

ANNUAL REPORT 2023

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON



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María Cristina, 2020.
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Masaveu Peterson
Collection

Letter from the Chairman

Continuing our yearly tradition, we are pleased to present the annual report detailing Fundación María Cristina Masaveu Peterson's activities in 2023. This was a particularly momentous year for the foundation as it was marked by the completion of two long-term projects, with the official presentation and public inauguration of the FMCMP Morasverdes Centre in Salamanca and a new museum, the Museo del Real Sitio de Covadonga, towards the end of 2023.

After several years of hard work, we were able to open FMCMP Morasverdes, a cultural centre and youth hostel designed as a space of cultural and educational intersection and exchange between young people and nature. This centre was established with the aim of highlighting the merits of the area's natural and cultural resources in order to implement a programme of exhibitions and workshops about the connection between art and nature that will revitalise the rural world, so often overlooked by everyone.

I must also mention the foundation's patronage of the comprehensive renovation of the Museo del Real Sitio de Covadonga. Promoting this priceless cultural and historical treasure has served an instructive and educational purpose, improving people's knowledge, interpretation and understanding of the site and making it available to both visitors and researchers. The foundation's activities consisted in the publication of a catalogue raisonné of the collections, museological and museographic reinterpretation, and adaptation of the exhibition space to make it accessible to everyone who comes to visit this beautiful spot. This ambitious and much-needed undertaking will draw national and international attention to the historical, cultural and natural relevance of the

royal site of Covadonga, undoubtedly one of the most important locations in Asturias.

This year was also marked by the conclusion at our Madrid headquarters of the temporary exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, which contributed enormously to raising public awareness of the treasures in the Masaveu Collection thanks to an ambitious programme of guided tours, workshops for schoolchildren and lectures. The show opened on 5 October 2019 and had received more than 136,000 visitors by the time it closed.

The FMCMP Madrid programme was rounded out by the exhibition *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries*, which opened at our centre in the second half of the year. This show traced the evolution of the still-life genre during the Baroque and Enlightenment periods through the most notable examples from the Masaveu Collection. Around the same time, we opened another exhibition dedicated to Asturian artist Luis Fernández (Oviedo, 1900-Paris, 1973) on the fiftieth anniversary of his death. Co-organised with the Museo de Bellas Artes de Asturias, the show featured approximately 150 works provided by a large number of lenders from across the globe. It is the first major retrospective of one of the most remarkable artists of the early-to-mid twentieth century. Additionally, our Madrid headquarters hosted the presentation of Luis Meléndez's work *The Holy Family with Saint Joachim and Saint Anne* 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 most notable were the first “Mecenazgo y coleccionismo a través de la historia” lecture series, the programmes organised in connection with the exhibitions *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries* and *Luis Fernández* at FMCMP Madrid, and the lecture “La tumba del visir Amenhotep Huy: desarrollo de un proyecto integral”.

At the national level, we teamed up with the Museu de Belles Arts de València to co-organise the show *Masaveu Collection: Sorolla*, which opened at the Valencian museum, marking the centenary of Sorolla’s death. Visited by over 120,000 people, the exhibition featured a selection of more than forty works which shed light on Sorolla’s pictorial evolution over the years and his pivotal contributions to different genres, becoming one of the highlights of the Sorolla centenary programme.

We were also involved in two important international exhibitions: *Visions of Asturias*, which travelled to the Centro Cultural Español in Miami after its inaugural showing in 2022 at the Cultural Office of the Spanish Embassy in Washington, DC; and *Letters to Heaven*, featuring a collaborative sculpture by artist Alicia Framis, which the foundation co-organised with the Spanish embassy in Brussels and was presented at the European Parliament in July to mark Spain’s presidency of the Council of the European Union.

In 2023, 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 in Madrid to promote the culture of books; and with the Museo del Prado and the Metropolitan Museum of Art, as a member of the Met’s International Council.

Fundación María Cristina Masaveu Peterson was the sole sponsor of the project to digitise the

academic library of the Real Academia Española, providing access to thousands of seminal resources on the history of Spanish literature via the academy’s website. We also partnered with the Cultural Office of the Spanish Embassy in Washington, DC, on the 2023 edition of Spanish Young Music Talents, an initiative that aims to boost the artistic careers of young Spanish musicians.

We are pleased to say that Jaume Plensa’s *Julia* will remain on display in Madrid for one more year.

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 over a thousand publications to various public institutions, including the Regional Ministry of Culture, Education, Vocational Training and Universities of Galicia and the Instituto Cervantes libraries. As a result, hundreds of the foundation’s books are now more accessible to all citizens at public libraries, museums and institutions across Spain and abroad.

Of course, we also released new books in 2023. The foundation and the Museo del Prado co-published the third volume of correspondence from the Madrazo Archives held at the museum, under the title *Epistolario del Archivo Madrazo en el Museo del Prado (III). Cartas de las mujeres y otros miembros de la familia, y de artistas, amigos y conocidos*. It is a continuation of the first two volumes, also published thanks to the sponsorship of Fundación María Cristina Masaveu Peterson in 2017 and 2022. *Patrimonio musical de Asturias. El compositor Ramón Garay (Avilés 1761-Jaén 1823): transcripción, estudio y edición crítica de su obra vocal inédita en latín* is the second instalment by the same author, devoted to analysing and publicising the Asturian artist’s musical legacy. In addition, we published catalogues of the foundation’s exhibitions: *Masaveu Collection: Sorolla*, *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries*, and *Luis Fernández*.

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 eighty-three scholarships to two hundred and forty-

one student from Asturias; in 2023 alone, we handed out forty and welcomed seventeen 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.

In 2023 we continued to award the special prize in 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 allows recipients of the María Cristina Masaveu Peterson University Degree Scholarship to further their education. In 2023 this prize went to Paz Covián Palacios, who is pursuing a double bachelor's degree in Economics and Law (bilingual option) at Universidad Carlos III in Madrid, with terms abroad at University College London in the United Kingdom.

As for our musical patronage, we continued to actively sponsor the enrolment scholarships awarded via our partnership agreement with

the Escuela Superior de Música Reina Sofía. We also maintained our collaboration with the Museo del Prado via its Fellowship for Training and Research in the Educational Applications of New Technology.

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.

These and many more projects illustrate the numerous initiatives in which this foundation is involved on the national and international fronts. In this way, we honour the wishes of my beloved aunt, who founded this institution to carry on the Masaveu family's tradition of sponsoring culture, education and research to build a better society for all.

But none of those initiatives 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 defined the history of this institution.

Fernando MASAVEU
Chairman

ART AND CULTURE



TEMPORARY EXHIBITION | FMCMP Madrid

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

4 October 2019–28 May 2023

The Masaveu Collection—assembled by several generations of Masaveus, who currently head up a major corporate group based in Asturias—expresses the family’s sense of philanthropic responsibility and, in terms of the quantity and quality of its works, is one of the most important collections in Spain. 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.



The show *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* featured more than 125 works which were selected and analysed by its curator, Javier Barón, Head of the Nineteenth-Century Painting Conservation Department at the Museo del Prado.

These works comprise one of the most interesting groups within the many and varied collections that make up the Masaveu Collection: Spanish paintings from the 1800s. Most of the pieces included in the exhibition came from the Masaveu Collection, although there were



also some from Fundación María Cristina Masaveu Peterson's own collection, which acquired some works from this particular period to shed more light on the subject.

The exhibition itinerary, which extended from the Enlightenment to the rise of Catalan Modernism and Post-Modernism, allowed visitors to appreciate the richness and diversity of the selected pieces and see how art evolved over that period. The show opened 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 traced the transition from the late Baroque style of his student days to the Romantic overtones of his final years. Neoclassicism was 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 attested 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 in the show by three works from his youth and early mature period. Alongside them, the paintings of Eugenio Lucas Velázquez perfectly captured 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 denoted 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 focused 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 presented 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 following segment of the show featured some of the many and diverse paintings by Joaquín Sorolla that constitute the heart of the Masaveu

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

There was 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, featured prominently in the exhibition. For instance, Catalan Modernism was embodied in Santiago Rusiñol, Ramón Casas and Hermen Anglada Camarasa. The show concluded 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.

These works from the Masaveu Collection were a tangible expression of Fundación María Cristina Masaveu Peterson's determination to disseminate nineteenth-century Spanish art. Acquired from foreign collections (in many cases), restored, framed and displayed with the utmost care, they became 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 made this collection available to the general public, free of charge, for their knowledge and enjoyment.

Relevant facts

Total visitors: 136,116

PERMANENT EXHIBITION | FMCMP Madrid

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.



As a result of this initiative, in October 2021 the institution opened a new space dedicated to street art at its Madrid headquarters, which features a rotating display of commissioned projects and new acquisitions. As they explore this gallery, visitors will encounter 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, Muelle,

Sabek, Albert Pinya, Ana Barriga, Edgar Plans and Marria Pratts.

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 that never fail to make an impression.

TEMPORARY EXHIBITION

Visions of Asturias

Centro Cultural Español in Miami | 8 February–7 May 2023

Fundación María Cristina Masaveu Peterson and the Centro Cultural Español in Miami (CCEMiami), in partnership with Barry University's Department of English and Foreign Languages and the Studio for Languages and Cultures, presented the exhibition *Visions of Asturias* on the grounds of Barry University from 8 February to 7 May 2023.



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.

Miami was the second venue visited by this international touring exhibition, after its inaugural showing in 2022 outside the Cultural Office of the Spanish Embassy in Washington, DC, thanks to the foundation's partnership with the Embassy of Spain in the United States.

TEMPORARY EXHIBITION

Masaveu Collection: Sorolla

Museu de Belles Arts de València | 29 June–1 October 2023

Fundación María Cristina Masaveu Peterson and the Museu de Belles Arts de València joined forces to organise the exhibition *Masaveu Collection: Sorolla*, presented at the Museu de Belles Arts de València to celebrate the centenary of Joaquín Sorolla's death.



This show, co-organised by Fundación María Cristina Masaveu Peterson and the Museu de Belles Arts de València, featured a selection of forty-six works made by Sorolla between 1882, when he was a young artist in training, and 1917, three years before the end of his painting career.

The pieces chosen for this show, with their varied themes and provenances,

made it possible to trace Sorolla's pictorial evolution over the years and understand the pivotal contributions he made to different genres.

Sorolla's formative years occupied the first part of the exhibition, with five works from the Masaveu Collection that reflected his background, growth and the dark, low-range palette the artist was still using at



the time. Perhaps the most remarkable of them was the large-format painting from 1884 titled *Queen Mariana of Austria, after Velázquez*, which exemplified the profound impression that the Sevillian master's work had on Sorolla.

The next section of the show focused on the early years of the artist's mature period, with eight works that perfectly illustrated his gradual progression towards a more personal language linked to Luminist naturalism, a style that first appeared in 1894 and reached its peak in the following decade.

The central core of the exhibition was dedicated to the years from 1900 to 1911, when Sorolla was at the height of his powers. This is the best-represented period in the Masaveu Collection, in terms of both quantity and quality, with a total of twenty-eight works, many of which were painted or set in Valencia. Visitors encountered a variety of themes in this section, from popular bathing scenes to depictions of Valencian fisherfolk working or resting at different times of day and in different seasons. All the pieces included in this segment eloquently attested to the evolution of Sorolla's output during those



years, which visitors were able to better appreciate thanks to the representation of two of his principal themes in various portraits from the collection. Velázquez's influence is still apparent in these elegant society and outdoor portraits.

The exhibition concluded with the 1911-1919 period, which Sorolla devoted almost exclusively to *Vision of Spain*,

his ambitious decorative project for the Hispanic Society of America in New York. That series, represented in the collection by two paintings dedicated to the Basque Country and Castile, provided the perfect chronological conclusion to the four preceding exhibition areas.

Relevant facts

Total visitors: 121,376

TEMPORARY EXHIBITION

Letters to Heaven

European Parliament, Brussels, Belgium | 7 July 2023–15 January 2024

On the occasion of Spain's presidency of the Council of the European Union, Fundación María Cristina Masaveu Peterson partnered with the Spanish embassy in Brussels and the European Parliament to organise an exhibition of Alicia Framis's work *Letters to Heaven*.



Presented in a public space for the very first time, this piece from the Fundación María Cristina Masaveu Peterson Collection is a participatory sculpture consisting of a polished stainless steel sphere measuring 200 cm in diameter that invites everyone who approaches it to pause and reflect for a moment.

Letters to Heaven was conceived by Alicia Framis (Barcelona, 1967), one of the most



relevant multidisciplinary artists working in Spain today, as a reflex action of looking heavenwards, an instant filled with hope, longing or despair. The heavens contain our secrets, our loved ones and our future life. The piece functions like a conventional letterbox into which visitors can, if they like, drop "letters to heaven" expressing their most private desires and concerns.

This sculpture perfectly illustrates the dual conceptual and symbolic framework of part of Framis's oeuvre. It also reveals her persistent quest to forge a personal relationship with viewers, making them complicit in her creations and inviting them to express their own ideas. *Letters to Heaven* is informed by a notion of art as a mechanism that promotes social cohesion, safeguards ethical values, and strengthens our roots and bonds with the people and the community in which we live. From this perspective, art holds out new possibilities as a culture of healing.



TEMPORARY EXHIBITION

Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries

FMCMP Madrid | 15 September 2023–28 January 2024

Fundación María Cristina Masaveu Peterson presented a show titled *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries* at FMCMP's Madrid headquarters. Curated by Ángel Aterido, an expert on seventeenth-century Spanish painting, the exhibition landed in Madrid after appearing at Centro Fundación Unicaja in Seville and the Museo de Bellas Artes de Asturias.



In quantity and quality, still-life paintings represent one of the most coherent thematic cores of the Masaveu Collection. This show brought together a substantial selection of outstanding pieces from the Baroque and Enlightenment periods to offer a representative overview of the origins and evolution of one of the

most widespread pictorial genres in the Western world.

The exhibition traced the history of the still life, known in the Spanish-speaking world as *naturaleza muerta* or *bodegón*. Both refer to paintings that depict objects, fruit, animals or flowers from a



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.

Arranged in geographical and chronological order, this show took 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



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. In contrast to



of Juan de Arellano and the sophisticated Enlightenment-era compositions of Luis Meléndez.

The selected works from the Masaveu Collection were enriched with contributions from the collection of Fundación María Cristina Masaveu



Peterson—continuing the Masaveu family's tradition of patronage—and an important part of the Pedro Masaveu Peterson Collection. Four hundred and ten works from the latter collection were donated to the Principality of Asturias in 1994, the year after Pedro Masaveu Peterson's 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 was therefore a happy reunion for artworks which, in many cases, were purchased to form sets interconnecting the two collections.

Relevant facts

Total visitors in 2023: 16,852

TEMPORARY EXHIBITION

Luis Fernández

FMCMP Madrid | 6 October 2023–28 January 2024

Fundación María Cristina Masaveu Peterson presented a major retrospective dedicated to Asturian artist Luis Fernández (Oviedo, 1900–Paris, 1973) at its headquarters in Madrid, co-organised with the Museo de Bellas Artes de Asturias and curated by the museum's director, Alfonso Palacio.



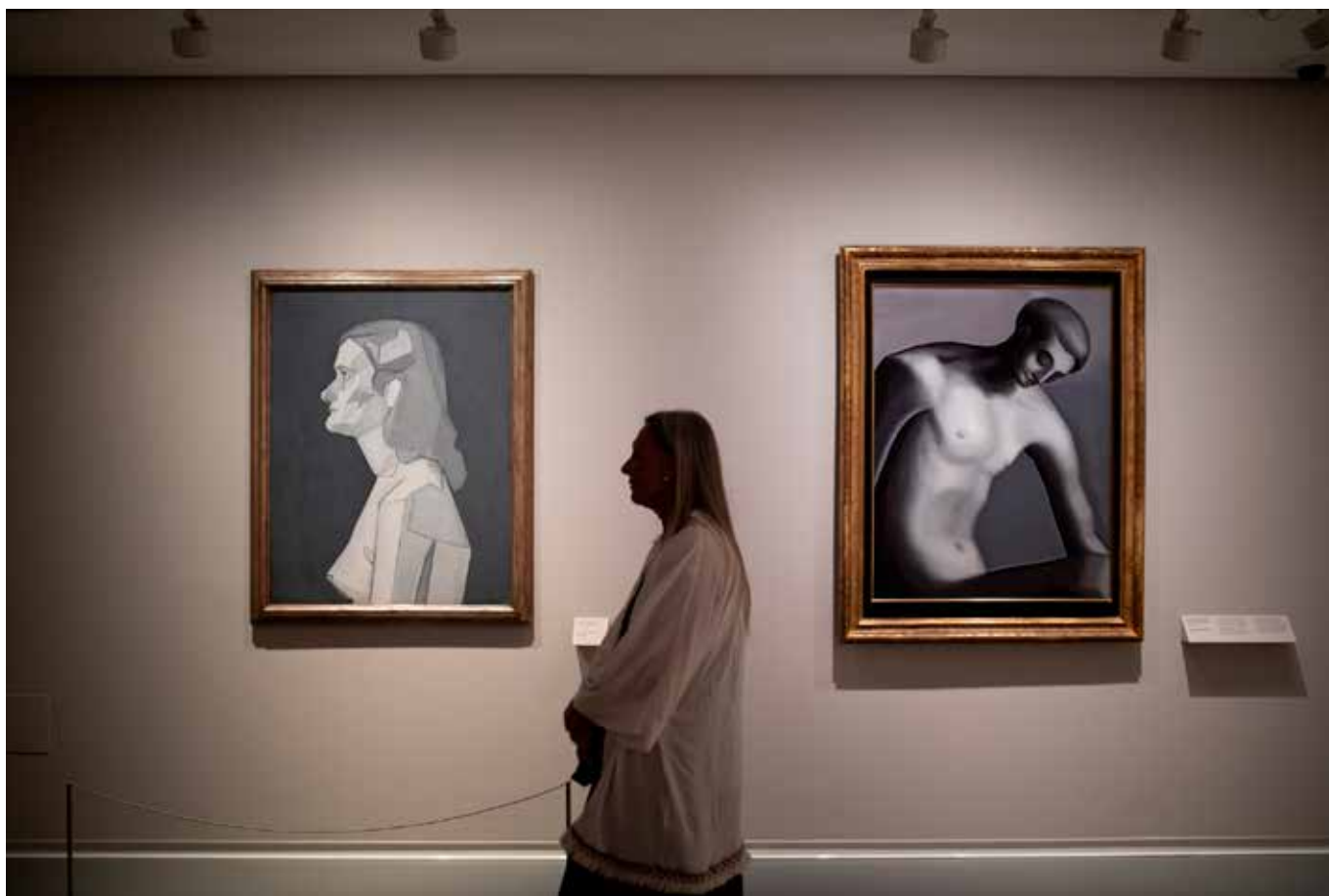
Luis Fernández was a leading representative of the avant-garde in Asturias and one of the most prominent Spanish artists of the twentieth century. In 1924 he moved to Paris, where he came in contact with the finest exponents of the international avant-garde scene, giving him the opportunity to know and explore some of the most important art movements of the day, such as Surrealism and Cubism. In the 1950s the Asturian artist entered his mature period, characterised by a highly personal and unique figurative style with



no connection to the principal artistic trends of that era.

