Hamlet*; others that returned after a long absence, like Verdi's *Ernani*; and familiar favourites such as Mozart's *Don Giovanni* and Bellini's *Norma*.

Every year, the Ópera de Oviedo's strives to expand its repertoire and reach new audiences who, for one reason or another, have never been exposed to the opera, particularly young people. This season the company offered three special "Friday at the Opera" performances, with promising young singers and more affordable tickets. It also worked on inclusion projects with different organisations in the region and organised complementary activities, such as shows designed specifically for children, lectures, opera encounters at the Universidad de Oviedo, an opera film cycle, live broadcasts to several Asturian towns and different neighbourhoods in Oviedo, and series of talks and lectures about the importance of opera and its significance for Asturias.

In 2022, the Ópera de Oviedo received the Gold Medal of the City of Oviedo, won Best Institution at the National Opera Awards, and entertained nearly 30,000 spectators this season, confirming the enormous appeal and quality of the programme offered by Fundación Ópera de Oviedo.



Programme

La dama del alba (Luis Vázquez del Fresno). Libretto by the composer, based on the play *La dama del alba* (1944) by Alejandro Casona. Opera in three acts. World premiere.

Norma (Vincenzo Bellini). Libretto by Felice Romani, based on the tragic play *Norma ou l'infanticide* (1831) by Louis Alexandre Soumet and on the novel *Les martyrs* (1809) by François René de Chateaubriand. *Tragedia lirica* in two acts. Premiered at Teatro alla Scala, Milan, on 26 December 1831.

Don Giovanni (Wolfgang Amadeus Mozart). Libretto by Lorenzo de Ponte, based on Giovanni Bertati's libretto for the opera *Don Giovanni ossia Il convitato di pietra* (1787) by Giuseppe Gazzaniga and on the plays *Dom Juan ou Le Festin de Pierre* (1665) by Molière and *El burlador de Sevilla* (1630) by Tirso de Molina. *Dramma giocoso* in two acts, KV 527. Premiered at the Estates Theatre, Prague, on 29 October 1787.

Hamlet (Ambroise Thomas). Libretto by Jules Barbier and Michel Carré, based on the eponymous tragedy by William Shakespeare. Opera in five acts. Premiered at the Opéra de Paris on 9 March 1868.

Ernani (Giuseppe Verdi). Libretto by Francesco Maria Piave, based on the tragedy *Hernani* (1830) by Victor Hugo. *Dramma lirico* in four acts. Premiered at Teatro La Fenice, Venice, on 9 March 1844.



FROM TOP TO BOTTOM:
Norma (Vincenzo Bellini), *Don Giovanni*
 (Wolfgang Amadeus Mozart), *Hamlet*
 (Ambroise Thomas). 2022-2023 opera
 season at Teatro Campoamor, Oviedo

PATRONAGE

Associació de Bibliòfils de Barcelona

Bibliophilia, a special and passionate appreciation of books, flourished in Catalonia thanks to the attempts to recover Catalan cultural identity that began in the late 1800s. One by-product of those movements was the creation of the Societat Catalana de Bibliòfils (1903–1912). That early bibliophile society was followed by several unsuccessful attempts, until finally the Associació de Bibliòfils de Barcelona was born in 1944.



With over 75 years of history, the Associació de Bibliòfils de Barcelona (ABB) has consistently and demonstrably participated in countless initiatives that have garnered it great prestige and recognition.

The association is limited to one hundred and fifty members, and our foundation, represented by its chairman Fernando Masaveu, is Member 29 of the ABB, a number that has been passed down through the family since Pedro Masaveu Masaveu joined in 1946. We are honoured to be part of this tradition, which is especially apropos considering our love of books and desire to preserve the bibliographic gems of our old and modern literature.

The bulk of the ABB's activities aim to promote the value of books themselves and of their aesthetic or culture. The diversity of the ABB's members—who represent the private sector, the corporate world, the liberal arts, politics and government, among other areas—have made it one of the most active bibliophile associations in all of Europe.

PATRONAGE

Sociedad de los 100 Bibliófilos

Bibliophilia is a special way of appreciating books, which are not just sources of tangible and spiritual beauty but have also been (and remain) fundamental for human progress and modernity.




**Presentación
y entrega a los Socios**

“Los días más bellos”

Lucien Becker / Carlos León

**Fundación
María Cristina Masaveu Peterson**

28 de Noviembre de 2022
Inauguración a las 18.30h.

Bienvenida
John de Zulueta
- Presidente -
Sociedad de los 100 Bibliófilos

Lectura de poemas
Jorge de Juan

Orquesta Cámara Sol
Concierto
Ramón Torrelledó
(La Cámara Sol)

Confirmación asistencia E-mail:
info@100bibliofilos.com

Con la colaboración especial:



Fundación María Cristina Masaveu Peterson
Alcalá Galiano, 6
28010, Madrid Madrid

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Fundación María Cristina Masaveu Peterson became an institutional member of the Madrid-based Sociedad de los 100 Bibliófilos in 2022 to support the aims of this society, which are to preserve and promote the wealth of books and everything they have signified through the ages, from the oldest papyrus scrolls to Gutenberg's printing press and the e-books of today.

The mission of the Sociedad de los 100 Bibliófilos is to underscore the value of the book as an aesthetic and cultural object, and to become one of the most active bibliophile societies in Europe and attend events in other European countries. The oldest society of bibliophiles is the Roxburghe Club, founded in 1812 in the United Kingdom. The club is limited to a maximum of forty members, all distinguished collectors. It was followed in 1820 by the Société des Bibliophiles François.

The Madrid society aspires to form a group of one hundred book lovers from the private sector, universities, institutions and foundations who meet several times a year. They plan to publish a special limited-edition book for members and partners each year.

PATRONAGE

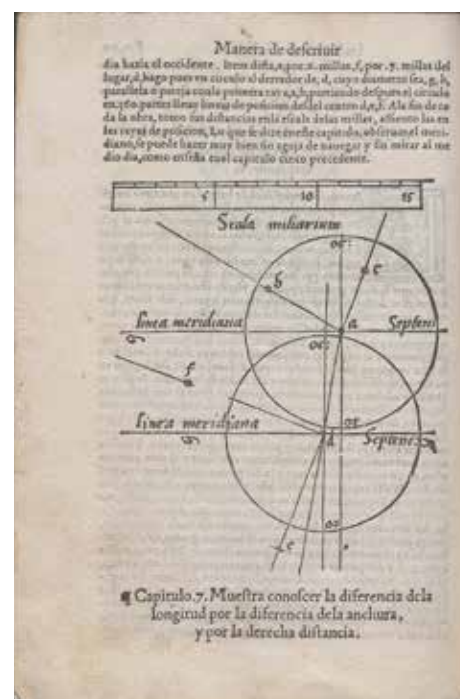
Digitisation of the academic library of the Real Academia Española

By virtue of a collaboration agreement with Fundación pro-RAE, Fundación María Cristina Masaveu Peterson supports the effort to digitise the academic library of the Real Academia Española, with the ultimate goal of making this institution's valuable assets available to the entire community.



This valuable library contains manuscripts (including such important works as the Gayoso Codex of *El Libro de Buen Amor*, Berceo's poetry, the Puñonrostro Codex and the autograph manuscript of Zorrilla's *Don Juan Tenorio*), incunabula of Nebrija's *Gramática*, *Proverbia Senecae* and other works, and an old collection of rare books

printed after the incunabula period, between 1501 and 1900, that includes classics of the Spanish Golden Age, many different editions of *Don Quixote*, and works by the most relevant authors. It also boasts a fine collection of seventeenth and eighteenth-century comedies and books about the Spanish language, such as the



Diccionario de autoridades and all the dictionaries, lexicons, spelling and grammar books published thereafter. In addition, the library possesses graphic and cartographic material consisting of numerous drawings, prints and maps.

This partnership with one of our country's most important cultural institutions allows Fundación María Cristina Masaveu Peterson to achieve one of its primary aims: the conservation and promotion of Spain's historical heritage.

PATRONAGE

Amalgama by Daniel Canogar

White Night, Oviedo | 1 and 2 October 2022

Fundación María Cristina Masaveu Peterson helped Oviedo City Council and its Fundación Municipal de Cultura to organise the White Night by being sole sponsor of the *Amalgama* project by artist Daniel Canogar.



Oviedo's White Night has become one of the biggest events of the year in the capital of Asturias. Organised by Fundación Municipal de Cultura de Oviedo, this year's event—which began on the night of 1 October and continued into the wee hours of the 2nd—invited people to enjoy the city through contemporary artistic creation, with a diverse programme of technological and immersive activities for all ages.

The foundation was involved as the exclusive sponsor of *Amalgama*, a projection mapping project by conceptual

artist Daniel Canogar that was displayed on the facade of Teatro Campoamor continuously from 9 pm to 3 am.

Amalgama offered the people of Oviedo and Asturias a chance to see some of the most iconic works in art history, from the Renaissance to the contemporary era. This installation used projection mapping technology to show those works on the facade of one of the city's most emblematic buildings, attempting to illustrate how digital media are filtering our artistic experience and changing the



way we consume works of art. Canogar's selection is based on the results of a Google search for "top visual artists of all times".

A total of 60,000 people turned out for the White Night, and an estimated 15,000 people saw the *Amalgama* projection.

FMCMP Morasverdes

Exhibition venue and hostel, Salamanca

FMCMP Morasverdes, in the province of Salamanca, stands on a three thousand-square-metre estate called La Cumbre with views of the peak known as Peña de Francia. Highlighting the merits of the area's natural and cultural resources, the foundation plans to make this youth hostel a centre for on-site training activities that will include exhibitions and workshops about the environment, nature and historical heritage.



Envisioned as a space of cultural and educational exchange where young people can connect with nature, this building consists of two independent, fully accessible floors with separate facilities:

Hostel level

- Residential unit that can accommodate up to 76 people, with the option of longer stays
- Two multi-purpose study, reading and work rooms equipped with a library, computers, and furniture for studying and working
- Versatile events hall with capacity for 100 people, with audiovisual screening equipment and lighting for performances, educational activities and cultural events
- Dining room, kitchen and café

Exhibition level

- Gallery (450 m²)
- Courtyard (800 m²) that can be used as an extension of the indoor gallery or for outdoor activities organised by the centre
- In 2023 the project was under construction, albeit at an advanced stage and scheduled for completion by the end of the year.

The foundation is currently devising a programme of activities for when the centre opens.

Howe Place Cultural Center, Yale University

The foundation purchased this early twentieth-century apartment building at 70 Howe Place, right in the Yale University neighbourhood (New Haven, Connecticut), with the aim of restoring and turning it into a multi-disciplinary beacon of Spanish culture and history.

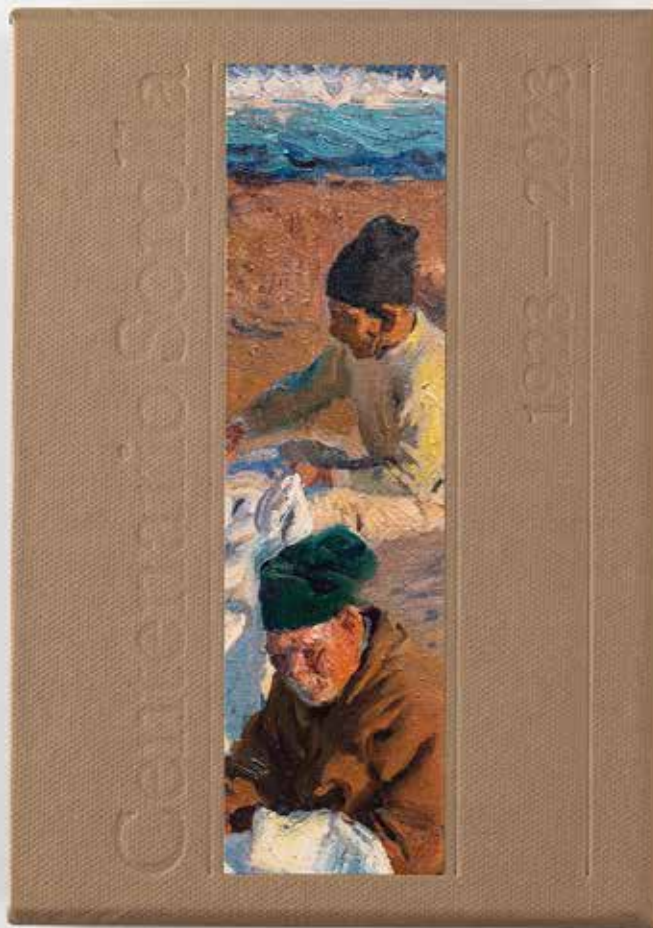


The building will have multi-purpose rooms, an events hall or auditorium, and apartments for housing the foundation's grant and scholarship beneficiaries and students interested in Spanish culture, promoting exchange and interaction.

The foundation is still working on the strategic guidelines for managing this cultural centre, which in the next few years we hope to make a vibrant, influential hub of Spanish culture in the heart of one of the world's most prestigious academic communities.

2022 Christmas project

Coinciding with the centenary of Sorolla's death (1863–1923), this year's Christmas project was dedicated to the important number of works by the Valencian painter in the Masaveu Collection.



The year 2023 marks the 100th anniversary of the death of Joaquín Sorolla y Bastida, as well as the first decade of Fundación María Cristina Masaveu Peterson's management of the Masaveu Collection. We therefore produced a special, richly illustrated edition, nearly fifty pages long, to commemorate both milestones and highlight the importance of the Masaveu Collection for better understanding and studying the "painter of light".

The Setanta studio designed a Christmas greeting consisting of a case and booklet. All the texts, except for the biography, were written by the foundation.

The Masaveu Collection and Sorolla

The Masaveu Collection is one of the most important private collections in Spain. It is renowned for the quantity, quality and variety of its works, ranging from the Middle Ages to the present day, and boasts an impressive selection of paintings as well as sculptures, documents and decorative arts. Officially begun in the early 1930s, but with roots going back to the late nineteenth century, the Masaveu Collection is a singular case in the world of private Spanish collectors.

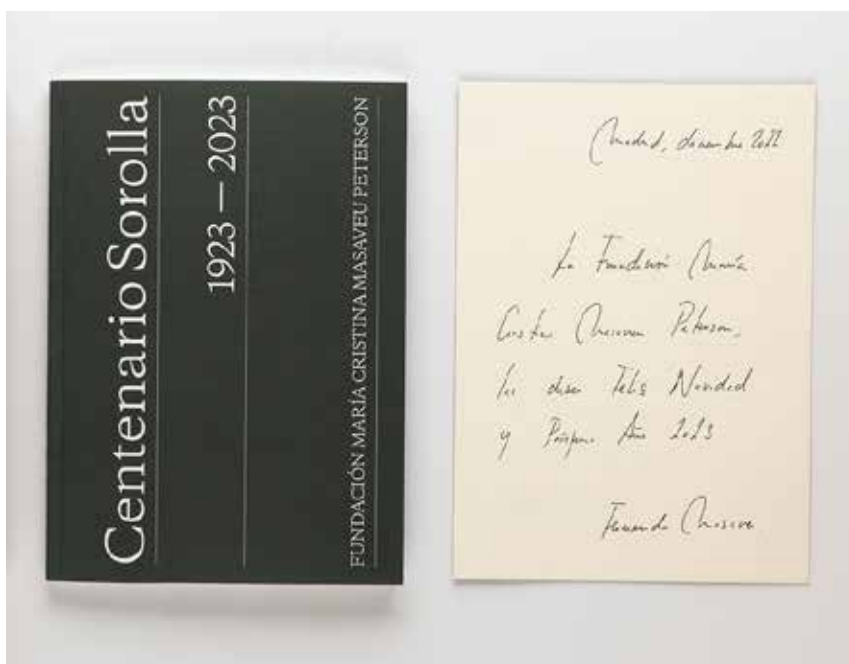
It is also the one with the largest number of pieces by Joaquín Sorolla, and the third in the world in terms of size and importance, surpassed only by the collections of two

public institutions: the Museo Sorolla, which occupies the painter's former home and studio in Madrid and safeguards his legacy, and the Hispanic Society of America, founded in New York in 1904 by Archer Milton Huntington (1870-1955), who also brought Sorolla to the United States and became his greatest advocate there.

The Masaveu Collection currently contains forty-six paintings made by the Valencian artist between 1882, when he was a 19-year-old painter in training, and 1917, three years before a stroke put an end to his painting career. Through this important group of works, with their varied themes and provenances, we can trace Sorolla's pictorial evolution over the years, understand the pivotal contributions he made to different genres, and thoroughly analyse the bases of his widespread presence and fame in Spain and abroad. This ample selection, which includes such masterpieces as *The Suckling Child*, *Sewing the Sail*, *The Family of Rafael Errázuriz Urmeneta* and *My Wife and Daughters in the Garden*, also denotes a particular interest in the sea, maritime workers and bathing scenes, all frequent motifs in the Valencian painter's oeuvre.

All of the works were acquired by Pedro Masaveu Peterson (1938-1993), undoubtedly the primary driving force behind the Masaveu Collection and the one who did the most to enlarge its nineteenth and twentieth-century holdings. Indeed, Pedro Masaveu Peterson was a tireless collector who also bought another thirteen Sorollas for his own private collection. These can now be found at the Museo de Bellas Artes de Asturias in the Pedro Masaveu Peterson Collection, a group of 410 works ranging from the Middle Ages to the twentieth century that was donated to the Principality of Asturias after his death by the express wish of his sister, María Cristina.

Fully aware of Sorolla's importance in the Masaveu Collection, both the family and the foundation have sponsored various studies and exhibitions featuring these works. In addition to this year's Christmas



project, Fundación María Cristina Masaveu Peterson is preparing new collaborations and initiatives to celebrate the Sorolla Centenary in 2023.

The Masaveu Collection has also had a hand in major exhibitions devoted to this artist in recent years, organised by the Museo Sorolla and other prestigious national and international institutions.



Last but not least, the Masaveu Collection includes various materials that offer insight into Sorolla and his works, chief among them the Pantorba Archives, an invaluable resource for any scholar of the Valencian master. This remarkable collection of documents was assembled by the art critic and historian José López Jiménez (1896–1990), better known as Bernardino de Pantorba, the first to write a biography of Joaquín Sorolla and catalogue his work. It contains a wealth of information about the Valencian artist, his art and his exhibitions, as well as his correspondence, reproductions of works, exhibition views and copies of Pantorba's own writings on Sorolla, making it the perfect complement to such a superb collection, fundamental for understanding the work of one of the greatest artists in the history of Spanish painting.

10 years managing the Masaveu Collection

The foundation has been involved in many cultural initiatives since it was established in 2006, but one of its greatest responsibilities, taken on in 2013, has undoubtedly been managing the Masaveu Collection, the continuation of the collecting and patronage tradition begun by the Masaveu family and firm and now owned by Corporación Masaveu.

That management agreement will celebrate its tenth anniversary in 2023, a decade in which the foundation has organised five exhibitions, focused on different themes and periods, that were presented at various museums and art centres in Spain and abroad. Over the past ten years, the foundation has



worked with the most prestigious cultural institutions thanks to its active loan policy and published works by eminent historians that have substantially enriched the scholarship of this rich collection. All these projects are perfectly aligned with our stated purpose of promoting culture and the arts in general.

This publication also honoured the memory of all those who helped to shape this rich legacy, ever since the Masaveus began displaying artworks in the windows of the family banking establishment in the late 1800s and opened the first art gallery in Asturias, Salón Masaveu, where the Asturian painter Evaristo Valle (among others) exhibited his work in 1919: Pedro Masaveu Masaveu, noted bibliophile and lover of music and the arts in general, who collected medieval

and Spanish Golden Age masterpieces; Pedro Masaveu Peterson, his son, who enlarged the collection with works by some of the greatest artists of the nineteenth and twentieth centuries, including nearly fifty paintings by Joaquín Sorolla; Elías Masaveu, who made a number of important acquisitions, especially of works by Asturian artists of the 1800s and 1900s; and, of course, María Cristina Masaveu, whose forward-thinking vision made all of this institution's activities possible.

PUBLICATIONS



PATRONAGE

Book donation project

Publishing is one of the foundation's main areas of action, as it allows us to share our arts and research initiatives in independent, specialised volumes. The nationwide book donation project of Fundación María Cristina Masaveu Peterson was announced in 2020 and first implemented in 2021.



The aim of this long-term patronage project is to distribute the foundation's publications among various Spanish institutions. These independent, specialised editions illustrate the institution's national and international initiatives related to culture, art and research. Since its inception in 2006, the foundation has published more than forty fascinating titles, bringing Spain's rich cultural heritage to a wider audience.

These volumes are donated to universities, libraries, secondary schools, museums, cultural centres and other organisations.

In 2022 Fundación María Cristina Masaveu Peterson donated a total of 3,393 publications to seven public institutions. These are the most relevant donations:

Regional Ministry of Education of Madrid

In 2022, the foundation made a major donation of 1,880 volumes to the Regional Ministry of Education of Madrid, to be

distributed among all the region's public secondary schools.

