

ANNUAL REPORT

2021

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON





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Commissioned work
Fundación María Cristina Masaveu
Peterson Collection

Letter from the Chairman

It is a pleasure to once again present Fundación María Cristina Masaveu Peterson's annual report, on this occasion for 2021, another year marked by the COVID-19 crisis but also by the recovery from the pandemic, allowing us to launch new initiatives.

Fortunately, when health conditions had improved, and after a twenty-month closure, we finally reopened the Madrid headquarters in October 2021. Little by little, as excited and enthusiastic as the day we first opened, we reconnected with the public by offering free guided tours and other activities which are instrumental in publicising this institution's cultural work.

Given the centre's long period of forced inactivity, we decided to keep *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism* open until January 2023. The exhibition initially consisted of 117 works, mostly from the Masaveu Collection, and after the reopening we added another eleven paintings by such renowned artists as Juan Antonio Ribera, Eduardo Rosales and Raimundo de Madrazo. The foundation acquired these works in 2020-2021 in order to round out the representation of the most notable nineteenth-century artists in its art collection while also enriching the show and the collection itself.

Another important development was the creation of a street art venue that illustrates our commitment to the latest creative expressions. The Street Art Space will feature a rotating display of commissioned projects and new acquisitions of street art. This genre is steadily growing in the collection, which already boasts more than thirty works by internationally renowned street artists, in addition to four original projects, produced for and sponsored by the foundation, by El Rey de la Ruina, Estudio Pedrita, Juan Díaz-Faes and Queen Andrea.

Jaume Plensa's *Julia* has silently witnessed another year of the pandemic's effects, standing on the old pedestal in Plaza de Colón, where she will remain until December 2022 at the request of Madrid City Council and thanks to the patronage of the foundation. This sculpture has become part of the urban landscape and has earned the affection of local residents.

In 2021, we continued to sponsor music and art projects and initiatives led by other institutions and entrepreneurs, which allowed us to grow and establish new ties and synergies, particularly in Asturias: we helped Fundación Ópera de Oviedo and Sociedad Filarmónica de Gijón to share opera and classical music and promote young talent; we collaborated with the Contemporary Art Week in Asturias (AINorte), which supports emerging artists with a grants programme for new exhibition projects; and we assisted the Associació de Bibliòfils de Barcelona in its efforts to preserve bibliographic gems of old and modern literature, to name just a few of our beneficiaries. With such alliances, we can join forces and make greater progress towards the common goal of sharing and broadcasting culture.

Fundación María Cristina Masaveu Peterson is also active outside of Spain, and this year our international connections allowed us to participate in one of the most important exhibitions of Francisco de Goya's work ever held in the United States.

Goya's Graphic Imagination, organised by the Metropolitan Museum of Art in New York, featured an ample selection of drawings and prints made throughout the artist's career. Along with other institutions, the foundation partnered with the Met on this project in the hope that it would give American audiences a better knowledge of the great painter Francisco de Goya and, in the process, draw attention to Spain's rich artistic heritage.

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

The book donation project is a nationwide initiative that was announced in 2020 and became a reality in 2021. We hope to support cultural education and learning by donating copies of the works we publish to various Spanish institutions. This year we donated a total of 2,296 books to more than thirty-five different bodies, including Madrid City Council, the Regional Ministry of Education of Asturias, and the Regional Ministry of Education of Castile-León. As a result, hundreds of the foundation's publications are now more accessible to all citizens, as they can be found in public libraries, museums, universities and secondary schools throughout the country.

Of course, we also published new books. To celebrate the reopening of our Madrid headquarters, we presented the second volume of the nineteenth-century painting catalogue, titled *FMCMP Collection: New Acquisitions of Nineteenth-Century Painting (2020-2021)*. Published in Spanish and English, this tome presented some of the new works from the 1800s to enter the foundation's collection. Our second release was *The Treasures of the Oviedo Cathedral*, part of a project begun by the foundation in 2008, when the Cross of the Angels and the Cross of Victory both celebrated their centenaries, which entailed adapting and highlighting the merits of the heritage assets housed in the Cathedral of San Salvador in Oviedo. The foundation printed 1,500 copies and donated 1,200 of them to the cathedral to mark the 1,200th anniversary of the consecration of its first altar.

The sale proceeds will be used to maintain and preserve the treasures in the cathedral's Holy Chamber.

Continuing its patronage activities, the foundation, which has supported the Museo Nacional del Prado since 2006, purchased *Portrait of the Sculptor José Siro Pérez* by Carlos Luis de Ribera with the intention of donating it to the museum. This painting will hang in the gallery of artists' portraits and self-portraits in the new building where the Prado's nineteenth-century collections are to be housed.

FMCMP Morasverdes in Salamanca, envisioned as a space of cultural and educational exchange where young people can connect with nature, was still a work-in-progress in 2021 but should be ready by late 2022. And we are still working on the strategic guidelines for managing FMNCMP Howe Place Yale, a property in the vicinity of Yale University, which we hope to make a vibrant, influential hub of Spanish culture in the heart of one of the world's most prestigious academic communities.

In the field of medicine, we supported IMOMA on its research and development (R&D) projects at a time when COVID-19 research was a special priority. The studies sponsored by the foundation achieved significant scientific and medical results and progress, which in turn have helped to forge new alliances with national and international researchers.

Scientific research into new cement-manufacturing technology and its potential applications is one of the foundation's top priorities. In 2021 we maintained the partnership established with Cementos Tudela Veguín, S. A., in 2016. Research in this area has resulted in more sustainable industrial production methods that comply with the latest environmental regulations and also meet the increasingly loud social demand for solutions that minimize the amount of pollutants emitted or dumped into nature.

The María Cristina Masaveu Peterson University Degree Scholarship maintains its vital contribution to the education of our youth. To date, we have awarded four hundred and six scholarships to one hundred and sixty-four students from Asturias, and in 2021 we handed out thirty-seven and welcomed fourteen new scholars.