Organised to mark the fiftieth anniversary of Fernández's death, the show featured

approximately 150 works provided by a large number of lenders from across the globe. It is the first major retrospective of one of the most remarkable artists of the early-to-mid twentieth century.



After closing at the foundation's headquarters in Madrid, it will travel to the Museo de Bellas Artes de Asturias in 2024.

Relevant facts

Total visitors in 2023: 13,961

GUEST WORKS GALLERY | FMCMP Madrid

Fundación María Cristina Masaveu Peterson presented a space for temporarily hosting exhibitions of guest works in Room 9 at the foundation's centre in Madrid.

TEMPORARY EXHIBITION

Breakfast with the Real Diamonds by Miguel Caravaca

1 February-12 March 2023

During Madrid Art Week, Fundación María Cristina Masaveu Peterson presented a painting by Miguel Caravaca, one of Spain's most renowned street artists.



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, commissioning new works and acquiring others for its art collection, which now includes pieces by Banksy, Keith Haring, Muelle, Juan Díaz-Faes, Albert Pinya and other noted street artists.

Fundación María Cristina Masaveu Peterson exhibited a painting by Miguel Caravaca, one of the top Spanish creators on the street art scene, during Madrid Art Week. The work was made in 2022 to celebrate the 75th anniversary of UNICEF. Using simple lines and childlike visual language, it depicts the actress Audrey Hepburn, one of the fund's first goodwill ambassadors to the United Nations, who vigorously worked to protect the rights of children round the world.

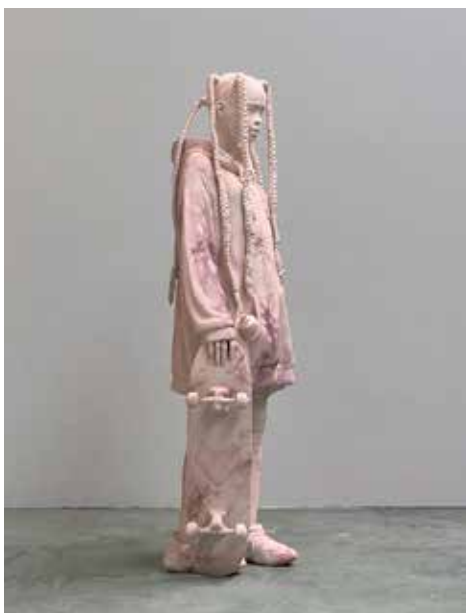
Miguel Caravaca (Madrid, 1979) is a visual artist who habitually works with acrylic on canvas, adding materials and different textures. His colourful, large-format pictures are influenced by Cubism, Pop art, street art and Expressionism as well as classical painting.

TEMPORARY EXHIBITION

Shibuya and *BRKLN* by Alejandro Monge

25 March–28 May 2023

Fundación María Cristina Masaveu Peterson presented two works by Alejandro Monge, one of Spain's most multifaceted street artists, which were acquired at Art Madrid, the contemporary art fair held during Madrid Art Week.



Motivated by a keen interest in the street art of our time, Fundación María Cristina Masaveu Peterson decided to purchase these pieces.

In *Shibuya* and *BRKLN*, the artist approaches his peers from a globalised urban perspective, hoping to generate a diverse multicultural scene that transcends borders and represents the new cultural heritage of the generations who have grown up in a globalised world connected by the internet and new technology.

Concern about the future is a recurring theme in the oeuvre of Alejandro Monge (Zaragoza, 1988), a trained sculptor and self-taught painter. His work uses critical realism to warn us of the mark that we as a society will make on history. Cement, tinted resins and other materials are combined in technically complex processes, often invented by the artist himself.



TEMPORARY EXHIBITION

***Trois bouteilles (bleu)* by Le Corbusier**

6 October–22 October 2023

Le Corbusier was a pivotal figure of twentieth-century art, not only in architecture and urban planning but also in the field of painting, where he, along with Amédée Ozenfant, reflected on Cubism to formulate the Purist movement between 1918 and 1925.

Trois bouteilles (bleu), a still life by Le Corbusier in the Fernando Masaveu Collection, was displayed at the foundation's Madrid headquarters in connection with the exhibition *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th–18th Centuries*.

It represents a key moment in his artistic evolution, when he broke away from that movement. The still life was one of Le Corbusier's favourite motifs, and here he

approached the theme with painstaking precision and an expressive and varied palette dominated by the blue mentioned in the title, which is associated with depth and mystery in this artist's oeuvre.

Closely related to other pieces made between 1926 and 1928, it is remarkable for the inclusion of found objects in the upper section of the picture, something that would characterise his output from that moment on.

TEMPORARY EXHIBITION | Special Christmas programme

The Holy Family with Saint Joachim and Saint Anne by Luis Meléndez

FMCMP Madrid | 14 December 2023–28 January 2024

For the third 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 miniature by Luis Meléndez that entered the Masaveu Collection in 1999.



Luis Egidio Meléndez de Ribera (Naples, 1716–Madrid, 1780) is known primarily for his prolific output as a painter of still lifes, the quality of which could be observed at the same venue in the exhibition *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th–18th Centuries*. Another equally interesting facet of Luis's production, linked to a family tradition begun by his father Francisco Antonio Meléndez (Oviedo, 1682–Madrid, 1758), was his work as a painter of miniatures and illuminator of liturgical texts, most notably on the choirbooks of the Royal Chapel, a commission from Ferdinand VI that kept him busy between 1756 and 1758.

This miniature was painted in 1768, along with an oil-on-copper pendant piece featuring the same theme, for the oratory of the Prince of Asturias, the future Charles IV. It is an extremely refined depiction of an immensely popular iconography, a particularly fitting image to provide the future king with private spiritual inspiration. It shows the Holy Family with Saint Joachim and Saint Anne, a closed, classic composition in which the Virgin Mary occupies the axis of symmetry. She lovingly supports the Christ Child on her lap, while the babe holds out his arms towards Saint Anne, whose right arm is

extended as if to receive him. The man with lowered eyes and a kindly expression standing behind her is Saint Joachim. Saint Joseph stands on the right side and is leaning towards Mary. He holds a flowering staff and is reading from the book of Isaiah, running a finger along the text that predicts the passion of Christ in chapter 53. The composition is crowned by the dove of the Holy Spirit amid cherubs' heads and clouds. In the bottom left corner, a wicker basket filled with fabrics closes the composition and lends the scene an air of familiarity.

The solid, monumental figures were constructed with tonal gradations of intense colours achieved by means of painstaking stippling—especially noticeable on the figure of Saint Joachim—which also gives the flesh areas a luminous vibrancy. Of all the colours the artist used, perhaps the most striking is the ultramarine—the deepest and most coveted blue—reserved for the Virgin's mantle. All the figures are situated on a step or dais preceded by a floor of large slabs that serve to enhance the perspective. The artist proudly signed his work in tiny letters on that flooring: "Ludovs. Menendez inv. Et pinxit ad Dei honorem ac Virgin. Matris ann. 1768."

PATRONAGE | Commissions

Julia by Jaume Plensa

Pedestal in Plaza de Colón, Madrid | 20 December 2018–20 December 2024

Julia is a project created for the city Madrid by Jaume Plensa (Barcelona, 1955) under the patronage of Fundación María Cristina Masaveu Peterson.



Five 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 2024.

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 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.

FMCMP Morasverdes

Exhibition venue and hostel, Salamanca

Peterson inaugurated the FMCMP Morasverdes centre, a newly built structure designed to be a space of cultural and educational exchange where young people can connect with nature. This new venue will host a permanent exhibition titled *Art and Nature: Footprints Are the Road*, featuring more than fifty works by mostly international contemporary artists.



Fundación María Cristina Masaveu Peterson opened a new centre in Morasverdes, Salamanca, a cultural venue and youth hostel envisioned as a place of cultural and educational interaction and exchange where young people can commune with the *dehesa* ecosystem. This centre was established with the aim of highlighting the merits of the area's natural and cultural resources in order to implement a programme of exhibitions,

tours and workshops intended to activate and revitalise the rural world.

The new centre has two separate floors: one for the hostel and catering facilities, and another for the exhibition hall that will host *FMCMP Collection*. *Art and Nature: Footprints Are the Road*.

Fundación María Cristina Masaveu Peterson hopes that this centre in Morasverdes will breathe new life into the rural communities



of Salamanca's *dehesa* (an ecosystem of sparsely wooded grassland often used for grazing) and benefit local society by creating a new hub that will attract art lovers and the general public.

FMCMP Morasverdes is named after the village in the province of Salamanca where it is located. Morasverdes belongs to the district of Ciudad Rodrigo and the sub-district of Campo de Yeltes, part of the vast plain known as Campo Charro.

It is a strategic location thanks to its natural surroundings (Siega Verde Route, Las Batuecas Nature Park, Arribes del Duero Nature Park) and proximity to the rich cultural, historical and artistic heritage of La Alberca and Ciudad Rodrigo.

The building project (2016–2023), carried out by architect Pelayo Rubiera Sánchez in partnership with Fundación María Cristina Masaveu Peterson, was based on absolute respect for the existing



environment, making every effort to seamlessly integrate the structure in its natural surroundings, use only the finest construction materials and finishes, implement a formal contemporary language, and apply principles of functionality that shift the focus to the materials themselves.

The centre consists of two independent rectangular floors divided into various spaces, including a hostel that can accommodate up to 76 people, an events hall, a library, a café, a gallery and several multi-purpose rooms.

The exhibition *FMCMP Collection: Art and Nature: Footprints Are the Road*, on display at FMCMP Morasverdes, explores the relationship between art and nature through various formats and media, ranging from photography and sculpture to textile and installation art. Emphasising the singularity of the featured works, the quest for shared experiences and intergenerational encounters, and an educational approach, the exhibition suggests different tour itineraries united by the common threads of landscape, memory, action, matter and the territorial gaze.



This show, permanently on view at FMCMP Morasverdes, contains more than fifty works by mostly international contemporary artists, including Robert Smithson, Richard Long, Walter de Maria, Christo and other leading names of the land art movement, as well as renowned creators like Marina Abramović, Dennis Oppenheim, David Nash, Olafur Eliasson and Axel Hütte. They are joined by an ample selection of prestigious Spanish artists whose work is intrinsically related to the natural world, such as Agustín Ibarrola, Cristina Iglesias, Perejaume and Daniel Canogar.



The centre's grand opening took place on 21 December 2023 and was attended by approximately 80 people, including senior members of the regional government of Castile-León, dignitaries from the local council of Morasverdes and municipal authorities from Ciudad Rodrigo, Tenebrón and other neighbouring towns.

On 28 December, local residents were invited to tour the facilities for the first time free of charge.

Relevant facts

Total visitors in December 2023: 365

PATRONAGE

Museum at the Royal Site of Covadonga

With this long-term patronage project, the foundation aims to enhance and promote the Museo del Real Sitio de Covadonga and its holdings. It is an initiative launched by the Archdiocese of Oviedo and the chapter of the royal site of Covadonga and implemented by the foundation, which provides the professional, technical and financial resources needed to completely overhaul the museum.



The new museology plan for the renovated museum, begun in 2017, aims to improve accessibility and fit out the exhibition space located on the ground and first floors of the former Favila Hostel, built between 1920 and 1931 by architects Miguel Ángel García-Lomas and Urbano Manchobas. While respecting the original architecture of the building, initially designed as a hostel for believers and pilgrims to the shrine, the plan will result in a modern museum that caters for the needs of today's public.

The renovated museum facilities will allow visitors to properly appreciate its rich art collection, consisting of 133 paintings, sculptures, drawings and examples of the decorative arts as well as seventeen portraits from the *Chronological Series of the Kings of Spain*, owned by the Museo Nacional del Prado but on permanent loan to the Museo de Covadonga since 1884.

These items will be displayed in accordance with a new museological plan drafted under the expert supervision of Dr Yayoi Kawamura and Dr Vidal de la Madrid, both co-authors—along with Javier Barón, Javier González, Alfonso Palacio and Juan José Tuñón—of the catalogue of the Covadonga museum's collections published in Spanish and English by Fundación María Cristina Masaveu Peterson back in 2018, which laid the scholarly foundations for developing the exhibition narrative and museology of the Museo del Real Sitio Covadonga.



The new display will include a newly-made piece donated to the chapter of the royal site of Covadonga by the foundation: a diptych with a full-scale reproduction of the front and back of the Cross of Victory, kept in the Holy Chamber of the Oviedo Cathedral alongside other relics. The photographs were taken by Santiago Relanzón in 2008, when the foundation adapted and improved the museum

facilities inside Oviedo Cathedral to celebrate the Holy Year of the Cross.

The donation of these reproductions is therefore a fitting conclusion to the work done by the foundation inside Oviedo Cathedral in 2008, connecting the Shrine of Covadonga with pilgrimages to the cathedral and its Holy Chamber and underscoring the historical and religious



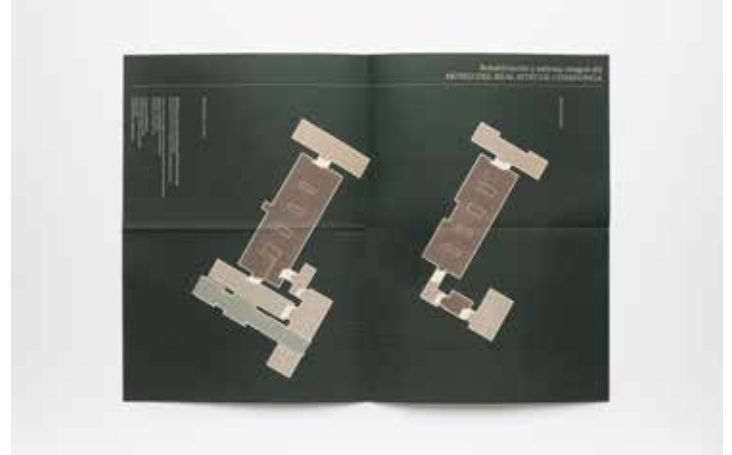
significance of a symbol of Asturias and the entire Spanish nation.

Additionally, in recent years Fundación María Cristina Masaveu Peterson has restored Covadonga's positive organ (2010) and offered various training initiatives for its singing school.

All of these activities make this a long-term patronage initiative that will serve to highlight the merits of the royal site, a place of singular historical, religious and natural significance, and tangible evidence of Fundación María Cristina Masaveu Peterson's commitment to cultural heritage, especially that of Asturias.

2023 Christmas project

Coinciding with the reopening of the museum at the royal site of Covadonga, this year's Christmas project was dedicated to the ambitious renovation of that Asturian institution.



The Setanta studio designed a Christmas card consisting of a paper case containing two informative brochures about the Museo del Real Sitio de Covadonga, two

postcards of that iconic spot and the final floor plan of the museum following its complete overhaul and renovation.

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

Presentation-concert of the great 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.



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.