Ministry of Education of Castile-León

Another donation was made to the Regional Ministry of Education of Castile-León, consisting of 890 publications destined for public secondary schools in every province except Salamanca, where we had already donated books in 2021.

All the donations made in 2022 are listed below:

1. Libraries in Salamanca province (Provincial Council of Salamanca). 244 books
2. Museo de Arte Contemporáneo de Vigo. 1 book
3. Museo de Bellas Artes de Valencia. 4 books
4. Regional Ministry of Education, Universities, Science and Spokesperson's Office of Madrid 1,880 books
5. Regional Ministry of Education of Castile-León. 890 books
6. Regional Ministry of Education and Vocational Training of the Balearic Islands. 156 books
7. Regional Ministry of Education, Culture and Sport of Aragón. 218 books.

PUBLISHING

Epistolario del Archivo Madrazo en el Museo del Prado (II). Cartas de Federico, Pedro, Fernando, Luis y Juan de Madrazo, Eugenio de Ochoa e Isidoro Gil

Fundación María Cristina Masaveu Peterson and the Museo del Prado co-published the second volume of *Epistolario del Archivo Madrazo en el Museo del Prado*.

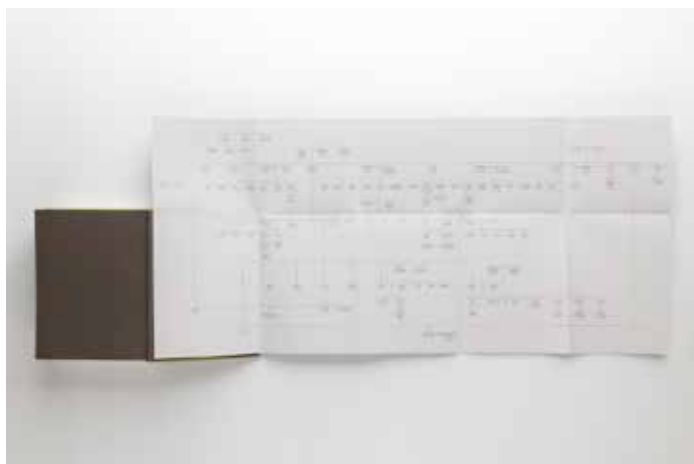


This is a continuation of the first volume, also published thanks to the sponsorship of Fundación María Cristina Masaveu Peterson in 2017, which contained 383 letters written by Fortuny, his wife Cecilia de Madrazo, and her siblings Ricardo, Raimundo and Isabel. The correspondence in this second instalment was taken from the Madrazo family's archives, which constituted one of the largest and richest privately owned epistolary collections in Spain before they were acquired by the Prado in 2012.

The publication is titled *Epistolario del Archivo Madrazo en el Museo de Prado (II). Cartas de Federico, Pedro, Fernando, Luis y Juan de Madrazo, Eugenio de Ochoa e Isidoro Gil*. Edited by Pedro J. Martínez Plaza from the Department of Nineteenth-Century Painting at the Prado, it contains a total of 389 letters written by Federico de Madrazo, four of his brothers (Pedro, Fernando, Juan and Luis), and his brothers-in-law Eugenio de Ochoa and Isidoro Gil, who married Carlota and Cecilia de Madrazo, respectively. Dated between 1837 and 1889, the majority are addressed to Federico and Luis, whose private papers, along with those of their father José, make up the bulk of the Madrazo Archives.

The authors were all prominent figures on the Spanish cultural scene for much of the nineteenth century, particularly in the fields of painting, architecture,





archaeology and literature. For this reason, their letters are an inexhaustible source of information about these disciplines as well as networking and social customs, collecting and the art market, foreign perceptions of Spain and Spaniards, and the political evolution of Spain during that period.

The ninety-three letters by Luis de Madrazo (1825-1897), also a painter like his brother Federico, and Juan de Madrazo (1829-1880), a distinguished architect active in Madrid during the reign of Isabella II, reveal their knowledge of the latest European trends and interesting details about their work; for instance, Juan's correspondence contains a wealth of information about the restoration of the León Cathedral and other projects he supervised. Pedro de Madrazo's (1816-1898) letters report on the process of creating catalogues for the

Museo del Prado and many of his other research projects. Finally, the letters of Isidoro Gil y Baus (1814-1866), a renowned playwright of Spanish Romanticism, contain news regarding certain artists who had been sent to Rome on grants, while the words of Fernando de Madrazo (1820-1895) shed light on the Madrazo family's business dealings.

Epistolario del Archivo Madrazo en el Museo del Prado (II). Cartas de Federico, Pedro, Fernando, Luis y Juan de Madrazo, Eugenio de Ochoa e Isidoro Gil was co-published by the Museo del Prado and Fundación María Cristina Masaveu Peterson in 2022. It was edited by Pedro J. Martínez Plaza, an expert on nineteenth-century painting at the Prado, and contains a foreword by Javier Barón, Head of the Nineteenth-Century Painting Conservation Department at the Museo del Prado. The book was designed by María José Subiela.



- EDITOR: Pedro José Martínez Plaza
- TITLE: *Epistolario del Archivo Madrazo en el Museo de Prado (II). Cartas de Federico, Pedro, Fernando, Luis y Juan de Madrazo, Eugenio de Ochoa e Isidoro Gil*
- PUBLISHERS: Fundación María Cristina Masaveu Peterson and Museo Nacional del Prado
- FOREWORD: Javier Barón Thaidigsmann

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- LANGUAGE: Spanish
- FORMAT: 17.5 × 22 cm
- PAGES: 685
- LEGAL DEPOSIT: M-12634-2022
- ISBN: 978-84-09-40699-9

PUBLISHING

Códice Pidal

Fundación María Cristina Masaveu Peterson and the Real Academia Española co-published the book *Códice Pidal*. Experts believe that the Pidal Codex is the second part of the Durán-Masaveu Codex by Lope de Vega, currently in the Masaveu Collection, a facsimile edition of which was co-published by the two institutions in 2011.



In the context of their long-term collaboration agreement, the Real Academia Española (RAE) and Fundación María Cristina Masaveu Peterson joined forces to publish the Pidal Codex, the second part of the Durán-Masaveu Codex. The book launch was held on 1 December at the academy, with speeches given by the director of the RAE, Santiago Muñoz Machado, the honorary director, Víctor García de la Concha, and the chairman of Fundación María Cristina Masaveu Peterson, Fernando Masaveu.

The codex was published to preserve the lost autograph notebook containing sixty-seven poems by the great Lope de Vega, many of which have never been published before. The compilation contains Eucharistic and religious poetry, secular verses and even a few romantic compositions.

The contents pertain to one of three known autograph notebooks by the Spanish Golden Age author; the original is currently missing and only survives in photographs kept at the Universidad de Castilla-La Mancha. Careful examination and transcription of those images (reprinted in this book) has revealed that the Pidal Codex may be a torn-off segment of the Durán-Masaveu Codex in the Masaveu Collection.

In the words of Víctor García de la Concha, honorary director of the Real Academia Española and co-author of this edition (along with Abraham Madroñal Durán and Carlos Domínguez Cintas), "The codices are compilations of loose folios, booklets or notebooks in which Lope de Vega jotted down his verses, with the strikethroughs and changes typical of any rough draft." Fernando Masaveu, chairman of Fundación María Cristina Masaveu Peterson, explained, "This edition of the Pidal Codex will reveal hitherto unknown aspects of the work of one of the greatest writers in the history of Spanish literature. It also concludes the project we began in 2011 with the facsimile edition of the Durán-Masaveu Codex."

Lope de Vega. Códice Pidal. II parte del Códice Durán-Masaveu. Cuaderno autógrafo was co-published by Fundación María Cristina Masaveu Peterson and the Real Academia Española in 2022. It was edited by Víctor García de la Concha and Abraham Madroñal Durán with the collaboration of Carlos Domínguez Cintas.





- Lope de Vega. *Código Pidal*. II parte del *Código Durán-Masaveu*. Cuaderno autógrafo
- PUBLISHERS: Fundación María Cristina Masaveu Peterson and Real Academia Española
- AUTHORS: Víctor García de la Concha, Abraham Madroñal Durán and Carlos

- Domínguez Cintas, Real Academia Española
- GRAPHIC DESIGN: Pandiella y Ocio
- LANGUAGE: Spanish
- PAGES: 410
- FORMAT: 23 x 16 cm
- LEGAL DEPOSIT: M-26335-2022
- ISBN: 978-84-09-45263-7

EDUCATION



María Cristina Masaveu Peterson University

Degree Scholarship

5th Call: 2022/23 academic year

Fundación María Cristina Masaveu Peterson supports holistic, human, professional education for young people.

The María Cristina Masaveu Peterson University Degree Scholarship is a long-term initiative designed to support young people from Asturias who want to attend university and have a track record of outstanding academic performance.

This scholarship, which rewards academic excellence, aims to promote talent and encourage the dedication and effort of students who strive for academic, professional and personal excellence by offering them personalised opportunities to continue their education and training.

To this end, as part of its 2022–2023 education programme, the foundation issued the fifth call for applicants interested in receiving scholarships to pursue bachelor’s or master’s degrees in various fields of knowledge.

In the competitive selection process, applicants who meet the requirements set out in the rules are evaluated to determine how the limited number of scholarships will be distributed among them. An academic evaluation committee, convened specifically by the foundation for each call and tailored to the applicants’ academic profiles, reviews the applications, which are divided by field and judged in accordance with the established criteria of excellence. This process ensures that the evaluation committee, and ultimately the foundation’s board of trustees, unanimously agree that each scholarship is awarded to a deserving individual.

In 2022, the foundation’s 5th call for applicants resulted in the concession of 37 María Cristina Masaveu Peterson University Degree Scholarships. Since the university degree scholarship programme was first introduced in 2008, the foundation has granted a total of 443 scholarships to 234 university students from Asturias.

Year	Applications	Scholarships given
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
2021/22	62	37
2022/23	83	37

Academic evaluation committee

The evaluation meeting held on 26 November 2022 was attended by the 23 members of the committee, all experts in the candidates' academic fields. The professional and academic excellence of the individuals who serve on our evaluation committees is a reflection of the foundation's desire to confer prestige and academic distinction on each recipient of the María Cristina Masaveu Peterson University Degree Scholarship.

Humanities Committee

Dr Ana María Fernández García
Professor of Art History,
Universidad de Oviedo

Dr José Antonio Martínez García
Professor of Spanish,
Universidad de Oviedo

Dr Rafael Ángel Núñez Ramos
Professor of Literary Theory and
Comparative Literature,
Universidad de Oviedo

Sciences Committee

Dr Pedro Alonso Velázquez
Professor of Applied Mathematics,
Universidad de Oviedo

Dr Jesús Ángel Blanco Rodríguez
Professor of Condensed Matter Physics,
Universidad de Oviedo

Dr Tomás Emilio Díaz González
Professor of Botany,
Universidad de Oviedo

Healthcare Sciences Committee

Dr Francisco Álvarez Menéndez
Professor of Biochemistry,
Universidad de Oviedo

Dr José Muñiz Fernández
Professor of Behavioural Science
Methods, Universidad de Oviedo, and
Vice-Chancellor of Universidad Nebrija

Dr Juan Evaristo Suárez Fernández
Professor of Microbiology,
Universidad de Oviedo

Social-Legal Committee

Dr Lucía Avella Camarero
Professor of Business Administration,
Universidad de Oviedo

Dr Ramón Durán Rivacoba
Professor of Civil Law,
Universidad de Oviedo

Dr Rodolfo Gutiérrez Palacios
Professor of Sociology,
Universidad de Oviedo

Engineering and Architecture Committee

Dr Fernando Las-Heras Andrés
Professor of Communications and
Signalling Theory, Universidad de Oviedo

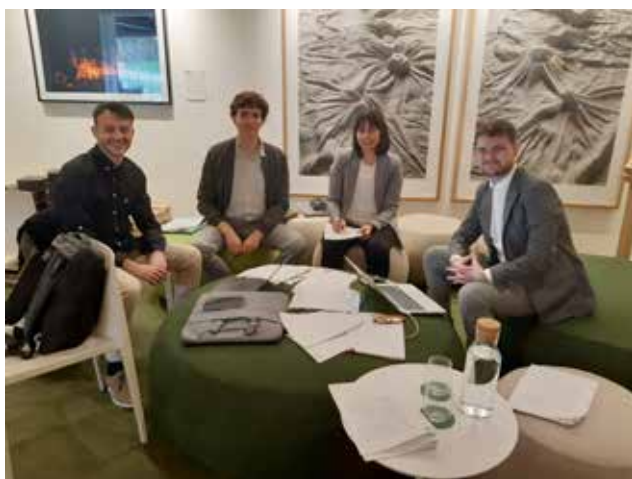
Dr María Cristina Rodríguez González
Professor of Continuum Mechanics and
Structural Theory, Universidad de Oviedo

Dr Francisco Javier Sebastián Zúñiga
Professor of Electronic Technology,
Universidad de Oviedo

First Year University Studies Committee

Former recipients of the María Cristina Masaveu Peterson Scholarship for Academic Excellence

Dido Carrero Muñiz
BSc Biology, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2014-2016



María García Díaz
BSc Physics, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2012-2014

Antonio Hedrera Fernández
MBBS Medicine, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2008-2010

Silvia Pérez Díez
BSc Chemistry, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2013-2017

Carlos Díaz Santos
BA History, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2018-2021

María García Fernández
BEng Telecommunications Technologies
and Services Engineering, Universidad
de Oviedo
María Cristina Masaveu Peterson Scholar
2012-2014

Rodrigo Guijarro Lasheras
BA Spanish Language and Literature,
Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2009-2012

Sergio López Álvarez
BA Journalism and Audiovisual
Communication, Universidad Carlos III,
Madrid
María Cristina Masaveu Peterson Scholar
2009-2012



TOP ROW, LEFT TO RIGHT:

Dr Francisco Álvarez Menéndez (Professor of Biochemistry, Universidad de Oviedo, Healthcare Sciences Committee), Ms María García Díaz (BSc Physics, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2012–2014, First Year University Studies Committee), Ms Silvia Pérez Díez (BSc Chemistry, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2013–2017, First Year University Studies Committee), Ms Dido Carrero Muñoz (BSc Biology, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2014–2016, First Year University Studies Committee), Mr Rodrigo Guijarro Lasheras (BA Spanish Language and Literature, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2009–2012, First Year University Studies Committee) Dr José Muñoz Fernández (Professor of Behavioural Science Methods, Universidad de Oviedo, and Vice-Chancellor of Universidad Nebrija, Healthcare Sciences Committee), Mr Antonio Hedrera Fernández (MBBS Medicine, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2008–2010, First Year University Studies Committee).

MIDDLE ROW, LEFT TO RIGHT:

Dr Rodolfo Gutiérrez Palacios (Professor of Sociology, Universidad de Oviedo, Social-Legal Committee), Dr Francisco Javier Sebastián Zúñiga (Professor of Electronic Technology, Universidad de Oviedo, Engineering and Architecture Committee), Dr María Cristina Rodríguez González (Professor of Continuum Mechanics and Structural Theory, Universidad de Oviedo, Engineering and Architecture Committee), Dr Lucía Avella Camarero (Professor of Business Administration, Universidad de Oviedo, Social-Legal Committee), Mr Sergio López Álvarez (double BA in Journalism and Audiovisual Communication, Universidad Carlos III de Madrid, María Cristina Masaveu Peterson Scholar 2009–2012, First Year University Studies Committee), Dr José Antonio Martínez García (Professor of Spanish, Universidad de Oviedo, Humanities Committee).

BOTTOM ROW, LEFT TO RIGHT:

Dr Fernando Las-Heras Andrés (Professor of Communications and Signalling Theory, Universidad de Oviedo, Engineering and Architecture Committee), Ms María García Fernández (BEng Telecommunications Technologies and Services Engineering, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2012–2014, First Year University Studies Committee), Dr Tomás Emilio Díaz González (Professor of Botany, Universidad de Oviedo, Sciences Committee), Dr Ana María Fernández García (Professor of Art History, Universidad de Oviedo, Humanities Committee), Dr Jesús Ángel Blanco Rodríguez (Professor of Condensed Matter Physics, Universidad de Oviedo, Sciences Committee), Dr Rafael Ángel Núñez Ramos (Professor of Literary Theory and Comparative Literature, Universidad de Oviedo, Humanities Committee), Dr Pedro Alonso Velázquez (Professor of Applied Mathematics, Universidad de Oviedo, Sciences Committee), Mr Carlos Díaz Santos (BA History, Universidad de Oviedo, María Cristina Masaveu Peterson Scholar 2018–2021, First Year University Studies Committee).



2022/23 María Cristina Masaveu Peterson University Degree Scholars, the family of Rubén Perea Molleda, Elisa Alonso Herrero (Winner of the 2022 Rubén Perea Molleda Prize) and members of the Social-Legal academic evaluation committee (Dr Lucía Avella Camarero, Dr Ramón Durán Rivacoba, Dr Rodolfo Gutiérrez Palacios). Awards ceremony, Palacio de Hevia, 28 December 2022

Results of the 5th call, 2022/23 academic year

Scholar requirements

The scholarship programme is founded on the theoretical bases of education, holistic personal growth and social responsibility as an effective tool for improving and encouraging academic excellence and human values. The scholarship offers recipients an additional opportunity to boost their personal development and interdisciplinary training with the intention of eventually giving back to the community, from their current situation as university students to the socially conscious professional career they hope to forge.

Our scholars must convey commitment, industriousness, effort and dedication to the pursuit of excellence, in keeping with the guiding principles and values of this foundation. Their educational record

and plans should reflect the growing importance of versatility and flexibility, which they will need in order to meet society's current demands for efficacy, efficiency and quality and which will undoubtedly serve them well in future.

Seeking excellence will equip our scholars to find their place in the world and serve society at the highest level. Their personal and academic profile should be cross-cutting and bold. Involvement in activities outside the hallowed halls of higher education denotes a humanistic interest in broadening their academic experience, which will give them a stronger social conscience and a desire to creatively transform the world around them, moving closer to genuine milestones of human development and community service.



María Cristina Masaveu Peterson University Degree Scholars

Jesús M. Ait Idir Lahuerta
María Alonso Sentés
Javier Álvarez Martínez
Bárbara Aybar Uría
María Cebrián Llana
Paz Covián Palacio
Ignacio de la Vega Morán
Malena Domínguez Sirgo
Gonzalo Fernández Pérez-Ricarte
Diego Francisco Fernández
Sara García Iñesta
Lucía García Sancha
Raquel González de la Arada
María González Pereira
Fernando González Rodríguez
Pelayo Herrero Antolí
Blanca Huergo Muñoz



Manuel Iglesias Alonso
Raúl Martín González
Inés Martínez Salgado
Guillermo Mera Álvarez
Raquel Mera Álvarez
Álvaro Ordóñez González
Juan Pérez Barrero
Javier Piñón Olazar
María Posada Fernández
Olái Prieto Fernández
Jaime Prieto Sanzo
Javier Puerta Gómez
Gonzalo Riesgo García
Bárbara Saíz Escrig
Elvira Santos Trelles
Raquel Santos-Juanes Galache
Juan Antonio Trobajo Flecha
Susana Valvidares Fernández
Inés Vilanova de Diego
Lucía Vilanova de Diego

Rubén Perea Molleda Prize

**Awarded to the most outstanding scholar of the 2021/22 academic year
in a social-legal field**

In memoriam

Rubén Perea Molleda (Gijón, Asturias, 8 April 1994–1 April 2020) was a beneficiary of the María Cristina Masaveu Peterson Academic Excellence Scholarship in the 8th and 9th calls (2015–2017) until he completed his double bachelor's degree in Law and Business Administration & Management at the Universidad de Oviedo. Rubén passed away on 1 April 2020 after a difficult battle against illness, during which he once again proved his determination to always strive for the highest, noblest and most commendable goals. His amazing charisma, character and strength have made him an inspiration and guiding light for our institution. In his honour, Fundación María Cristina Masaveu Peterson created the Rubén Perea Molleda Prize to preserve his memory and the values he embodied during his lifetime.

The 2022 Rubén Perea Molleda Prize for the most outstanding scholar of the 2021/22 academic year in a social-legal field was awarded to Elisa Alonso Herrero,



a scholar who is pursuing a double degree in International Studies and Economics from Universidad Carlos III in Madrid. During her last year, Elisa did a term abroad at the University of California, Davis, taking graduate and post-graduate courses with excellent results. This award was given in recognition of her achievements and plans to continue her education abroad, as she has already been admitted to the pre-doctoral programme at the Universität Zürich.

Announcement of the 5th call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships, 28 December 2022

The fifth call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships was presented at a gathering where we publicly announced the details and application process for next year's scholarships and brought our scholars together.

Each year, the chairman's office invites a former scholar to speak at this presentation, sharing their personal experience as a scholar and ambassador of the values that earned them the scholarship. This year's guest was Elisa Alonso Herrero, winner of the 2022 Rubén Perea Molleda Prize and beneficiary of the foundation scholarship during the 2020/21 and 2021/22 school years.