The recipients make excellent use of the resources they are given to pursue ambitious extracurricular projects at prestigious centres in Spain and abroad, creating added value that directly benefits each scholarship holder both personally and academically. Six of those scholars received end-of-studies prizes (awarded to the students who graduate with the highest marks in their degree course): Jaime Arias Galán, End-of-Studies Prize for a bachelor's degree in Telecommunications Technologies and Services Engineering; Marcelino Álvarez Gallego, End-

of-Studies Prize for a double bachelor's degree in Civil Engineering and Energy & Mineral Resources Engineering; Patricia Aguilar Merino, End-of-Studies Prize for a bachelor's degree in Physics; Elena Álvarez Alonso, End-of-Studies Prize for a bachelor's degree in Business Administration and Management, and Award for Best Academic Record in the Economics branch; Carlos Díaz Santos, "Transporte, Turismo y Comunicaciones" End-of-Studies Prize for a bachelor's degree in History; and Daniel Munárriz Lorca, 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, and "Severo Ochoa" End-of-Studies Prize. And Patricio José Martínez García, beneficiary of the Scholarship for Academic Excellence from 2014 to 2017, received the First National End-of-Studies Prize in the Engineering and Architecture category, after graduating from the Universidad de Oviedo with a bachelor's degree in Civil Engineering. These prizes, reserved for the country's most brilliant university graduates of the 2016/17 academic year, were announced by order of the Ministry of Universities on 14 December 2021.

As for our musical patronage, we continued to actively support the scholarships awarded to three promising young talents—Marta Llorente (French horn), Celia Bueno (violin) and María Ramos (violin)—that cover their enrolment fees at the Escuela de Música Reina Sofía, where they will receive the finest music education. We also maintained our collaboration with the Museo del Prado via the Fellowship for Training and Research in the Educational Applications of New Technology, awarded to young researchers on a biannual basis. This year's recipient was Amalia Vaquero Martín.

The FMCMP Collection, focused mainly on contemporary art, is steadily growing with the addition of works by essential Spanish painters of the nineteenth century and national and international artists of the twentieth and twenty-first centuries. In 2021, it welcomed forty-three new works into the fold and approved three loan requests.

The Masaveu family's commitment to art is expressed through our dedication to the collection as part of our philanthropic responsibility. After taking over the management of the Masaveu Collection in 2013, the foundation has maintained the policy of loaning works to Spanish and foreign institutions that wish to include them in exhibitions so that they can be seen and enjoyed by a larger number of people. This year, three works from the Masaveu Collection were featured in a show organised by the Museo Sorolla titled *Sorolla. Tormento y devoción*.

As in the past, this year the foundation's activities were made available on its website, where visitors can find an increasing variety of educational resources, such as micro documentaries and interviews related to the new exhibitions, artworks, publications or restorations that we carry out. This accessibility has brought us closer to society, with which we are deeply engaged and connected.

Finally, I would like to thank the many individuals, partners, employees and friends of the foundation whose hard work, commitment and effort make it possible for us to achieve so much; each one is an essential and unforgettable part of our corporate identity. With their generosity and dedication, they are honouring the wishes of our beloved founder, who remains with us in spirit and watches over each of the initiatives we set in motion.

Fernando MASAVEU
Chairman

ART AND CULTURE



EXHIBITION | FMCMP's Madrid headquarters

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

New acquisitions of nineteenth-century painting (2020-2021)

To celebrate the reopening on 5 October 2021, eleven new works were added to the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, which features one of the most interesting of the foundation's many and varied collections: Spanish paintings from the 1800s.

(*) Due to the serious international crisis triggered by COVID-19, and as a precautionary measure intended to slow the spread of the coronavirus, the foundation temporarily cancelled all public activities and services at Fundación María Cristina Masaveu Peterson's Madrid headquarters on 11 March 2020

Acquired by the foundation while the centre was closed due to the pandemic in 2020-2021 (*), these works were restored and framed with the idea of rounding out the collection's representation of the most notable Spanish artists of that period. The eleven new paintings now on public display along with the 117 works that comprise the exhibition have rarely been shown

before. Some were bought from foreign collectors, bringing home valuable pieces of Spain's artistic heritage. Many of the artists who painted them were quite cosmopolitan. Nearly half of them were not previously represented in our collection but are fundamental for understanding the richness of nineteenth-century Spanish painting, as is the case





of Juan Antonio Ribera, Genaro Pérez Villaamil, Francisco Lcoma y Fontanet, Gustave Doré and Raimundo de Madrazo. The authors of the other six paintings (Mariano Salvador Maella, Zacarías González Velázquez, Eduardo Rosales, Ignacio León y Escosura, Carolus-Duran and Darío de Regollos) were already present in the show, but these new compositions enrich the exhibition narrative and the foundation's art collection.

Each work was painstakingly inspected, documented and restored, and they have all been thoroughly analysed by Javier Barón, Head of the Nineteenth-Century Painting Conservation Department and curator of this exhibition.

By organising this show, Fundación María Cristina Masaveu Peterson has made its collections available to the general public, free of charge, for their knowledge and enjoyment.

Exhibition catalogue. Volume II



Published in Spanish and English, this book presents some of the newly acquired nineteenth-century works that recently entered the Fundación María Cristina Masaveu Peterson Collection. It contains specifications and commentaries on each of the eleven works and an introductory essay by the curator, Javier Barón. This volume is a complement to the first catalogue of the Spanish nineteenth-century painting exhibition, published in 2019.

FMCMP Collection: New Acquisitions of Nineteenth-Century Painting (2020-2021)

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EXHIBITION | FMCMP's Madrid headquarters

Street Art Space

FMCMP Collection

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



Street Art Space,
FMCMP's Madrid
headquarters

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

as established and up-and-coming Spanish talents such as Mario Mankey, El Muelle, Sabek and Albert Pinya.

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.



PATRONAGE | Commissions

***Sinstelación* by Juan Díaz-Faes and *Always Play* by Queen Andrea**

Street Art Space, FMCMP's Madrid headquarters

Artistic commissions have always been one of the hallmarks of Fundación María Cristina Masaveu Peterson. We invite artists to produce unique works of art for specific spaces, with absolute creative freedom, which later enter the foundation's art collection. In 2021, the foundation commissioned two site-specific pieces from two young artists for the Street Art Space at Fundación María Cristina Masaveu Peterson's Madrid headquarters.

***Always Play* (2021) Queen Andrea**

New York City native Andrea von Bujdoss, better known as Queen Andrea, is one of the most famous female graffiti artists in the United States. She earned a BFA in Graphic Design from the Parsons School of Design in New York and has worked as a graphic designer for various magazines, as well as in the advertising and fashion design industries. Today, she

continues to create graffiti and murals while working as a designer, typographer and fine artist in her studio. Queen Andrea frequently uses phrases in her murals, and for this 2021 intervention in the building's service lift, she chose the slogan "Always Play", an encouraging message featured in another work by the artist which the foundation acquired in 2020. Both of her creations are bright, colourful invitations to be active and enjoy the playful side of life.