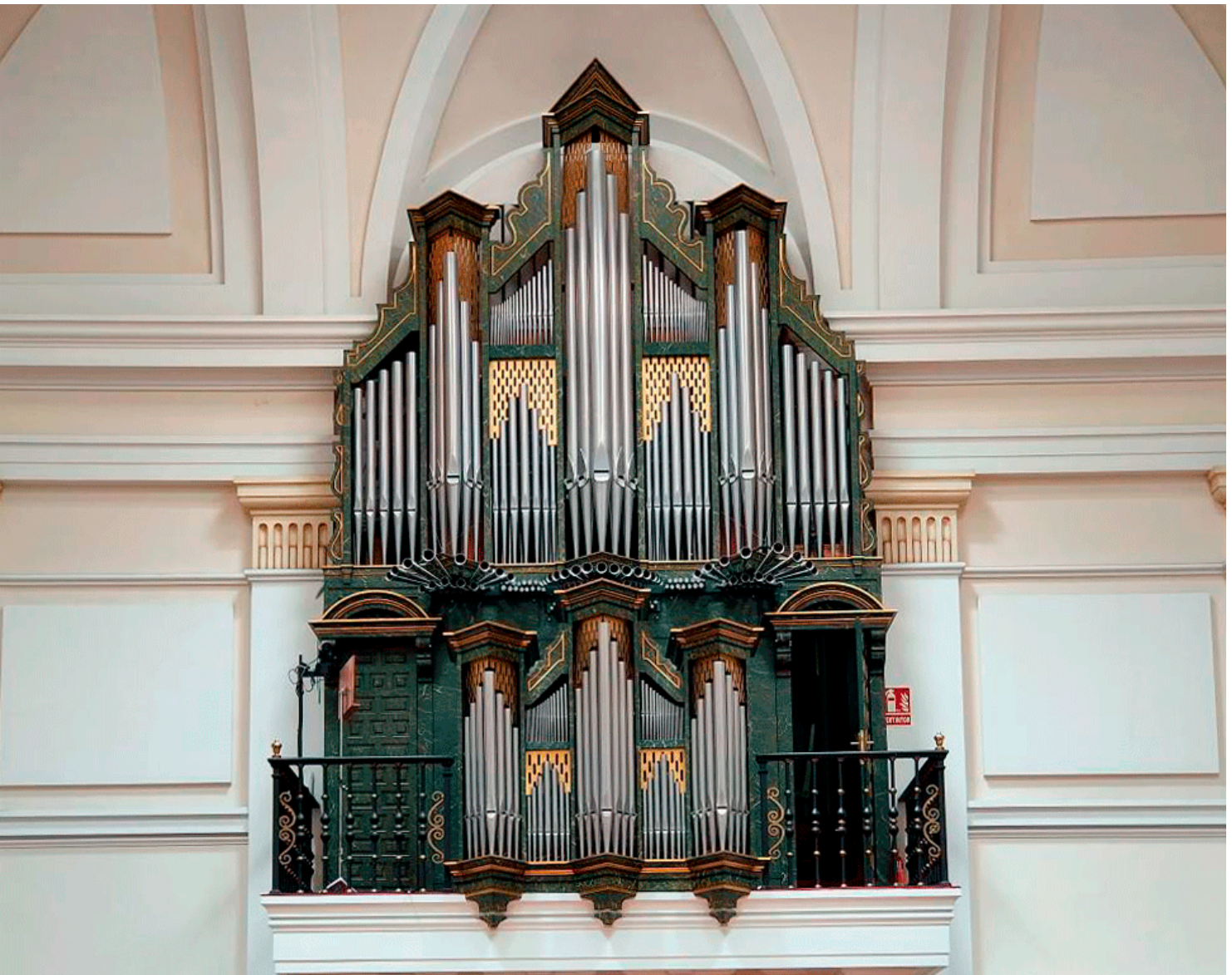
To celebrate the restoration of this instrument, Fundación María Cristina Masaveu Peterson and the Real Academia de Bellas Artes de San Fernando organised an organ recital in the academy's auditorium on 19 September 2023.

Aarón Ribas, an organist and organ builder who was actively involved in the

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.



restoration process, played an extremely varied programme of pieces, selected to show off the many registers and technical possibilities of the Real Academia's organ.



Programme

Johann Sebastian Bach (1685–1750)

- Prelude and Fugue in C Major (BWV 547) (1725)
- Chorale arrangement of *Das sind die heiligen zehn gebot* (BWV 678)
- Prelude and Fugue in E minor (BWV 548) (1727-1736)

Frédéric Chopin (1810–1849)

- Nocturne in F minor, Op. 55, No. 1 (1842 and 1844)

Louis Vierne (1870–1937)

- Symphony No. 6, Op. 59 (1930)
- III. Scherzo

Claude Debussy (1862–1918)

- *Suite bergamasque* (1905)
- III. *Claire de Lune*

Gunnar Idenstam (1961)

- *Metal Angel* (excerpts from the suite) (2013–2019)
- III. *Gothic Garden*
- IV. *Toccata V*

Robert Prizeman (1952–2021)

- *Songs of Praise* (1996)

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

2023/2024 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 Traviata (Óliver Díaz).
2023/2024 opera season
at Teatro Campoamor, Oviedo

Teatro Campoamor was destroyed in the Revolution of 1934 and the Spanish Civil War, but on 18 September 1948 it reopened with a production of *Manon* starring Victoria de los Ángeles. Seventy-five years later, in September 2023, Massenet's music returned to the great hall of this Oviedo landmark to

commemorate that momentous occasion, with a lovely production by native Asturian Emilio Sagi in which soprano Sabina Puértolas and the entire cast shone.

The season had already enjoyed a superb prelude with an exhibition dedicated to the history of opera in the Principality of



↑↑ *Goyescas* and *El retablo de maese Pedro* (Enrique Granados and Manuel de Falla). ↑ *Lohengrin* (Wagner) 2023/2024 opera season at Teatro Campoamor, Oviedo

Asturias, hosted by the Sabadell Herrero Pavilion at the International Trade Show in Gijón. More than 70,000 visitors to that show were able to discover the material and human pieces and elements that go into producing an opera and have made this nearly fifty-year run possible.

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, via initiatives like the 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.

Programme

Il Tabarro and ***Gianni Schicchi*** (José Miguel Pérez-Sierra). The programme kicked off with a Puccini double bill starring the voices of José Antonio López, Asturian singer Beatriz Díaz, Ana Ibarra, Josep Fadó, Facundo Muñoz and Marina Pardo.

Goyescas and ***El retablo de maese Pedro*** (Enrique Granados y Manuel de Falla, respectivamente). Another double bill was offered in the month of November, an obvious celebration and tribute to Spain's rich musical, literary and artistic heritage.

La Traviata (Óliver Díaz). Giuseppe Verdi's acclaimed work was presented in a co-production by Ópera de Oviedo and the Castell de Peralada International Music Festival, with Paco Azorín as stage director.

Lohengrin (Wagner). In this opera, performed during January and February 2024, the award-winning Wagner specialist Samuel Sakker made his season debut and was joined on stage by one of the most popular stars of the year, Miren Urbieta-Vega. The 68 singers of the theatre's own choir also gave a magnificent show of vocal power and musical complexity.

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 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 culture or aesthetic. 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.



Fundación María Cristina Masaveu Peterson became an institutional member of the Madrid-based Sociedad de los 100 Bibliófilos in 2023 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 Français.

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.



The Real Academia Española opened the doors of its digital library, making over 4,800 of the academy's digitised works in 5,250 volumes available to readers and researchers.

The digitisation was made possible thanks to the patronage of Fundación María Cristina Masaveu Peterson, with which Fundación pro-RAE has signed several partnership agreements since 2021, and the results were presented after different stages of the project had been completed. This alliance aims to promote and publicise the academy's valuable bibliographical assets while also helping to preserve and safeguard them.

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 Spanish Golden Age literature, many different editions of *Don Quixote*, and works by the most relevant authors. It also boasts a fine collection of seventeenth and eighteenth-century plays 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 the foundation to achieve one of its primary aims: the conservation and promotion of Spain's historical heritage.



PATRONAGE

Spanish Young Music Talents

Embassy of Spain in Washington, DC

Fundación María Cristina Masaveu Peterson partnered with the Cultural Office of the Spanish Embassy in Washington, DC, to support the 2023 edition of Spanish Young Music Talents.



↑ Aarón Ribas

← Montserrat Egea

The Spanish Young Music Talents (SYMT) project was introduced in 2021 as part of the Music from Spain programme of the Cultural Office of the Embassy of Spain in Washington, DC, in keeping with the office's mandate to promote Spanish artists and creators and to support the future careers of our young musicians. SYMT was created to enhance and support the internationalisation of talented young Spanish musicians, in partnership with American universities and festivals, by offering them an experience abroad. The programme has



↖ Daniel Juárez
 ↑ Lore Amenábar
 ← Soraya Méncid



three main focuses: classical music, jazz and chamber music.

SYMT is supported by Juventudes Musicales de España, and programme participants, who must be under the age of 30, are chosen from among the winners of every edition of that institution's open competition in each category. This means that universities and festivals in the US are given their pick of the finest young musical talents our country has to offer. The goal of this initiative is not just to perform in the United States. In addition to organising a concert or recital, SYMT offers a complete experience with complementary activities at the host universities, such as masterclasses or talks, and contact with local musicians.

In 2023, thanks to the significant support of Fundación María Cristina Masaveu Peterson, the Cultural Office was able to arrange more than twice as many concerts as the previous year and offer guest musicians a new opportunity: the chance to give a concert at the Former Residence of the Ambassadors of Spain in Washington, DC, while visiting the United States.

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.

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The aim of this project is to distribute the foundation's publications among various Spanish institutions, thereby increasing its patronage of the arts, education and scientific research. The FMCMP publishes independent, specialised editions that illustrate its national and international cultural initiatives related to art and research. These volumes are donated to public institutions which may have an interest in owning them or are active in the fields of education or culture, such as state universities, national and municipal libraries, public secondary schools, cultural museums and foundations.

In 2023 Fundación María Cristina Masaveu Peterson donated a total of 1,429 publications to four public institutions.

These were the most relevant donations:

Regional Ministry of Culture, Education, Vocational Training and Universities of Galicia

In 2023 the foundation made a substantial donation of 1,220 books to Galicia's Regional Ministry of Culture, Education, Vocational Training and Universities, which will be sent to public universities and secondary schools across the region.

Instituto Cervantes libraries

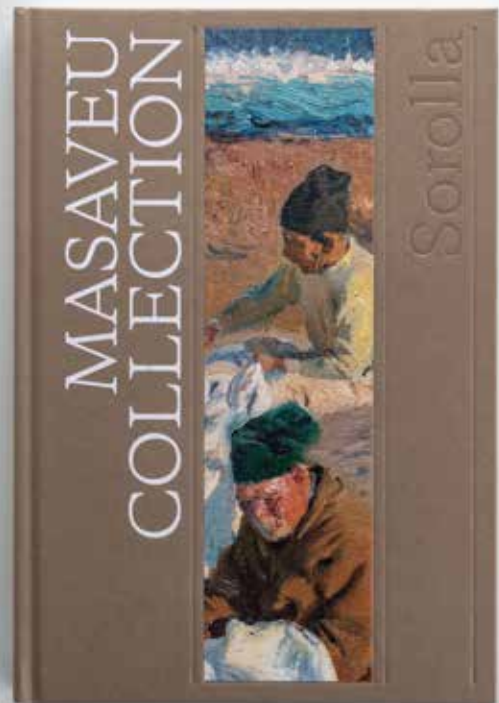
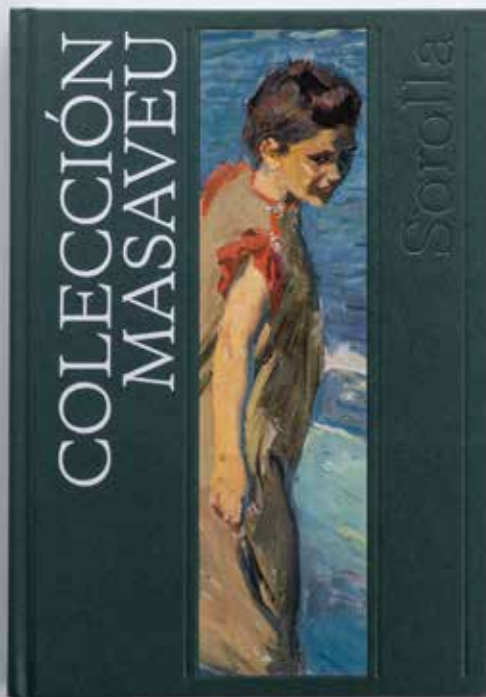
In 2023, another important donation of 200 books was made to the Instituto Cervantes libraries in the following foreign countries: Greece, Germany (3), Belgium, Romania, Hungary, United States, Ireland, Turkey, Portugal, France (3), United Kingdom, Czech Republic, Italy, Japan, Poland and Austria.



PUBLISHING

Masaveu Collection: Sorolla

Fundación María Cristina Masaveu Peterson published the book *Masaveu Collection: Sorolla* for the presentation of the eponymous exhibition co-organised with the Museu de Belles Arts de València, where it was on view from 29 June to 15 October 2023.



Catalogue published in Spanish and English in connection with the exhibition *Masaveu Collection: Sorolla*.

The volume includes essays by the show's curator, María Soto Cano (curator at Fundación María Cristina Masaveu Peterson), and Pedro J. Martínez Plaza, an expert on nineteenth-century painting at the Museo del Prado.

All proceeds from the sale of this book, produced and published by Fundación María Cristina Masaveu Peterson, will be used to fund the restoration of a work owned by the Museu de Belles Arts de València, *Corporal Noval* (1910) by Antonio Muñoz Degrain (Valencia, 1840–Málaga, 1924), on the centenary of the artist's death.



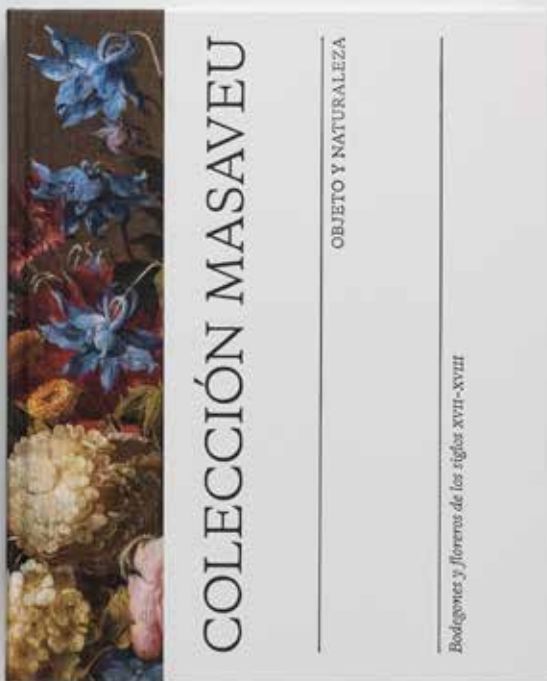
- AUTHORS: María Soto Cano. Pedro José Martínez Plaza
- TITLE: *Masaveu Collection: Sorolla*
- PUBLISHER: Fundación María Cristina Masaveu Peterson
- GRAPHIC DESIGN: Setanta
- TRANSLATION: Polisemia

- CHARACTERISTICS:
- LANGUAGE(S): Spanish and English
- EDITION NO.: 1
- FORMAT: 31 × 25 × 2 cm
- PAGES: 183
- BINDING: Hardcover
- LEGAL DEPOSIT (SPANISH): M-10927-2023
- LEGAL DEPOSIT (ENGLISH): M-10928-2023
- ISBN (SPANISH): 978-84-09-49978-6
- ISBN (ENGLISH): 978-84-09-49979-3

PUBLISHING

Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries

Fundación María Cristina Masaveu Peterson published the book *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries* for the eponymous exhibition held at FMCMP Madrid.



Catalogue published in Spanish and English in connection with the exhibition.

This volume contains an extensive introductory essay by the curator, Ángel Aterido, and commentaries on each of the works.



- AUTHOR: Ángel Aterido
- TITLE: *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries*
- PUBLISHER: Fundación María Cristina Masaveu Peterson
- GRAPHIC DESIGN: Ángel Rodríguez
- TRANSLATION: Polisemia

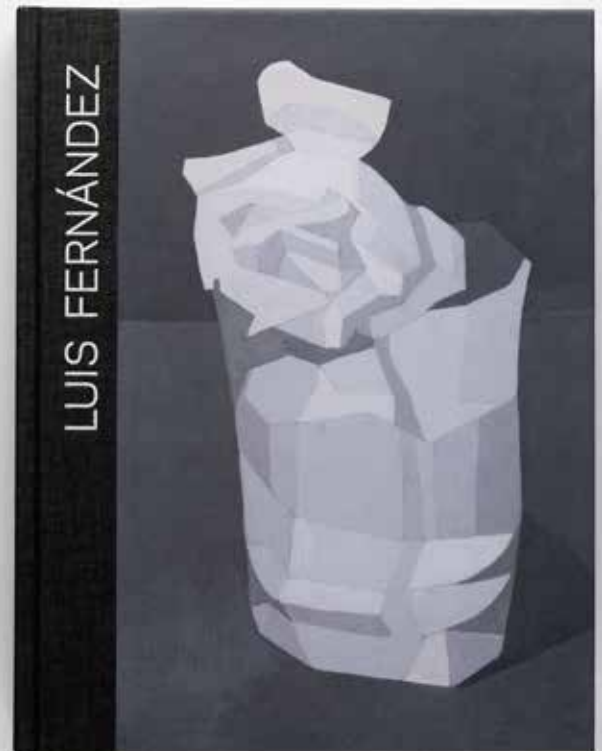
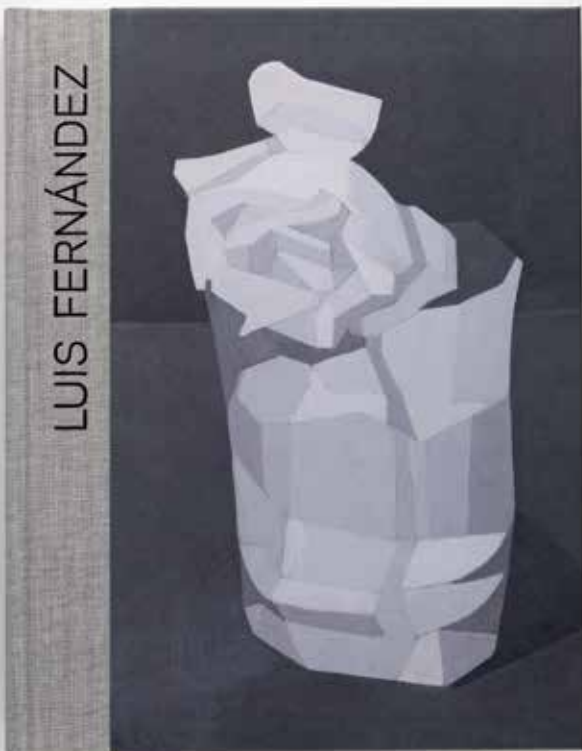
CHARACTERISTICS:

- LANGUAGE(S): Spanish and English
- EDITION NO.: 1
- FORMAT: 25 × 17 × 2 cm
- PAGES: 160
- BINDING: Hardcover
- LEGAL DEPOSIT (SPANISH): M-17418-2023
- LEGAL DEPOSIT (ENGLISH): M-17419-2023
- ISBN (SPANISH): 978-84-09-50034-5
- ISBN (ENGLISH): 978-84-09-50035-2

PUBLISHING

Luis Fernández

Fundación María Cristina Masaveu Peterson and the Museo de Bellas Artes de Asturias co-published the book *Luis Fernández* in connection with the eponymous show held at FMCMP's Madrid headquarters.