Good morning, everyone.

I'd like to begin by thanking Fundación María Cristina Masaveu Peterson and the academic evaluation committee for their support and trust over the last two academic years. On this occasion, I am especially grateful to them for awarding me the Rubén Perea Molleda Prize, in honour of a brilliant foundation scholar remembered for his humanity and selfless service to society. *It touches my heart to see his family and friends here today.*

To all the new scholars, my sincere congratulations. At this moment, I only have one thing to tell you: seize this opportunity to pursue your interests, especially those you wouldn't be able to devote as much time to without this scholarship.

We may be passionate about many things, but if they aren't directly related to our field of study, we often set them aside for fear of "wasting time". The foundation's university degree scholarships were created precisely to give you a learning experience that will lead to a more humanistic and personally rewarding education. Over the past two years, I met fellow scholars who have done all sorts of things: creative writing courses, research fellowships, music and art lessons, foreign language classes... One scholar interested in marine biology even took scuba diving courses.

For me personally, the activities I did thanks to the foundation's scholarship revolved around three basic pillars. The first is foreign languages, which my parents have encouraged me to learn since I was small and are still my passion. Being able to read a text in its original language and grasp all the nuances, or to communicate with people when I travel, has allowed me to broaden my horizons and connect with fascinating individuals. The second is data science, specifically its application to social outreach projects. When I first went to university, at the Carlos III in Madrid, I volunteered with a social entrepreneurship initiative (makesense) for two years. Among other things, we organised a bootcamp at the Madrid Google Campus focused on using new technology for the welfare of society. Some of the projects or ideas that emerged from or were presented at those workshops had to do with using blockchain technology to reduce red tape and facilitate access for refugees, using machine learning to better predict who might be at risk of social exclusion or poverty, and using microloans to give a boost to small business owners/



entrepreneurs in rural areas in developing countries. You don't usually get to study such things in the social sciences, but thanks to the scholarship I took several courses on coding and artificial intelligence, two areas I'd like to learn more about in future. And the third pillar, related to that use of data for the common good, is designing and assessing public policy. For me, this area combines all the knowledge I acquired as a student with my desire to help build a fairer and more equitable society.

I want to thank the foundation again for supporting me on this journey, and I'd also like to thank my family, especially my parents, for encouraging me to pursue my interests, for teaching me to always do my absolute best, and above all for letting me make mistakes sometimes and grow, knowing that I could always count on them.

Elisa Alonso Herrero
Winner of the 2022 Rubén Perea Molleda Prize
Palacio de Hevia, 28 December 2022

Extracurricular education received by FMCMP scholars. 2021/22 academic year

Abroad

IBM Skills Network

- Course | Supervised Machine Learning: Regression
- Instructor (Subject Matter Expert)
| Miguel Maldonado, Mark J Grover, Svitlana Kramar
- Online | Coursera

Northwestern University-Pritzker School of Law

- Lecture series | Main + Advanced Causal Inference Workshop
- Course: Instruction on Methods of Research Design for Causal Inference
- Chicago, IL, USA | 8-17 August 2022

Saint Mary's University

- Course | Machine Learning for Economists
- Halifax, NS, Canada | 20-24 July 2022

Lite Regal Education

- Activity: Medical Internship and Shadowing
- Doctor Shadowing & Internship Programme for Students Seeking Medical Clinical Experience
- UK | 3-16 July 2022

Columbia University

- Course | Economics of Money and Banking
- Instructor: Professor Perry Mehrling
- Online | Coursera

Ripple Training

- Course | Final Cut Pro 10.6 Core Training
- Mastering the Object Tracker in FCP 10.6
- Online | April- August 2022

Volunteering Solutions

- Volunteer medical placement at Mnazi Mmoja Hospital
- Zanzibar | August 2022

Instituto de Astronomía y Física del Espacio | IAFE (CONICET-UBA)

- Research fellowship | IAFE Theoretical Physics Department
- Lead researcher: Dr Diego Marqués (string theory)
- Buenos Aires, Argentina | August 2022

University of Copenhagen

- International summer school
- "Ways of Living: Danish Architecture & Urban Design"
- Copenhagen's Walking Classroom, Summer 2022. BA level, 7.5 ECTS
- Denmark | 6-18 August 2022

Delft University of Technology

- "Summer School Planning and Design for the Just City"
- Faculty of Architecture and the Built Environment
- Netherlands | 11-22 July 2022

HU University of Applied Sciences**Utrecht - Building and Environment**

- "Smart Sustainable Cities"
- Utrecht, Netherlands | 17-26 August 2022

Faraday Institute, Cambridge

- The Faraday Institute Summer Course
- "Science and Faith Perspectives on the Art of Being Human"
- UK | 3-8 July 2022

Universität Kassel

- Renewable Energy Summer School
- "Environmental Engineering and Renewable Energies"
- "Adaptation Strategies to Climate Change"
- "Engineering Science of Wind Energy Systems"
- Kassel, Germany | 21 June-16 July 2022

Harvard University X

- Professional Certificate in Data Analysis for Life Sciences
- Instructor: Rafael Irizarry
- Online | 1 July-31 October 2022

University of California, Berkeley

- Summer Sessions
- "From Basic Biology to Genome Editing Technology"
- "Political Philosophy"
- California, USA | 5 July-12 August 2022

Hong Kong University of Science and Technology

- "Mathematical Methods for Data Analysis"
- Online | 26 April-14 June 2022

University of Amsterdam Summer School

- "Placemaking: Sense, Space & Strategy"
- Amsterdam, Netherlands | 10-28 July 2022

Architectural Association School of Architecture, London

- "Exhibiting Architecture - Media, Methods, Agents"
- Zurich, Switzerland | August 2022

Utrecht Summer School

- "Theoretical Physics"
- Utrecht, Netherlands | 22-26 August 2022

University of Essex

- Institute for Analytics and Data Science
- "Analytics, Data Science and Decision Making"
- UK | 25 July-5 August 2022

University College London

www.ucl.ac.uk

- Course | "Nanotechnology in Medicine"
- Course | "Data Science and Big Data Analytics"
- UK | 4-22 July 2022

Centro Linguistico Italiano Dante Alighieri

- "Rome: Classical Antiquity, the Renaissance and the Baroque"
- Rome | 21-29 August 2022

Aarhus University

www.international.au.dk

- Course | "Immunotherapy"
- Aarhus, Denmark | 1-12 August 2022

Vigdís Finnbogadóttir Institute**Roma in the Centre**

- Internship. Researcher: Sofiya Zahova
- Iceland | 15-29 August 2022

Sorbonne Université

- Lecture series
- "Les classiques de la littérature française"
- France | 18-22 July 2022

Fundación del Parque Natural Galápagos

- Galapagos Giant Tortoise Conservation Volunteer Project
- Galapagos Islands, Ecuador | 25 July-7 August 2022

Yale University

- Summer Session, Business Seminar
- New Haven, CT, USA | 4 July-6 August 2022

Universität Hamburg

- Hamburg International Summer School
- "Particles, Strings & Cosmology"
- Hamburg, Germany | 11 July–5 August 2022

Accademia a'Arte AD'A

- Artistic drawing course
- Via Pandolfini, Florence, Italy
- | 1–5 August 2022

Oxford University

- Seminar | "The Broken Genes"
- Department of Continuing Education
- 10–16 July 2022

- Seminar | "Meaning and Use: Philosophy of Language"
- 5 March 2022

Oxford Summer Courses

- www.oxfordsummercourses.com
- Course | "Medicine"
- Cambridge | Hughes Hall College
- UK | 3–16 July 2022

- Course | "Physics"
- Cambridge | Hughes Hall College
- UK | 3–16 July 2022

Amsterdam University of Applied Sciences

- Summer School
- "Applied Quantum Computing"
- Amsterdam, Netherlands | 4–15 July 2022

Institute for Analytics and Data Science

- Data Science & Decision Making SS
- "Deep Learning" and "Advanced R Topics Analytics"
- UK | 25 July–5 August 2022

Tomas Bata University

- "Computer Viruses and Security"
- Czech Republic | 8–19 August 2022

Aarhus Universitetshospital

- Clinical hospital internship | Dr Nelson Fuentes Martínez
- Denmark | 25 June–15 July 2022

Mosh: Coding Made Simple

- Courses: "Ultimate Git Course" | "Complete Python Mastery Course"
- Online | 7 February–13 March 2022

Societas Ethica

- Lecture series
- 2022 Societas Ethica International Conference: "Vulnerability & Integrity"
- Switzerland | 25–28 August 2022

Vrije Universiteit Amsterdam

- "Using Logic as a Tool for Modelling"
- Netherlands | 2–16 July 2022

Université de Genève

- Geneva Summer Schools
- "International Law"
- Switzerland | 27 June–8 July 2022

In Spain**Sociedad Española de Bioquímica y Biología Molecular**

- 44th National Congress
- Course: "Iniciación a la Investigación en Bioquímica y Biología Molecular"
- Málaga | 6 and 9 September 2022

GAIA

- Centro de Estudios de Arte, Creatividad, Conservación y Restauración de Patrimonio
- Creative writing workshop | Vicente Marco
- Casa San Juan de Ribera (Barraca de Aigües Vives, Valencia) | 25–30 June 2022

CEMUO

- Congress of Medical Students from the Universidad de Oviedo
- Oviedo | 3–5 March 2022

Escuela Técnica Superior de Arquitectura del Vallès

- Course | "Programa informático QGIS"
- Instructor: Joan Puigdomenech Franquesa
- Barcelona | 28 January–4 February 2022

Universidad de Oviedo

- Research project: "Iniciación a la investigación en dinámica de estructuras e interacción personas-estructuras. MCIU-19-PGC2018-096670-B-I0"
- Instructor: Marta García Diéguez
- Escuela Politécnica de Mieres | 3–17 June 2022
- "Ingeniería y Filosofía 4.0"
- University extension course
- Oviedo

Hospital Universitario Marqués de Valdecilla

- Neurology internship
- Dr Julio Pascual Gómez
- Santander | 6 June–1 July 2022

Universidad Autónoma de Madrid

- “International Conference on the Asturian Language (1st.): distinctiveness, identity, and officiality”
- Online | 27–28 April 2022

SECAC (Sociedad para el Estudio de los Cetáceos en el Archipiélago Canario)

- “Descubriendo las nuevas especies de cetáceos”
- “Estudio de los contenidos estomacales en cetáceos varados”
- Online | 27 February 2022

UNED

- Course: “Introducción al Derecho Deportivo”
- Online | 29 March–7 April 2022

UIMP. Universidad Internacional Menéndez Pelayo

- Santander
- “El cumplimiento tributario. Conciencia fiscal en España: dónde estamos y cómo podemos mejorar” | 6–8 July 2022
- “La creación de óperas de 1900 a 2022”
- 22–26 August 2022

European Flyers

- Commercial airline transport pilot (ATPL) course
- Madrid | February–August 2022

Universidad Francisco de Vitoria

- Escuela de Liderazgo Universitario
- Madrid | September 2021–May 2022

URJC Club de Debate

- World Universities Debating Championship in Spanish
- 11–17 July 2021

Universidad Camilo José Cela

- Campus Educación
- Online

Penguin Random House Publishing Group

- Literary courses: “Cursive Writing”
- Online | 20 June–31 August 2022

Foreign languages**English****September 2021 | August 2022****British Council**

- Course | C1 Exam Preparation
- Barcelona | 31 January–27 July 2022

Cambridge English B2 First

- Robert D. Bachu, BA (Hons) | Robert’s School of English
- Planet Idiomas

EF International Language Centers

- Language immersion course
- New York, USA | July–August 2022

Education First

- Language immersion course
- Oxford, UK | July–August 2022

Robert’s School

- The Guildhall School of English

French**September 2021 | August 2022****Alliance Française, Oviedo****Alliance Française, Gijón****Institut Français, Madrid****Alliance Française, Bordeaux****Centre International d’Antibes**

- Nice, France | 10–24 July 2022

Alpadia Language School, Montreux - ESL Switzerland | 1–7 August 2022**Academia Théorème, Oviedo**

German

September 2021 | August 2022

Veith Institut | VEITH Zertifikat B1, B2

Estudio Alemán IFA

Goethe Institut | Intensive German
Concise Munich, Germany | August 2022

Deutsch Akademie Wien
Vienna | November--December 2021

BOKU- International Relations

Actilingua - ESL
Vienna, Austria | 11-17 July 2022

Deutsch Intensiv Kompakt
Berlin, Germany

Italian

September 2021 | August 2022

Accademia Italiana
Intensive course
Salerno, Italy | July 2022

Proficiency exams

Cambridge Assessment English: **C2 Proficiency**
Cambridge Assessment English: **C1 Advanced**
Graduate Record Examination: **ETS GRE**
Cambridge Assessment English: **B2 First**
British Council: **IELTS Academic**
German: **Zertifikat B1, B2**

Music and dance

September 2021 | June 2022

Escuela de Danza Lemari
- Classical ballet | Advanced classical dance | 2021/22 academic year

Royal Academy of Dance, London
- Certificate in Ballet Teaching Studies

Academia Musicalia
- Instrument lessons: Viola
- Instructor: Jairo Flórez Gutiérrez
- Oviedo

Conservatorio Profesional de Música de Oviedo
- Level 6 professional piano course
- Oviedo

Ánima Vocal & Music Studio
- Operatic singing lessons, Julia Sariago
- 1 September-30 December 2021

2021/22 End-of-Studies Prizes

- Ms Deva Méndez González. End-of-Studies Prize for a bachelor's degree in Biology, Universidad de Oviedo
- Ms María Palacio Mejías. End-of-Studies Prize for a double bachelor's degree in Business Administration & Management and Law, Universidad de Oviedo
- Ms Covadonga Martínez Sánchez. End-of-Studies Prize for a bachelor's degree in Spanish Language and Literature, Universidad de Oviedo, and Award for Best Academic Record of the 2021/2022 school year at the Universidad de Oviedo in Spanish Language and Literature

Scholarships for music students at the Escuela Superior de Música Reina Sofía

The Escuela Superior de Música Reina Sofía was created in Madrid in 1991 to support the most talented young musicians and make quality music available to everyone, with the ultimate aim of contributing to the progress of society through music's immense powers of personal and social transformation.



The partnership between Fundación María Cristina Masaveu Peterson and the Escuela Superior de Música Reina Sofía dates back to 2010. By sponsoring these scholarships, we boost the music careers of promising young students every year. In addition to studying in their respective instrument departments, they can join a chamber group and the school's orchestral ensembles and are given the chance to participate in the Santander Music and Academy Encounter.

Every year, the Escuela Superior de Música Reina Sofía offers three scholarships in the name of Fundación María Cristina Masaveu Peterson that cover the enrolment fees for young musicians, preferably from Asturias, who have passed the school's rigorous entrance exams and admissions process.

The three students who received the scholarship for the 2021/22 school year were María Ramos (violin), Esperanza Saki Caraballo (violin) and Marta Lorente (French horn).

Academic studies

María Ramos

- Telefónica Violin Chair
- Instructor: Marco Rizzi
- Master classes: Isabel Vilà, Nicolás Chumachencho, Ilya Kaler, Sergio Castro, Ingolf Turban and Luis Fernando Pérez (ensembles with piano)

Esperanza Saki Caraballo

- Telefónica Violin Chair
- Instructor: Zakhar Bron
- Master classes: Anna Baget

Marta Lorente

- Fundación "la Caixa" French Horn Chair
- Instructor: Radovan Vlatković
- Master classes: Eric Terwilliger, Willy Bessems, Jorge Rentería, Marie Luise Neunecker, David Cooper, Stefan Dohr, Sarah Willis and David Bushnell

Scholars' activities. 2021/22 academic year

Concerts

- 1 choir | 4 chamber music | 11 orchestral ensembles | 13 recitals
- 29 concerts
- 6,260 spectators, 3,486 of which attended free concerts

Noteworthy concerts given by the scholarship students

- European tour with the Orquesta Sinfónica Freixenet conducted by Andrés Orozco-Estrada (October 2021) at several prestigious venues: Teatro Real, Madrid; Reduta Hall, Bratislava; the Liszt Ferenc Academy, Budapest; and the Musikverein, Vienna
- Participants: María Ramos and Marta Lorente



Scholars

María Ramos

Violin

- Telefónica Violin Chair
- Instructor: Marco Rizzi
- María Cristina Masaveu Peterson
Enrolment Scholarship
- 2021/22 academic year

María was born in Salamanca, Spain, in 2003. She has been a student of Professor Marco Rizzi in the Telefónica Violin Chair at the Escuela Superior de Música Reina Sofía since 2019. She is a Fundación María Cristina Masaveu Peterson and Fundación Albéniz scholar.

María's education began at the age of five with Rubén Pérez, Joaquín Torre and Sergey Teslya, and in 2018 she earned her professional music degree. She has received master classes from Isabel Vilà, Nicolás Chumachenco, Ilya Kaler, Sergio Castro, Ingolf Turban and Luis Fernando Pérez (ensembles with piano).

She won first prize in the Forum Musikae Violin Competition in 2014; first prize in the Ciudad de Salamanca Young Talents Competition and honourable mention in the Cidade de Vigo Violin Competition in 2015; and, in 2016 and 2017, first prize in the Young Musicians Competition and second prize in the Cidade do Fundão International Competition (Portugal). In 2017 she came in second at the Melómano Competition. In 2018 she participated in Proyecto Talentos, organised by the Orquesta Sinfónica de Madrid and Fundación Arbós. María played as a soloist with the Orquesta Ciudad de Salamanca (2017) and Orquesta Tomás Bretón (2018) and has been part of the Camerata de la Orquesta de la Comunidad de Madrid and Trío Milhaud.

As a student at the Reina Sofía, she has been a member of the Grupo Vivaldi Estaciones, the Grupo Scarlatti de Casa de la Moneda, and the Cuarteto Dvořák. She currently plays with the Grupo Haendel de Puertos del Estado.

Master classes

- Guest symphony orchestra conductors: Andrés Orozco-Estrada and Paul Goodwin
- Guest violin teacher: Linus Roth
- Guest chamber music teachers:
 - Ensembles with piano: Ralf Gothóni
 - String quartets: members of the Cuarteto Quiroga
 - Wind ensembles: Alexei Ogrintchouck, oboe, Enric Lluna, clarinet, and Matthew Wilkie, bassoon



Esperanza Saki Caraballo Violin

- Telefónica Violin Chair
- Instructor: Zakhar Bron
- María Cristina Masaveu Peterson
Enrolment Scholarship
- 2021/22 academic year

Esperanza was born in Talavera de la Reina, Spain, in 2007. She has been studying under Professor Zakhar Bron in the Telefónica Violin Chair at the Escuela Superior de Música Reina Sofía since 2021. She is a Fundación María Cristina Masaveu Peterson and Fundación Albéniz scholar.

Esperanza received her first music lessons from Isako Yoshimura and Olga Rodríguez when she was only two. Daniel Jiménez was also her instructor, and from 2012 to 2021 she trained under Olga Vilkomirskaja. In addition, she attended master classes with Prof. Anna Baget at the Forum Musika summer course.

She also studied piano with Luis Arias Fernández, starting in 2012, and with Rubén Yessayan Villalobos since 2018.

She was runner-up at the 7th and 8th Cidade de Vigo Strings Competition.



Marta Lorente

French horn

- Fundación "la Caixa" French Horn Chair
- Instructor: Radovan Vlatković
- María Cristina Masaveu Peterson
Enrolment Scholarship
- 2021/22 academic year

Marta was born in Calahorra, Spain, in 1998. She has been studying under Professor Radovan Vlatković in the Fundación "la Caixa" French Horn Chair at the Escuela Superior de Música Reina Sofía since 2020. She is a Fundación María Cristina Masaveu Peterson and Fundación Albéniz scholar.

Marta studied music at the Conservatorio Profesional de Música de Calahorra while attending regular school. In addition, she has received master classes from Eric Terwilliger, Willy Bessems, Jorge Rentería, Marie Luise Neunecker, David Cooper, Stefan Dohr, Sarah Willis and David Bushnell.

She has been a member of the Banda Municipal de Música de Calahorra since 2009 and the Banda Sinfónica de La Rioja since 2013. In 2017 and 2018 she played with the Joven Orquesta de Euskadi. Marta has also performed as a soloist with the Musikene brass and percussion ensemble and played with the Orquesta Sinfónica de Euskadi, Orquesta Sinfónica de Bilbao and Orquesta Sinfónica Ciudad de Granada. In 2020 she became a full member of the Joven Orquesta de la Sinfónica de Galicia and member of the ADDA Sinfónica-Orquesta Sinfónica de Alicante. In 2019 she received a prize for solo performance from the Musikene orchestra studies programme.

In 2021 she won the post of French horn player with the Joven Orquesta Nacional de España and was placed on the roster of backup musicians for the Orquesta de Extremadura. As a student at the Reina Sofía, she has been a member of Grupo Gounoud and currently plays with the Quinteto Zéphyros and Sexteto Zéphyros.