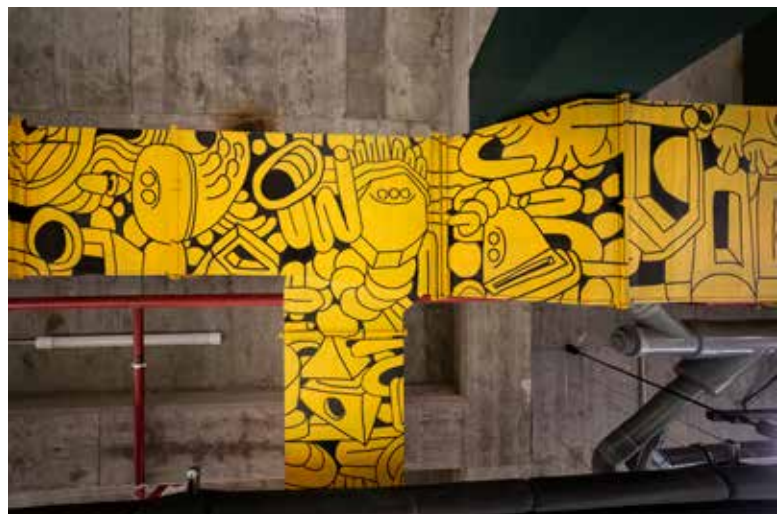
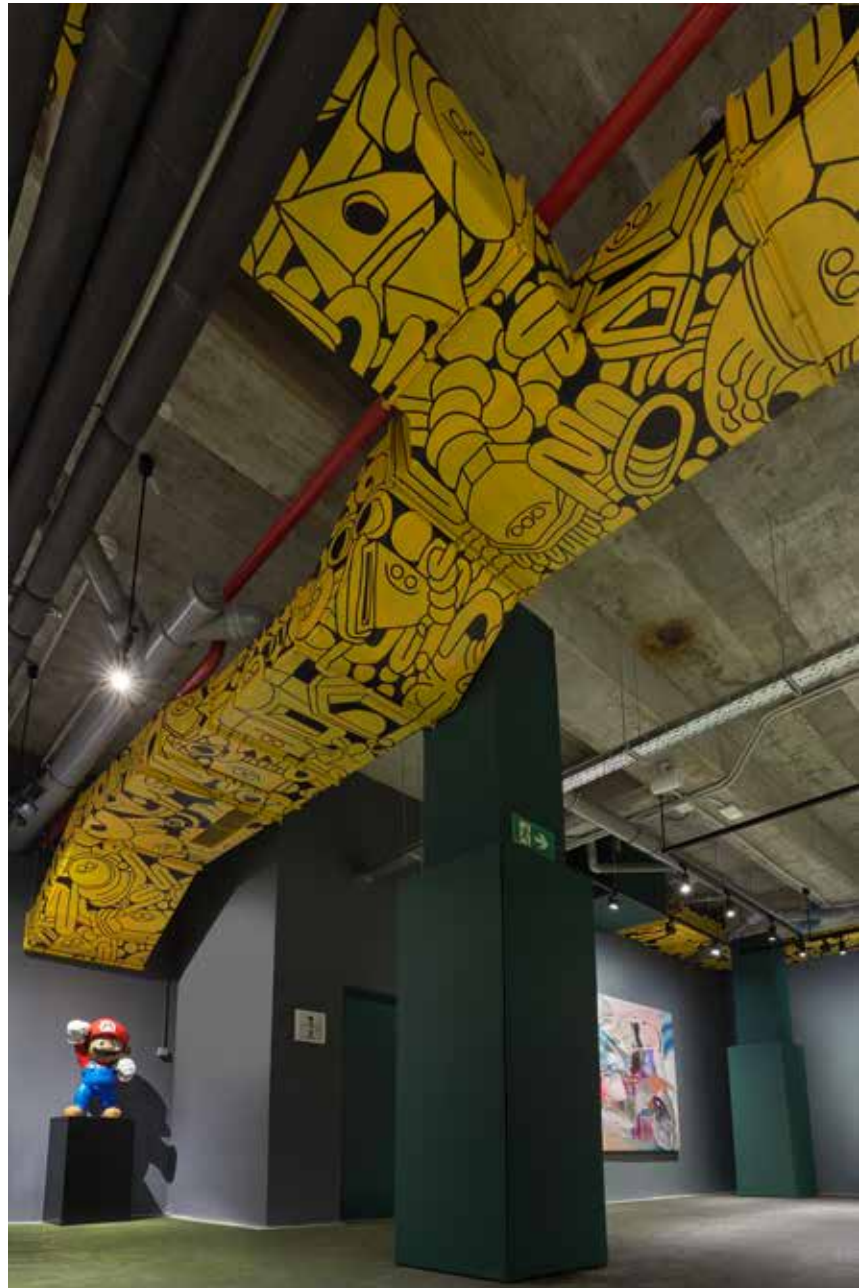


Queen Andrea.
Always Play, 2021
Patronage project
Fundación María Cristina
Masaveu Peterson Collection

***Sinstelación* (2021)**
Juan Díaz-Faes

Juan Díaz-Faes, an artist from Oviedo, Spain, painted *Sinstelación* (2021) on the metal ducts of the ventilation system. The black-on-yellow design, in which the artist's signature patterns cover every inch of the ducts, takes on a texture of its own that reminds Díaz-Faes of salamanders. This was the first time he had worked on such a surface, which posed a challenge because of the complicated material, the three-dimensional structure, and the difficulty of laying out and fitting his composition onto ceiling ducts.

A street artist and designer, Díaz-Faes studied Fine Art at the Universidad de Salamanca. He started out in magazine illustration, advertising and comics, and since 2017 he has been busy painting murals in different parts of the world. His wall art combines visual humour and bulky forms in motley compositions with only a few human figures.



Juan Díaz Faes
Sinstelación, 2021
 Patronage project
 Fundación María Cristina
 Masaveu Peterson Collection

PATRONAGE | Commissions

Julia by Jaume Plensa

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

At Fundación María Cristina Masaveu Peterson, we believe that patronage is a way of supporting artistic creativity, always with the utmost freedom, which results in unique projects that otherwise would not have existed. Four years after it was installed on the old pedestal in Plaza de Colón, Jaume Plensa's *Julia*, a work sponsored by the foundation for the city of Madrid, is now part of the urban landscape, etched on the collective memory of its residents and visitors.