Catalogue published in Spanish and English in connection with the exhibition. This volume contains an extensive introductory essay by the show's curator, Alfonso Palacio, a second essay about Luis Fernández's relationship with the old masters by Javier Barón, and commentaries on each of the works.





- AUTHORS: Alfonso Palacio and Javier Barón
- TITLE: *Luis Fernández*
- PUBLISHERS: Fundación María Cristina Masaveu Peterson and the Museo de Bellas Artes de Asturias
- GRAPHIC DESIGN: Manuel Fernández
- TRANSLATION: Jenny Dodman

- CHARACTERISTICS:
- LANGUAGE(S): Spanish and English
- EDITION NO.: 1
- FORMAT: 31 × 24 × 4 cm
- PAGES: 333
- BINDING: Hardcover
- LEGAL DEPOSIT (SPANISH): M-13461-2023
- LEGAL DEPOSIT (ENGLISH): M-13462-2023
- ISBN (SPANISH): 978-84-09-50593-7
- ISBN (ENGLISH): 978-84-09-50594-4

PUBLISHING

Musical heritage of Asturias. The composer Ramón Garay (Avilés 1761-Jaén 1823): transcription, analysis and critical edition of his unpublished vocal work in Latin

Fundación María Cristina Masaveu Peterson published *Ramón Garay (1761-1823). Obra musical sacra en latín* to mark the bicentenary of the composer's death.



In 2016, Fundación María Cristina Masaveu Peterson published a two-volume work that presented Dr Paulino Capdepón Verdú's research on the sacred vocal music in Spanish of Ramón Garay, an Asturian composer and choirmaster of the Jaén Cathedral.

This second publication by Professor Capdepón divulges and analyses an extensive selection of Ramón Garay's vast corpus of sacred music in Latin and examines the music-historical context of the eighteenth and early nineteenth century in Spain and especially in Jaén.



The edition includes a substantial number of representative pieces, a critical transcription of selected manuscript compositions, and a subsequent stylistic analysis. The publication of Garay's masses, responsories, psalms, Magnificats, Stabat Maters and Te Deums will give modern-day choirs

and performers access to a hitherto unpublished repertoire of excellent music. We are convinced that a better knowledge of his work will allow the composer to finally occupy his rightful place in the history of Spanish music.



- AUTHOR: Paulino Capdepón Verdú
- TITLE: *Ramón Garay (1761-1823). Obra musical sacra en latín*
- PUBLISHER: Fundación María Cristina Masaveu Peterson

- CHARACTERISTICS:
- LANGUAGE(S): Spanish
- EDITION NO.: 1
- FORMAT: 23 × 30 cm
- TWO VOLUMES:
VOL. I (1,376 pp.) + VOL. II (1,344 pp.)
- BINDING: Paperback

PUBLISHING

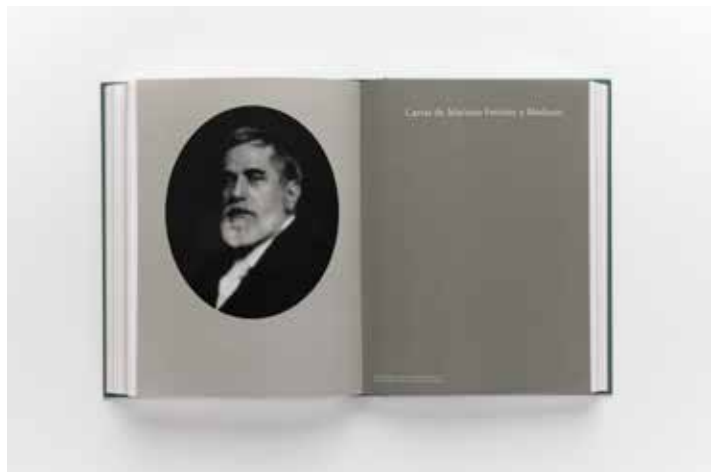
Epistolario del Archivo Madrazo en el Museo del Prado (III). Cartas de las mujeres y otros miembros de la familia, y de artistas, amigos y conocidos

Fundación María Cristina Masaveu Peterson and the Museo del Prado co-published the book *Epistolario del Archivo Madrazo en el Museo del Prado (III). Cartas de las mujeres y otros miembros de la familia, y de artistas, amigos y conocidos*.



Jointly published by Fundación María Cristina Masaveu Peterson and the Museo del Prado, this is the third volume of correspondence from the Prado's Madrazo Archives, following the release of the first in 2017 and the second in 2022.

This third instalment is also the longest, containing 1,122 letters written by family members that were not included in the previous volumes, artists who were close to them, and friends and acquaintances. Of particular interest is the collection of letters penned by the women in the



family, like Luisa Garreta y Huerta and Cecilia de Madrazo, which provide amazing insight into the private lives of this dynasty of artists. The last section of the book contains many art news reports that draw a complete map of the personal, professional and artistic relations of the Madrazos, the most notable family in nineteenth-century Spanish art history.



- AUTHOR: Pedro José Martínez Plaza
- FOREWORD: Javier Barón Thaidigsmann
- TITLE: *Epistolario del Archivo Madrazo en el Museo del Prado (III). Cartas de las mujeres y otros miembros de la familia, y de artistas, amigos y conocidos*
- PUBLISHERS: Fundación María Cristina Masaveu Peterson and the Museo del Prado
- GRAPHIC DESIGN: Subiela Bernat Diseño Gráfico S.L.U.

CHARACTERISTICS:

- LANGUAGE(S): SPANISH
- EDITION NO.: 1
- FORMAT: 31 × 24 × 4 cm
- PAGES: 1,130
- BINDING: Hardcover
- LEGAL DEPOSIT: M-15509-2023
- ISBN: 978-84-8480-607-3

RESEARCH



Fundación Centro Médico de Asturias - R&D Laboratory

The R&D Laboratory at Fundación Centro Médico de Asturias (FCMA) conducts biomedical research thanks to the sponsorship of Fundación María Cristina Masaveu Peterson.

The team's current members are Dr Guadalupe Álvarez Cifuentes, bioinformatics expert Alberto Andrés Rodríguez Vargas, and Dr Juan Cadiñanos Bañales.

The laboratory's tasks are to:

1. Finish the projects begun at the Instituto de Medicina Oncológica y Molecular de Asturias (IMOMA) before it merged with FCMA.
2. Develop a new line of research focused on early detection of cancer.
3. Boost R&D activity at the Hospital Centro Médico de Asturias (HCMA).

With regard to the projects begun at the IMOMA, the first is ICARuS, which aims to give the lab the capacity to independently process next-generation genome sequencing results and interpret them using automated processes. The

second consists in the development and application of enriched exome sequencing, an evolution in the ONCOgenics (cancer), OTOgenics (deafness) and OFTALMOgenics (blindness) genomic diagnosis services that allows lab technicians to conduct highly detailed tests on clinically relevant genes for a specific condition, and to obtain valuable information from other genes for research purposes. And on the third project, the FCMA team is characterising a new mutation identified in several patients tested at their laboratory which, while not directly affecting the GJB2 gene (the main culprit of hereditary deafness), does render it ineffective.

As for new projects, the R&D Laboratory is working on liquid biopsy for the early detection of multiple types of cancer. Liquid biopsy can extract information about a patient's tumour without having to obtain a tissue sample (in other words, avoiding a standard biopsy). This is done



by testing blood, urine and other bodily fluids for different biomarkers—circulating tumour DNA or ctDNA, for example—that provide information about the tumour. The biomarker known as ctDNA consists of tiny DNA fragments shed by a tumour when its cells die (a tumour renews its cells just like healthy tissue) that can be detected in bodily fluids. This means that a simple blood test can reveal information about the tumour. The lab team has already proved that data obtained from ctDNA can predict the disease-free survival of cancer patients who receive radiotherapy, which was the main conclusion of Guadalupe Álvarez Cifuentes's doctoral dissertation. Based on this experience, now the laboratory wants to explore the ability of liquid biopsy to detect tumours in seemingly healthy individuals, thereby facilitating the detection of cancer at the earliest stages, when it is easily treatable.

Finally, as part of its efforts to catalyse research activity in the rest of the hospital,

Fundación CMA is facilitating a project led by Dr Joaquín Bernardo Cofiño, the HCMA's internal medicine coordinator, which aims to characterise dyslipidaemia (abnormal levels of cholesterol and other lipids in the blood) in the population treated at the centre via the mass data processing of encoded clinical information and test results, with a view to improving the clinical management of this major cause of cardiovascular problems.

EDUCATION



María Cristina Masaveu Peterson University

Degree Scholarship

6th call: 2023/24 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 2023/2024 education programme, the foundation issued the sixth 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 2023, the foundation's 6th 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 483 scholarships.

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
2023-24	97	37



Academic evaluation committee

The evaluation meeting held on 25 November 2023 was attended by the 21 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.

Dr Consuelo Martínez López
Professor of Algebra
Universidad de Oviedo

Dr Juan Evaristo Suárez Fernández
Professor of Microbiology
Universidad de Oviedo

Dr José Manuel Recio Muñiz
Professor of Physical Chemistry
Universidad de Oviedo

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 José Antonio López Cerezo
Professor of Logic and Philosophy of Science
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

Science and Healthcare Sciences Committee

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

Dr José Ignacio García Alonso
Professor of Analytical Chemistry
Universidad de Oviedo

Engineering and Architecture Committee

Dr Martina Inmaculada Álvarez Fernández
Professor of Mining Operations
Universidad de Oviedo

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

Pablo Alvargonzález Fernández
LLB Law, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2013-2016

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

Marcos Caso Huerta
Double BSc Mathematics and Physics,
Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2016-2018

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

Fernando Gallego Bordallo
BEng Industrial Engineering, Universidad
de Oviedo
María Cristina Masaveu Peterson Scholar
2008-2012

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



Results of the 6th call, 2023/24 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 Senties
 Javier Álvarez Martínez
 Rosa Álvarez Tajés
 Elena Argüelles Perillán
 Carolina Ming Arteaga García
 Bárbara Aybar Uría
 María Cebrián Llana
 Ana Cuetos Menéndez
 Ignacio de la Vega Morán
 Malena Domínguez Sirgo
 Diego Francisco Fernández
 Diego García García
 Alejo García Iñesta
 Lucía García Sancha
 María González Pereira
 Fernando González Rodríguez
 Raquel Maray Antolín
 Raúl Martín González
 Inés Martínez Salgado

Manuel Mateos Suárez
 Mateo Mencía Rodríguez
 Raquel Mera Álvarez
 Inés Muñoz Sesma
 Álvaro Ordóñez González
 Verónica Ortiz Blanco
 Juan Pérez Barrero
 Alberto Pico Alonso
 Jaime Prieto Sanzo
 Javier Puerta Gómez
 Gonzalo Riesgo García
 Bárbara Saíz Escrig
 Ángela Sanchis Rey-Stolle
 Jorge Santos Menéndez
 Elvira Santos Trelles
 Mario Suárez Álvarez
 Alejandro Trénor Guisasola
 Juan Antonio Trobajo Flecha
 Susana Valvidares Fernández
 Lucía Vilanova de Diego

2023 Rubén Perea Molleda Prize



Awarded to the most outstanding scholar of the 2022/2023 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 2022/2023 academic year in a social-legal field was awarded to Paz Covián Palacios, a scholar who is in the final year of the bilingual double degree programme in Economics and Law at Universidad Carlos III in Madrid. The prize was given in recognition of the excellent results achieved during her term abroad at University College London (UCL) in the UK, according to the report submitted and qualifications earned at the end of her scholarship period.

Presentation of the 6th call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships, 27 December 2023

The sixth call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships was presented at a gathering at Palacio de Hevia in late December where we publicly announced the scholarship details and application process 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 Paz Covián Palacios, winner of the 2023 Rubén Perea Molleda Prize and beneficiary of the foundation scholarship in 2019 and until completing her studies in 2023.

Today I have the opportunity to thank Fundación María Cristina Masaveu Peterson for the scholarships that allowed me to take such an incredible educational journey, both on and off campus. I also want to thank the academic evaluation committee for their vote of confidence in choosing to bestow this honour upon me. I would like to extend a warm welcome to the family of Rubén Perea Molleda, in whose name I was awarded this prize. I had the chance to read what Rubén wrote, and his words inspired some of the thoughts I want to share with you today. I hope to prove myself worthy of the prize created in Rubén's memory.

As you already know, my field is the social sciences. I studied Law and Economics at Carlos III in Madrid and completed my six-year programme this summer. I'm currently employed at the Independent Authority for Fiscal Responsibility (AIReF). Specifically, in the Public Expenditure Evaluation division, I am working on studies to evaluate the efficiency of healthcare policies requested by different regional governments within Spain.

As you also know, I was fortunate enough to benefit from the scholarship for four academic years. It feels like ages ago, but I still remember exactly how I felt sitting there five years ago when I first received the scholarship. I know everyone faces this opportunity differently, but for me it was definitely a blend of nervousness, anticipation and also pressure to live up to the faith that others had placed in me. Today my goal is to motivate and inspire all the scholars gathered here, by sharing my understanding of the scholarship and how it contributed to my academic and personal growth from the perspective of someone who has already reaped its benefits.

First of all, I want to emphasise how lucky we are to enjoy such a special scholarship. You will soon realise, and scholars from past years probably already have, how unusual this scholarship truly is. In most extracurricular activities, someone will ask how you ended up there, and when you explain that it was thanks to this scholarship, people in every field are always extremely surprised and curious about the concept behind it, which makes you all the more aware of its original and exceptional nature. Additionally, I have to say that what makes this scholarship so special is the highly personalised attention of the monitoring team. Their unfailing responsiveness always makes you feel cared for and accompanied on your way through university and in pursuit of your ambitions, which can often



be a very lonely road. Just know that you have someone you can turn to, and don't hesitate to reach out and share your doubts. You also feel accompanied by the fact that this scholarship programme favours continuity, which means that, as long as you uphold your part of the bargain, you can rest easy in the knowledge that you'll continue to enjoy its privileges. Moreover, the scholarship encourages us to stay connected to our region, a connection that's always comforting when you're far from home.

Earlier I said we were lucky, but I want to point out that feeling blessed does not mean we made it this far without hard work and perseverance. However, accepting that hard work doesn't always lead to success should also be part of our journey. Sometimes success depends on how we focus our efforts, but in other cases it's sheer chance. At this point I'd like to recall something Rubén once said: "A large part of everything that we are—for better or for worse—is due to luck, plain and simple." Acknowledging this factor in our lives will also help us to accept our victories with a humble heart and remain committed to the daily striving that must guide our steps without forgetting that other realities exist.

In my case, I always felt fortunate to be surrounded by my family, people who inspire and encourage me to do and be better each day. But, looking back on how I came to apply for the scholarship, sometimes our future is determined by strange coincidences. I didn't apply until I was in my third year at university, and I first heard of it from my grandmother, who had read an advertisement in the newspaper. And the same chain was how my friend Elisa, who stood here last year giving the speech, found out about the scholarship. I'm telling you this to illustrate the fact that things don't always happen sequentially or turn out the way we planned; life is full of unexpected twists and turns, and everyone moves at their own pace. In a society that seemingly expects us to have all our ambitions mapped out years in advance, sometimes it's good to take a step back and remember that there are countless roads and tempos, and that we each have our own. At least I find that doing this helps to relieve some of the pressure or even the frustration we inevitably experience in highly demanding academic settings.

Speaking of roads and future possibilities, I would also like to highlight that, in my opinion, this scholarship builds a bridge between academia

and the working world. It makes the gap that sometimes exists between academic excellence and professional reward feel narrower. By exposing you to different types of experiences that make you a more well-rounded person, the scholarship prepares you to face that leap with more tools—and especially an added value that purely academic scholarships can't offer.

Today, for instance, I can say that taking courses in my two fields (law and economics) and even foreign language courses let me meet many people from very different academic backgrounds, some of whom were far ahead of me in the working world, which I personally found very helpful for figuring out the type of work that I think will be most fulfilling for me. This past summer I attended a conflict resolution course in Basel, Switzerland, where I found myself in a very small group of people with quite a few years of experience—for instance, there was a female writer from New York and another woman who worked for the Mongolian government—and learned a lot of valuable lessons. Broadening my perspective by branching out into different disciplines was also instrumental in defining my preferences and giving me a much clearer idea of the job options I wanted to consider.

Above all—and again, this is just my opinion—the fact that the scholarship is linked to engaging in extra-academic activities and that you have to go out and search for those activities every year practically guarantees that you will expect more of yourself and open up to new experiences.

I urge you to take advantage of the boost this scholarship gives, especially to try things you've been longing to do. In my case, when I began looking for courses, I felt like I ought to choose courses that were super special or different in order to truly make the most of my opportunity. Sometimes you can get bogged down in the search. But in the end, the course you weren't so keen on at first or that you were a bit afraid to take because you thought that you'd feel out of place turns out to be the most enjoyable. The reports on the courses taken by scholarship recipients from previous years were also a great source of inspiration, and it's helpful to keep an eye out for events publicised by scholars you admire on social media (especially Twitter and email). And, of course, you can always find support among this year's other scholarship winners. I was lucky enough to have a close friend in my scholarship group, and one year I signed up for some workshops at Northwestern University, near Chicago, that she had heard about from a teacher. It's always wise to pay attention to what others are choosing.