Fundación Masaveu

Fundación María Cristina Masaveu Peterson is involved with various educational and research projects and initiatives, as training young people has always been and will remain one of its main priorities.

In the area of youth training, one of our biggest commitments is the continual funding and sponsorship of Colegio Fundación Masaveu Escuelas de Formación, a trade school which, in partnership with the Salesians, has been teaching young Asturians for 50 years.

As a trustee of Fundación Masaveu, our foundation (along with the other trustees) oversees and helps the school to continue its prestigious efforts. In addition, we have facilitated the school's daily operations since becoming a sponsor of Fundación Masaveu in 2009.

Fundación Masaveu was set up in 1956 by Pedro Masaveu, who in turn built the school with the primary purpose of offering vocational training.

Fundación Masaveu has been supporting education for over 50 years, and today it offers various types of learning experiences in addition to vocational training. The centre taught mechanic and electrician courses until 1997, when it began offering intermediate and advanced vocational qualifications. It currently offers basic vocational training, intermediate qualifications in mechanics, electro-mechanics and electrical installation, and advanced qualifications in mechanics, design and electrical installation. In



addition, the school offers professional certification programmes and continuing education courses in partnership with other institutions.

Fellowship for Training and Research in the Educational Applications of New Technology at the Education Department of the Museo del Prado

In 2019, Fundación María Cristina Masaveu Peterson and the Museo del Prado signed an agreement to create a Fellowship for Training and Research in the Educational Applications of New Technology at the Education Department of the Museo del Prado, aimed at young researchers.

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The fellowship aspires to further the education of researchers and experts in the educational applications of new technology, and the endowment will fund training in the various technological and digital support tasks which the Education Department's different programmes require, with a special emphasis on adapting content about the Prado's collection to online platforms.

The fellowship is biannual and funded entirely by Fundación María Cristina Masaveu Peterson. Candidates must have a demonstrable knowledge of the history

and collections of the Museo Nacional del Prado; professional experience working on digital development projects and initiatives for education; the ability to adapt content to digital media; and coding, graphic editing, 2D and 3D digital animation, gamification and web development skills.

The third call for applicants was issued on 16 February 2022, and the results were posted on the website of the Museo Nacional del Prado on 1 August 2022. The winner of the 2022 fellowship was Ms Laura López Zunzunegui.

Partnership: Asociación ARGADINI

The mission of Asociación ARGADINI is to improve the quality of life and the personal, social, intellectual, emotional and educational development of persons with any type of disability, regardless of the social or minority group to which they belong, and to promote their integration in society and the job market.



Thanks to the partnership between Fundación María Cristina Masaveu Peterson and Asociación ARGADINI, young people with disabilities are trained as cultural attendants so that they can find jobs at museums and cultural institutions.

Since FMCMP's Madrid headquarters opened to the public in October 2019, six young people with disabilities have been putting their training into practice, performing tasks related to visitor services.

Activities held at Fundación María Cristina Masaveu Peterson's Madrid headquarters

Programme of guided tours

General public

Offering guided tours of the *Masaveu Collection: Spanish Nineteenth-Century Painting* exhibition and works from the FMCMP Collection, on permanent display at its Madrid headquarters, as well as the new Street Art Space, allowed visitors to

delve into the history of each piece, giving them a greater awareness of art and its relevance as well as of this institution's patronage efforts.

On 18 May 2022, International Museum day, the foundation introduced three new types of themed tours for the *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* show, on top of the more than 40 weekly exhibition tours which the FMCMP already offers free of charge.



The approximately 45-minute tour “The Image of Women in the Masaveu Collection of Nineteenth-Century Spanish Painting” analyses how women are portrayed in the works of Eduardo Rosales, Sotomayor, Sorolla, Julio Romero de Torres, Zuloaga, Anglada Camarasa and other artists.

The second guided tour takes a closer look at the career of Joaquín Sorolla, one of the greatest painters in the history of Spanish art and a cornerstone of the Masaveu Collection, by analysing the 25 works included in the show.

- Guided tour of the FMCMP and its collection
- Guided tour of the Street Art Space
- Guided tour, “The Image of Women in the Masaveu Collection”
- Short guided tour, “Post-Modernist Painting in the Masaveu Collection”
- Short guided tour, “Sorolla in the Masaveu Collection”
- Short guided tour, “Highlights of the Street Art Space”

During 2022, a total of 11,144 people participated in 1,213 guided tours.

School programme

Thanks to our experience with training-related activities, Fundación María Cristina Masaveu Peterson has designed a free educational programme to meet the needs of the school community, from pre-primary to upper secondary, with different types of visits.

This programme revolves around the two exhibitions currently on view at the foundation’s headquarters in Madrid. All activities last approximately 90 minutes and are led by cultural mediators.

The principal activities held in 2022 were as follows:

School programme for the show *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*

WORKSHOP TOUR (PRE-PRIMARY AND PRIMARY): “Light and Colour in the Masaveu Collection’s Nineteenth-Century Works”

Activity for pre-primary and primary schoolchildren that includes a tour of the gallery and a creative experience in the workshop area. The central theme was the different ways in which painters can represent reality—light and shadow, landscapes, portraits or scenes of daily life—by using colour.



The final itinerary revolves around the theme of post-modernist painting. Catalan post-modernist painting is one of the pillars of the Masaveu Collection. This guided tour offers insight into the work of artists like Ramón Casas, Santiago Rusiñol, Joaquín Mir, Joaquín Sunyer, Isidro Nonell and Hermen Anglada Camarasa, all of whom are represented in the *Masaveu Collection: Spanish Nineteenth-Century Painting* exhibition.

The different tour options are listed below:

- Guided tour of *Masaveu Collection: Spanish Nineteenth-Century Painting*

DYNAMIC TOUR (LOWER AND UPPER SECONDARY): “Taste and Fashion in the Masaveu Collection’s Nineteenth-Century Works”

Participatory activity for lower and upper secondary pupils that encourages individual observation and artistic experience. By analysing the works of some of the greatest Spanish painters of the 1800s, including Sorolla, Federico de Madrazo, Julio Romero de Torres, Zuloaga and Anglada Camarasa, teens will learn about the history of painting in that period as well as different aspects of nineteenth-century society and, in particular, how the image of women has evolved over time.

TOUR (UPPER SECONDARY): *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*

This chronological survey walks pupils through the history of nineteenth-century Spanish painting, from Goya to modernism, using works in the Masaveu Collection.

School programme for the Street Art Space

WORKSHOP TOUR (PRE-PRIMARY AND PRIMARY): “Little Street Artists”

Activity for pre-primary and primary schoolchildren that includes a visit to the Street Art Space and a creative experience. After seeing the work of some of the artists represented in this space, participants will learn about stencils, collage, tags and the wide variety of materials used in street, many of which are recycled to give them a new life.

WORKSHOP-TOUR (LOWER AND UPPER SECONDARY): “‘Street’ Art?”

Participatory activity for lower and upper secondary pupils. As they observe works by street artists like Keith Haring, Banksy, Vhils, Edgar Plans, Queen Andrea and Juan Díaz-Faes, pupils will learn about the different techniques, materials and styles they use. The idea is to spark an interest in art by introducing them to relatable

contemporary pieces by artists who work with total creative freedom.

After the tour, participants are invited to experiment with those techniques in the workshop area and become street artists for a day.

DYNAMIC TOUR (LOWER AND UPPER SECONDARY): “Street Art in the FMCMP Collection”

Participatory activity for lower and upper secondary pupils. By observing the work of different street artists, participants learn about the different techniques, materials and styles they use.

In 2022 the foundation offered a total of 26 workshops and dynamic tours for 631 pupils from 15 different schools.

Family programme

Little Street Artists

In 2022 we launched an innovative free educational programme for families with children between the ages of 4 and 12.

During each workshop-tour, our cultural mediators explained the works on view in the Street Art Space and later invited participants to get creative.

After seeing the work of some of the artists represented in this space, kids learned about stencils, collage, tags and the wide variety of materials used in street, many of which are recycled to give them a new life.

Using a methodology based on play and teamwork, this activity allowed participants to become street artists for a day, with the aim of sparking an interest in art through works of our time.

These workshops were held every Saturday at 11 am from 24 October. In 2022, a total of 29 families and 94 individuals participated.

Special tour

Women's Week

"The Image of Women in the Masaveu Collection"

Fundación María Cristina Masaveu Peterson decided to celebrate International Women's Day with a special tour of the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* that examined how women are seen in the Masaveu Collection. This tour was offered from 1 to 13 March 2022.

To mark International Women's Day, which is celebrated every 8th of March, Fundación María Cristina Masaveu Peterson arranged special tours of the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* on the theme of "The Image of Women in the Masaveu Collection". Participants were able to see and discuss how women are portrayed in works by Eduardo Rosales, Sotomayor, Sorolla, Julio Romero de Torres, Zuloaga, Anglada Camarasa and other artists.

These 60-minute tours were available free of charge from 1 to 13 March at the FMCMP's Madrid headquarters.

Musical activities

International Museum Day 2022

| Mini concerts with the Escuela Superior de Música Reina Sofía

18 May 2022

To celebrate International Museum Day, Fundación María Cristina Masaveu Peterson organised a series of mini concerts by students from the Escuela Superior de Música Reina Sofía in connection with the show *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*.

International Museum Day is celebrated every 18 May, and this year Fundación María Cristina Masaveu Peterson marked it with a series of mini concerts related to the show *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, where students from the Escuela Superior de Música Reina Sofía were invited to perform pieces by Johannes Brahms and Gioachino Rossini. Guests were able to enjoy their lovely music while touring the exhibition of Spanish painting from the 1800s free of charge.

Thanks to the partnership between our two institutions, the day began at 11 am in Room 10 at the foundation, where a string ensemble gave three 17-minute performances. The Cuarteto Contrapunto BBDO, made up of violinists Jimena Rojas, Victoria Warzyca and João Franzoso and cellist María Auxiliadora Bozada, played the first two movements (*Allegro* and *Romanze: Poco adagio*) of the String Quartet No. 1 in C minor, Op. 51, by Johannes Brahms (1833-1897).

In the late afternoon, between 5 and 6:30 pm, the melodies of Gioachino Rossini (1792-1868) were heard in four 7-minute concerts given every half hour. Ángela Martínez Martínez and Javier Sanz Pascual offered a brilliant rendition of the cavatina "Ecco, ridente in cielo" and the

aria “Largo al factotum” from *Il barbiere di Siviglia* (arrangement for two bassoons by F. R. Gebauer).

Access was free with a general ticket to visit the foundation and unlimited (on a first-come, first-served basis).

For over twelve years, Fundación María Cristina Masaveu Peterson has been a partner and permanent sponsor of the music education offered by the Escuela Superior de Música Reina Sofía. Additionally, since 2009 the foundation has supported the school's training programme by offering annual scholarships to cover the enrolment fees of students in different instrument classes. The foundation has also helped the school to purchase custom seats for its Sony Auditorium and supported training programmes and concerts offered by the school.

Concert series: Escuela de Música Reina Sofía

15 November–13 December 2022

Fundación María Cristina Masaveu Peterson, in partnership with the Escuela de Música Reina Sofía, presented a series of classical music concerts at the María Cristina Masaveu Auditorium, featuring musicians trained at the school.

For over twelve years, Fundación María Cristina Masaveu Peterson has been a partner and permanent sponsor of the music education offered by the Escuela Superior de Música Reina Sofía. Additionally, since 2009 the foundation has supported the school's training programme by offering annual scholarships to cover the enrolment fees of students in different instrument classes. This concert series was just another product of that close institutional relationship.

Admission to the concerts was free, and every performance had a full house.

15 November 2022 **Trío D'Anches**



The Trío D'Anches, created at the music school in 2021, is made up of Fidel Fernández Moraleja (oboe), Olivér Kusztsós (clarinet) and Javier Sanz Pascual (bassoon), who together performed works by Ludwig van Beethoven, Jacques Ibert and Wolfgang Amadeus Mozart.

13 December 2022 **Paula Mejía España and Willard Carter**



Paula Mejía España and Willard Carter gave another of the classical music concerts organised in partnership with the Escuela de Música Reina Sofía.

With Paula on violin and Willard on cello, the duo played pieces by Bach and Ravel.

Lectures

"Tengo hambre y sed de cartas: la publicación del epistolario del Archivo Madrazo del Museo del Prado"

20 April 2022

Pedro J. Martínez Plaza

Fundación María Cristina Masaveu Peterson participated in World Book Night on 22 April by inviting Dr Pedro J. Martínez Plaza to give a special lecture in our auditorium on the recent publication of letters from the Madrazo Archives at the Prado.

In 2016, Fundación María Cristina Masaveu Peterson and the Museo del Prado teamed up to publish the correspondence of the Madrazos, the most distinguished family in the Spanish art world of the 1800s.

One of the activities planned in Madrid for World Book Night 2022 was the lecture titled "Tengo hambre y sed de cartas: la publicación del epistolario del Archivo Madrazo del Museo", where Pedro J. Martínez Plaza, who co-authored the book with Ana Gutiérrez, explained how these letters offer insight into the artistic and cultural scene of the nineteenth century and reflected on their social and personal significance.

El Epistolario del Archivo Madrazo en el Museo de Prado (I). Cartas de Mariano Fortuny, Cecilia, Ricardo, Raimundo e Isabel de Madrazo, co-published by the foundation and the Museo del Prado in 2017, contains a total of 383 letters written by the painter, his wife Cecilia de Madrazo, and her siblings Ricardo, Raimundo and Isabel, and mostly addressed to Federico de Madrazo, father-in-law and father of the writers. Dated between 1863 and 1919, they contain vital information about Mariano Fortuny, one of the most internationally renowned Spanish painters of the nineteenth century.

Pedro J. Martínez Plaza has a PhD in Art History and an MA in Advanced Studies in the History of Spanish Art from the Universidad Complutense de Madrid, and an MA in Expert Appraisal of Antiquities and Artworks from the Universidad de Alcalá de Henares. He worked in the Documentation Department of the Museo Nacional de Artes Decorativas in 2008 and 2009. In 2010 he received a grant from the Spanish Senate that sent him to the Nineteenth-Century Painting Department at the Prado, where he has been on staff since 2016. His primary field of research is nineteenth-century collections and collectors of paintings, with a special focus on Dean Manuel López Cepero and the work of certain painters active in the 1800s.

2nd lecture series on the Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

18 October–8 November 2022

Director: Javier Barón

This lecture series, directed by exhibition curator Javier Barón, was a continuation of the first series of talks about this show which took place in 2020.

On this occasion, we invited leading experts on nineteenth-century Spanish painting to discuss the themes of the works included in the exhibition.

All lectures were given at 6:30 pm in the María Cristina Masaveu Auditorium.

18 October 2022 "El paisaje" (I) Francesc Fontbona

This lecture analyses nineteenth-century landscape painting in the Masaveu Collection using selected works from the exhibition.

Dr Francesc Fontbona (PhD in Modern History) is one of our country's most eminent art historians. Fontbona is a full member of the Reial Acadèmia de



II CICLO DE CONFERENCIAS

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON

COLECCIÓN MASAVEU
PINTURA ESPAÑOLA DEL SIGLO XIX
De Goya al modernismo

EL PAISAJE (I)
FRANCESC FONTBONA
18 DE OCTUBRE, 2022
18.30 H

LAS CIUDADES (II)
MARÍA DE LOS SANTOS FELGUERA
25 DE OCTUBRE, 2022
18.30 H

LA PINTURA ASTURIANA (III)
JAVIER BARÓN
8 DE NOVIEMBRE, 2022
18.30 H

AUDITORIO
MARÍA CRISTINA
MASAVEU

Sede FMCMP
Alcalá Galiano, 6
Madrid

Entrada libre hasta completar aforo. Las entradas se pueden retirar en la taquilla de la Fundación (una por persona) desde una hora antes del inicio de la conferencia. Un tercio de las entradas se podrá reservar a través de la web desde 48 horas antes del evento. Más información en: fundacioncristinamasaveu.com



Belles Arts de Sant Jordi and the Institut d'Estudis Catalans and an honorary associate of the New York-based Hispanic Society of America, among other distinctions.

He has published numerous exhibition catalogues and art books, including *La crisis del Modernisme artístic* (1975), *El paisatgisme a Catalunya* (1979), two volumes of *Història de l'art català* (1983–85), *La xilografia a Catalunya entre 1800 i 1923* (1992), *Anglada Camarasa* (1981) and *Josep Mompou* (2002).

25 October 2022 "Las ciudades" (II) María de los Santos García Felguera

Lecture given by María de los Santos García Felguera. This lecture analysed the representation of cities in nineteenth-century paintings in the Masaveu Collection and their connection to photography, using selected works from the exhibition.

María de los Santos García Felguera is an associate professor at the Universitat Pompeu Fabra and a member of its Institut Universitari de Cultura. Her areas of research are nineteenth-century photography, the relationship between

photography and painting, and artwork reception.

She curated the show "La imagen romántica de España" and has organised courses offered by the university in partnership with leading cultural institutions. As an author, she is noted for such publications as *La pintura tras el trauma de la Guerra Civil* (2002), *Historia general de la fotografía* (2006) and *Los estudios de historia del arte* (2008).

8 November 2022 "La pintura asturiana" (III) Javier Barón

In the final lecture of this series, Javier Barón spoke about the work of Asturian painters present in the Masaveu Collection.

Javier Barón has been Head of the Nineteenth-Century Painting Conservation Department at the Museo del Prado since 2003. He received an extraordinary end-of-studies prize for both his bachelor's and PhD degrees and has been a lecturer at the Universidad de Oviedo and fellow at the Clark Art Institute in Williamstown, MA.

He currently sits on the board of trustees of the Museo Sorolla and the art appraisal

board of Madrid City Council. He is also on the advisory board of *Archivo Español de Arte* magazine and the editorial board of *Boletín del Museo del Prado*. Barón is a corresponding member of the Real Academia de Historia, Real Academia de Bellas Artes de San Fernando and Real Academia de Bellas Artes de San Telmo, Málaga, an ordinary member of the Real Instituto de Estudios Asturianos, and a knight in the Order of Arts and Letters of the French Republic.

He has also written numerous books on nineteenth and twentieth-century painting.

“El pintor Fray Juan Sánchez Cotán”

20 December 2022

Benito Navarrete

In connection with the display of *The Flight into Egypt* (1603) by Juan Sánchez Cotán, a work from the foundation's art collection, Benito Navarrete, art history professor and an expert on Baroque painting, gave a lecture about Friar Juan Sánchez Cotán (1560–1627), one of the most remarkable exponents of early Spanish naturalism. Though best known for his still lifes, he was also an important painter of religious themes and even became a lay brother of the Carthusian monastery of Granada in 1603. The bulk of his oeuvre, including *The Flight into Egypt*, was produced before that date.

Benito Navarrete Prieto is a professor of Art History at the Universidad de Alcalá. His PhD adviser was Alfonso E. Pérez Sánchez, and he wrote his dissertation on the printed sources of seventeenth-century Andalusian painting in 1998. Since then, his main fields of research have been Baroque painting in Andalusia and Madrid and Spanish drawing. He published monographs on Ignacio de Ries (2001) and Antonio del Castillo (2004) and prepared the catalogue raisonné of the latter's drawings. He also directed the research project “Fuentes y modelos de la pintura barroca madrileña” (2008).

Navarrete has curated numerous exhibitions, including *Zurbarán y su obrador. Pinturas para el Nuevo Mundo* (1998), *El papel del dibujo en España* (2006), *Santas de Zurbarán. Devoción y persuasión* (2013), *I segni nel tempo. Dibujos españoles de los Uffizi* (2016) and *Murillo y su estela en Sevilla* (2017). In collaboration with Alfonso E. Pérez Sánchez, he produced a monographic work on Luis Tristán (2001), the exhibition catalogue *De Herrera a Velázquez. El primer naturalismo en Sevilla* (2005), the study and catalogue raisonné *Álbum Alcubierre. Dibujos. De la Sevilla ilustrada del conde del Águila a la colección de Juan Abelló* (2009) and the exhibition *El joven Murillo* (2009). He has published articles in scholarly journals such as *Archivo Español de Arte*, *Bollettino d'Arte*, *Master Drawings* and *Print Quarterly*. In 2014–2015, he was a guest scholar at the Kunsthistorisches Institut in Florenz, where he worked on the preparations for an exhibition backed by Fundación Mapfre, *I segni nel tempo. Dibujos españoles de los Uffizi*.

He was also an expert adviser of Fundación Focus's Centro de Investigación Diego Velázquez (2008–2011) and served as Director of Cultural and Heritage Infrastructure for Seville City Council (2011–2015). His book *Murillo: Persuasion and Aura*, released by the prestigious Harvey Miller Publishers, won the Eleanor Tufts Award for best English-language art book from the Society for Iberian Global Art. He is currently preparing an ambitious show about Francisco de Herrera the Younger and the total Baroque for the Museo Nacional del Prado in April 2023.