During the trying months of the global pandemic, Julia's face became a symbol of peace and thoughtful reflection. As the artist explained, "Julia brings soul into the public arena. Art in the public space is not a matter of forms; it's not about embellishing or making things look pretty. It's like breathing life into a space, creating an energy, making certain points within a city's urban layout come back to life." In those dark days of uncertainty, Jaume Plensa's words and the pensive, spiritual presence of Julia in Madrid's public space became more meaningful, as many chronicles of the city have attested. As a beacon of serenity and calm, Julia has illustrated the therapeutic effect of art on an urban environment in desperate need of peace and thoughtful reflection, clearly proving that art can comfort, accompany and even ease our pain in difficult times. The foundation approved the request from Madrid City Council to extend Julia's stay in her current location until December 2022.

Jaume Plensa is an artist who works with materials, sensations and ideas. He finds inspiration in literature, poetry, music and philosophy. Plensa defines himself as a sculptor, first and foremost, even though he has explored multiple disciplines in his creative processes. His works address the very condition of being: our physical and spiritual essence, our consciousness of ourselves and our past, our moral codes and dogmas, and our relationship with nature. Born in Barcelona in 1955, he studied at the Llotja and the Escola de



Julia, commissioned work
FMCMP Collection

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.

PATRONAGE | EXHIBITION | The Metropolitan Museum of Art, New York

Goya's Graphic Imagination

12 February–2 May 2021

The Metropolitan Museum of Art (informally known as The Met) opened the show *Goya's Graphic Imagination* at its Fifth Avenue venue on 12 February 2021. The exhibition, made possible in part by Fundación María Cristina Masaveu Peterson, was curated by Mark McDonald, Curator of Drawings and Prints at the Met.



The Metropolitan Museum of Art, New York (MET)

The exhibition featured a broad selection of drawings and prints made throughout his career that illustrate Goya's critical, satirical vision of eighteenth and nineteenth-century society, expressed in series such as *Los caprichos*, *Los desastres de la guerra* and *Tauromaquia*.

Francisco de Goya (1746–1828) was a remarkably prolific draughtsman and printmaker, producing approximately nine hundred drawings and prints in the course of his lengthy career. Through them, he

reflected the turbulent historical events around him and expressed his political liberalism, criticism of superstition,

The broadly chronological presentation followed Goya's evolution and different phases as a graphic artist as well as his approaches to his subjects. The show featured roughly one hundred works that came from The Met collection—one of the most outstanding collections of Goya's drawings and prints outside Spain—as well as from private collections in New York and Boston and the Museo Nacional del Prado and the Biblioteca Nacional in Madrid.

Along with other institutions, Fundación María Cristina Masaveu Peterson supported the production of this show at The Met with the aim of giving American audiences a better knowledge of the great Spanish painter Francisco de Goya and, in the process, drawing attention to Spain's rich artistic heritage. The foundation also supported the catalogue published to accompany the show.

PATRONAGE

Donation of *Portrait of the Sculptor José Siro Pérez*, by Carlos Luis de Ribera y Fieve, to the Museo Nacional del Prado

In 2021, Fundación María Cristina Masaveu Peterson acquired a painting by Carlos Luis de Ribera y Fieve titled *Portrait of the Sculptor José Siro Pérez* with the intention of gifting it to the Museo Nacional del Prado.

After reviewing the proposal, the Museo del Prado accepted the donation, acknowledging the importance that this painting will have for its collections, as it will probably hang in the gallery of artists' portraits and self-portraits in the new building where the museum's nineteenth-century collections are to be housed.

Fundación María Cristina Masaveu Peterson has supported the Prado since its founding in 2006, and in 2019 this partnership was consolidated when the two institutions signed an agreement that expressed their interest in organising joint activities and collaborating on cultural projects. This pact addresses every goal our foundation strives to achieve: training young workers, studying the Masaveu Collection, promoting Spanish artistic heritage, and collaborating with other institutions.

Details of the work:

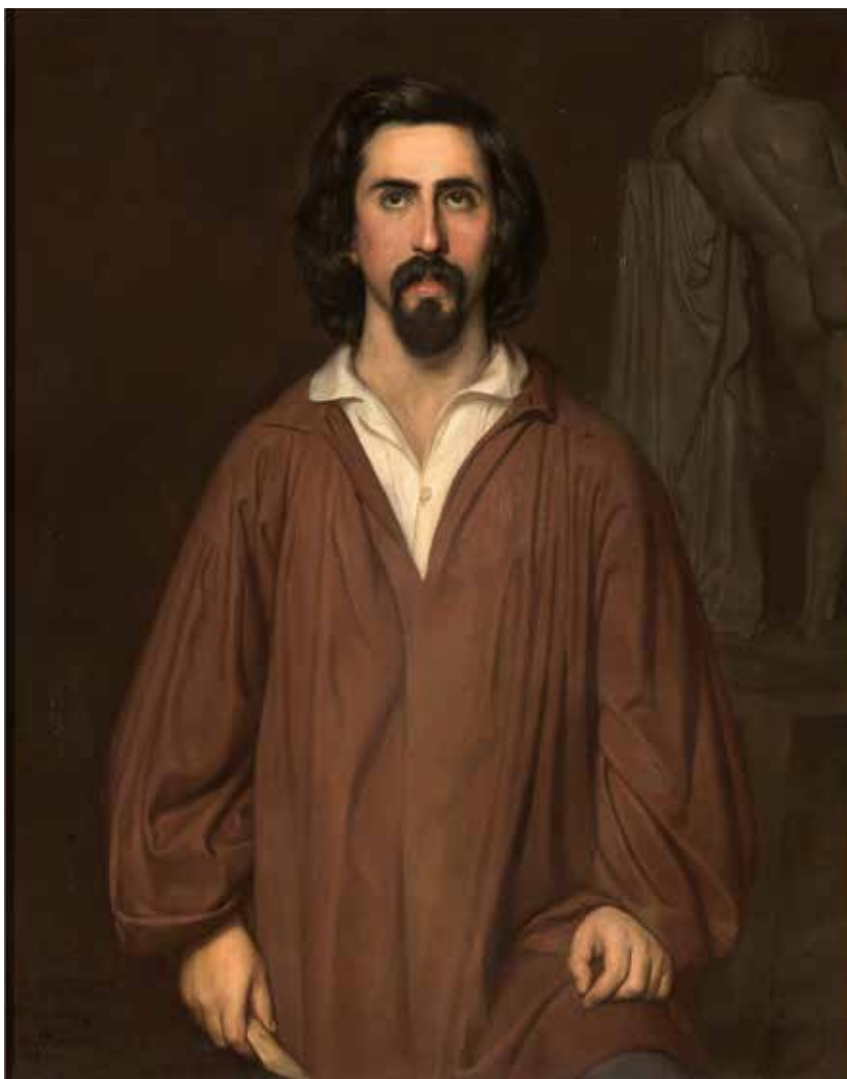
AUTHOR: Carlos Luis de Ribera y Fieve
(Rome, 1815-Madrid, 1891)

TITLE: *Portrait of the Sculptor José Siro Pérez*

DATE: Signed and dated in 1840

MEDIUM: Oil on canvas

DIMENSIONS: 126 × 98 cm



PATRONAGE

Fundación Ópera de Oviedo

2021-2022 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 and sees each new opera season as an opportunity to reach more people and build a more generous, open-minded, free society.