I advise you, above all, to take this opportunity to go abroad; for me, that was one of the most enriching experiences of my university years. Summer activities abroad not only broaden your horizons by exposing you to other cultures, but also introduce you to people from places and backgrounds that are nothing like your own. Another thing I encourage you to do is spend an entire school term abroad, which is also covered by the scholarship funds. The experience is very different to that of summer activities abroad, because living in another culture for an extended period of time really pushes you to the point where something clicks and your perspective changes. You're exposed to different teaching methods, which always enhances our learning skills; I believe that immersion in other university cultures made my thinking much more flexible. Plus, a term abroad always entails some kind of challenge, and each is experienced very differently; for example, what I gleaned from my year in Los Angeles has nothing to do with the lessons

I learned from my year in London. During my year at the University of California, Los Angeles (UCLA), I had the chance to enjoy all the perks of an American college campus, with its unique location and facilities and, most of all, the bustling activities and clubs that revolve around it. You'll also be able to try classes at the master's level or in fields not strictly related to your course of study in Spain. For instance, as a big film buff, I was able to take a class on the history of American culture through cinema with a professor who had been an industry insider and witnessed its entire development in Los Angeles. On the other hand, at University College London (UCL), where I was enrolled in the Faculty of Laws, my classes were very small and I was able to enjoy teamwork from a totally different collaborative perspective and get to know my instructors quite well. To give you an idea of what I mean by different teaching methods, my Environmental Law class was taught in an urban nature reserve, and on breaks our professor encouraged us to stroll round the park and reflect on how the law had allowed civil society to recover these green spaces.

Finally, as a kind of reminder, I strongly encourage you to take this chance to improve your foreign language skills. Different training experiences allowed me to maintain my fluency level, but now that I know a bit more of what is required in certain professional areas, it's something I wish I had used the scholarship to reinforce even more.

In conclusion, I want to remind you that this scholarship is a reward for all your hard work, so just try to enjoy it as much as possible and make the most of everything it can do for you. Once again, I thank the foundation for giving me this opportunity. I now find myself at the end of an unforgettable stage of life, one that has been tremendously instructive and which never would have been the same without their steadfast support. Even after our experience ends, we scholars will always feel connected to the foundation.

Paz Covián Palacio
Winner of the 2023 Rubén Perea Molleda Prize
Palacio de Hevia, 27 December 2023

2022/2023 End-of-Studies Prizes

- Mr Manuel Iglesias Alonso. End-of-Studies Prize for a double bachelor's degree in Mathematics and Physics. Universidad de Oviedo
- Ms María Posada Fernández. End-of-Studies Prize for a double bachelor's degree in Business Administration & Management and Law. Universidad de Oviedo
- Ms Raquel Santos-Juanes Galache. End-of-Studies Prize for a bachelor's degree in Medicine. Doctor Juan Manuel Junceda Avello Award for Best Academic Record in Medical-Surgical Subjects. Severo Ochoa End-of-Studies Prize in Medicine. Award for Best Academic Record of the Faculty of Medicine and Healthcare Sciences. Universidad de Oviedo.

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 2022/23 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 Chumachenco, 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. 2022/2023 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 violín

- Telefónica Violin Chair
- Instructor: Marco Rizzi
- María Cristina Masaveu Peterson
Enrolment Scholarship
- 2022/2023 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 Chumachencho, 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
violín

- Telefónica Violin Chair
- Instructor: Zakhar Bron
- María Cristina Masaveu Peterson
Enrolment Scholarship
- 2022/2023 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

trompa

- Fundación "la Caixa" French Horn Chair
- Instructor: Radovan Vlatković
- María Cristina Masaveu Peterson
Enrolment Scholarship
- 2022/2023 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.

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.



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 fourth call for applicants was issued on 26 March 2023, and the results were posted on the website of the Museo Nacional del Prado on 27 September 2023. The winner of the 2023 fellowship was Ms Lucía López Santacruz Serraller.

Fundación UWC Scholarship

In 2023, Fundación María Cristina Masaveu Peterson and Fundación UWC España signed a partnership agreement to establish a scholarship for young Asturians.



The scholarship aims to support the education of pupils residing in Asturias by allowing recipients to attend the international baccalaureate programme for two years (2023-2025) at one of the United World Colleges.

Fundación UWC España was founded to promote international understanding by providing scholarships that would allow young Spaniards to attend a school in the United World Colleges network. This international association's mission is to give young people round the world the opportunity to become responsible citizens who are aware of their political

and environmental duty and committed to the ideals of peace, justice, tolerance and solidarity, and to achieving those ideals through effort and example.

The scholarship winner was announced on 1 March 2023. This year's beneficiary was Ms Jazbel Valeska Salas Soto, who will attend UWC Dilijan College in Armenia.

Fundación Lealtad

In 2023, Fundación María Cristina Masaveu Peterson and Fundación Lealtad signed a partnership agreement to create a programme for strengthening 26 NGOs.



The new programme aims to boost non-profit organisations dedicated to the education and social integration of at-risk youth communities with a high school drop-out rate and, consequently, high unemployment among young people.

Fundación Lealtad coordinates the 26 non-governmental organisations by providing training, analysis and guidance to ensure greater control over use of resources, better monitoring of programmes and activities, and more efficient programmes, among other things.

Some of the NGOs proposed for the programme are:

Fundación Iter: This foundation's mission is to facilitate the social and professional integration of at-risk youth in the region of Madrid.

Asociación Ciudad Joven: This association offers young people workshops to learn basic pre-employment skills and abilities and personalised road maps for integration in society and the job market.

Asociación Norte Joven: This association primarily serves young people and migrants with socio-economic difficulties who have experienced academic failure and do not have the qualifications or habits they need to enter the workforce.

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.

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 reopened 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 the Fundación María Cristina Masaveu Peterson Centre in Madrid (FMCMP Madrid)



Institutional tours

National Gallery of Canada Board of Trustees

On Sunday, 5 November 2023, the FMCMP Board welcomed the trustees of the National Gallery of Canada, who enjoyed a guided tour led by the centre's cultural mediation staff for a group of more than thirty people.

During the tour, which lasted approximately one hour and was conducted in English, participants were able to view the exhibitions *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries* and *Luis Fernández*, as well as the Street Art Space on the basement level.

Programme of guided tours

General public

Masaveu Collection: Spanish Nineteenth-Century Painting

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 allowed visitors to delve into the history of each piece,

The four different guided tours of this exhibition offered in 2023 are listed below:

- Guided tour of *Masaveu Collection: Spanish Nineteenth-Century Painting*
- Guided tour of the FMCMP and its collection
- Guided tour, "The Image of Women in the Masaveu Collection"
- Short guided tour, "Sorolla in the Masaveu Collection"

During 2023, a total of 4,515 people participated in 422 guided tours related to this exhibition.

Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries

On this guided tour, visitors discover a substantial selection of the Masaveu Collection's most outstanding pieces from the Baroque and Enlightenment periods. It is an instructive journey through a century and a half of Spanish still lifes by some of the finest Spanish masters of the genre, including Juan de Zurbarán, Alejandro de Loarte, Juan van der Hamen and Luis Meléndez.



giving them a greater awareness of art and its relevance as well as of this institution's patronage efforts.

The approximately 45-minute tour "The Image of Women in the Masaveu Collection" 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.



During 2023, a total of 1,464 people participated in 153 guided tours about this exhibition.

Luis Fernández

The guided tour of this exhibition analyses the life and work of Asturian artist Luis Fernández. The itinerary takes visitors through the artist's creative career at the intersection of Constructivism, Surrealism and Picassian influences.



During 2023, a total of 399 people participated in 50 guided tours.

Street Art Space

The foundation offers two types of guided tours of this space: the regular tour, lasting approximately one hour, and the short tour, which only takes half an hour. The Street Art Space contains works by Banksy, Keith Haring, Vhils, Edgar Plans, Rafael Macarrón, Muelle, Ana Barriga and Marria Pratts, as well as site-specific pieces made for the foundation by young artists like Queen Andrea, El Rey de la Ruina and Juan Díaz-Faes, among others.

During 2023, a total of 1,428 people participated in 334 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 revolved around the three exhibitions that were on view at the FMCMP Madrid in 2023.

All activities last approximately 90 minutes and are led by cultural mediators. The principal activities held in 2023 were as follows:

School programme for the show Masaveu Collection: Spanish Nineteenth-Century Painting

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.

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

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 show Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries

WORKSHOP TOUR (PRE-PRIMARY): "Can Still Lives Talk?"

Activity for pre-primary schoolchildren that includes a dynamic tour of the gallery with interactive features, and a creative experience in the workshop area. By actively observing painted still lifes and allegories of the senses, we will discover that elements from everyday life have many messages for us. This tour uses play and group dynamics to examine works by great still-life masters like Juan de Zurbarán and Alejandro de Loarte, a method that encourages children to guide their own learning through experimentation and creativity.

WORKSHOP-TOUR (LOWER AND UPPER SECONDARY): "From the 17th-Century Still Life to the 20th Century"

Activity for pupils in lower and upper secondary school. On this workshop-tour, teens will learn about the history of how this artistic genre appeared and the secrets to creating a still life from

an artistic, scientific and compositional perspective by exploring the work of some of the greatest still-life masters. After the tour, pupils will use what they have learned to create their own contemporary still lifes in the workshop area.

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 art, many of which are recycled to give them a new life.

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 art, 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 2023 the foundation offered a total of 76 workshops and dynamic tours for 1.727 pupils from 43 different schools.

Family programme

Little Street Artists

In 2023, we continued to develop the free educational programme introduced in 2022 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. In 2023, a total of 632 individuals participated in 32 family workshops.

Special family workshops

Playing with graffiti letters

A creative activity was held in the Street Art Space on 21, 22 and 23 April for families with children between the ages of 4 and 12 to celebrate World Book Day and World Book Night 2023.

Little ones were invited to examine the works of some of the artists on display and learn about the different writing techniques used in street art.

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



Lectures

“La tumba del visir Amenhotep Huy: desarrollo de un proyecto integral”

María Cristina Masaveu Auditorium

23 May 2023

Dr Francisco Martín-Valentín

Dr Francisco Martín-Valentín, chairman of Fundación del Instituto de Estudios del Antiguo Egipto, spoke about the Spanish archaeological mission in Luxor which he currently directs: the Vizier Amenhotep-Huy Project (AT28), an initiative launched in 2009 by Madrid's institute of Ancient Egyptian studies.

El-Assasif Tomb (AT) 28 belonged to Amenhotep Huy, Vizier of the South during the reign of Amenhotep III (about 1360 BC). It is located in the necropolis of El-Assasif, on the west bank of the Nile, in the city of Luxor. The tomb has a total surface area of 792,637 square metres and consists of an entrance passage, an irregularly shaped outdoor courtyard (419,879 square metres) and a T-shaped shrine-chamber (372,758 square metres).

The archaeological project, one of the most important currently underway in Egypt, entails excavating the area of the vizier's tomb (which contains eleven more secondary tombs) and the herculean task of restoring the inscriptions and artwork found in the shrine.

In his lecture, Dr Martín-Valentín presented the results obtained on the project up to that moment since 2009.

1st lecture series: “Mecenazgo y coleccionismo a través de la historia”

14 March–20 April 2023

Director: **Rafael Mateu de Ros**

This lecture series directed by Rafael Mateu de Ros invited renowned experts on each period to discuss major milestones in the history of art patronage and collecting.

The lectures were designed to take the audience on a journey through different historical eras leading up to the present day. The first part of the series focused on the nineteenth century, the same period as the exhibition of Spanish paintings from the Masaveu Collection then on view at the foundation.

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

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

14 March 2023

“Archer M. Huntington, la Hispanic Society of America y Sorolla” Patricia Fernández Lorenzo

In the opening lecture, Patricia Fernández Lorenzo, PhD in History and Of Counsel at Ramón y Cajal Abogados, took a closer look at Archer M. Huntington, founder of the Hispanic Society of America and a major collector of Sorolla's works.

21 March 2023

“El mecenazgo regio en la corte de Isabel II” José Luis Díez

José Luis Díez, member of the Real Academia de la Historia with a PhD in Art History, devoted his lecture to the topic of royal patronage in the days of Isabella II. A full member of the Real Academia de la Historia since 2010, Díez had a long career as a civil servant in the Specialist Corps of State Museum Curators from 1986 to 2022.

28 March 2023

“Donaciones y legados al Museo del Prado I” Javier Barón

In the third lecture of the series, Javier Barón, Head of the Nineteenth-Century Painting Conservation Department at the Museo del Prado, spoke about the donations and bequests that museum has received.

20 April 2023

**“El coleccionismo privado de arte en Cataluña en el siglo xx como base de la construcción de los museos y las fundaciones patrimoniales”
Buenaventura Bassegoda**

Buenaventura Bassegoda, Professor of Art History at the Universitat Autònoma de Barcelona, gave the final lecture in this series on private art collecting in Catalonia.

1st lecture series on the Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries

María Cristina Masaveu Auditorium
17 October 2023-16 January 2024
Director: **Ángel Aterido**

This lecture series revolved around the *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries* exhibition and was directed by its curator, Ángel Aterido.

The lectures represented an opportunity to hear experts analyse different aspects of the works and artists included in this show.

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

17 October 2023

**“Objeto y naturaleza. Los bodegones de las colecciones Masaveu (I)”
Ángel Aterido**

In this first lecture, exhibition curator Ángel Aterido talked about the still-life genre in Spain and its evolution from the Baroque to the Age of Enlightenment, with reference to the various works and artists featured in the show.

24 October 2023

**“Bodegones: el arte y la ciencia de la acumulación (II)”
José Ramón Marcaida**

In the second lecture, José Ramón Marcaida, Lead Scientist in the History

of Science Department at the Instituto de Historia of the CSIC (Spanish National Research Council), explained the relationship between art and science during the Baroque period in the Spanish still-life genre and its importance for collecting and visual culture.

19 December 2023

**“Luis Meléndez en las colecciones Masaveu (III)”
Peter Cherry**

In the third lecture of the series, Peter Cherry, lecturer in the Department of History of Art and Architecture at Trinity College, Dublin, spoke about the works of Luis Meléndez in the Masaveu Collection.

16 January 2024

**“Obras maestras del bodegón: piezas singulares de la Colección Masaveu (IV)”
Ángel Aterido**

The final lecture in the series was given by Ángel Aterido, curator of the exhibition, who offered a survey of the most important works in the Masaveu Collection related to the still-life genre and their presence in the show.

**Lecture series
on Luis Fernández**

María Cristina Masaveu Auditorium
14-28 November 2023
Director: **Alfonso Palacio**

This lecture series revolved around the *Luis Fernández* exhibition and was directed by Alfonso Palacio, curator of the show and director of the Museo de Bellas Artes de Asturias.

The lectures represented an opportunity to hear experts analyse different aspects of Fernández's oeuvre.

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

14 November 2023

“Luis Fernández, un pintor en busca de la belleza, la perfección y lo absoluto (I)” Alfonso Palacio

In the opening lecture, exhibition curator Alfonso Palacio reviewed Fernández’s creative career, discussed key aspects of his pictorial work, and traced his evolution towards the most important art movements of his day, like Surrealism and Cubism.

21 November 2023

“Luis Fernández y los maestros del Siglo de Oro (II)” Javier Barón

In this second lecture, Javier Barón, Head of the Nineteenth-Century Painting Conservation Department at the Museo del Prado, analysed Luis Fernández’s interest in the work of Zurbarán, El Greco and other Spanish Golden Age painters, whose influence is apparent throughout his oeuvre and in the pieces chosen for the exhibition.

28 November 2023

“El pintor y la vizcondesa: Luis Fernández y Marie-Laure de Noailles (III)” Brigitte Léal

Brigitte Léal, Emeritus Deputy Director of the Musée national d’art moderne - Centre Georges Pompidou, gave a third lecture in which she examined the relationship between the painter Luis Fernández and one of his greatest collectors, Vicomtesse Marie-Laure de Noailles, a close personal friend who is portrayed in several of his works.

Institutional partnerships

Academic symposium: “Sorolla. Orígenes”

1 March 2023

María Cristina Masaveu Auditorium

The academic symposium titled “Sorolla. Orígenes” was held on 1 March 2023 at the María Cristina Masaveu Auditorium.

JORNADA CIENTÍFICA SOROLLA ORÍGENES

Miércoles 1 de marzo de 2023

SESIÓN DE MAÑANA		SESIÓN DE TARDE
8:30 Acreditación	11:15 – 11:45 Pausa	16:00 – 16:45 La colección de Antonio García Peris Conservadora Patricia Angulo Conservadora del Museo Sorolla
9:00 Presentación de las jornadas	11:45 – 12:30 Joaquín Sorolla y los maestros antiguos Dr. Javier Barón Jefe de conservación de pintura del siglo XIX Museo Nacional del Prado	16:45 – 17:30 Inspiración exótica. El orientalismo en el primer Sorolla Dra. Rocío Colletes Laigra Directora Gerente Escuela de Patrimonio Histórico de Nájera
9:30 – 10:15 Sorolla antes de Sorolla Dr. Luis Alberto Pérez Velarde Conservador del Museo Sorolla y comisario de la exposición	12:30-13:15 Sorolla y Pinazo. Un magisterio o una amistad en la sombra Dr. Francisco Javier Pérez Rojas Catedrático de Historia del Arte Universidad de Valencia	17:30 – 17:45 Debate
10:15 – 11:00 Sorolla y las Escuelas de Artesanos Sofía Vivanco Cones Responsable colección museográfica Escuelas de Artesanos de Valencia	13:15-13:30 Debate	17:45 Cierre de las jornadas
11:00 – 11:15 Debate	13:30-16:00 Pausa almuerzo	

AUDITORIO DE LA FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON · ALCALÁ GALIANO 6, 28010 MADRID
DIRECCIÓN CIENTÍFICA: LUIS ALBERTO PÉREZ VELARDE

EXPOSICIÓN IMPULSADA POR:

CON LA COLABORACIÓN DE:

MUSEO SOROLLA

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON

OTRAS SUMA

With the special assistance of Fundación María Cristina Masaveu Peterson, the Museo Sorolla organised a Sorolla-centred academic symposium on 1 March. Before becoming a successful artist of national and international renown, Joaquín Sorolla attended the Escuelas de Artesanos and the Real Academia de Bellas Artes de San Carlos and took his first steps as a painter in his native Valencia, making his way forward with great effort and hard work.