The lecture was given on 20 December in the María Cristina Masaveu Auditorium at FMCMP's Madrid headquarters and was attended by a total of 55 people.



Institutional partnerships

Symposium: “La suerte de dar”

20 December 2022

On 20 February, Fundación Callia organised a symposium titled “La suerte de

dar”, with the special support of Fundación María Cristina Masaveu Peterson, about the importance of art as a tool of social transformation.

In connection with the Ibero-American Sponsorship Awards which Fundación Callia presents each year, the María Cristina Masaveu Auditorium hosted a day of talks and encounters with great international patrons and artists, many of them 2022 laureates, on Sunday 20 February.

Carmen Reviriego, chair of Fundación Callia, presented this symposium, where the speakers included distinguished representatives of international institutions like Axel Rüger, director of the Royal Academy of Arts; Jorge M. Pérez and Darlene Boytell-Perez, founders of the Jorge M. Pérez Family Foundation; and the artist Claudia Comte.

The talks were divided into several themed segments, exploring the idea of commitment to the arts and their power to change society.

Symposium programme Sunday, 20 February

10–10:05 am | **Opening: Welcome**

- Fundación María Cristina Masaveu Peterson

Presentation

- Carmen Reviriego, chair Fundación Callia

10:05–10:45 am | **“La RA, una institución para el mundo”**

- Axel Rüger, director Royal Academy of Arts

- Moderated by Ricardo Martí Fluxá, former chair of the Museo Reina Sofía’s board of trustees

10:45–11:30 am | **“El arte como herramienta para transformar una comunidad”**

- Jorge M. Pérez and Darlene Boytell-Pérez
- Jorge M. Pérez Family Foundation

11:30 am–12 pm | **Coffee break**





12-12:45 pm | "Exportando artistas al mundo: modelos que funcionan"

- Füsün Eczacıbası, chair of the board Saha Association
- Moderated by Mónica González-Adalid, director of the Ibero-American Sponsorship Awards

12:45-1:30 pm | "Esculpiendo el tiempo"

- Claudia Comte, artist
- Moderated by Carmen Reviriego, chair Fundación Callia

1:30-1:35 pm | Closing and farewell

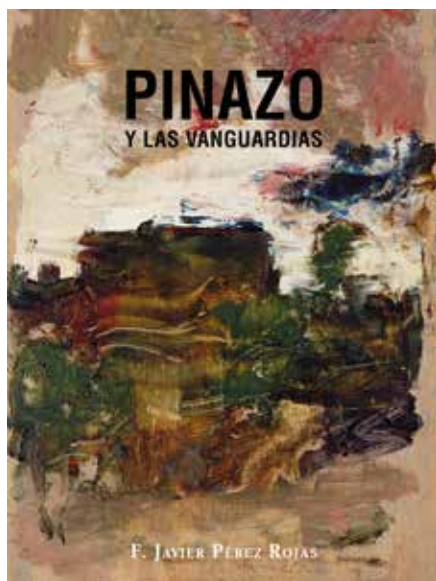
Book launch: *Pinazo y las vanguardias*

12 May 2022

Fundación María Cristina Masaveu Peterson was a special supporter of the launch of *Pinazo y las vanguardias*, a book about the artist Ignacio Pinazo, which took place at the María Cristina Masaveu Auditorium on 12 May.

In this volume published by Fundación El Secreto de la Filantropía, Francisco Javier Pérez Rojas—professor of Art History at the Universitat de València and renowned expert on the work of the great nineteenth-century Valencian painter Ignacio Pinazo Camarlenc—explored the most controversial aspects of this complex artist. The author reveals Pinazo as someone with a radical attitude towards the fashions and trends of his time, an artist who grows greater as we venture deeper into his pictorial universe, where he flaunts the kind of freedom that only great masters enjoy.

The book was presented by Luis Trillo, director of Fundación El Secreto de la Filantropía, the institution responsible for publishing the volume. The launch was followed by a conversation about the book between the author, Francisco Javier Pérez Rojas, and Benito Navarrete, professor of Art History at the Universidad de Alcalá de Henares.



Academic symposium: “La edad dichosa. La infancia en la pintura de Sorolla”

1 June 2022

With the special assistance of Fundación María Cristina Masaveu Peterson, the Museo Sorolla held the academic symposium “La edad dichosa. La infancia en la pintura de Sorolla” on 1 June at the María Cristina Masaveu Auditorium.

Joaquín Sorolla consistently depicted children and their world throughout his career. Among other skills, the press of his time praised his ability to paint magnificent portraits of the young. Even though pictures featuring children, such as *Sad Inheritance!*, earned him the greatest distinctions and commercial successes of his career, their presence in the Valencian painter’s oeuvre has not been systematically analysed until now.

This academic symposium was organised by the Museo Sorolla and Fundación Museo Sorolla, with the special support of Fundación María Cristina Masaveu Peterson, Grupo Complutense de Investigación SU+MA and the Art History Department at the Universidad Complutense de Madrid (UCM).

Over the course of the day, different experts spoke about the representation of children in Joaquín Sorolla's work throughout his career and about the knowledge of childhood in turn-of-the-century society.

This event was held in connection with *La edad dichosa*, an exhibition that was on view at the Museo Sorolla until from 1 February to 19 June 2022 and included works from the Masaveu Collection.

Symposium programme

Morning session

8:30 am | Check-in

9 am | Welcome

- Given by Isaac Sastre de Diego, Director-General of Cultural Heritage and Fine Art, and Enrique Varela Agüí, director of the Museo Sorolla

9:30–10:15 am | “*La edad dichosa*”

- Sonia Martínez Requena, curator at the Museo Sorolla and of the exhibition

10:15–11 am | “*Infancias y familia en la España de entresiglos (1863-1923)*”

- Dr Gemma Cobo Delgado, UAM-UNED Margarita Salas post-doctoral research fellow

11–11:15 am | Debate

11:15–11:45 am | Coffee break

11:45 am–12:30 pm | “*La imagen de la infancia en la pintura valenciana*”

- Dr Carmen Gracia, professor of Art History

12:30–1:15 pm | “*El retrato infantil en la pintura de Sorolla*”

- Covadonga Pitarch Angulo, curator at the Museo Sorolla and of the exhibition

1:15–1:30 pm | Debate

1:30–3 pm | Lunch break

Afternoon session

3–3:45 pm | “*Paternidad y educación artística infantil*”

- Dr Carlos Reyero Hermosilla, professor of Art History

3:45–4:30 pm | “*El género artístico del desnudo y la pintura infantil de Joaquín Sorolla*”

- Dr Isabel Justo Fernández, curator at the Museo Nacional de Cerámica y Artes Suntuarias González Martí

4:30–5 pm | Debate

5 pm | Closing

Academic symposium: “*Sorolla en negro*”

26 October 2022

The scholarly symposium: “*Sorolla en negro*” was held on 26 October 2022 at the María Cristina Masaveu Auditorium.

The Museo Sorolla organised an academic symposium on 26 October, with the special assistance of Fundación María Cristina Masaveu Peterson, which took a closer look at Sorolla and the aesthetic and cultural value of the colour black in fin-de-siècle painting. The bright light of the Mediterranean, scenes bursting with colour, and the infinite nuances of white are the traits we most often associated with Joaquín Sorolla and his vast body of work. Yet black—which can be considered the opposite of colour, darkness itself—also featured prominently in his palette. This topic was discussed by various experts in lectures throughout the day.

The symposium was arranged in connection with the exhibition *Sorolla en negro*, which was on view at the Museo Sorolla until 27 November 2022.



Admission was free, subject to registration.

Symposium programme

Morning session

8:30 am | Check-in

9 am | Welcome

- Isaac Sastre de Diego, Director-General of Cultural Heritage and Fine Art, and Enrique Varela, director of the Museo Sorolla

9:30-10:15 am

- Dr Estrella de Diego Otero, professor of Art History, Universidad Complutense de Madrid

10:15-11 am | "Negro, blanco y grises. La reproducción de pinturas en fotografía"

- Dr María de los Santos García Felguera, researcher

11-11:15 am | Debate

11:15-11:45 am | Coffee break

11:45 am-12:30 pm | "Sinfonía de sombras. Los matices del negro en la literatura finisecular"

- Dr Isabel Clúa Ginés, associate professor, Universidad de Sevilla

12:30-1:15 pm | "El Greco y Sorolla en la escena artística española de principios del siglo xx"

- Dr Javier Barón Thaidigsmann, Head of Nineteenth-Century Painting Conservation, Museo Nacional del Prado

1:15-1:30 pm | Debate

1:30-3:30 pm | Lunch break

Afternoon session

3:30-4:15 pm | "Sorolla en el Prado: retratos en negro y gris"

- Dr Carlos González Navarro, nineteenth-century painting conservator, Museo Nacional del Prado

4:15-4:45 pm | "¿Y si no hubiera sido negro? Una reflexión en paralelo sobre el rojo en Sorolla"

- Carlos Reyero Hermosilla, art history professor and curator of the exhibition

4:46-5 pm | Debate

5 pm | Closing

Book launch: *Los días más bellos*, published by Sociedad de los 100 Bibliófilos

28 November 2022

Los días más bellos, a facsimile edition published by the Madrid-based Sociedad de los 100 Bibliófilos, was officially presented on 28 November in the Covadonga Room.

The book contains verses by the French poet Lucien Becker, illustrated by artist Carlos León.

This book launch also marked the public debut of the Sociedad de los 100 Bibliófilos, a bibliophile society based in Madrid whose mission is to promote the value of the book as an aesthetic and cultural object. The foundation became an institutional member of the society in 2022.

At the launch, Jorge de Juan read selected poems from the book, and Ramón Torreladó conducted the Orquesta Cámara Sol in a short concert.

Special guided tours: Open House Madrid, the international architecture festival

23, 24 and 25 September 2022

Fundación María Cristina Masaveu Peterson participated in the 8th edition of the international architecture festival Open House Madrid by offering guided tours of its Madrid headquarters on 23, 24 and 25 September.

This year, Fundación María Cristina Masaveu Peterson was actively involved in the 8th Open House Madrid. During the festival, an annual celebration of Madrid architecture, people are able to visit hundreds of buildings and architects' studios that are normally closed to the public. The programme also includes outdoor routes and other activities.

This was the first year the foundation participated in the festival, inviting guests to inspect the architecture of its headquarters in Madrid and venture into areas like the courtyards and rooftop terrace which are not usually open to visitors.





The foundation's home is a restored building that used to be a small nineteenth-century palace and later a hotel. The renovations (2015–2018) were carried out by the architects Rafael Masaveu and Carolina Compostizo with the utmost respect for the building's original structure and all listed heritage elements, using top-quality materials and finishes.

On 24 and 25 September, the foundation gave eight tours of its Madrid headquarters to a total of 127 people. All these tours were guided by members of the centre's mediation team.

This year, Fundación María Cristina Masaveu Peterson also participated in the 10th Madrid Otra Mirada (MOM), a cultural programme run by the Arts Department of Madrid City Council that offers guided tours, lectures, talks, concerts, workshops, exhibitions, screenings and activities for kids in representative institutions, buildings and cultural venues across the city. This massive open house of Madrid architecture is a chance to explore more than one hundred buildings and architects' studios that are not usually open to the public.

The foundation made its MOM debut by opening the doors of its Madrid headquarters from 21 to 23 October, where visitors were able to admire the building's architecture and learn about the foundation's principal lines of work. Each tour also included access to areas that are normally off-limits, like the rooftop terrace.

The foundation offered a total of six guided tours in connection with MOM, which were attended by 62 people.



Special guided tours: Madrid Otra Mirada (MOM)

21-23 October 2022

Fundación María Cristina Masaveu Peterson participated in the Madrid Otra Mirada programme with several guided tours of its Madrid headquarters.

Audiovisual projects

Fundación María Cristina Masaveu Peterson uses a variety of tools in its efforts to promote and share culture and knowledge. In order to document its activities, every year the foundation produces short audiovisual pieces about its most relevant cultural projects.

These videos are between 5 and 10 minutes long and include footage and interviews, conducted especially for each production, with the people in charge of those projects.

All of these videos can be viewed on the foundation's website.

We made the following pieces in 2022:

***Visions of Asturias* exhibition**

Visually appealing video presentation of the international touring show *Visions of Asturias*, a group exhibition of contemporary photography that opened in March 2022 at the Embassy of Spain in Washington, DC.





Masaveu Collection: Object and Nature exhibition

Video about the exhibition of still-life and flower paintings from the seventeenth and eighteenth centuries in the Masaveu Collection that was held at Fundación Unicaja in Seville and the Museo de Bellas Artes de Asturias.

Project: Restoration of five FMCMP tapestries

This video was produced with the collaboration of the Royal Tapestry Factory. Verónica García Blanco, head of the institution's Tapestry Restoration

Department, presents the foundation's set of five Flemish and Belgian tapestries from the sixteenth and seventeenth centuries that were restored in her workshop between October 2021 and November 2022. The video shows some of the piece's main technical characteristics and alterations, different processes involved in the restoration, and some of the specific challenges the restorers faced.

In addition to these videos, the foundation added new tracks to the audio guide of the *Visions of Asturias* exhibition, which can be accessed free of charge on the FMCMP channel.

MASAVEU COLLECTION



EXHIBITION | FMCMP's Madrid headquarters

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

Reopening: 5 October 2021-28 May 2023

The Masaveu Collection, assembled by several generations of a prominent bourgeois family of merchants and later industrialists and bankers, is one of the most important in Spain by virtue of the quantity and quality of its works. Today it continues to grow thanks to the collecting efforts of Fundación María Cristina Masaveu Peterson, established in 2006 with the mission of promoting art and culture and building its own collection.

When the foundation's Madrid headquarters reopened in October 2021, the *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* exhibition featured 117 works selected from one of the most interesting of the foundation's many and varied collections, namely Spanish paintings from the 1800s, as well as 11 new pieces acquired while the centre was closed during the COVID-19 pandemic.

After being restored and framed, these additions enriched the representation of the most notable Spanish artists of that era in the collection.

The exhibition itinerary, which extends from the Enlightenment to the rise of Catalan Modernism and Post-Modernism, allows visitors to appreciate the richness and diversity of the selected pieces and see how art evolved over that period. The show opens with significant works by





Mariano Salvador Maella, Francisco de Goya and Agustín Esteve that eloquently illustrate the art of the Enlightenment. Four paintings by Vicente López trace the transition from the late Baroque style of his student days to the Romantic overtones of his final years. Neoclassicism is represented by the paintings of Zacarías González Velázquez, Francisco Lacoma and its leading exponent in Spain, Juan Antonio Ribera. There were two main centres of Romanticism in Spain: Seville and Madrid. Portraits by Antonio María Esquivel and his son Carlos María and four landscapes by Manuel Barrón attest to the mastery of both genres among Sevillian artists. Madrid also had talented portraitists, and the greatest of them was undoubtedly Federico de Madrazo, represented here by three works from his youth and early mature period. Alongside them, the paintings of Eugenio Lucas Velázquez perfectly capture the Goyaesque spirit of the Aragonese painter's tapestry cartoons as well as his scenes of war and violence. The popular

types of Genaro Pérez Villaamil and Dionisio Fierros denote the interest in genre scenes that existed at the beginning of Romanticism and at its end, when the movement segued to realism.

The next section of the exhibition focuses on the many trends that emerged in the final third of the century.

At the time there was still a market for history painting, at which Ignacio León y Escosura and Francisco Domingo both excelled, producing pictures mainly for international buyers. But realism soon came to the fore with Eduardo Rosales, a key figure represented by two genre paintings that revolutionised the Spanish art scene. The pictorial works of two French artists who were fascinated by Spain, Gustave Doré and Carolus-Duran (the latter in collaboration with Matías Moreno), also present a more realistic vision of Spanish themes. Landscape art was the true vehicle of renewal in realism, via Carlos de Haes and Agustín

Riancho, and in the quest for light and colour initiated by Martín Rico and Mariano Fortuny and continued by Luis Álvarez Catalá in some of his works. Meanwhile, naturalism found its greatest champions in Aureliano de Beruete, Eliseo Meifrén and José Moreno Carbonero, among others. After the turn of the century, local customs and traditions caught the attention of painters: some, like Luis Menéndez Pidal, were influenced by the



realist tradition of the Spanish Golden Age; others, like the brothers José and Luis Jiménez Aranda, by the naturalist oeuvre of Jules Bastien-Lepage; and yet others, such as José Villegas, Dionisio Baixeras and Fernando Álvarez de Sotomayor, by a desire to capture the bourgeoisie in casual yet brilliant representations by depicting leisure-related motifs or, as in the case of Raimundo de Madrazo, through portraiture.

The next segment of the show features some of the many and diverse paintings by Joaquín Sorolla which constitute the heart of the Masaveu Collection. That

very diversity allowed the curator to select a number of first-rate works that illustrate nearly every creative facet of the Valencian painter, the greatest Spanish artist of his time and the most internationally acclaimed of his generation.

However, there is also an excellent representation of the renewal that followed, in response to Sorolla's success, in the works of Darío de Regoyos, Ignacio Zuloaga, Julio Romero de Torres, Evaristo Valle, Ramón Zubiaurre and Juan de Echevarría. That revitalising spirit, expressed with special fervour in Catalonia, features prominently in the exhibition. For instance, Catalan Modernism is embodied in Santiago Rusiñol, Ramón Casas and Hermen Anglada Camarasa. The show concludes with several excellent examples of Catalan Post-Modernism: four extraordinary variations on the theme of gypsy women, painted by Isidre Nonell between 1901 and 1909; and two landscapes, one by Joaquim Mir and the other made by Joaquim Sunyer at Céret, close to Cézanne.

The works in the Masaveu Collection are a tangible expression of Fundació María Cristina Masaveu Peterson's determination to disseminate nineteenth-century Spanish art. Acquired from foreign collections (in many cases), restored, framed and now displayed with the utmost care, they have become effective reminders and advertisements of Spain's invaluable contribution to the birth of modernism through the art form at which it most excelled: painting. The foundation makes this collection available to the general public, free of charge, for their knowledge and enjoyment.

EXHIBITION

Masaveu Collection: Object and Nature. Still-Life and Flower Paintings from the Seventeenth and Eighteenth Centuries

A selection of more than thirty still lifes from one of Spain's most significant private art collections.

Centro Fundación Unicaja, Seville
4 April-16 July 2022

This exhibition, sponsored by Fundación María Cristina Masaveu Peterson and co-organised with Fundación Unicaja, offered Seville audiences the chance to admire more than thirty still lifes from the Masaveu Collection, one of the most important private art collections in Spain.

Curated by Ángel Aterido, the show featured a significant selection of the still-life paintings which, in terms of both

quantity and quality, represent one of the most coherent thematic cores of the Masaveu Collection.

The four sections of the exhibition traced the history of the still life, a genre known in the Spanish-speaking world as *naturaleza muerta* or *bodegón*. Both refer to paintings that depict objects, fruit, animals or flowers from a short distance, focusing on their distinct textures and visual properties.

These seemingly trivial themes first emerged in the most learned circles, but



their powerful visual appeal soon created a demand for such works among members of other social classes who could afford them in the seventeenth century.

On this occasion, the curator chose the most outstanding pieces of the Baroque and Enlightenment periods, painted in the epicentres of the Spanish art world with the exception of one remarkable Neapolitan work. Together they offered a representative overview of the origins and evolution of one of the most widespread pictorial genres in the Western world.



This selection was rounded out with pieces owned by Fundación María Cristina Masaveu Peterson, which continues to honour the Masaveu family's tradition of patronage by adding to its art collection.

In contrast to the more conventional genres of religious or history painting, the sight of carefully chosen and arranged elements of nature portrayed with surprising realism opened the spectator's eyes to new horizons. The Masaveu Collection invited contemporary viewers to take a journey through one and a half centuries of Spanish still-life painting, guided by some of its greatest exponents: Juan de Zurbarán, Alejandro de Loarte, Pedro de Camprobín, Juan de Arellano, Luis Meléndez and others.

Museo de Bellas Artes de Asturias 30 September–8 January 2023

Arranged in geographical and chronological order, this show takes modern-day spectators on a tour of one hundred and fifty years of Spanish still-life painting through approximately fifty works by some of the genre's greatest exponents, from the sombre proposals of Juan van der Hamen, Alejandro de Loarte and Juan de Zurbarán to the high Baroque solutions of Juan de Arellano and the sophisticated Enlightenment-era compositions of Luis Meléndez. Outstanding pieces from the Baroque and Enlightenment periods were chosen to offer a representative overview of the origins and evolution of one of the most widespread pictorial genres in the Western world.

Curated by Ángel Aterido, professor of Art History at the Universidad Complutense de Madrid and an expert on Spanish Baroque painting, the exhibition opened in April at Fundación Unicaja in Seville and later travelled to Oviedo, where it was enriched with additions from the collection of Fundación María Cristina Masaveu Peterson (specifically, a splendid still life by Juan van der Hamen) and eleven still lifes from the Pedro Masaveu Peterson Collection.