Honouring its stated purpose, during the 74th season of the Ópera de Oviedo (2021-2022), Fundación Ópera de Oviedo welcomed the following works:

Nabucco

The Ópera de Oviedo's season began in September, with the capacity of Teatro Campoamor still limited to 65% due to the health crisis, with an in-house production of Giuseppe Verdi's famous opera *Nabucco* by Asturian stage manager Emilio Sagi first performed in Oviedo in 2015. On this occasion, the story of love, hope, oppression and liberation based on the

Old Testament was told by the voices of baritone Ángel Òdena (Nabucco, King of Babylon), Italian soprano Silvia Dalla Benetta (Abigaille), tenor Antonio Gandía (Ismaele), Simón Orfila (Zaccaria) and Theresa Kronthaler (Fenena). The music director brought one of his favourite conductors, Gianluca Marcianò, to Oviedo. The season debut of the Ópera de Oviedo's new intermezzo choir received its first ovation after the famous "Va pensiero", a success shared by the entire cast and production.

The Magic Flute

The last opera written by Wolfgang Amadeus Mozart, *The Magic Flute*, returned to the Oviedo stage in October 2021. Maestro Lucas Macías Navarro made his season debut as conductor, and Albert Estany created a new in-house production. However, given the importance of reusing materials and resources in today's world, he recycled the mirror set built at Teatro Campoamor for the opera *Pagliacci* in 2019. The cast featured Serena Sáenz (recent winner of the Montserrat Caballé International Singing Competition), baritone Manel Esteve (Papageno), tenor Airam Hernández (Tamino) and soprano Jaquelina Livieri (Pamina), among other voices.

Nabucco (Giuseppe Verdi).
2020/21 opera season
Teatro Campoamor





↑↑ *The Magic Flute*
(Wolfgang Amadeus Mozart)
↑ *La Bohème* (Puccini)
2020/21 opera season
Teatro Campoamor

↓ *Lucrezia Borgia* (Gaetano
Donizetti)
→ *Adriana Lecouvreur*
(Francesco Cilea).
2020/21 opera season
Teatro Campoamor

La Bohème

November revisited one of the most acclaimed works in the company's repertoire, *La Bohème*. Puccini returned to Oviedo with one of his most beloved and popular operas, under the baton of Italian conductor Corrado Rovaris, music director of the Opera Philadelphia. This version, staged for the Ópera de Oviedo by Emilio Sagi, has already been performed at the theatre on three occasions. The operatic masterpiece, which explores the interstices of youth and hope, happiness and despair, love, poverty and courage, was sung by baritone Javier Franco (Marcello), soprano Elena Sancho-Pereg (Musetta), Asturian David Menéndez (Schaunard), Simona Mihai (Mimi) and David Lagares (Colline), among others.

Lucrezia Borgia

December brought the Borgia family to the Teatro Campoamor. Gaetano Donizetti's opera *Lucrezia Borgia*, based on a play by Victor Hugo, was the season debut of Canary Islander Yolanda Auyanet, one of Spain's greatest sopranos, who sang the title role accompanied by tenor Celso Albelo (Gennaro), mezzo-soprano Silvia Tro Santafé (Orsini) and bass Roberto Tagliavini (Alfonso D'Este). With Yves Abel as conductor and the renowned Silvia

Paoli as stage director, this work was co-produced by the Asturian opera house, Teatro Comunal de Bologna and Auditorio de Tenerife.

Adriana Lecouvreur

The season concluded in January-February 2022 with the immensely successful return to the Teatro Campoamor of Albanian soprano Ermonela Jaho, one of the most renowned international opera singers, who breathed life into the protagonist of the best-known work by composer Francesco Cilea. In that tale of star-crossed lovers and jealous, Ermonela shared the stage with Canarian mezzo-soprano Nancy Fabiola Herrera (Princess de Bouillon), Asturian tenor Alejandro Roy (Maurizio, Count of Saxony), bass Felipe



Bou (Prince de Bouillon) and baritone Luis Cansino (Michonnet). Daniele Callegari and his baton returned to Oviedo, bringing the 74th season of the Ópera de Oviedo to a much-applauded close.

PATRONAGE

Sociedad Filarmónica de Gijón

2021-2022 Season

In 2021, Fundación María Cristina Masaveu Peterson continued to support the Sociedad Filarmónica de Gijón by sponsoring its 2021-2022 season. With its carefully planned programme, this society makes an outstanding contribution to classical music, encouraging young talent and stimulating creativity.



El León de Oro. Teatro Jovellanos

The Sociedad Filarmónica de Gijón was founded in April 1908 and has worked to promote classical music in the city ever since. In the past, it has hosted such exceptional artists as Arthur Rubinstein (who gave as many as twelve concerts for the philharmonic society), Pau Casals, Enrique Granados, Manuel de Falla, Joaquín Turina, Gaspar Cassadó, Alfred Brendel, Jean Pierre Rampal, Andrés Segovia, Joaquín Achúcarro, Alicia de Larrocha, Montserrat Caballé and Teresa Berganza, as well as iconic ensembles like the Berliner Philharmoniker. This season the society reached a new milestone:

1,653 concerts since its founding. The Sociedad Filarmónica de Gijón continues to organise concerts at Teatro Jovellanos and has over two hundred and fifty members.

For its 114th season (2021-2022), the concerts of Gijón's philharmonic society formed a veritable "sea of music", with performances by noted artists like guitarist Rafael Aguirre (11/05/2022); the renowned flute quintet Seldom Sene (20/05/2022); the Ventart quintet (27/04/2022), made up of soloists from the OSPA; and the prestigious soprano María Espada with Ensemble Trifolium (06/04/2022), who performed Boccherini's *Stabat Mater* de Boccherini at a Holy Week concert.