This academic symposium, organised with the foundation's support, examined those early years of the artist's life: his studies at the Escuelas de Artesanos and the Real Academia de Bellas Artes de San Carlos in Valencia; the works he submitted to regional and national exhibitions; the great masters who inspired him; and the influence of photographer Antonio García Peris, who gave him career guidance.

This event was held in connection with the show *Sorolla: Orígenes*, organised with the special support of the foundation, which was on view at the Museo Sorolla until 19 March 2023.

24th Congress of the Comité Español de Historia del Arte: "Paisajes"

15 June 2023

María Cristina Masaveu Auditorium

From 12 to 17 June, the Comité Español de Historia del Arte held its 24th Congress in Madrid under the title "Paisajes. *Natura Potentior Ars*: arte, naturaleza y ciencias para una disciplina del siglo XXI", based at the Universidad Complutense de Madrid. On 15 June, the María Cristina Masaveu Auditorium hosted the committee's fifth session, which featured the lecture "Los paisajes del Prado" by Miguel Morán Turina, professor of Art History and lecturer in the History Department of UCM since 1978. Closing remarks were delivered by Pilar Mogollón, who has a BA and PhD in Art History and is lead researcher of the Conservation of Historical and Artistic Heritage Unit Research Group. Finally, the foundation invited participants to take a guided tour of the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*.

The goal of this congress was to "approach processes of artistic ideation, creation and reflection from the privileged perspective of the constant dialectical relationship which, in the course of history, connected the arts, sciences and nature".

The Comité Español de Historia del Arte (Spanish Committee of Art History, CEHA) is a non-profit organisation whose principal aims are to pursue and encourage the methodical study of artistic phenomena and to promote national gatherings of art historians and their participation in the world congresses organised by the Comité International d'Histoire de l'Art (CIHA).

Symposium programme

- 10 am
- Introduction by Fundación Masaveu
- 10:15 am
- Lecture: Miguel Morán Turina, "Los paisajes del Prado"
- 11:30 am
- Closing: Pilar Mogollón
- 12 pm
- Guided tour of the exhibition

Academic symposium: "¡Sorolla ha muerto! ¡Viva Sorolla!"

20 de junio, 2023

Auditorio María Cristina Masaveu

The academic symposium titled "¡Sorolla ha muerto! ¡Viva Sorolla!" was held on 20 June 2023 at the María Cristina Masaveu Auditorium.

With the special assistance of Fundación María Cristina Masaveu Peterson, on 20 June the Museo Sorolla organised an academic symposium on Sorolla that examined the artist's life, particularly his last three years, highlighting the enormous impact that his death had on the cultural circles and society of his time and the numerous tributes dedicated to the painter in the years after his demise. This topic was discussed by various experts in lectures throughout the day.

The symposium was organised in connection with the eponymous exhibition, held to mark the first centenary of the painter's death. On view at the Museo Sorolla from 24 January to 3 September, that show analysed Joaquín Sorolla's journey through life, especially the last three years, and underscored the massive repercussions of his death.

Presentation: Fundación Ópera de Oviedo

5 July 2023

María Cristina Masaveu Auditorium

The official presentation of the Ópera de Oviedo was held on 5 July 2023 at the María Cristina Masaveu Auditorium.

The chairman of Fundación Ópera de Oviedo and mayor of Oviedo presented the 76th season of the Ópera de Oviedo (2023/2024) at the María Cristina Masaveu Auditorium on Wednesday, 5 July 2023, at 12:30 pm.

Special guided tours: Madrid Otra Mirada (MOM)

20-23 October 2023

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

Fundación María Cristina Masaveu Peterson decided to return for a second year and participate in the 11th 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 not usually open to the public.

For its second appearance at MOM, the foundation invited visitors to inspect the architecture of its Madrid headquarters and learn about its 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 45 people.



23rd Science and Innovation Week 2023

17 November 2023

María Cristina Masaveu Auditorium Symposium: "Arte, ciencia y naturaleza en la corte"

Fundación María Cristina Masaveu Peterson partnered with the Universidad Complutense de Madrid for the first time on the organisation of the 23rd Science and Innovation Week 2023.

On 17 November, the María Cristina Masaveu Auditorium hosted a symposium titled "Arte, ciencia y naturaleza en la corte", organised by a UCM research group investigating the art, artists and patrons of the Spanish court.

In connection with the exhibition *Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries*, a series of lectures were given that took a closer look at the link between artistic and scientific relations in the modern era. Those attending the symposium heard from experts on the subject, who shared their knowledge about this interdisciplinary bond.



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 institution produces short audiovisual pieces about its most relevant cultural projects.

I CICLO DE CONFERENCIAS

MECENAZGO Y COLECCIONISMO
A TRAVÉS DE LA HISTORIA

El mecenazgo regio
en la corte de Isabel II

JOSE LUIS DíEZ

21 DE MARZO, 2023
18.30 H

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON

Over the course of 2023, we produced videos about the two exhibitions held at FMCMP Madrid (*Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th–18th Centuries* and *Luis Fernández*) and the museum renovation project at the royal site of Covadonga.

We also released video recordings of the lectures given at the María Cristina Masaveu Auditorium in Madrid.

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



MASAVEU COLLECTION



MASAVEU COLLECTION

Conservation and restoration

The Masaveu Collection, owned by Corporación Masaveu, is one of the most important private art collections in Spain.



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 Masaveu Collection.

In 2023, conservation and/or restoration work was done on the 92 artworks and items from the Masaveu Collection listed below:

1. Painting

- Isolated interventions on 43 works and frames in the Masaveu Collection
Performed by Corporación Masaveu
- Restoration of seven 16th- and 17th-century canvases and five of their frames
Performed by Emilio Casero Chamorro
- Restoration of two 17th-century panels and their frames
Performed by Marta Méndez Rebolo
- Restoration of one 17th-century canvases and its frame
Performed by Isabel González-Conde
- Restoration of two 17th-century canvases and their frames
Performed by Ana Isabel Ortega Díaz
- Restoration of one 17th-century canvas
Performed by Sofía Calderón
- Restoration of one 17th-century canvas
Performed by Almudena Gómez Agrela

- Restoration of three supports (panels) of two paintings from the 16th and 17th centuries
Performed by José de la Fuente

2. Sculpture

- Isolated interventions on eight pieces from different eras
Performed by Corporación Masaveu

3. Books

- Isolated interventions on 20 books from the 17th–early 20th century
Performed by Covadonga Miravalles.

4. Technical analysis

- Technical tests on seven works from the Masaveu Collection
Performed by Arte-Lab and Icono I&R Restauración S. L.

MASAVEU COLLECTION

Image reproduction requests



Joaquín Sorolla y Bastida:
*Lepanto: Allegory of the
 Battle of Lepanto*, 1899.
 Masaveu Collection

1

- TITLE: *Lepanto: Allegory of the Battle of Lepanto*, 1899
- AUTHOR: Joaquín Sorolla y Bastida (Valencia, 1863-Cercedilla, Madrid, 1923)
- REQUESTED BY: Editorial Larousse
- FOR: Book: *Sorolla en 30 claves*



↑ Master of the Annunciation to the Shepherds or Bartolomeo Passante: *Painter's Studio (Allegory of the Fine Arts)*, 1635-39. Masaveu Collection
→ Joaquín Sorolla y Bastida: *View of Toledo*, 1913. Masaveu Collection





Vicente López y Portaña: *Our Lady of the Forsaken (Virgen de los Desamparados) Receiving the Poor*, 1838. Masaveu Collection

2

- TITLE: *Painter's Studio (Allegory of the Fine Arts)*, 1635-39
- AUTHOR: Master of the Annunciation to the Shepherds (active in Naples, Italy, between 1620 and 1650)
- REQUESTED BY: Artur Ramón S.L.
- FOR: Book: *Aún aprendo. Quince episodios sobre dibujo*

3

- TITLE: *Assumpta corpuscularia lapislazulina*, 1952
- AUTHOR: Salvador Dalí (Figueres, 1904-1989)
- REQUESTED BY: Editorial Planeta
- FOR: Book: *¿Por qué Dalí?*

4

- TITLE: *View of Toledo*, 1913
- AUTHOR: Joaquín Sorolla y Bastida (Valencia, 1863-Cercedilla, Madrid, 1923)
- REQUESTED BY: Museo Sorolla
- FOR: Book: *Sorolla. Viajar para pintar*

5

- TITLE: *Our Lady of the Forsaken (Virgen de los Desamparados) Receiving the Poor*, 1838
- AUTHOR: Vicente López y Portaña (Valencia 1772 - Madrid, 1850)
- REQUESTED BY: Museu Nacional de Arte Antiga
- FOR: Book: *Pintura Espanhola em Portugal. Identidades partilhadas*

FMCMP COLLECTION



New acquisitions

In 2023, 76 new works joined the Fundación María Cristina Masaveu Peterson Collection. The FMCMP's acquisition policy remains focused on contemporary art, although it has added exceptional pieces by nineteenth-century artists (Genaro Pérez Villaamil and Eduardo Rosales).

1

AUTHOR: Pablo Palazuelo
(Madrid, 1916-2007)
TITLE: *Elan Formé no. 2*
(homenaje a Bachelard)
DATE: 1977
MEDIUM: Polished aluminium
DIMENSIONS: 66.5 × 208 × 81.5 cm

2

AUTHOR: Carmen Laffón de la
Escosura (Seville, 1934-Cádiz, 2021)
TITLE: *La canasta*
DATE: 1963
MEDIUM: Oil on canvas
DIMENSIONS: 60 × 73 cm

3

AUTHOR: Rafael Macarrón
(Madrid, 1981)
TITLE: *Giraffe (Ed. 3/6)*
DATE: 2022
MEDIUM: Bronze
DIMENSIONS: 183 × 127 × 51 cm

4

AUTHOR: Ana Barriga (Jerez
de la Frontera, 1984)
TITLE: *Dinoserio*
DATE: 2023
MEDIUM: Oil, enamel, felt-tip pen
and spray paint on canvas
DIMENSIONS: 183 × 127 × 51 cm

5

AUTHOR: Adriano del Valle
TITLE: *La fábula del hermafrodito*
DATE: 1932
MEDIUM: Collage on paper
DIMENSIONS: 52.2 × 44 × 3 cm



6

AUTHOR: Nicolás Lekuona
(Guipúzcoa, 1913–Vizcaya, 1937)
TITLE: *Dibujos*
DATE: 1934
MEDIUM: Ink on paper
DIMENSIONS: 39.5 × 34.5 × 2.5 cm

7

AUTHOR: Nicolás Lekuona
(Guipúzcoa, 1913–Vizcaya, 1937)
TITLE: *Figura de mujer*
DATE: 1933
MEDIUM: Collage and ink on paper
DIMENSIONS: 47.5 × 58.5 × 1 cm

8

AUTHOR: Julio González
TITLE: *Masque acéré*
DATE: About 1930
MEDIUM: Bronze
DIMENSIONS: 26 × 17.5 × 4.3 cm

9

AUTHOR: Julio González
TITLE: *Le cri*
DATE: 1940
MEDIUM: Coloured pencil, pen
and Indian ink on blue paper
DIMENSIONS: 54 × 47 × 4 cm

10

AUTHOR: Maruja Mallo
TITLE: *Racimo de uvas*
DATE: 1936–1944
MEDIUM: Black and red pencil on paper
DIMENSIONS: 26.3 × 60.4 cm

11

AUTHOR: Moses & Taps
TITLE: *Shimms XXVI*
DATE: 2023
MEDIUM: Spray paint on PVC
freight train tarpaulin
DIMENSIONS: 200 × 200 × 25 cm

12

AUTHOR: Miguel B.
TITLE: *Toy boy*
DATE: 2022
MEDIUM: Porcelain
stoneware and enamel
DIMENSIONS: 90 × 37 × 30 cm



11



12



13

13
 AUTHOR: Luis Pérez Calvo
 TITLE: *Los carabancheles*
 DATE: 2023
 MEDIUM: Felt-tip ink pens
 and acrylic on card
 DIMENSIONS: 70 × 100 cm (each)

14
 AUTHOR: Luis Pérez Calvo
 TITLE: *Tonight is the night*
 DATE: 2017
 MEDIUM: Fired pottery
 vase with sgraffito
 DIMENSIONS: 55.5 h × 29.5 w (max.)



14



16

15
 AUTHOR: Eloy Arribas
 TITLE: *Recolector de flores*
 DATE: 2023
 MEDIUM: Acrylic on canvas
 DIMENSIONS: 150 × 163 × 3 cm

16
 AUTHOR: Adam Štech (Podbořany,
 Czech Republic, 1980)
 TITLE: *Picasso*
 DATE: 2023
 MEDIUM: Bronze
 DIMENSIONS: 45 × 36.5 × 32.5 cm

17
 AUTHOR: Rosa Aguilar
 TITLE: *La danza de la lluvia*
 DATE: 2023
 MEDIUM: Oil on linen
 DIMENSIONS: 146 × 97 cm



18

18
 AUTHOR: Sergio Gómez
 TITLE: *La cima*
 DATE: 2023
 MEDIUM: Acrylic, charcoal
 and oil pastel on cloth
 DIMENSIONS: 195 × 130 × 3 cm

19
 AUTHOR: Albert Pinya
 TITLE: *Trío*
 DATE: 2023
 MEDIUM: Mixed media on canvas
 DIMENSIONS: 195 × 130 × 3 cm
 CREDITS: Albert Pinya. *Trío*, 2023



19

20
AUTHOR: Albert Pinya
TITLE: *Artefacto pictórico 17*
DATE: 2022
MEDIUM: Two-coat paint and double
varnish on resin and fibreglass
DIMENSIONS: 48 × 55 × 46 cm



21

21
AUTHOR: Susanna Inglada
TITLE: *Crowd IX*
DATE: 2022
MEDIUM: Collage on paper
DIMENSIONS: 171 × 299 cm



22

22
AUTHOR: Ernesto Crespo
TITLE: *A tres tiempos*. From
the series *Analepsis*
DATE: 2015
MEDIUM: Oil on canvas
DIMENSIONS: 11 × 15 cm (each)



23

23
AUTHOR: Max Weiss
TITLE: *Maybe Tomorrow*
DATE: 2023
MEDIUM: Acrylic on canvas
DIMENSIONS: 204.5 × 204.5 cm



24

24
AUTHOR: Marina Vargas
(Granada, 1980)
TITLE: *Carabina Winchester*
DATE: 2009-2011
MEDIUM: Mixed media on wood
DIMENSIONS: 45 × 244 × 4 cm

26



27

25

AUTHOR: Martin Lukác
 TITLE: *MP Totem*
 DATE: 2021
 MEDIUM: Oil on canvas
 DIMENSIONS: 114 × 149.5 × 6.5 cm

26

AUTHOR: Viktor Freso
 TITLE: *Viki*
 DATE: 2020
 MEDIUM: Mixed media and neon
 DIMENSIONS: 90 × 50 × 50 cm

27

AUTHOR: José Moñú
 TITLE: *Llamada perdida en el desierto*
 DATE: 2020
 MEDIUM: Acrylic on canvas
 DIMENSIONS: 100 × 100 (x 5) cm

28

AUTHOR: Adriana Rodríguez
 TITLE: *Pretensiones*
 DATE: 2023
 MEDIUM: Mixed media
 DIMENSIONS: 100 × 130 (x 3) cm

29

AUTHOR: Olafur Eliasson
 (Copenhagen, Denmark, 1967)
 TITLE: *Spiral Tower*
 DATE: 2000
 MEDIUM: Stainless steel
 DIMENSIONS: 415 × 345 × 345 cm



28

32



30
 AUTHOR: Mark di Suvero
 TITLE: *Han*
 DATE: 1991
 MEDIUM: Steel
 DIMENSIONS: 193 × 134.6 × 121.9 cm

31
 AUTHOR: Javier Mariscal
 (Valencia, 1950)
 TITLE: *Cobi: Mascot of the 1992 Olympic Games in Barcelona*
 DATE: 1992
 MEDIUM: Cast bronze
 DIMENSIONS: 14 cm high

32
 AUTHOR: Alejandro Monge
 (Zaragoza, 1988)
 TITLE: *Shibuya*
 DATE: 2023
 MEDIUM: Fibreglass, cement and resin
 DIMENSIONS: 168 × 87 × 54.5 cm



33
 AUTHOR: Alejandro Monge
 (Zaragoza, 1988)
 TITLE: *BRKLN*
 DATE: 2023
 MEDIUM: Fibreglass, cement and resin
 DIMENSIONS: 164 × 78 × 47 cm

34
 AUTHOR: Samuel Salcedo
 (Barcelona, 1975)
 TITLE: *Rock I*
 DATE: 2023
 MEDIUM: Fibreglass, cement and resin
 DIMENSIONS: 39 × 51 × 41.5 cm

35
 AUTHOR: Francisco Mayor Maestre
 TITLE: *Formas cotidianas de la diversión*
 DATE: 202
 MEDIUM: Oil on panel
 DIMENSIONS: 190 × 150 (x 3) cm