Four hundred and ten works from Pedro Masaveu's private collection were donated to the Principality of Asturias in 1994, the year after his death, by the express wish of María Cristina Masaveu Peterson, who wanted to honour her brother's legacy as a collector in this way. Those works can now be seen at the Museo de Bellas Artes de Asturias, which has been considered one of the leading museums in Spain ever since.

The exhibition was a happy reunion of approximately fifty artworks, many of which were originally purchased to form groups but are now divided between the two collections.

MASAVEU COLLECTION

Conservation and restoration

One of the foundation's most important missions is to promote, publicise, preserve, recover and restore art and heritage. Consequently, much (though not all) of its efforts are focused on the Masaveu Collection and the FMCMP Collection.

The foundation has managed the Masaveu Collection since 2013. Its job, always working closely with the Art Department of Corporación Masaveu, is to support the research, study and cataloguing of the works, devise and implement preventive conservation plans and protocols, and plan and carry out specific conservation and/or restoration work on certain pieces in the collection.

In 2022, conservation and/or restoration work was done on the 90 artworks and items from the Masaveu Collection listed below:

1. Systematic, preventive anoxia treatments on pieces in the collection

- Works from the Masaveu Collection received preventive anoxia treatment in 2022
Performed by TSA, Conservación de Patrimonio

2. Painting

- Isolated interventions on 47 works and frames in the Masaveu Collection
Performed by Corporación Masaveu





- Isolated interventions and restoration of five 17th-century canvases and three of their frames

Performed by Emilio Casero Chamorro

- Isolated interventions and restoration of eight 17th-19th-century canvases and five of their frames

Performed by Marta Méndez Rebolo

- Isolated interventions and restoration of eight 17th-19th-century canvases and their frames

Performed by Isabel González-Conde

- Restoration of seven 17th-20th-century canvases and six of their frames

Performed by Ana Isabel Ortega Díaz

- Restoration of two 17th-century paintings

Performed by Álvaro Fernández

- Restoration of six 16th-20th-century frames

Performed by Mercedes Lacasa Díaz

- Restoration of the supports (panels) of two paintings

Performed by José de la Fuente

3. Sculpture

- Isolated interventions on seven pieces

Performed by Corporación Masaveu

4. Books

- Restoration of a set of 30 books from the 17th-early 20th century

Performed by Covadonga Miravalles

5. Technical analysis

- Technical tests on one work from the Masaveu Collection

Performed by Icono I&R Restauración S. L.

MASAVEU COLLECTION

Artwork loans

Work loaned for the exhibition
La edad dichosa. La infancia en la pintura de Sorolla

Work

- TITLE: *The Urcola Family Children*
- AUTHOR: Joaquín Sorolla y Bastida
- DATE: 1907
- MEDIUM: Oil
- SUPPORT: Canvas
- DIMENSIONS: 121.5 × 101.5 cm



Exhibition

- ORGANISED BY: Museo Sorolla and Fundación Museo Sorolla
- WITH THE SPECIAL SUPPORT OF: Fundación María Cristina Masaveu and Corporación Masaveu
- CURATORS: Sonia Martínez Requena and Covadonga Pitarch Angulo
- VENUE: Museo Sorolla, Madrid
- DATES: 1 February 2022 to 19 June 2022

Museo Sorolla and Fundación Museo Sorolla organised a temporary exhibition at the national museum titled *La edad dichosa. La infancia en la pintura de Sorolla*, with the special assistance of Corporación Masaveu and Fundación María Cristina Masaveu Peterson. This is the second time the two institutions have supported an exhibition at the Museo Sorolla, confirming their commitment to promoting the work and name of Joaquín Sorolla, a key Spanish painter at the turn of the twentieth century who is very well represented in the Masaveu Collection.

Divided into three sections, this show was the first to systematically explore the subject of child portraiture in fin-de-siècle Spain through the work of the Valencian artist, renowned for his skill at painting children throughout his career. It began in the privacy of the family circle, dominated by scenes of motherhood; continued

with the painter's masterful portrayals of his own offspring and later branching out into depictions of youthful social status; and culminated in a vast world of child-related themes, ranging from the customary scenes of well-to-do children playing, having fun or studying to poignant representations of child labour and abandonment among the lower classes. Finally, the exhibition also touched on the theme of illness and death in relation to children.

The Masaveu Collection was represented in the exhibition by one of Sorolla's finest works on this subject: *The Urcola Family Children* (1907), featured in the first section. In this double portrait, Sorolla poured his immense talent into a frank, straightforward depiction of the children while also managing to capture the

different properties of the fabrics they wear and the translucent effects of the lace and stockings. Painted in his mature period, it was a gift from the artist to Carlos and Eulalia Urcola, good friends of the Sorolla family and parents of the sitters.

Work loaned for the exhibition *Joaquín Sorolla: Pittore di luce*

Work

- TITLE: *Portrait of the Sculptor Paul Troubetzkoy*
- AUTHOR: Joaquín Sorolla y Bastida
- DATE: 1910
- MEDIUM: Oil
- SUPPORT: Canvas
- DIMENSIONS: 100 × 81 cm

Exhibition

- ORGANISED BY: Area Polo Mostre e Musei Scientifici, Comune di Milano – Direzione Cultura (Palazzo Reale) and Comunicamente Servizi per la Cultura s.r.l. (CMS. Cultura)
- CURATORS: Micol Forti and Consuelo Luca de Tena
- VENUE: Palazzo Reale, Milan
- DATES: 25 February 2022 to 26 June 2022

This first major exhibition of the Spanish painter's work in Italy was curated by Consuelo Luca de Tena (former director of the Museo Sorolla) and Micol Forti (director of the Modern and Contemporary Art Collection of the Musei Vaticani).

Sixty works, divided into five sections, traced the artist's evolution from his early years in the 1880s to his death in 1923. The piece loaned by the Masaveu Collection served to underscore Sorolla's talent as a portraitist and to represent one of the greatest sculptors of the European fin de siècle, Paul Troubetzkoy, who was quite influential in Italy, particularly in the city of Milan, and a close friend of Joaquín Sorolla.



MASAVEU COLLECTION

Image reproduction requests



2.1



2.3



2.2



2.4

1

- TITLE: *The Urcola Family Children*, 1907 [1.1]
- AUTHOR: Joaquín Sorolla y Bastida
- REQUESTED BY: Museo Sorolla
- FOR: Promo video for *La edad dichosa* show and virtual tour
- FOR: Exhibition catalogue: *La edad dichosa*

2

- TITLE: *Gypsy Woman (Study of a Gypsy Woman)*, 1906 [2.1]. *Quasi-Caryatid (Gypsy Woman)*, 1907 [2.2]. *Gypsy Woman with Large Scarf (Gypsy Woman with Shawl)*, 1909 [2.3]. *Foreshortened Head*, 1901 [2.4]
- AUTHOR: Isidre Nonell i Monturiol
- REQUESTED BY: Glòria Escala Romeu and Edicions del Molí de Dalt
- FOR: Catalogue raisonné of Isidre Nonell by Glòria Escala Romeu



3.1 | 4.9



3.2 | 4.4



4.1



4.2



4.3



4.5

3

- TITLE: *My Wife and Daughters in the Garden*, 1910 [3.1]. *The Family of Rafael Errázuriz Urmeneta*, 1905 [3.2]
- AUTHOR: Joaquín Sorolla y Bastida
- REQUESTED BY: Assouline Publishing
- FOR: Book: *Sorolla: A Vision of Spain*

4

- TITLE: *Don't Wake the Baby!*, 1899 [4.1]. *The Bath. Study for Sad Inheritance!*, 1899 [4.2]. *Sewing the Sail*, 1904 [4.3].

The Family of Rafael Errázuriz Urmeneta, 1905 [4.4]. *Sunrise: Beach of Valencia*, 1907 [4.5]. *Beach of Valencia: Afternoon Sun*, 1908 [4.6]. *Return from Fishing* (1894 or later). *Boats on the Sand: Beach of Valencia*, 1908 [4.7]. *Traineras: Port of Guetaria*, 1910 [4.8]. *My Wife and Daughters in the Garden*, 1910 [4.9]

- AUTHOR: Joaquín Sorolla y Bastida
- REQUESTED BY: Larousse publishers
- FOR: Book: *Sorolla en 30 claves*



4.6



4.7



4.7



4.8



5.1



6.1

5

- TITLE: *Mariano Téllez Girón y Beaufort Spontin, future 12th Duke of Osuna*, 1832 [5.1]
- AUTHOR: Carlo Canigia (Alessandri del Piamonte, Italy, 1802-Rome, 1852)
- REQUESTED BY: Leticia Azcue Brea and Madrid City Council
- FOR: Book: *El capricho, 50 años después* (1974-2024). La Casa de Osuna

6

- TITLE: *Queen Mariana of Austria*, after Velázquez, 1884 [6.1]
- AUTHOR: Joaquín Sorolla y Bastida
- REQUESTED BY: Museo Sorolla
- FOR: Catalogue of Sorolla. *Orígenes*, exhibition curated by Luis Alberto Pérez Velarde at the Museo Sorolla (19 December 2022-19 May 2023)

FMCMF COLLECTION



FMCMP COLLECTION

83 new acquisitions

In 2022, 83 new works joined the Fundación María Cristina Masaveu Peterson Collection. The FMCMP's acquisition policy remains focused on contemporary art, although it does boast several exceptional pieces by Old Masters (Juan van der Hamen and Juan Sánchez Cotán) and nineteenth-century artists (José de Madrazo, Genaro Pérez Villaamil, Aureliano de Beruete, etc.).



3



4

1
AUTHOR: Juan Antonio Aguirre
(Madrid, 1945–2016)
TITLE: *Cabezas*
DATE: 1967–1968
MEDIUM: Oil on canvas
DIMENSIONS: 55 × 92 cm (diptych)

2
AUTHOR: José María Yturralde
(Cuenca, 1942)
TITLE: *Estructura*
DATE: 1970
MEDIUM: Synthetic paint on wood
DIMENSIONS: 117 × 102 × 5 cm

3
AUTHOR: Herminio Álvarez (La
Caridad, Asturias, 1945)
TITLE: *HA184 (N39)*
MEDIUM: Lacquered aluminium
DIMENSIONS: 250 × 600 × 200 cm

4
AUTHOR: Claudia Comte
(Morges, Switzerland, 1983)
TITLE: *The Big Marble Elkhorn
Coral (six branches)*
DATE: 2021
MEDIUM: White Michelangelo marble
DIMENSIONS: 288 × 185 × 54 cm

5
AUTHOR: Claudia Comte
(Morges, Switzerland, 1983)
TITLE: *Morphing Sculpture III*
DATE: 2022
MEDIUM: Wood
DIMENSIONS: 220 × 258.5 × 162 cm

6
AUTHOR: Edgar Plans (Madrid, 1977)
TITLE: *Artist Girl*
DATE: 2021
MEDIUM: Mixed media
DIMENSIONS: 150 × 150 × 123 cm



9



5

7

AUTHOR: Eva Lootz (Vienna, Austria, 1940)

TITLE: *Untitled*

DATE: 1977

MEDIUM: Felt, paraffin, paper and pigment

DIMENSIONS: Variable (28.5 x 28.5 x 0.7 cm each)

8

AUTHOR: Remigio Mendiburu (Fuenterrabía, Guipúzcoa, 1931-Barcelona, 1990)

TITLE: *Aizkolari*

DATE: 1964

MEDIUM: Oak

DIMENSIONS: 41.5 x 299 x 54.5 cm

9

AUTHOR: Edgar Plans (Madrid, 1977)

TITLE: *Inferno*

DATE: 2022

MEDIUM: Mixed media on canvas

DIMENSIONS: 180 x 210 cm

10

AUTHOR: Edgar Plans (Madrid, 1977)

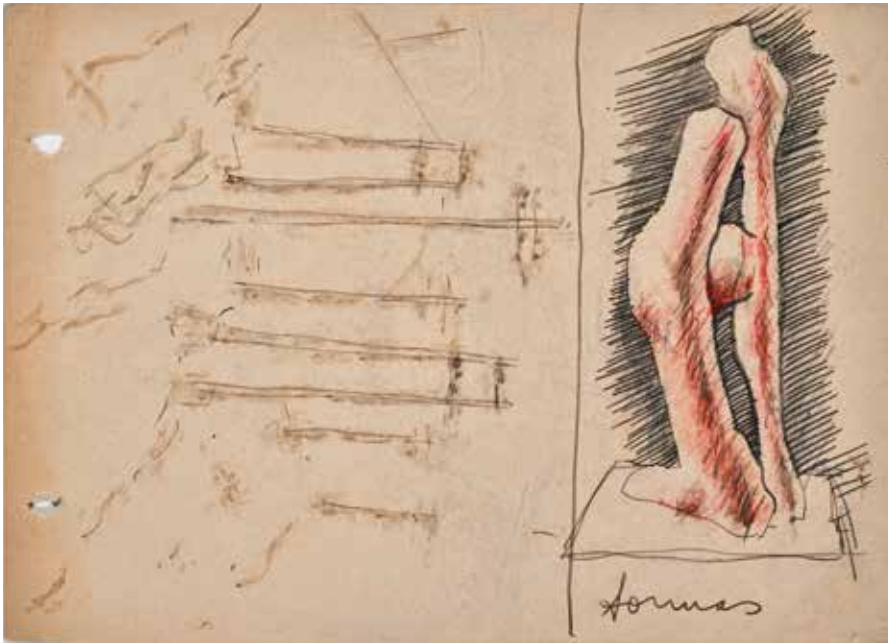
TITLE: *Paradiso*

DATE: 2022

MEDIUM: Mixed media on canvas

DIMENSIONS: 180 x 210 cm

13



11

AUTHOR: Antoni Tàpies
(Barcelona, 1923-2012)
TITLE: *Armari*
DATE: 1983
MEDIUM: Enamel on fireclay
DIMENSIONS: 13 × 59 × 13.5 cm

12

AUTHOR: Horacio Coppola
(Buenos Aires, 1906-2012)
TITLE: *Flores-Ramos Mejía*
DATE: 1940
MEDIUM: Gelatin silver
bromide print on paper
DIMENSIONS: 23.5 × 25.5 cm

13

AUTHOR: Nicolás de Lekuona
(Ordicia, Guipúzcoa, 1913-
Frúniz, Vizcaya, 1937)
TITLE: *Formas*
MEDIUM: Ink and crayon on paper
DIMENSIONS: 15 × 21 cm

14

AUTHOR: Benjamín Palencia (Barrax,
Albacete, 1894-Madrid, 1980)
TITLE: Sketch for the "La
Barraca" poster
DATE: 1932
MEDIUM: Ink and coloured
pencil on paper
DIMENSIONS: 30.5 × 24.5 cm

15

AUTHOR: Glenda León
(Havana, Cuba, 1976)
TITLE: *Espejismos: Historia
oculta del espejo roto*
DATE: 2019
MEDIUM: Broken mirror and tree branch
DIMENSIONS: 250 × 125 × 30 cm

16

AUTHOR: Vik Muniz (Vicente José de
Oliveira Muniz, São Paulo, 1961)
TITLE: *Bag of Coffee, after Juan Gris*
DATE: 2021
MEDIUM: Inkjet print
on paper and collage
DIMENSIONS: 76.2 × 92.2 cm

15



17

AUTHOR: Ignasi Aballí
(Barcelona, 1958)
TITLE: *Luz (tres balcones)*
DATE: 1993
MEDIUM: Sunlight on cardboard
DIMENSIONS: 250 × 125 cm
(triptych, each part)

18

AUTHOR: Starsky Brines
(Caracas, Venezuela, 1977)
TITLE: *Sueños de calle y vida*
DATE: 2021
MEDIUM: Crayon, acrylic and
spray paint on canvas
DIMENSIONS: 91.5 × 91.5 cm

19

AUTHOR: Mario Soria
(Barcelona, 1966)
TITLE: *The Only One I Know*
DATE: 2021
MEDIUM: Oil on panel
DIMENSIONS: 20 × 20 cm

20

AUTHOR: Santi Lara (Tomelloso,
Ciudad Real, 1975)
TITLE: *Just Believe*
DATE: 2022
MEDIUM: Acrylic on canvas
DIMENSIONS: 200 × 200 cm

21

AUTHOR: Albert Pinya (Palma
de Mallorca, 1985)
TITLE: *Arc Rosa*
DATE: 2021
MEDIUM: Polystyrene, resin and acrylic
DIMENSIONS: 170 × 100 × 35 cm

22

AUTHOR: Albert Pinya (Palma
de Mallorca, 1985)
TITLE: *Social Distancing*
DATE: 2020
MEDIUM: Mixed media on canvas
DIMENSIONS: 170 × 170 cm



19



20



21



22



23

23

AUTHOR: Olga de Dios (San Sebastián, 1979)

TITLE: *Spray Cocktail Party #30*

DATE: 2022

MEDIUM: Acrylic spray paint, varnish and glitter on wood

DIMENSIONS: 100 × 120.5

24

AUTHOR: Miguel Caravaca (Madrid, 1979)

TITLE: *She Loves the Sun*

DATE: 2022

MEDIUM: Acrylic and enamel on canvas

DIMENSIONS: 100 × 170 cm

25

AUTHOR: Niall Campbell Strachan (South Uist, Scotland, UK, 1984)

TITLE: *Climate Meeting*

DATE: 2021

MEDIUM: Mixed media on canvas

DIMENSIONS: 162.5 × 162.5 × 2.5 cm



24



25

26

AUTHOR: Aureliano de Beruete
(Madrid, 1845-1912)

TITLE: *View of Madrid*

MEDIUM: Oil on canvas

DIMENSIONS: 56 × 80 cm

27

AUTHOR: Carlos de Lezcano
(Madrid, 1871-1929)

TITLE: *Miner*

MEDIUM: Oil on canvas

DIMENSIONS: 41 × 57 cm

28

AUTHOR: Joël Shapiro
(New York, 1941)

TITLE: *Untitled*

DATE: 1999

MEDIUM: Wood and oil paint

DIMENSIONS: 200 × 87.6 × 73.7 cm

31



29

AUTHOR: Anish Kapoor
(Mumbai, India, 1954)
TITLE: *Moonstone*
DATE: 1989
MEDIUM: Slate and pigment
DIMENSIONS: 127 × 104.1 × 27.9 cm

30

AUTHOR: Marina Abramović
(Belgrade, Serbia, 1946)
TITLE: *Image of Happiness*
DATE: 1998
MEDIUM: C-print on paper
DIMENSIONS: 70.5 × 49.5 cm

31

AUTHOR: Juan Sánchez Cotán (Orgaz,
Toledo, 1560–Granada, 1627)
TITLE: *The Flight into Egypt*
DATE: before 1603
MEDIUM: Oil on canvas
DIMENSIONS: 127.5 × 106.5 cm

32

AUTHOR: Robert Smithson (Passaic,
New Jersey, 1938–Amarillo,
Texas, 1973) / Gianfranco Gorgoni
(Rome, 1941–New York, 2019)
TITLE: *Spiral Jetty*
DATE: 1970
MEDIUM: Gelatin silver
bromide print on paper
DIMENSIONS: 93 × 141 cm

33

AUTHOR: Robert Smithson
(Passaic, New Jersey, 1938–
Amarillo, Texas, 1973)
TITLE: *Location Alfred, NY*
DATE: 1969
MEDIUM: Polaroid print on paper
DIMENSIONS: 8 × 8 cm

34

AUTHOR: Robert Smithson
(Passaic, New Jersey, 1938–
Amarillo, Texas, 1973)
TITLE: *Torn Photograph from the
Second Stop (Rubble) (Second
Mountain of Six Stops on a Section)*
DATE: 1970
MEDIUM: Offset print and collage
DIMENSIONS: 54.5 × 54.5 cm

35

AUTHOR: Gerry Schum (Cologne,
1938–Düsseldorf, Germany, 1993)
TITLE: *Katalog zur Fernsehausstellung.
Land Art. Der Fernsehgalerie
Berlin Gerry Schum*
DATE: 1969
MEDIUM: Print on paper
DIMENSIONS: 15 × 21 cm

36

AUTHOR: Dennis Oppenheim
(Electric City, Washington,
1938–New York, 2011)
TITLE: *Untitled (Whitney
Museum Decomposed)*
DATE: 1969
MEDIUM: Sand, scrap metal, sawdust,
copper dust and dirt in a plastic
cone surrounded by adhesive tape
DIMENSIONS: 16.5 × 18.4 cm

37

AUTHOR: Genaro Pérez
Villaamil (El Ferrol, La Coruña,
1807–Madrid, 1854)
TITLE: *Calle del Estudio*
DATE: About 1835
MEDIUM: Oil on canvas
mounted on panel
DIMENSIONS: 19.5 × 14.5 cm

38

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

TITLE: *Calle de San Pedro*

DATE: 1835

MEDIUM: Oil on canvas
mounted on panel

DIMENSIONS: 19 × 14.5 cm

39

AUTHOR: Eva Lootz (Vienna,
Austria, 1940)