The society gave fifteen concerts, in which Asturian musicians played a relevant role. The season kicked off on 6 October with the chamber group Forma Antiqua (06/10/2021) and continued with performances by El León de Oro (02/03/2022), pianist Luis Vázquez del Fresno (27/10/2021), Ensemble 4.70 (09/02/2022) and an operatic benefit for Asociación Galbán on its 20th anniversary, featuring the Asturian singers Beatriz Díaz, Serena Pérez and Juan Noval Moro (22/12/2021). They were accompanied on the piano by Marcos Suárez, who also played with mezzo-soprano Paula Iragorri at her recital of *lieder* based on texts by Goethe to mark the 190th anniversary



↑ Ensemble 4.70 ↗ Vázquez del Fresno and Beatriz Díaz → Martín García. Teatro Jovellanos

of his death (16/03/2022). The society commemorated the centenary of Ástor Piazzolla's birth with a tribute concert titled *Piazzolla x 100* (11/11/2021), in collaboration with Teatro Jovellanos and the Gijón Jazz Festival.

The Young Performers Cycle, sponsored by Fundación Alvargonzález, allowed audiences to enjoy the talent of award-winning pianist and Gijón native Martín García (12/01/2022)—first prize at the Cleveland International Piano Competition in the United States and finalist in the legendary International



Chopin Piano Competition in Warsaw, Poland—and violinist Leonardo González (02/02/2022), who recently distinguished himself in the Villa de Llanes International Violin Competition. Thanks to the society's collaboration with this and other prestigious competitions, Teatro Jovellanos also hosted a performance by pianist Dmytro Choni (15/12/2021), winner of the 19th Santander International Piano Competition.

PATRONAGE

20th AlNorte Contemporary Art Week 2021

This year marked the 20th anniversary of the AlNorte Contemporary Art Week. Held every year since May 2002, this has grown to become one of the most respected art events in Spain. In line with its policy of supporting culture and young artists, the foundation has sponsored this initiative from the outset.

Every year, AlNorte becomes a generational gathering where people from every walk of life (artists, students, experts, historians, teachers, children) come together, generating educational, ethical, aesthetic, multidisciplinary synergies.

From the beginning, this initiative has had five basic pillars: exhibitions, workshops, seminars and discussion panels, educational experiences for kids and teens, and guided tours for adults. This cultural adventure, which over the years has brought knowledge and dialogue to the principal cities of Asturias and to other art fairs and forums in Santander, Salamanca,

Mieres, Murcia and Madrid, maintains its unifying spirit, desire to contribute to society, and high standards of cultural excellence.

The Contemporary Art Week team is active every year from January to December, organising and carrying out its many activities.

On the 20th anniversary of Asturias's Contemporary Art Week, the centrepiece was an ambitious retrospective of 54 artists who, at one time or another, benefited from the AlNorte grants. The 20th Anniversary show (October 2021-



20 años AlNorte, video at the entrance to Sala Sabadell Herrero, Oviedo



↑↑ Works by Edgar Plans,
Blanca Nieto, Demetrio Salces
and Florencia de Titta on display
in Sala Sabadell Herrero
↑ Work by Román Corbato
at the Universidad Laboral

January 2022), held simultaneously in Avilés, Gijón and Oviedo, surveyed the past twenty editions of the Contemporary Art Week of Asturias. It also included a wide variety of documentary material (archives, catalogues, photographs, videos, signs/posters, vinyl panels, etc.) to help evaluate the exhibitions held and learning opportunities created over the last two decades. From January to December 2021, the organisers ran a non-stop advertising campaign on websites and social media, posting videos, archive material and various announcements. They met with representatives of the Ministry of Culture, Language and Tourism of Asturias and other supporting institutions

to plan the *Arte AINorte 2021* exhibition at different venues managed by the regional authorities.

Promotional talks with artists, experts and AINorte collaborators were held at galleries and art studios in the Spanish capital. Research groups were formed, and the schedule of theoretical and practical activities at the 20th Contemporary Art Week began to take shape. In Asturias, the organisers contacted representatives of the galleries that had agreed to host the AINorte 20th Anniversary exhibitions to begin working out the details.

The team sent informative emails to their contacts: art schools, universities, exhibition halls, museums and galleries around the world. Presentations were made at several national forums, mainly in Madrid, at a time when various art-related events were happening in the city. An exhibition featuring the work of 100 participants in the Children's Art Competition was also organised at Factoría Cultural in Avilés.

The *Arte AINorte 2021* show opened on 30 September. Grant-funded projects were exhibited at the Centro Niemeyer in Avilés, Sala Sabadell Herrero in Oviedo, and Universidad Laboral and Museo Barjola in Gijón.

Exhibitions: 20th Generation **AINorte**

Sala Sabadell Herrero, Oviedo

30 September 2021–9 January 2022

Of the multiple venues, Sala Sabadell Herrero hosted the largest group of artists. It displayed various photographs—one of the disciplines that have most benefited from the AINorte grants since 2002—and works in other media and formats by artists like Soledad Córdoba (Avilés, 1977), Cristina Ferrández (Alicante, 1974), Antonio Guerra (Zamora, 1983), Rebeca Menéndez (Avilés, 1976), María Moldes (Pontevedra, 1974), Paco Nadie (Thionville,

France, 1972), Guibert Rosales (Havana, 1979), Agustín Serisuelo (Castellón, 1981), Beatriz Ruibal (Pontevedra, 1966), the Laramascoto collective consisting of Santiago Lara (Tomelloso, 1977) and



Beatriz Coto (Gijón, 1981), Pablo Armesto (Schaffhausen, Switzerland, 1970), Sandra Paula Fernández (Oviedo, 1972), Florencia de Titta (Buenos Aires, 1985), Elisa Torreira (Avilés, 1961), Rafa Rollón (Ávila, 1966), Federico Granell (Cangas de Narcea, 1974), Edgar Plans (Madrid, 1977), Demetrio Salces (Córdoba, 1987), Jonathan Notario (León, 1981), Job Sánchez (A Coruña, 1979), Pedro Fano (Oviedo, 1977), Blanca Nieto (Gijón, 1981), Silvia Lerín (Valencia, 1975), Luciana Rago (San Juan, Argentina, 1982), Guillermo Mora (Alcalá de Henares, 1980) and Rafael Jiménez Reyes (Córdoba, 1989).