33

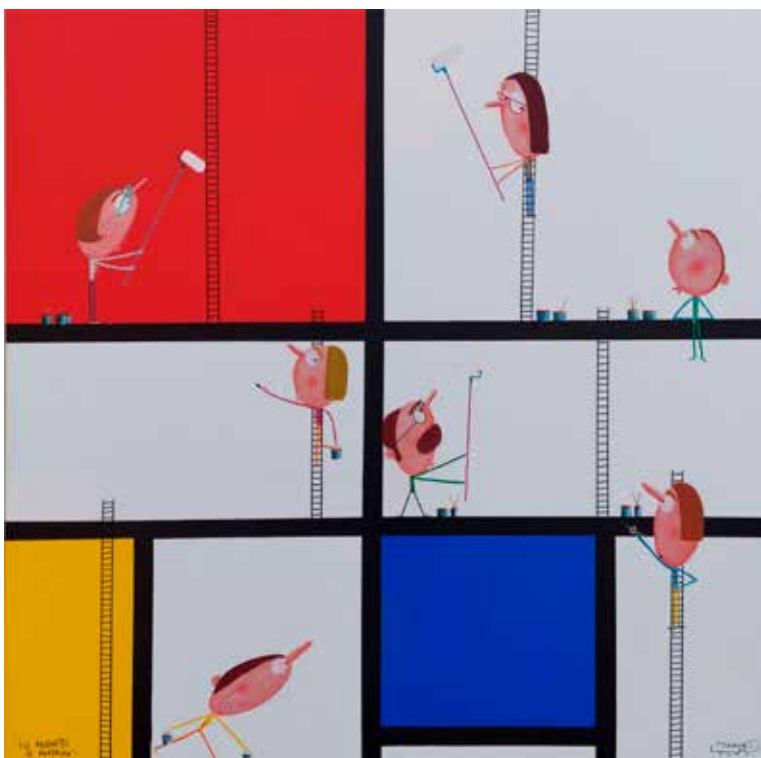
34



36
 AUTHOR: Moisés Yagües
 TITLE: *Los ayudantes de Mondrian*
 DATE: 2022
 MEDIUM: Acrylic on linen
 DIMENSIONS: 80 × 80 × 3.5 cm

37
 AUTHOR: Moisés Yagües
 TITLE: *Los ayudantes de Rothko*
 DATE: 2023
 MEDIUM: Acrylic on linen
 DIMENSIONS: 116 × 89 × 3.5 cm

38
 AUTHOR: Joan Miró
 TITLE: *Le Père Ubu* (ed. 4/4)
 DATE: 1973
 MEDIUM: Bronze (lost wax casting).
 Fonderia Artistica Bonvicini, Verona
 DIMENSIONS: 22 h × 100 w × 80 d (cm)



36



37

39

AUTHOR: Mel Bochner
 TITLE: *Howl*
 DATE: 2022
 MEDIUM: Oil on velvet
 DIMENSIONS: 159.7 h × 94 w × 4.4 d (cm)

40

AUTHOR: Richard Long
 TITLE: *Green Quartz Circle*
 DATE: 1990
 MEDIUM: Green quartz stones
 DIMENSIONS: 420 cm (diameter)

41

AUTHOR: Ernesto Neto
 TITLE: *Ring*
 DATE: 2001
 MEDIUM: Stocking, styrofoam and lavender
 DIMENSIONS: 182.9 x 162.6 x 30.5 cm

42

AUTHOR: Suzy Gómez
 TITLE: *Respira aquí*
 DATE: 2008
 MEDIUM: Cast aluminium
 DIMENSIONS: 155 × 60 × 75 cm

43

AUTHOR: Suzy Gómez
 TITLE: *Viento con Dedos*
 DATE: 1999–2000
 MEDIUM: Galvanised steel
 DIMENSIONS: 182.9 × 162.6 × 30.5 cm

44

AUTHOR: Yayoi Kusama
 TITLE: *Sora-Chan*
 DATE: 2015
 MEDIUM: Urethane paint, fibreglass and plastic
 DIMENSIONS: 98 h × 134 w × 60 d (cm)

45

AUTHOR: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920)
 TITLE: *Interior Scenes*
 MEDIUM: Oil on canvas
 DIMENSIONS: 49 × 62 cm

46

AUTHOR: Sol Lewitt (1928-2007)
 TITLE: *Forms Derived from a Cube*
 DATE: 1986
 MEDIUM: Painted wood
 DIMENSIONS: 80 × 80 × 80 cm

47

AUTHOR: Thomas Schütte (1954)
 TITLE: *Kirschensäule, Modell 1:5*
 DATE: 1987
 MEDIUM: Lacquered wood
 DIMENSIONS: 116 × 25.5 × 25.5 cm

48

AUTHOR: Walter de Maria
 TITLE: *Bromsilbergelatineabzug*
 DATE: 1973
 MEDIUM: Photograph
 DIMENSIONS: 30 × 22 cm

49

AUTHOR: François-Marie Firmin-Girard (Ain, 1828-Allier, 1921)
 TITLE: *Achilles before the Funeral Pyre of Patroclus*
 DATE: 1866
 MEDIUM: Oil on canvas
 DIMENSIONS: 40 × 32 cm

50

AUTHOR: Marria Pratts
 TITLE: *1 Sardana, 3 fantasmes*
 DATE: 2023
 MEDIUM: Painted iron
 DIMENSIONS: 250 × 280 × 130, 365 × 202 × 150, 300 × 390 × 145 cm

51

AUTHOR: Kai
 TITLE: *Knowledge is Power (6/8)*
 DATE: 2022
 MEDIUM: Bronze sculpture and books
 DIMENSIONS: 73.66 × 71.12 cm

52

AUTHOR: Joe Iurato
 TITLE: *The People Downstairs*
 DATE: 2022
 MEDIUM: Spray paint, acrylic, hand-scrolled wooden cutout and reclaimed wood assemblage
 DIMENSIONS: 55.88 × 71.12 cm



53

AUTHOR: Sir Anthony Caro, O.M., R.A.
 TITLE: *Up the Ante*
 DATE: 2009
 MEDIUM: Stainless steel and cast iron
 DIMENSIONS: 296 × 131 × 81 cm

54

AUTHOR: Juan Pantoja de la Cruz and workshop
 TITLE: *Portrait of a Lady of the Court, Identified as Elisabeth of Valois*
 MEDIUM: Oil on canvas
 DIMENSIONS: 111.5 × 90.3 cm

55

AUTHOR: 17th-century Spanish school
 TITLE: *Notre-Dame du Bon Événement (Our Lady of the Good Event)*
 MEDIUM: Engraved copper plate
 DIMENSIONS: 18.5 × 20 cm

56

AUTHOR: La banda del Rotu (RBN + ASTRO NAUT+ MUFASA + CURRUNCHO)
 TITLE: *El pepino del Cachi Rock you*
 DATE: 2014
 MEDIUM: Acrylic paint on found car bonnet
 DIMENSIONS: 100 × 150 × 10 cm

57


AUTHOR: Genaro Pérez Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Vicinity of Comella, Asturias*
 DATE: 1890
 MEDIUM: Drawing in pencil on paper
 DIMENSIONS: 24.7 × 32 cm

58

AUTHOR: Genaro Pérez Villaamil (El Ferrol, La Coruña, 1807-Madrid, 1854)
 TITLE: *Sketch of Maria Christina's Royal Visit to Gijón*
 DATE: 1892
 MEDIUM: Drawing in pencil on paper
 DIMENSIONS: 22,8 × 32 cm

59

AUTHOR: Rafael Gomezbarros (1972)
 TITLE: *Casa Tomada*
 DATE: 2013
 MEDIUM: Resin, fibreglass, wood, cotton screen, rope and Cerrejón coal, in five parts
 DIMENSIONS:
 SMALLEST piece: 76 × 57 × 18.5 cm
 LARGEST piece: 87 × 70 × 18.5 cm

- 60
 AUTHOR: Eduardo Rosales
 (Madrid, 1836-1873)
 TITLE: *Horses, Study from Life*
 DATE: 1871
 MEDIUM: Oil on canvas
 DIMENSIONS: 43 × 53 cm
- 61
 AUTHOR: Sol Lewitt (1928-2007)
 TITLE: *Small Splotch #3*
 DATE: 2001
 MEDIUM: Fibreglass and acrylic on wood
 DIMENSIONS: 60.5 × 73 × 75.6 cm
- 62
 AUTHOR: Tony Smith (1912-1980)
 TITLE: *For V.T.*
 DATE: 1969
 MEDIUM: Welded bronze, black patina
 DIMENSIONS: 71 × 150 × 152 cm
- 63
 AUTHOR: Zacarías González Velázquez (Madrid, 1763-1834)
 TITLE: *Portrait of Doctor Ramón Llord, honorary personal physician and surgeon to Ferdinand VII*
 DATE: 1820-1825
 MEDIUM: Oil on canvas
 DIMENSIONS: 89.5 × 69 cm
- 64
 AUTHOR: Jean Dubuffet (1901-1985)
 TITLE: *Arbre biplan (Version 1)*
 DATE: 2020
 MEDIUM: Epoxy paint on polyurethane
 DIMENSIONS: 457.2 × 388.6 × 302.3 cm
- 65
 AUTHOR: Alexander Calder (1898-1976)
 TITLE: *Crag*
 DATE: 1974
 MEDIUM: Mobile, sheet metal, rod, wire and paint
 DIMENSIONS: 198 × 157.5 × 101.6 cm
- 66
 AUTHOR: Ulrich Rückriem (Düsseldorf, Germany, 1938)
 TITLE: *Untitled*
 DATE: 1968
 MEDIUM: Aachen blue stone
 DIMENSIONS: 45 × 120 × 150 cm
- 
- 63
- 67
 AUTHOR: Caravaggesque Master
 TITLE: *Melons, figs, pears and quinces, in front of a bowl with grapes and apples, on a wooden ledge*
 MEDIUM: Oil on canvas
 DIMENSIONS: 71 × 96.5 cm
- 68
 AUTHOR: Bartolomé de las Casas
 TITLE: *Brevissima relación de la destruycion de las Indias*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Seville, Sebastián Trujillo and Jakob Cromberger, 1552-1553
- 69
 AUTHOR: Jerónimo Corte-Real
 TITLE: *Felicissima victoria concedida del cielo al señor Don Juan d'Austria*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Lisbon, Ribero, 1578
- 70
 AUTHOR: Fernando de Rojas
 TITLE: *Celestina, Tragicomedia de Calisto y Melibea*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Leyden, Plantin, 1599
- 71
 TITLE: *Romancero general, en el que se contienen todos los romances que andan impresos en las nueve partes de romanceros*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Medina del Campo, Juan Godínez de Millis, 1602
- 72
 AUTHOR: Saint Teresa of Ávila
 TITLE: *Los libros de la Madre Teresa de Jesus fundadora de los monesterios de monjas y frayles Carmelitas descalços de la primera regla*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Salamanca, Guillelmo Foquel, [1588]
- 73
 TITLE: *Romancero general, en el que se contienen todos los romances que andan impresos ahora nuevamente añadido y enmendado*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Madrid, Juan de la Cuesta, 1604
- 74
 AUTHOR: Miguel de Cervantes
 TITLE: *El Ingenioso Hidalgo don Quixote de la Mancha*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Valencia, Pedro Patricio Mey, 1605
- 75
 AUTHOR: Sebastián de Covarrubias
 TITLE: *Tesoro de la Lengua Castellana, O Española*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Madrid, Luis Sánchez, 1611
- 76
 AUTHOR: Miguel de Cervantes
 TITLE: *Segunda parte del ingenioso cavallero don Quixote de la Mancha*
 PLACE, PUBLISHER AND DATE OF PUBLICATION: Madrid, Juan de la Cuesta, 1615

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 holdings 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 2023, conservation and/or restoration work was done on the following 26 artworks and documents:

1. Painting

- José de Madrazo, *Portrait of Antonio Ferrer del Río*, 19th century, oil on canvas, 90 × 72 cm
Performed by: Sofía Calderón
- José de Madrazo, *Portrait of a Gentleman*, 19th century, oil on canvas, 71 × 56 cm
Performed by: Almudena Gómez Agrela

2. Work on paper

- Set of 10 drawings by Genaro Pérez Villaamil, 19th century
- Gerry Schum, *Katalog zur Fernsehhausstellung. Land Art. Der Fernsehgalerie Berlin Gerry Schum*, 1969
Performed by: Marcalagua Restauración

3. Sculpture

- *Madonna and Child Enthroned*, 16th century, polychromed wood, 90 cm h
- *Descent from the Cross*, early 18th century, polychromed wood, 36 cm h
- *Crucifixion*, 13th-14th century, polychromed wood, dimensions variable



- ↑ ↑ Cleaning a painting by Raimundo de Madrazo y Garreta
- ↑ Process of consolidating the *Crucifixion* carving



Process of cleaning the tapestries made at the Royal Louvre Manufactory

- Remigio Mendiburu, *Aizkolari*, 1964, oak, 41.5 × 299 × 54.5 cm
Performed by: Sonia Lafuente

1648-1659, wool, silk and silver-gilt thread, dimensions variable
Performed by: Royal Tapestry Factory

4. Textiles and tapestries

- Aurèlia Muñoz, *Forma en la naturaleza*, 1971, stocking-stitched sisal rope, dimensions variable
- Ana Teresa Barboza, *Vilcanota*, 2019, digital photograph woven with cotton, sheep wool and alpaca wool thread on cotton rag paper, 135 × 134 cm
Performed by: Marina Blanch
- Tapestry made in Brussels, quite possibly at the atelier of Jan-Frans van den Hecke the Elder, third quarter of the 17th century, wool and silk
- Set of four tapestries made at the Royal Louvre Manufactory (workshop of Pierre and Jean Lefevre), about

5. Technical analysis

- Juan Pantoja de la Cruz and workshop, *Portrait of a Lady of the Court*, 16th century, oil on canvas, 111.5 × 90.3 cm
Performed by: Icono I & R
- José Jiménez Aranda, *Madwoman!*, 1894, oil on panel, 68 × 57.8 × 7.8 cm
Performed by: Museo Nacional del Prado

Various improvements were also made to the conservation mounts of different items (mainly photographs and works on paper) and artwork frames, as well as isolated adjustments to display formats.

Loan requests



Alicia Framis, *Letters to Heaven* (2020). Project sponsored by Fundación María Cristina Masaveu Peterson

Work loaned for the exhibition *Juan Muñoz. En la hora violeta*

Work

- AUTHOR: Juan Muñoz (Madrid, 1953-Ibiza, 2001)
- TITLE: *An Endless Corner*
- DATE: 1988
- MEDIUM: Wood, metal and plaster
- DIMENSIONS: 151 × 54 × 110 cm

Exhibition

- ORGANISED BY: Museo Centro de Arte Dos de Mayo de Madrid (CA2M)
- CURATOR: Manuel Segade Lodeiro
- VENUE: CA2M - Avenida de la Constitución, 23, 28931 Móstoles, Madrid
- DATES: 17 June 2023 to 7 January 2024

This exhibition commemorated the 70th anniversary of the birth of Juan Muñoz (Madrid, 1953-Ibiza, 2001), one of the most internationally acclaimed Spanish artists of recent decades, whose brilliant career began with his first exhibition in 1984 and ended with his untimely death at the age of 48. The show, a continuation of the one that was on view at Sala Alcalá 31 until 9 July 2023, surveyed the early years of his activity up to 1990.

Work loaned for the exhibition *Letters to Heaven: Alicia Framis*

Work

- AUTHOR: Alicia Framis (Barcelona, 1967)
- TITLE: *Letters to Heaven*
- DATE: 2020
- MEDIUM: Stainless steel
- DIMENSIONS: 200 cm diameter

Exhibition

- ORGANISED BY: Fundación María Cristina Masaveu Peterson and the Embassy of Spain in Belgium
- VENUE: Citizens' Garden. Rue Vautier 68, 1050 Ixelles, Belgium
- DATES: 7 July 2023 to 15 January 2024

On the occasion of Spain's presidency of the Council of the European Union, Fundación María Cristina Masaveu Peterson partnered with the Spanish embassy in Brussels and the European Parliament to organise an exhibition of Alicia Framis's work *Letters to Heaven*. Presented in a public space for the very first time, this piece from the Fundación María Cristina Masaveu Peterson Collection is a participatory sculpture, a polished stainless steel sphere measuring 200 cm in diameter that invites everyone who approaches it to pause and reflect for a moment.