TITLE: *Untitled*

DATE: 1978

MEDIUM: Paraffin with
encapsulated wheat and barley

DIMENSIONS:

23.5 × 27.5 × 4.5 cm (each)

40

AUTHOR: Mitsuo Miura
(Iwate, Japan, 1946)

TITLE: *Untitled*

DATE: 1985

MEDIUM: Wood and bitumen

DIMENSIONS: 9 × 48 × 6.5 cm



41

41

AUTHOR: Francisco Tropa
(Lisbon, 1968)

TITLE: *Eva*

DATE: 2022

MEDIUM: Bronze

DIMENSIONS: 90 × 95 × 20 cm

42

AUTHOR: Ángela de la Cruz
(A Coruña, 1965)

TITLE: *Triple Box Cut (Black)*

DATE: 2021

MEDIUM: Aluminium, oil and acrylic

DIMENSIONS: 157 × 57 × 47 cm



42

43

AUTHOR: Jordi Alcaraz
(Barcelona, 1963)

TITLE: *Untitled*

DATE: 2022

MEDIUM: Old book, resin
and ink on acrylic glass

DIMENSIONS: 81.5 × 96.3 cm

44



44

AUTHOR: Francisco Vidal
(Lisbon, 1978)

TITLE: *Free, Cotton, Flowers*

DATE: 2021

MEDIUM: Mixed media on
paper and wood

DIMENSIONS: 137 × 104 × 16 cm
(triptych, each part)

45

AUTHOR: Tadanori Yamaguchi
(Osaka, Japan, 1970)

TITLE: *Hajimari*

DATE: 2021

MEDIUM: Wood

DIMENSIONS: 115 × 115 × 115 cm

46

AUTHOR: Juan van der Hamen
(Madrid, 1596-1631)

TITLE: *Still Life with Flower Vases
and Basket of Peas and Cherries*

DATE: 1621

MEDIUM: Oil on canvas

DIMENSIONS: 67.2 × 101 cm

45





46

47

AUTHOR: Pablo Gargallo (Maella,
Zaragoza, 1881-Reus

TARRAGONA, 1934)

TITLE: *Tête penchée de femme*
(Pensive Head of a Woman)

DATE: 1908

MEDIUM: Bronze

DIMENSIONS: 18.5 × 16.5 × 23.7 cm

48

AUTHOR: Susana Rocha
(Braga, Portugal, 1988)

TITLE: *Embraces*

DATE: 2020

MEDIUM: Soundproofing
material and screws

DIMENSIONS: Dimensions variable

49

AUTHOR: João Gama (Castelo
Branco, Portugal, 1991)

TITLE: *Caminhadas na matéria*

DATE: 2022

MEDIUM: Pine

DIMENSIONS: 50 × 37 × 30 cm



47



48



49



50

50

AUTHOR: Vera Midões (Portugal)

TITLE: *Walk the Line*

DATE: 2021

MEDIUM: Mixed media on canvas

DIMENSIONS: 202 × 212 cm

51

AUTHOR: José de Madrazo

(Santander, 1781-Madrid, 1859)

TITLE: *Portrait of a Gentleman*

MEDIUM: Oil on canvas

DIMENSIONS: 71 × 56 cm

52

AUTHOR: Marina Abramović

(Belgrade, Serbia, 1946)

TITLE: *The Scream, Ekeberg Park, Oslo*

DATE: 2013-2014

MEDIUM: C-print on paper

mounted on aluminium

DIMENSIONS: 151 × 227 cm



51

53

AUTHOR: Carlos Álvarez
Cabrero (Oviedo, 1967)

TITLE: *Bonita*

DATE: 2021-2022

MEDIUM: Oil on canvas

DIMENSIONS: 130 × 198 cm

54

AUTHOR: Sergi Aguilar
(Barcelona, 1946)

TITLE: *Untitled*

DATE: About 1980

MEDIUM: Belgian black marble

DIMENSIONS: 30 × 30.4 × 30 cm

55

AUTHOR: Juan Baraja (Toledo, 1984)

TITLE: *ST_02 Norlandia*

DATE: 2014

MEDIUM: Mineral pigment print
on Photo Rag Ultrasmooth
paper mounted on Dibond

DIMENSIONS: 90 × 110 cm



55

56



56

AUTHOR: Juan Baraja (Toledo, 1984)
 TITLE: *ST_122 PARNASO*
 DATE: 2021
 MEDIUM: Mineral pigment print on Hahnemühle 100% cotton photo paper mounted on Dibond
 DIMENSIONS: 110 × 90 cm

57

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Tower of Pelúgano in Aller, Asturias*
 DATE: 1850
 MEDIUM: Pencil on paper
 DIMENSIONS: 24.5 × 31.5 cm

58

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *River Gorge in Aller, Asturias*
 DATE: 1846
 MEDIUM: Pencil on paper
 DIMENSIONS: 22 × 31.6 cm

59

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Church of Santa Eulalia in Abami, Cangas de Onís, Asturias*
 DATE: 1846
 MEDIUM: Pencil on paper
 DIMENSIONS: 23 × 28.8 cm

60

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Interior of the Parish Church of San Francisco in Avilés*
 DATE: 1852
 MEDIUM: Pencil on paper
 DIMENSIONS: 25 × 32.7 cm

61

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Vegarada Pass, Cantabria*
 MEDIUM: Pencil on F. Johannot paper
 DIMENSIONS: 24.3 × 31.8 cm

62

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Town*
 DATE: 1850
 MEDIUM: Pencil on paper
 DIMENSIONS: 22 × 31.5 cm

63

AUTHOR: Various artists
 TITLE: *The Met 150 Print Portfolio*
 DATE: 2021
 MEDIUM: Various
 DIMENSIONS: 38.1 × 38.1 cm (each)

64

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Vegarada Pass*
 DATE: 1845?
 MEDIUM: Pencil on paper
 DIMENSIONS: 24.7 × 31.2 cm

65

AUTHOR: Genaro Pérez
 Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Maragatos*
 MEDIUM: Pencil on paper
 DIMENSIONS: 15.5 × 21.9 cm

- 66
AUTHOR: Cecilio Pla y Gallardo
(Valencia, 1860–Madrid, 1934)
TITLE: *Chapel of San Esteban, Asturias*
MEDIUM: Pencil on paper
DIMENSIONS: 11 × 12 cm
- 67
AUTHOR: Marina Abramović
(Belgrade, Serbia, 1946)
TITLE: *Anima Mundi*
DATE: 1983–1985
MEDIUM: Video Polaroid on photo paper
DIMENSIONS: 19.2 × 24.2 cm
- 68
AUTHOR: Joan Rebull (Reus,
1899–Barcelona, 1981)
TITLE: *Joven con cabras*
DATE: 1950
MEDIUM: Terracotta
DIMENSIONS: 46 × 56 cm
- 69
AUTHOR: Manolo Hugué (Barcelona,
1872–Caldas de Montbui, 1945)
TITLE: *Los bueyes*
MEDIUM: Bronze
DIMENSIONS: 32 × 43 cm
- 70
AUTHOR: César Manrique
(Lanzarote, 1919–1994)
TITLE: *Magma rojo*
DATE: 1992
MEDIUM: Mixed media on panel
DIMENSIONS: 69.5 × 100 cm
- 71
AUTHOR: Genaro Pérez
Villaamil (El Ferrol, La Coruña,
1807–Madrid, 1854)
TITLE: *Portico of the
Monastery of Valdediós*
MEDIUM: Pencil on paper
DIMENSIONS: 23.2 × 29 cm
- 72
AUTHOR: Genaro Pérez
Villaamil (El Ferrol, La Coruña,
1807–Madrid, 1854)
TITLE: *Toledo / Market in Langreo?*
DATE: 1849
MEDIUM: Pencil on paper
DIMENSIONS: 21.5 × 25.8 cm
- 73
AUTHOR: José de Madrazo
(Santander, 1781–Madrid, 1859)
TITLE: *Portrait of Antonio Ferrer del Río
(1814–1872), Historian and Journalist*
MEDIUM: Oil on canvas
DIMENSIONS: 90 × 72 cm
- 74
AUTHOR: Daniel Vázquez Díaz (Nerva,
Huelva, 1882–Madrid, 1969)
TITLE: *Street in Seville*
MEDIUM: Oil on canvas
DIMENSIONS: 96 × 96
- 75
AUTHOR: Fernando Álvarez de
Sotomayor (El Ferrol, La Coruña,
1875–Madrid, 1960)
TITLE: *Street in Bruges*
DATE: 1902
MEDIUM: Oil on canvas
DIMENSIONS: 61 × 79 cm
- 76
AUTHOR: 17th-century Italian school?
TITLE: *The Virgin Mary and Baby Jesus*
MEDIUM: Charcoal and wash on paper
DIMENSIONS: 24 × 17.2 cm
- 77
AUTHOR: Louvre Manufactory,
workshop of Pierre and Jean Lefèvre
TITLE: Set of four tapestries
from the *Bacchanalia* series
DATE: About 1648–1659
MEDIUM: Wool, silk, gold
and silver thread
DIMENSIONS: 140 × 225 cm
(1), 143 × 224 cm (2), 143 ×
224 cm (3), 133 × 235 cm (4)
- 78
AUTHOR: Julio Magdalena
(Villamayor, Asturias, 1926)
TITLE: *Paisaje*
MEDIUM: Oil on panel
DIMENSIONS: 39 × 47 cm
- 79
AUTHOR: Tadanori Yamaguchi
(Osaka, Japan, 1970)
TITLE: *Untitled*
DATE: 2022
MEDIUM: Marble
DIMENSIONS: 290 × 250
× 240 cm (approx.)
- 80
AUTHOR: Pablo Maojo (San Pedro
de Ambás, Asturias, 1961)
TITLE: *61 maderas y relieve*
DATE: 2022
MEDIUM: Pigment on oak
DIMENSIONS: Wood pieces:
165 × 1 × 1 cm
EACH. Relief: 94 × 151 × 27 cm
- 81
AUTHOR: Pablo Maojo (San Pedro
de Ambás, Asturias, 1961)
TITLE: *Vinculación*
DATE: 2022
MEDIUM: Coloured wood installation
DIMENSIONS: variable
- 82
AUTHOR: David Martínez Suárez
(La Hueria, Asturias, 1984)
TITLE: *Esqueje II*
DATE: 2022
MEDIUM: Woodcut and
watercolour on paper
DIMENSIONS: 100 × 70 cm
- 83
AUTHOR: Miguel Caravaca
(Madrid, 1979)
TITLE: *Breakfast with the
Real Diamonds*
DATE: 2022
MEDIUM: Acrylic and enamel on canvas
DIMENSIONS: 170 × 140 cm

FMCMP COLLECTION

Conservation and restoration

The Fundación María Cristina Masaveu Peterson Collection, with a strong focus on contemporary art, has been growing steadily since 2007. Like the Masaveu Collection, its works are rigorously documented, studied and catalogued, and it follows preventive conservation plans and protocols which include designing and carrying out specific conservation and/or restoration work on certain pieces in the collection.

In 2022, conservation and/or restoration work was done on the following 17 artworks and items:

1. Systematic, preventive anoxia treatments on pieces in the collection

- In 2022, works in the FMCMP Collection were given preventive anoxia treatment by TSA, Conservación de Patrimonio

2. Painting

- Alejandro de Loarte, *Kitchen Still Life*, 1625, oil on canvas, 81.7 × 107.9 cm
- Antonio Ponce, *Still Life with Flowers and Fruit*, about 1640–50, oil on canvas, 62.2 × 100.7 cm
- Pedro de Camprobín, *Still Life with Sweets*, 1663, oil on canvas, 42 × 61.5 cm
- Pedro de Camprobín, *Still Life with Chestnuts, Olives and Wine Bottle*, 1663, oil on canvas, 42 × 61.5 cm



Cleaning a painting by Raimundo de Madrazo y Garreta



Consolidating the tapestry
of *The Lovers*

- Juan van der Hamen, *Still Life with Flower Vases and Basket of Peas and Cherries*, 1621, oil on canvas, 67.2 × 101 cm
- Juan Sánchez Cotán, *The Flight into Egypt*, before 1603, oil on canvas, 127.5 × 106.5 cm
Performed by Emilio Casero Chamorro
- Marina Abramović, *Relation in Time*, 1977, gelatin silver bromide print on RC photo paper, 25 × 37 cm (each)
- Robert Smithson, *Spiral Jetty*, 1970, gelatin silver bromide print, 94 × 141 cm
Performed by Juan Antonio Sáez (photographs) and Estampa Marcos (frames)

3. Photography

- Marina Abramović, *Breathing In - Breathing Out*, 1977, gelatin silver bromide print on RC photo paper, 20.4 × 25.5 cm (each)
- Marina Abramović, *Interruption in Space*, 1977, gelatin silver bromide print on RC photo paper, 20.3 × 25.4 cm (one image) and 19.5 × 26.5 cm (four images)

4. Sculpture

- Follower of Alonso Cano, *Saint Anthony*, 16th-17th century, polychromed wood, 81 × 34 × 29 cm
Performed by Sonia Lafuente

5. Tapestries

- Set of five 16th and 17th-century Flemish tapestries
Performed by the Royal Tapestry Factory



Working on Juan Antonio
Ribera's painting *The Shade
of Samuel Appears to Saul*

FMCMP COLLECTION

Loan and image reproduction requests

Works loaned for the exhibition

Naufragios y tormentas

Works

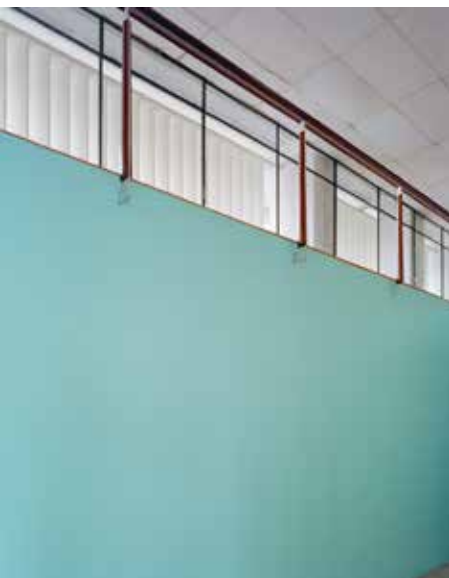
- AUTHOR: Luis Claramunt (Barcelona, 1951-Zarauz, 2000)
- TITLE: *Untitled*
- DATE: 1988
- MEDIUM: Oil on canvas
- DIMENSIONS: 100 × 81 cm
- SERIES: *Shadow Line*
- AUTHOR: Luis Claramunt (Barcelona, 1951-Zarauz, 2000)
- TITLE: *Naufragio*

- DATE: 1999
- MEDIUM: Oil on canvas
- DIMENSIONS: 200 × 160 cm (each, 2 pieces)
- SERIES: *Naufragios y tormentas*
- ORGANISED BY: Fundació Vila Casas, Espais Volart
- CURATORS: Silvia Martínez Palou and Àlex Susanna
- VENUE: Fundació Vila Casas, Espais Volart (Barcelona)
- DATES: 21 January to 1 May 2022

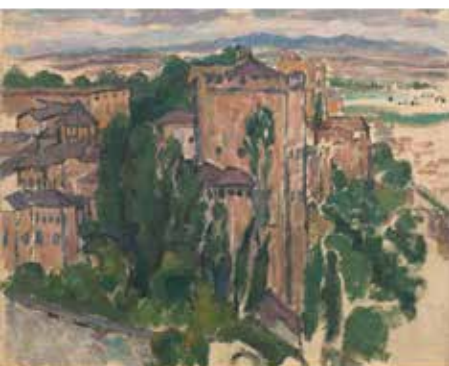
Exhibition

This retrospective of the work of Luis Claramunt (Barcelona, 1951-Zarauz, 2000) aimed to survey his brilliant 30-year career while also revealing him as one of the most personal, intense and dramatic Catalan artists of the latter half of the twentieth century. Born into a wealthy family in Barcelona's Eixample district, he left home when he was 18 to join the urban rabble and embrace gypsy culture. In the early years, his painting reflected a range of very obvious influences—from Picasso and Munch to Goya, Van Gogh, Gutiérrez Solana and Nonell—but he eventually devised his own expressionist imagery using an increasingly gestural or calligraphic language. A tireless *flâneur*, Claramunt found inspiration in life on the street but also in favourite authors like Stevenson, Conrad or Monfreid, all of





Works by Juan Baraja



Granada by Juan de Echevarría

whom narrated dramatic adventures at sea in the first person which the artist recreated in very personal way.

The show revolved around the different cities that defined his career and stages of life: Barcelona (1970–1985); Seville (1985–1990), with constant getaways to Marrakesh; and Madrid (1990–2000).

FMCMP contributed two important works from the artist's *Shadow Line* and *Naufragios y tormentas* series to this exhibition, and the foundation's chairman, Fernando Masaveu Herrero, lent a second piece from the latter series.

Works loaned for the exhibition **Juan Baraja. *Contra todo lo que reluce: efectos del tiempo***

Works

- AUTHOR: Juan Baraja (Toledo, 1984)
- TITLE: *Untitled*
- DATE: 2013
- MEDIUM: Mineral pigment on Photo Rag paper
- DIMENSIONS: 139.5 × 110 cm
- SERIES: *Águas Livres*

- AUTHOR: Juan Baraja (Toledo, 1984)
- TITLE: *Untitled 08*
- DATE: 2013
- MEDIUM: Mineral pigment on Photo Rag paper
- DIMENSIONS: 40 × 50 cm
- SERIES: *Águas Livres*

Exhibition

- ORGANISED BY: Fundación ICO
- CURATOR: Alfredo Puente
- VENUE: Museo ICO (Madrid)
- DATES: 1 June to 11 September 2022

This exhibition, curated by Alfredo Puente as part of the PHotoEspaña 2022 programme, was based on an earlier show organised by Fundación Cerezales Antonino y Cinia (FCAYC) in 2020 called *Olvidados en el tiempo*, to which the FMCMP Collection contributed two works by the artist. Fundación ICO changed the title, added a new landscape-related photography commission, and published an exhibition catalogue.

The show consisted of ten photographic projects that span the length and breadth of Europe, from Iceland to Spain and from Italy to Portugal. In his photographs, Juan Baraja investigates light as a building material in its own right against the backdrop of architecture.

Time, which has a multi-layered presence in his images, is another fundamental element that shapes his oeuvre. The first layer is the instant of time frozen when the photograph is taken. But since Baraja's series unfold over much longer periods (even several years), they also reflect that protracted timeline and the subtle changes experienced by the objects his camera captures. The final layer is a more subjective, complex time that lends his work a melancholic quality which we find appealing and disconcerting in equal measure.

Image reproduction request for the publication ***Sobre la Alhambra en el arte moderno***

- TITLE: Granada (about 1914–1915)
- AUTHOR: Juan de Echevarría (Bilbao, 1875–Madrid, 1931)
- REQUESTED BY: Patronato de la Alhambra y Generalife
- FOR: Exhibition catalogue *Sobre la Alhambra en el arte moderno*

GENERAL INFORMATION



Overview of events and participants

FMCMP's Madrid headquarters

General admission

Total (January–December): 38,272 visitors

January: 3,170 visitors

February: 3,695 visitors

March: 3,729 visitors

April: 3,157 visitors

May: 2,692 visitors

June: 2,391 visitors

July: 1,105 visitors

September: 3,421 visitors

October: 4,568 visitors

November: 5,645 visitors

December: 4,699 visitors

Guided tours of the exhibitions

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

Total participants (January–December): 5,788

Total tours given: 588

The FMCMP and Its Collection

Total participants (January–December): 462

Total tours given: 61

Street Art Space

Total participants (January–December): 883

Total tours given: 132

Street Art Space (short tour)

Total participants (January–December): 2,503

Total tours given: 264

The Image of Women in the Masaveu Collection

Total participants (January–December): 696

Total tours given: 76

Sorolla in the Masaveu Collection

Total participants (January–December): 718

Total tours given: 78

Post-Modernist Painting in the Masaveu Collection

Total participants (January–December): 90

Total tours given: 12

Express tours: Sánchez Cotán Christmas project

Total participants (December–January): 4

Total tours given: 2

- Total guided tours: 1,213 visitors
- Total participants in guided tours: 11,144 people
- Total gallery mediations: 1,137

School programme

Total workshops and dynamic tours for school groups: **26**

Total pupils in attendance: **631**

Total participating schools: **15**

Workshops and dynamic tours

Little Street Artists

Total participants: **183**

Total workshops given: 7

"Street" Art?