↗ Presentation of *AINorte 2021* at Sala Sabadell Herrero, Oviedo



↑ Artists and dignitaries at the opening of *AINorte 2021*
* Work by Elisa Torreira. Sala Sabadell Herrero, Oviedo



Centro Niemeyer, Avilés

30 September–14 November

A significant part of the works in this joint exhibition were displayed at the Centro Niemeyer gallery in Avilés, where these interdisciplinary convergences defined a group show marked by individualities. The featured artists included Francisco Jesús Redondo (Cangas de Narcea, 1968), Maite Centol (Logroño, 1963), Jorge Nava (Gijón, 1980), Esteban Prendes (Gijón, 1978), Pablo Iglesias (Oviedo, 1974), Noemí Iglesias (Langreo, 1987), Carmen González (Salamanca, 1973), Nuria Ruibal (Oviedo, 1983), Paola Ruiz Moltó (Alicante, 1978) and Cristina Busto (Avilés, 1976).



* Carmen González
 ↓ Presentation of *AlNorte 2021*
 at Centro Niemeyer, Avilés



↑ ↑ Paco Redondo with his work
 ↑ Before Nuria Ruibal's work
 *Videos by Cristina Busto
 Centro Niemeyer, Avilés



Museo Barjola, Gijón

30 September–14 November

Museo Barjola has been a cornerstone of the Contemporary Art Week of Asturias at every edition, in part for organisational reasons but also because it was where many artists presented the results of their AINorte grants. However, the ten artists in this year's show made their debut at the museum with a combination of recent paintings, photographs, sculptures, installations and videos. Pepa García Pardo (Dominican Republic, 1950), the Aggtelek collective consisting of Xandro Vallés (Barcelona, 1982) and Gemma Perales (Barcelona, 1978), Paula Valdeón (Villafranca de los Barros, Badajoz, 1992), Diana Velásquez (Bogotá, 1978), Myrem González (Oviedo, 1979), Mariana Nieddu (Sassari, Italy, 1981), Jacobo Bugarín (Santiago de Compostela, 1983), Marisa Culatto (Las Palmas, 1964), Benjamín Lebrato (Avilés, 1955) and Chus Cortina (Oviedo, 1971).



Universidad Laboral, Gijón

30 September–14 November

Over the past seven years, the Universidad Laboral in Gijón has regularly hosted new exhibition projects for the Contemporary Art Week of Asturias, displaying site-specific installations in open spaces near the entrance to the Ciudad de la Cultura facilities. This year, for Arte AINorte 2021, it welcomed six works which, in the past, had won AINorte grants and been displayed at other venues. These pieces were set up in the Corinthian courtyard, the central courtyard and the grounds of LABoral Centro de Arte y Creación Industrial. Mónica Cofiño (Barcelona, 1980), Alberto Pena (Foz, 1970), Izaskun Escandón (Bilbao, 1973), Tadanori Yamaguchi (Osaka, Japan, 1970), Román Corbato (Gijón, 1980) and David Martínez Suárez (La Hueria, El Entrego, 1984).



↑↑↑ Visitors standing before Pepa Pardo's work ↑↑ Works by Marianna Nieddu and Benjamín Lebrato ↑ Drawings by the Aggtelek collective. Museo Barjola, Gijón



Encounters and debates

4 October

Factoría Cultural, Avilés: Round table "Gender Perspective with AINorte Poetics", with the artists Cristina Busto, Noemí Iglesias and Elisa Torreira Moderator: Natalia Alonso Arduengo.

5 October

Museo de Bellas Artes de Asturias, Oviedo: Round table "Contemporary Collecting: AINorte Artists in Institutional Collections", with the artists Maite Centol, Cristina Ferrández and Federico Granell Moderator: Natalia Alonso Arduengo.

6 October

Museo Barjola, Gijón: Round table "Two Decades of AINorte", with selected artists who received AINorte grants between 2002 and 2021 Moderator: Ángel Antonio Rodríguez.

7 October

Plaza de Trascorrales, Oviedo: Guided tour of the Oviedo Art Fair with AINorte organisers.

Artist-led workshops

21-25 September

Colegio Quirinal, Avilés: "Geometry of Colour", mixed media workshop for kids (ages 10-12) led by Asturian artist Diana Coanda.

Colegio San Cristóbal, Avilés: "Artistic Interpretation of Public Sculptures", workshop for teens (ages 14-16) featuring the centre's holdings and led by Diana Coanda.



↑↑↑ Presentation of AINorte
 ↑↑ Work by Tadanori Yamaguchi
 ↑ Explaining Mónica Cofiño's intervention at Laboral Centro de Arte → Work by Alberto Pena. Universidad Laboral, Gijón





Meeting of AINorte artists
at Factoría Cultural, Avilés

5 October

Estudio Pablo de Lillo, Oviedo: "Action and Geography with Installation Ambitions", led by Susana Villanueva (artist and educator with a BA in Art History).

8 October

Factoría Cultural, Avilés: "A Book of Stone on Stones", led by Mikha-ez (Asturian artist with a BFA and PhD in Fine Art from the Universidad de Salamanca and an MA in History of Contemporary Art and Visual Culture from the Universidad Autónoma de Madrid).

20th Asturias Plástica Children's Art Competition

4 October

Opening of the 20th Asturias Plástica Competition show, with pieces created during children's workshops held in the city by 80 kids between the ages of 10 and 16.

De paso (other exhibitions)

- Museo de Bellas Artes. *50 obras maestras de la Colección Abanca*. Group show.

- Museo Barjola. *Juan Barjola y la renovación figurativa asturiana*. Group show
- Centro de Cultura Antiguo Instituto. *Un relato polifónico*. Group show
- Centro Niemeyer. *La esencia de lo mágico*. Joan Ponç
- Valey Centro Cultural. *La luz, el color el espacio*. Begoña Vega
- Amaga. *Silencio II*. Encarnación Domingo
- Arancha Osoro. *El puente*. Covadonga Valdés Sobrecueva
- Aurora Vigil-Escalera. *Remembering*. Group show
- Bea Villamarín. *Artistas de la galería*. Group show
- Cornión. *La pintura gestual*. Luis Fega
- Gema Llamazares. *Agua del tiempo*. Alejandro Botubol
- Guillermina Caicoya. *Pinturas*. M. Gómez-Morán.

In November and December, guided tours of the *Arte AINorte 2021* show continued to be offered at all five venues. The Avilés and Gijón venues closed on 14 November, while the show at Sala Sabadell Herrero in Oviedo remained open until 9 January 2022.