José Manuel Ballester,
Aboño 1 (2012). Project
 sponsored by Fundación María
 Cristina Masaveu Peterson

**Works loaned for the 2023
 Trade Show of Asturias (66th edition)**

Works

- AUTHOR: José Manuel Ballester (Madrid, 1960)
- TITLE: *Aboño 1*

- SERIES: *Visions of Asturias: Allumar.*
 Project sponsored by Fundación
 María Cristina Masaveu Peterson
- DATE: 2012
- MEDIUM: Direct print on opal
 acrylic glass, light box
- DIMENSIONS: 282 × 98 cm



- AUTHOR: José Manuel Ballester (Madrid, 1960)
- TITLE: *Aboño 2*
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
- DATE: 2012
- MEDIUM: Direct print on opal acrylic glass, light box
- DIMENSIONS: 196.8 × 300 cm



- AUTHOR: José Manuel Ballester (Madrid, 1960)
 - TITLE: *Aboño 3*
 - SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
 - DATE: 2012
 - MEDIUM: Direct print on opal acrylic glass, light box
 - DIMENSIONS: 136.2 × 150 cm
- AUTHOR: José Manuel Ballester (Madrid, 1960)
 - TITLE: *Aboño 4*
 - SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
 - DATE: 2012
 - MEDIUM: Direct print on opal acrylic glass, light box
 - DIMENSIONS: 162.2 × 300 cm



- AUTHOR: José Manuel Ballester (Madrid, 1960)
- TITLE: *Tudela 1*
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
- DATE: 2012
- MEDIUM: Direct print on opal acrylic glass, light box
- DIMENSIONS: 98.4 × 150 cm

FROM TOP TO BOTTOM:
José Manuel Ballester, *Aboño 2*,
Aboño 3 and *Aboño 4* (2012).
Project sponsored by Fundación
María Cristina Masaveu Peterson



- AUTHOR: José Manuel Ballester (Madrid, 1960)
- TITLE: *Aboño 6*
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
- DATE: 2012
- MEDIUM: Direct print on opal acrylic glass, light box
- DIMENSIONS: 180 × 239.5 cm

- AUTHOR: José Manuel Ballester (Madrid, 1960)
- TITLE: *Aboño 5*
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
- DATE: 2012
- MEDIUM: Direct print on opal acrylic glass, light box
- DIMENSIONS: 119.7 × 300 cm



Exhibition

- ORGANISED BY: Gijón Chamber of Commerce
- LOANED TO: Corporación Masaveu S.A.
- VENUE: Palacio Congresos Luis Adaro, Paseo Dr. Fleming 481, 33201 Gijón
- DATES: From 5 August to 20 August 2023



Every August since 1999, Corporación Masaveu has organised an art exhibition in its booth at the International Trade Show held in Gijón, Asturias. This year, as in the past, it displayed a series of artworks along with other materials, documents and information related to one or more of the group's strategic lines of business. Curated by art critic Ángel Antonio Rodríguez, this year's show featured seven photographs from the Fundación María Cristina Masaveu Peterson Collection depicting the Asturian corporation's factories at Aboño and Tudela Veguín. The images are from José Manuel Ballester's

FROM TOP TO BOTTOM:
 José Manuel Ballester, *Tudela 1*,
Aboño 5 and *Aboño 6* (2012).
 Project sponsored by Fundación
 María Cristina Masaveu Peterson



José Manuel Ballester,
Aboño 7 (2012). Project
 sponsored by Fundación María
 Cristina Masaveu Peterson

Allumar series, the second instalment of the *Visions of Asturias* project sponsored by Fundación María Cristina Masaveu Peterson. This long-term sponsorship initiative aims to create a collection of unpublished works inspired by Asturias as seen through the eyes of prestigious guest photographers, all winners of Spain's National Photography Prize. The selected pieces present an amalgam of visual experiences that highlight the grandeur of the industrial structures which inspired them and confirm the importance of their relationship with two specific locations, Aboño and Tudela Veguín, both situated in the urban periphery. These works illustrate key elements in the oeuvre of their author, who seeks our complicit gaze in order to experiment with aesthetic strategies and suggest the solemnity of photographic similarities between architecture and landscape. Taken during long diurnal and nocturnal sessions over the course of several days, the images were defined during the process of observation that preceded the artist's fieldwork, captured on location at different times of year,

and finalised with a sophisticated digital post-production process in the studio. Alongside these photographs, Corporación Masaveu displayed different pieces, almost industrial relics, of national modernisation and urbanisation. Among those items and documents, two of the most interesting were the articles of association of the public limited company Tudela Veguín, Spain's first Portland cement factory, dated 28 June 1898, and one of the company's accounting ledgers from 1937. The exhibition also included a vintage 1930 Ferranti clip-on ammeter made of Bakelite; analytical laboratory balance from 1957; a ventilator that came from Barcelona; a detonator made in Berlin in 1961, which used electric current to detonate charges from a distance; and a sack sewing machine used in the 1950s, among other things. Finally, a separate room displayed some of the recycled fuel sources that Masaveu Industria has used at its Aboño, Tudela Veguín and La Robla factories, such as tyres or plastics, illustrating its commitment to a new energy model.

Image reproduction requests



Kitchen Still Life, 1625, by Alejandro de Loarte, Fundación María Cristina Masaveu Peterson Collection

Image reproduction request for the publication **30 paisajes de la historia de España**

- TITLE: *Kitchen Still Life*, 1625
- AUTHOR: Alejandro de Loarte (Madrid (?), about 1595-Toledo, 1626)
- REQUESTED BY: Larousse Editorial, S. L.

Image reproduction request for the publication **Producción energéticamente sostenible, 2023 Trade Show of Asturias, 66th edition**

- TITLE: *Aboño 1*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
- TITLE: *Aboño 2*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson
- TITLE: *Aboño 3*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson

- TITLE: *Aboño 4*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson

- TITLE: *Tudela 1*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson

- TITLE: *Aboño 6*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson

- TITLE: *Aboño 5*, 2012
- AUTHOR: José Manuel Ballester (Madrid, 1960)
- SERIES: *Visions of Asturias: Allumar*. Project sponsored by Fundación María Cristina Masaveu Peterson

AWARDS AND DISTINCTIONS



AWARDS AND DISTINCTIONS

Award from the Region of Madrid

Fundación María Cristina Masaveu Peterson received the prize for patronage at the 21st Culture Awards of the Region of Madrid.



Isabel Díaz Ayuso, President of the Region of Madrid, posing with the winners of the 21st Culture Awards

At a ceremony held on 16 March 2023 at the Real Casa de Correos, seat of the regional government, Isabel Díaz Ayuso, President of the Region of Madrid, presented the twenty-first edition of the Culture Awards to thirteen exemplary individuals and institutions in the arts. These awards acknowledge the career and work of creators, artists and personalities whose efforts have had a significant impact on Madrid society and culture.

Fundación María Cristina Masaveu Peterson was honoured with the Patronage Award, in recognition of “its

work in areas such as research, education and cultural programmes”. The prize was collected by the foundation’s chairman, Fernando Masaveu.

Other prominent members of the Madrid cultural scene were also honoured at the ceremony, including José Luis Alonso de Santos, playwright and author of nearly fifty works, in the Theatre category, and the musicologist and artistic director Albert Recasens in the Classical Music category.

AWARDS AND DISTINCTIONS

Medal of Madrid

Madrid City Council conferred the Medal of Medal upon Fundación María Cristina Masaveu Peterson.



Begoña Villacís, Deputy Mayor of Madrid, presenting the Medal of Madrid to Pedro Masaveu Compostizo, trustee of the FMCMP

The ceremony took place at the Correos building on 15 May 2023, during the feast of Saint Isidore, patron of the city of Madrid, where over a dozen people and institutions received the Medal of Madrid. This honour is bestowed for excellence and outstanding work in different areas of the city's cultural, economic, corporate and social life.

Fundación María Cristina Masaveu Peterson received the Medal of Madrid in recognition and gratitude for its efforts to disseminate culture, education and scientific research within Spain and

abroad. The award was presented to Pedro Masaveu Compostizo, in his capacity as a trustee of the FMCMP, by Deputy Mayor Begoña Villacís.

Other individuals and organisations in the culture industry were distinguished at the ceremony, including Augusto Ferrer-Dalmau, who paints realistic depictions of great military conflicts, and the Casa del Libro, an institution renowned for its dedication to literature that opened its first bookshop in Gran Vía on 15 April 1923.

GENERAL INFORMATION



Overview of events and participants

FMCMP Madrid

General admission

Total (January–December): 55,384 visitors

January: 5,550 visitors

February: 10,474 visitors

March: 10,795 visitors

April: 7,074 visitors

May: 4,639 visitors

September: 2,891 visitors

October: 5,628 visitors

November: 4,954 visitors

December: 3,379 visitors

Guided tours of the exhibitions

Spanish Nineteenth-Century Painting. From Goya to Modernism

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

Total participants (January–May): 3,569

Total tours given: 304

The FMCMP and Its Collection

Total participants (January–May): 146

Total tours given: 18

The Image of Women in the Masaveu Collection

Total participants (January–May): 433

Total tours given: 53

Sorolla in the Masaveu Collection

Total participants (January–May): 231

Total tours given: 27

Street Art Space

Street Art Space

Total participants (January–December): 1,297

Total tours given: 131

Street Art Space (short tour)

Total participants (January–December): 2,489

Total tours given: 203

Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th–18th Centuries

Total participants (September–December): 1,464

Total tours given: 153

Luis Fernández

Total visitors (October–December): 399

Total tours given: 50

The FMCMP: Its Exhibitions

Total visitors (October–December): 136

Total tours given: 21

- Total guided tours: 981 visitors
- Total participants in guided tours: 10,164 people
- Total gallery mediations: 802

Workshops and dynamic tours

Little Street Artists

Total participants: 601

Total workshops given: 27

“Street” Art?

Total participants: 570

Total workshops given: 23

Street Art in the FMCMP Collection (dynamic tour)

Total participants: 12

Total dynamic tours given: 1

Light and Colour

Total participants: 94

Total workshops given: 5

Taste and Fashion (dynamic tour)

Total participants: 58

Total dynamic tours given: 2

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

Total participants: 13

Total dynamic tours given: 1

Can Still Lives Talk?

Total participants: 99

Total workshops given: 5

Not-So-Still Life?

Total participants: 142

Total workshops given: 7

From the 17th-Century Still Life to the 20th Century

Total participants: 138

Total workshops given: 5

- No. of schools that participated in the school programme: 43

Lectures

Place: María Cristina Masaveu Auditorium

1. Lecture series on the Masaveu Collection: Object and Nature. Still Life and Flower Paintings of the 17th-18th Centuries

“Objeto y naturaleza. Los bodegones de las colecciones Masaveu (I)”. Ángel Aterido

Date: 17 October 2023

Total participants: 76

“Bodegones: el arte y la ciencia de la acumulación (II)”. José Ramón Marcaida

Date: 24 October 2023

Total participants: 56

“Luis Meléndez en las colecciones Masaveu (III)”. Peter Cherry

Date: 19 December 2023

Total participants: 62

2. Lecture series on Luis Fernández

“Luis Fernández, un pintor en busca de la belleza, la perfección y lo absoluto (I)”

Alfonso Palacio

Date: 14 November 2023

Total participants: 48

“Luis Fernández y los maestros del Siglo de Oro (II)”. Javier Barón

Date: 21 November 2023

Total participants: 40

“El pintor y la vizcondesa: Luis Fernández y Marie-Laure de Noailles (III)”. Brigitte Léal

Date: 28 November 2023

Total participants: 34

Madrid Otra Mirada 2023 tours

Dates: 20, 21 and 22 October 2023

Total participants: 45

Total tours given: 6

Website



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

The data show an upward trend, although the average session time decreased and the bounce rate rose, due to a surge in searches about the Street Art Space.

The website received a total of 99,469 views, 2.52% more than the previous year.

There was also a remarkable increase in new users, who account for 81.4% of all website views.

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"
2023: 99 469	2'14"

- Users: **99 469 (+2.52%)**
- New users: **98 240 (+3.23%)**
- Sessions: **147 158 (+6.43%)**
- Sessions per user: **1.43 (+4.39%)**
- Page views: **336 777 (+0.50%)**
- Pages per session: **2.29**

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 (86%).

Demographic breakdown of website traffic by country

	Views	Percentage
Spain	86 356	86.62 %
Germany	3 194	3.20 %
United States	2 884	2.89 %
United Kingdom	847	0.85 %
France	822	0.82 %
Mexico	497	0.50 %
Italy	424	0.43 %
Portugal	370	0.37 %
Netherlands	322	0.32 %
Argentina	314	0.31 %
Total views	99 469	

The profile of the average website user differs from that of the average social media user, as 55.86% are men over the age of 45.

Access device

Mobile devices were the preferred method of accessing the website (66.44%).

Device	Users	Percentage
Mobile	66 432	(66.44 %)
Computer	31 655	(31.66 %)
Tablet	1 894	(1.89 %)

Most viewed content (2023)

	Views	Percentage
Information about the Street Art Space	63 017	18.71 %
Information about visiting FMCMP Madrid	57 587	17.10 %
Centres>FMCMP's Madrid headquarters>Programmes	24 689	7.33 %
<i>Masaveu Collection: Spanish Nineteenth-Century Painting</i>	15 338	4.55 %
Activity>Cultural projects	8 265	2.45 %

Social media



Comparative evolution of number of followers

Instagram is still the top social network, showing steady organic growth and an upward trend in terms of content distribution and positioning.

- Followers in 2022: 5 835
- Followers in 2023: 9 060
- Growth: 3 225 (+55.27%)
- Impressions: 338.75K (+45.48 %)

Facebook continued to show steady albeit moderate growth, in keeping with the characteristics of this social network.

- Impressions: 169.22K (+33.06 %)
- Interactions: 7 860 (+127.1%)
- Engagement rate: 83.31

Content

With regard to post content, the announcement of the Luis Fernández exhibition on 29 June elicited a considerable number of reactions and engagement from the online community. There was also a positive response to the announcement of the foundation's partnership with the Museu de Belles Arts de València on the *Masaveu Collection: Sorolla* exhibition. In addition to gaining new followers, 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	2023
Instagram	450	1 218	2 333	3 816	4 704	5 835	9 060
Facebook	330	447	590	830	1 402	1 766	2 062

General conclusions

This year we focused on boosting audiovisual content on FMCMP accounts, posting different video-format contents to expand our reach. Highlights included videos about our programme of activities and the publication of commented works in the new exhibitions. Interaction figures show a growing interest and commitment to the type of content being created and posted. This year's social media calendar was defined by four peak events:

- Inauguration of the exhibition *Masaveu Collection: Sorolla* at the Museu de Belles Arts de València, one of the biggest communication highlights of 2023. The show's communication strategy, very well-timed and with clearly structured messages, yielded excellent results. Sorolla is a topic that remains very attractive to the online community, and the performance data for this period were very positive. We also created our first joint post with another institution and, in light of the good results, repeated the experience several more times in 2023.

- Visits to the Street Art Space, especially in the first half of the year. During this period, we attracted more followers in the 13-to-24 age group thanks to an increase in more contemporary content and promotion of the Street Art Space.
- The autumn exhibition programme, with the openings of *Masaveu Collection: Object and Nature* and *Luis Fernández*. The numbers on every digital channel shot up with the start of the new season.
- Opening of FMCMP Morasverdes. This new centre will have a regular presence on social media, with posts about the exhibition *FMCMP Collection: Art and Nature*, guided tours, the school programme, artists in the show, etc.

Instagram

Instagram remains our primary social network, maintaining the positive trend of steady organic growth.

- Baseline: 5 835
- Present community: 9 060
- Organic growth: +55.27% (3 225)
- In February we observed a strong surge coinciding with the publication of street art-related content: the presentation of *Breakfast with the Real Diamonds* by Miguel Caravaca; Alejandro Monge's works *Shibuya* and *BRKLN*; and the Street Art Space's special visiting hours.
- We created a total of 363 posts: 158 news posts and 205 stories.
- With regard to our online community, the majority are women, who represent 59% of all followers, and the predominant age range is 45 to 54 years old. Most of our audience is from Spain, and Madrid is the city with the largest presence, accounting for roughly 30% of followers, followed by Oviedo at 10.41%.

Facebook

- The Facebook page continued to show steady albeit moderate growth, in keeping with the characteristics of this social network. Even so, the number of new followers (155) is much higher than those lost over the course of the year (8).
- We created a total of 155 posts. The content generally followed the same line as Instagram, with a more official tone and emphasis on the foundation's latest news and events.
- As on Instagram, the top posts were the announcements of the *Luis Fernández* exhibition and the partnership with the Museu de Belles Arts de València on the *Masaveu Collection: Sorolla* exhibition.
- Our Facebook community, like our Instagram followers, is primarily made up of women between ages 45 and 54.

Vimeo



Fundación María Cristina Masaveu Peterson has 87 followers and 26 videos shared on its Vimeo account. In 2023 we achieved the following:

- Views: 5 723 (+35%)
- Unique viewers: 17 250 (+30%)

	2017	2018	2019	2020	2021	2022	2023
Views	7 434	9 023	113 849	73 000	39 900	39 833	53 723

Most watched videos on Vimeo

The videos that received the most views were:

- Announcement of the Street Art Space
- 2023 programme
- Presentation of the exhibition *Masaveu Collection: Object and Nature*

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).



Exposición «Colección Masaveu: objeto y naturaleza, Bodegones y fi...



Exposición "Miradas de Asturias"



Exposición "Colección Masaveu. Pintura española del siglo XIX. De G...



Publicaciones FMCMP



FUNDACIÓN
MARIA CRISTINA
MASAVEU
PETERSON

The foundation figures

- **76 new works** entered the FMCMP Collection
- **Loan requests for nine works** from the Masaveu Collection and **eight image reproduction requests** were approved
- **1,429 volumes published by the foundation** were donated to various Spanish institutions
- **95 artworks and items in the Masaveu Collection and 26 in the Fundación María Cristina Masaveu Peterson Collection** received **conservation and/or restoration treatment**
- We released **5 publications** in 2023
- In 2023, the foundation's sixth 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 **483 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
- We awarded **one Fellowship for Training and Research in the Educational Applications of New Technology** at the Education Department of the Museo del Prado
- A total of **67,320 people** visited the FMCMP's Madrid headquarters in 2023
- We gave **981 free guided tours** of the FMCMP building in Madrid to **10,164 people** and provided **802 gallery mediations**
- The Madrid headquarters hosted **76 school workshops** for **1,727 pupils** from **43 schools** in the region
- The foundation's website registered **99,469 views**



| FORMACIÓN

| BECAS



INVESTIGACIÓN
 BECA NUEVAS TECNOLOGÍAS APLICADAS A LA EDUCACIÓN EN EL ÁREA DE EDUCACIÓN DEL MUSEO DEL PRADO
 MUSEO DEL PRADO Y FMCMP
 BECA 2023-2024
 PLAZO DE SOLICITUD: FINALIZADO



FORMACIÓN
 BECAS DE GRADO MARÍA CRISTINA MASAVEU PETERSON
 RESOLUCIÓN
 VI CONVOCATORIA
 CURSO 2023-2024



INVESTIGACIÓN
 BECA DE INVESTIGACIÓN POSTDOCTORAL DE ESTUDIOS CURATORIALES
 MUSEO DEL PRADO Y FMCMP
 BECA 2022-2024
 PLAZO DE SOLICITUD: FINALIZADO

Credits

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Fundación María Cristina Masaveu Peterson

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Fundación María Cristina Masaveu Peterson

Copyediting

Real Academia Española

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Design

Pandiella y Ocio

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22, 32-35, 102, 103, 109-111)

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Locations

www.fundacioncristinamasaveu.com

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Catalonia

Castellar del Vallés
08211 Castellar del Vallés, Barcelona, Spain

Salamanca

FMCMP Morasverdes
C/ La Cumbre, s/n
37590 Morasverdes, Salamanca

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
utiliza un español correcto y cuidado.

Real Academia Española