Total participants: **125**

Total workshops given: 6

Light and Colour

Total participants: **167**

Total workshops given: 7

Taste and Fashion (dynamic tour)

Total participants: **92**

Total dynamic tours given: 4

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

Total participants: **64**

Total dynamic tours given: 2

Lectures

Place: María Cristina Masaveu Auditorium

1. Lecture by Pedro J. Martínez, "Tengo hambre y sed de cartas: Archivo Madrazo"

Date: 22 April 2022

Total participants: 24

2. 2nd lecture series on Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism

Date: 18 October 2022

▪ "El paisaje (I)", Francesc Fontbona

Total participants: **62**

Date: 25 October 2022

▪ "Las ciudades (II)", María de los Santos García Felguera

Total participants: **65**

Date: 8 November 2022

▪ "La pintura asturiana (III)", Javier Barón

Total participants: **86**

3. Lecture by Benito Navarrete, "Sánchez Cotán: La huida a Egipto"

Date: 20 December 2022

Total participants: **55**

Open House Madrid tours

Dates: 24 and 25 September 2022

Total participants: 127

Total tours given: 8

Madrid Otra Mirada 2022 tours

Dates: 21, 22 and 23 October 2022

Total participants: 62

Total tours given: 6

Escuela Superior de Música Reina Sofía concert series

Total participants: 255

1. Trío D'Anches (I)

Date: 15 November 2022

Total participants: 125

2. Paula Mejía España and Willard Carter (II)

Date: 13 December 2022

Total participants: 130

CICLO DE CONCIERTOS



ESCUELA SUPERIOR DE MÚSICA REINA SOFÍA

TRÍO D'ANCHES
Fidel Fernández Moraleja, oboe
Olivér Kuszttós, clarinete
Javier Sanz Pascual, fagot

15 NOVIEMBRE, 18:30 H

AUDITORIO MARÍA CRISTINA MASAVEU

MÁS INFORMACIÓN Y RESERVAS

CICLO DE CONCIERTOS



ESCUELA SUPERIOR DE MÚSICA REINA SOFÍA

**JOHANN SEBASTIAN BACH
Y MAURICE RAVEL**
Paula Mejía España, violín
Willard Carter, violonchelo

13 DICIEMBRE, 18:30 H

AUDITORIO MARÍA CRISTINA MASAVEU

MÁS INFORMACIÓN
ENLACE EN BIO

Website



The periods of greatest activity on the foundation's website (fundacioncristinamasaveu.com) coincided with the highlights of the institution's calendar, and the same is true of social media.

The highest amount of website traffic was registered in the final quarter of the year. The website received a total of 97,021 views.

Although a large percentage were new users, perhaps the most impressive statistic is the average session time of 2:23, which tells us how long an average user spends interacting with the website's content.

Compared website traffic statistics

Website views	Average session time
2017: 75 821	4'30"
2018: 91 011	3'32"
2019: 483 330	3'16"
2020: 319 275	2'51"
2021: 185 784	2'06"
2022: 97 021	2'23"

- Users: 97 021 (+68.82%)
- New users: 95 169 (+67.14%)
- Sessions: 138 269 (+76.24%)
- Sessions per user: 1.43 (+4.39%)
- Page views: 335 112 (+80.38%)
- Pages per session: 2.42

Audience overview: Demographics

Our community is predominantly Spanish-speaking (+68.82%), as the most popular online content is in Spanish.
Our average user comes from Spain (79.73%), although users in the United States have increased substantially (+108.48%).

Demographic breakdown of website traffic by country

	Views	Percentage
Spain	77 209	79.73%
United States	5 752	5.94%
Germany	2 566	2.65%
France	1 789	1.85%
United Kingdom	1 689	1.74%
Mexico	530	0.55%
Netherlands	414	0.43%
Portugal	367	0.38%
Argentina	350	0.36%
China	285	0.29%
Belgium	274	0.28%
India	221	0.23%
Colombia	212	0.22%
Switzerland	207	0.21%
Brazil	189	0.20%
Venezuela	183	0.19%
Total views	92 237	

Demographic breakdown of users by continent

Continent	Users	New users
Europe	86 219	
North & South America	8 147	
Asia	1 680	
Unidentified	316	
Africa	270	
Oceania	94	

The profile of the average website user is the same as that of the average social media user. Women represent 58.35% of all users over the age of 45 (64.51%).

Access device

Mobile devices were the preferred method of accessing the website (55 %).

Device	Users	New users
Mobile	53 078 (55%)	
Desktop	40 445 (42%)	
Tablet	2 996 (3.10%)	

Most viewed content (2022)

	No. views	16.93%
FMCMP's Madrid headquarters	30 585	9.13%
<i>Masaveu Collection: Spanish Nineteenth-Century Painting</i>	24 187	7.22%
Masaveu Collection	16 048	4.79%
FMCMP Collection	10 608	3.17%
Centres>FMCMP's Madrid headquarters>Programmes	10 294	3.07%
Guided tour: <i>Masaveu Collection: Nineteenth-Century Painting</i>	8 421	2.51%
Activity>Cultural projects	8 051	2.40%
University degree scholarship	7 189	2.15%
Centres>The building>FMCMP's Madrid headquarters	4 904	1.46%



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[Centros](#)
[Actividad](#)
[Colección FMCMP](#)
[Colección Masaveu](#)



Madrid, Federico de
Inda Pérez de Sazane

COLECCIÓN FMCMP

La Fundación María Cristina Masaveu Peterson, heredera de la tradición masaveuana y del patrimonio de la familia Masaveu, cuenta con una gran colección de obras de arte, desde el siglo XVIII hasta el presente, que se exhiben en el espacio de la Fundación. La colección incluye obras de arte de gran importancia, como pinturas, dibujos, grabados, esculturas, etc. La colección es una muestra de la riqueza cultural de la familia Masaveu y de su compromiso con la cultura y el arte.

Esta colección, que se encuentra en la sede de la Fundación, es una muestra de la riqueza cultural de la familia Masaveu y de su compromiso con la cultura y el arte. La colección incluye obras de arte de gran importancia, como pinturas, dibujos, grabados, esculturas, etc. La colección es una muestra de la riqueza cultural de la familia Masaveu y de su compromiso con la cultura y el arte.

Actualmente la colección de la Fundación Masaveu Peterson cuenta con obras de arte de gran importancia, como pinturas, dibujos, grabados, esculturas, etc. La colección es una muestra de la riqueza cultural de la familia Masaveu y de su compromiso con la cultura y el arte.

La colección de la Fundación Masaveu Peterson es una muestra de la riqueza cultural de la familia Masaveu y de su compromiso con la cultura y el arte. La colección incluye obras de arte de gran importancia, como pinturas, dibujos, grabados, esculturas, etc. La colección es una muestra de la riqueza cultural de la familia Masaveu y de su compromiso con la cultura y el arte.

Social media



Comparative evolution of number of followers

Instagram remains the top strategic social network in terms of content distribution and positioning.

- Followers: 5 835
- Growth: 1 127
- Impressions: 232 850 (+9.53%)
- Engagement rate: 106.67% (+1.74%)

Facebook levels also remained steady and even registered growth in some areas.

- Likes (page followers): 1 766 (+25.69%)
- Impressions: 127 180 (+104.27%)
- Interactions: 7 860 (+127.1%)
- Engagement rate: 83.31%

Content

The foundation’s 2022 exhibition programme featured several ambitious projects, including *Visions of Asturias at the Spanish embassy in Washington, DC*; *Masaveu Collection: Object and Nature. Still Life and Flower Paintings from the Seventeenth and Eighteenth Centuries*, which opened at Centro Fundación Unicaja in Seville and later travelled to the Museo de Bellas Artes de Asturias; or the exhibition *Marina Abramović: Portrait and Performance in the FMCMP Collection*, also held at the Asturian museum. All these initiatives allowed the foundation to have a broader geographical presence and make an impact on new communities to expand its lines of work.

In addition to exhibitions, the foundation organised activities and sponsored projects in partnership with other institutions, such as the Escuela de Música Reina Sofía, the Museo del Prado and Oviedo City Council.

In addition to gaining new followers, this year the foundation consolidated its Instagram and Facebook communities. We also saw an increase in engagement, which peaked in February, a month of intense art and cultural events in Madrid. Our typical follower is a woman between the ages of 34 and 55 on Instagram, and between 45 and 54 on Facebook.

Number of followers per year

	2017	2018	2019	2020	2021	2022
Instagram	450	1 218	2 333	3 816	4 704	5 835
Facebook	330	447	590	830	1 402	1 766

General conclusions

Stories connect better with our community. Comparatively, they yield better results than news posts because they are more direct and reach followers more quickly.

- Street art mainly appeals to a younger audience. Over the past year, we attracted more followers in the 13-to-24 age group thanks to more contemporary content and promotion of the Street Art Space.
- Classic content cements follower loyalty: Jaume Plensa and his *Julia*, Sorolla’s works, and tickets to the nineteenth-century painting exhibition were all essential contents that encouraged audiences to embrace some of the foundation’s core values: passion for collecting, preservation of Spanish heritage, and cultural promotion.

Instagram

Instagram remains our primary social network, maintaining the trend of steady organic growth. Highlight: the high number of new followers registered this year.

- Baseline: 4 704
- Present community: 5 835
- Organic growth: +24.04% (from last year)

We posted a total of 415 times: 167 news posts and 248 stories.

Different types of content, shared in an informative and official yet relatable way, generated 16,530 interactions (sum of likes, comments, shares and saves).

Engagement rose to 106.47% (+1.74%).

Our top post was the one about World Art Day, posted on 15 April, with 236 likes, 1,610 impressions, 1,343 accounts reached, and an engagement rate of 186.15%.

Stories are still a perfect way to directly connect and engage with our followers, sharing informative content that elicits an immediate response from the community. We obtained a total of 51,220 impressions, with an average reach of 204.74 impressions per story.

As for our community, 41.76% are women, and we have the largest following in the 35-to-44 age range. Among the key countries, Spain ranks first at 82.98%, followed by the USA at 1.86%, and within Spain the community is concentrated in Madrid (35.67%).

Facebook

The Facebook page registered steady growth throughout the year. The good performance of our posts indicates a positive trend.

Our growth rate on Facebook (+25.69%) was actually higher than on Instagram.

We created a total of 175 posts. The content generally followed the same line as Instagram, with a slightly more official tone and emphasis on the foundation's latest news and events.

The top post by engagement was about Sorolla, Doré and other artists in the exhibition. Another very popular post had to do with opening hours during the week before Easter.

As for our community, 61.26% are women, and we have the largest following in the 45-to-54 age range. Among the key countries, Spain ranks first with 83.86%, and by region the community is concentrated in Madrid (29.82%).

Demographic breakdown of social media traffic

Instagram

Country

Spain	82.98%
United States	1.86%
Argentina	1.63%
Mexico	1.42%
Portugal	1.40%
Brazil	1.15%
Italy	1.06%
France	0.99%
United Kingdom	0.98%
Colombia	0.92%

City

Madrid	35.67%
Gijón	3.60%
Oviedo	3.42%
Barcelona	3.03%
Seville	1.61%
Valencia	1.37%
Pozuelo de Alarcón	1.12%
Zaragoza	1.06%
Mexico City	0.73%
Lisbon	0.71%

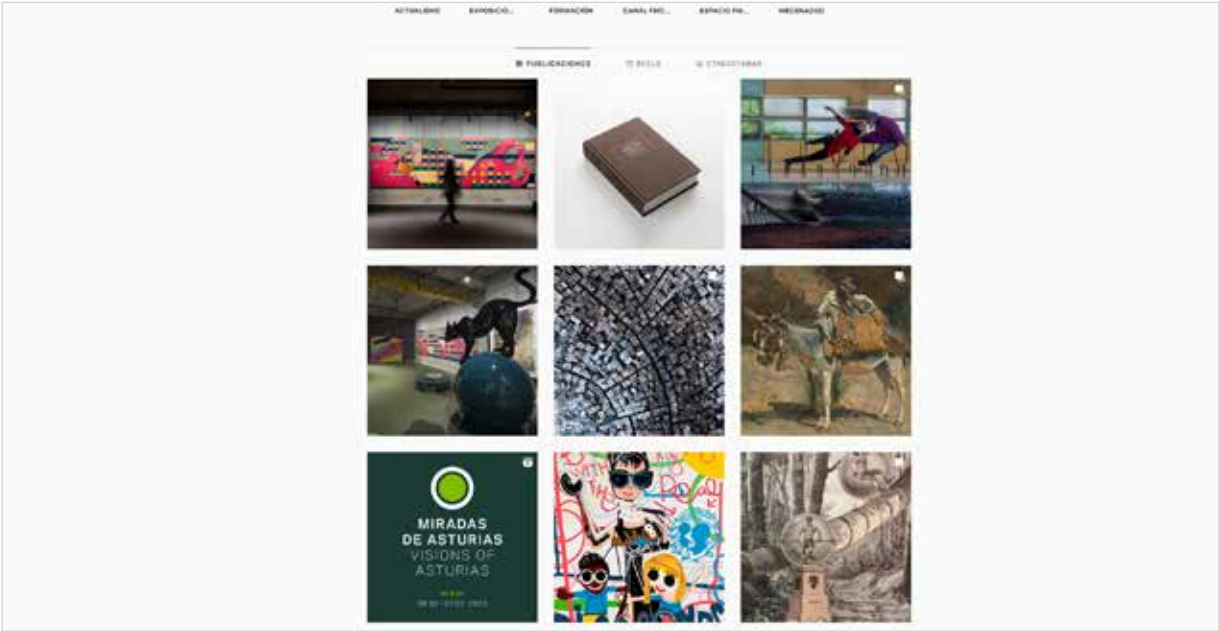
Facebook

Country

Spain	83.86%
Mexico	2.54%
Italy	1.40%
Portugal	1.32%
Argentina	1.23%
United States	1.14%
Peru	0.96%
Brazil	0.79%
France	0.79%
Colombia	0.53%

City

Madrid	29.82%
Oviedo	12.46%
Gijón	7.11%
Avilés	1.93%
Valencia	1.49%
Mexico City	1.23%
Barcelona	8.8%
Getafe	0.79%
Córdoba	0.61%
Lima	0.61%



Vimeo



Fundación María Cristina Masaveu Peterson has 78 followers and 66 videos shared on its Vimeo account. In 2022, our videos registered 39,833 views and 13,300 unique viewers:

- Views: 39 833
- Unique viewers: 13 300

	2017	2018	2019	2020	2021	2022
Views	7 434	9 023	113 849	73 000	39 900	39 833

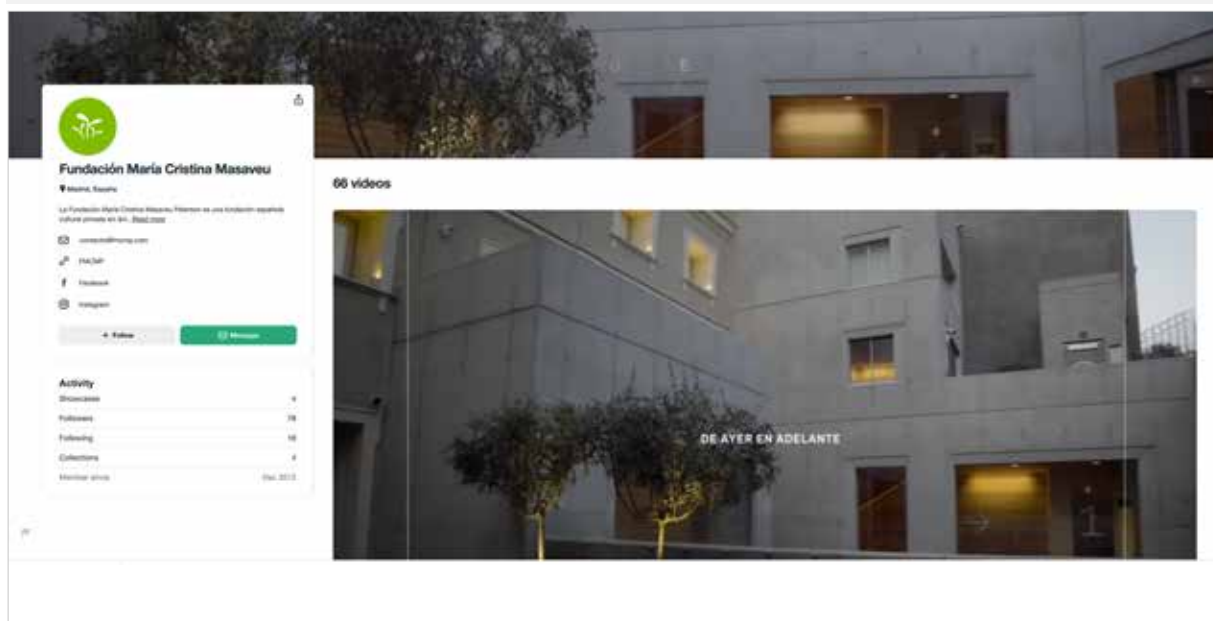
Views	39 833
Unique viewers	13 300
Finishes	4 500
Average % watched	35%

Most watched videos on Vimeo

Spain, the United States and France are the countries where our videos received the most views.

The regions of Spain where our videos were most viewed are Madrid, Catalonia and Andalusia.

By device, viewers watched our videos on mobiles (21,559), desktop computers (16,390), tablets (1,726) and television apps (2).



The Foundation in Figures

- 83 new works entered the FMCMP Collection
- Loan requests for two works from the Masaveu Collection and 20 image reproduction requests were approved
- 3,393 volumes published by the foundation were donated to various Spanish institutions
- 90 artworks and items in the Masaveu Collection and 17 in the Fundación María Cristina Masaveu Peterson Collection received conservation and/or restoration treatment
- During 2022, we released two publications and produced three documentary videos about the foundation's initiatives
- In 2022, the foundation's fifth call for applicants resulted in the concession of 37 María Cristina Masaveu Peterson University Degree Scholarships
- Since the university degree scholarship programme was first introduced in 2008, the foundation has granted a total of 443 scholarships to 234 university students from Asturias
- Three young musicians were able to study music at the Escuela Superior de Música Reina Sofía thanks to the foundation's patronage
- One Fellowship for Training and Research in the Educational Applications of New Technology at the Education Department of the Museo del Prado was awarded
- A total of 38,272 people visited the FMCMP's Madrid headquarters in 2022
- We gave 1,213 free guided tours of the FMCMP building in Madrid to 11,144 people and provided 1,137 gallery mediations
- The Madrid headquarters hosted 26 school workshops for 631 pupils from 15 schools in the region
- The foundation's website registered 97,021 views

Auditor's report



FUNDACIÓN
MARÍA CRISTINA
MASAVEU
PETERSON

Abbreviated balance sheet 2022

Assets	2022
A) Non-current assets	??????
B) Current assets	??????
Total assets (A+B)	??????
Equity and liabilities	2022
A) Equity	??????
B) Non-current liabilities	??????
C) Current liabilities	??????
Total equity and liabilities (A+B+C)	

Figures expressed in thousands of euros



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 2021, 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 2021, así como de sus resultados correspondientes al ejercicio terminado en dicha fecha, de conformidad con el marco normativo de información financiera que resulta de aplicación (que se identifica en la nota 2.1 de la memoria) y, en particular, con los principios y criterios contables contenidos en el mismo.

Fundamento de la opinión

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

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

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

Aspectos más relevantes de la auditoría

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

PricewaterhouseCoopers Auditores, S.L., Torre PwC, Pº de la Castellana 259 B, 28046 Madrid, España
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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 149.348.422 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 2021.</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.</p> <p>Como resultado de nuestros procedimientos, consideramos que las conclusiones de la Fundación sobre la no existencia de deterioro en el ejercicio 2021 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 2021, cuya formulación es responsabilidad de la Dirección de la Fundación y no forma parte integrante de las cuentas anuales.

El informe de gestión se elabora voluntariamente sin venir requerido por la normativa aplicable a la Fundación y contiene las explicaciones que la Dirección de la Fundación considera oportuna sobre la situación de la Fundación y la evolución de su actividad.

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 2021.



Fundación María Cristina Masaveu Peterson

Responsabilidad de la Dirección en relación con las cuentas anuales

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

En la preparación de las cuentas anuales, la Dirección es responsable de la valoración de la capacidad de la Fundación para continuar como entidad en funcionamiento, revelando, según corresponda, las cuestiones relacionadas con entidad en funcionamiento y utilizando el principio contable de entidad en funcionamiento excepto si la Dirección tiene 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 la Dirección.
- Concluimos sobre si es adecuada la utilización, por la Dirección, del principio contable de entidad 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 entidad 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 entidad en funcionamiento.



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

Entre los riesgos significativos que han sido objeto de comunicación a los Dirección 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)

Fernando Pindado Rubio (23102)

24 de junio de 2022



PRICEWATERHOUSECOOPERS
AUDITORES, S.L.

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The foundation was set up by María Cristina Masaveu Peterson in a public deed signed on 5 May 2006, witnessed by Luis Alfonso Tejuca Pendás, notary of Oviedo, and registered under notary record number 1814. The foundation was authorised and entered in the Foundations Registry of the Ministry of Culture under number 714 by virtue of Order 2373/2006 of 30 June.



La RAE certifica que en esta memoria la
Fundación María Cristina Masaveu Peterson
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