PATRONAGE

Associació de Bibliòfils de Barcelona

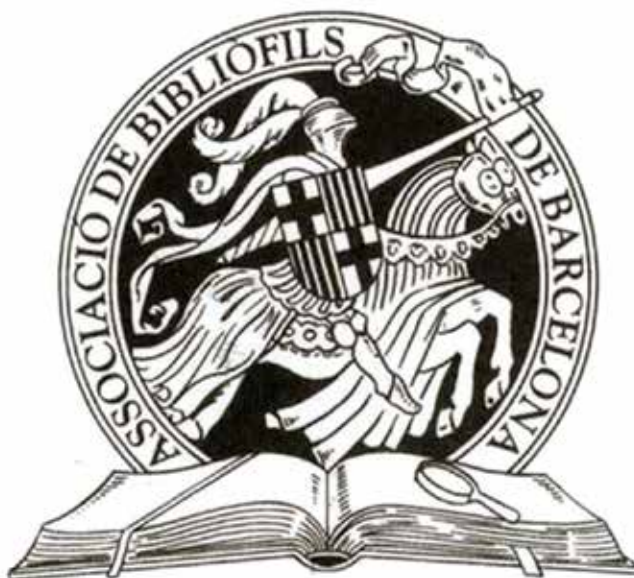
Bibliophilia, a special and passionate appreciation of books, flourished in Catalonia thanks to the attempts to recover Catalan cultural identity that began in the late 1800s. One by-product of those movements was the creation of the Societat Catalana de Bibliòfils (1903-1912). That early bibliophile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

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

The association is limited to one hundred and fifty members, and our foundation, represented by its chairman Fernando Masaveu, is Member 29 of the ABB, a number that has been passed down through the family since Pedro Masaveu Masaveu joined in 1946. We are honoured to be part

of this tradition, which is especially apropos considering our love of books and desire to preserve the bibliographic gems of our old and modern literature.

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



PATRONAGE

Digitisation of the academic library of the Real Academia Española

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

This valuable library contains manuscripts (including such important works as the Gayoso Codex of *El Libro de Buen Amor*, Berceo's poetry, the Puñonrostro Codex and the autograph manuscript of Zorrilla's *Don Juan Tenorio*), incunabula of Nebrija's *Gramática*, *Proverbia Senecae* and other works, and an old collection of rare books printed after the incunabula period, between 1501 and 1900, that includes classics of the Spanish Golden Age, many different editions of *Don Quixote*, and works by the most relevant authors. It also boasts a fine collection of seventeenth and eighteenth-century comedies and

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

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

PATRONAGE

Course: “40 Years of Collecting at ARCO”

On 24 and 25 November 2021, the Fundación General de la Universidad Complutense de Madrid (UCM) held a course titled “40 Years of Collecting at ARCO” in the Geography and History Department of that Madrid university.



Rafael Mateu de Ros, art consultant for Fundación María Cristina Masaveu Peterson

This course was designed to introduce the university community to the world of collecting, in order to generate new sources of knowledge, encourage the art collectors of tomorrow, and promote philanthropy as a way of enjoying, preserving and sharing artistic creativity and heritage.

Supervised by María del Carmen de la Guerra, the course included lectures by María Dolores Jiménez-Blanco; Maribel López, director of ARCO; Yolanda Romero, Head of Conservation at Banco de España; Marta Ramírez, Exhibition and Collection Registrar at Fundación Juan March; María Beguiristain, Head of Art and Exhibitions at Fundación Banco Santander; Rafael Mateu de Ros, art consultant for Fundación María Cristina Masaveu

Peterson; Rafael Orbegoza, in charge of the Iberdrola Art Collection; Alicia Ventura, curator of the DKV Collection; Laura Rodríguez Peinado, Assistant Dean of Students and University Extension; and Luis Trigo, chairman of Fundación El Secreto de la Filantropía. Course participants also heard from the collectors Pilar Citoler, Natalia Yera, Estefanía Meana, Juan Manuel Elizalde, Choli Fuentes and Javier Quilis and gallerists like Silvia Ortiz and Íñigo Navarro.

On 24 November Rafael Mateu de Ros, the foundation's art consultant, spoke about Fundación María Cristina Masaveu Peterson and its contemporary art collecting activity. The foundation has supported the ARCO fair for over ten years, as evidenced by the large number of pieces in our collection that were acquired at the fair and the fact that we received the A for Collecting Prize from Fundación Arco in 2020.

The two-day course was rounded out by a series of visits to different institutions in Madrid, including Fundación María Cristina Masaveu Peterson.

PATRONAGE

Symposium: “Cultural Foundations. Their Role in and Importance for Culture”

The online symposium “Cultural Foundations. Their Role in and Importance for Culture” took place on 26 May 2021 with the participation of Rafael Mateu de Ros, the foundation’s art consultant.

26 de mayo
10:00 horas (horario peninsular)
evento online

FUNDACIONES CULTURALES

El sector fundacional, su papel e importancia para la cultura

origen

10:00 horas - Bienvenida
Adriana Moscoso del Prado - Directora General de Industrias Culturales, Propiedad Intelectual y Cooperación

10:10 horas - Aspectos clave del sector fundacional en España
Elena Imedio, Subdirectora General del Protectorado de Fundaciones. Ministerio de Cultura y Deporte
Isabel Peñalosa, Directora de Relaciones Institucionales y Asesoría Jurídica, Asociación Española de Fundaciones

11:00 horas - Mesa redonda con fundaciones culturales
Fernando Zamácola, Director de la Fundación Miguel Delibes
Marjorie Nétange, Directora de Desarrollo y Comunicación de la Escuela Superior de Música Reina Sofía, Fundación Albéniz
Nadia Arroyo, Directora de Cultura de Fundación MAPFRE
Lucinio Muñoz, Director de la Fundación ICO
Rafael Mateu de Ros, Asesor y miembro del Comité de Arte de la Fundación María Cristina Masaveu Peterson
Maite Esteve, Directora de la Fundación Catalunya Cultura

This symposium, organised by the Spanish Ministry of Culture, analysed the importance of cultural foundations in the culture industry and the vital role they play in channelling patronage and sponsorship. Guest speakers included Elena Imedio, Deputy Director of the Foundations Protectorate of the Ministry of Culture; Nadia Arroyo, Director of Culture at Fundación MAPFRE; Marjorie Nétange, Director of Development and Communication at the Escuela Superior de Música Reina Sofía; and Lucinio Muñoz, Director of Fundación ICO.

The encounter was organised by Cultura y Mecenazgo, an agency of the Deputy Directorate-General for the Promotion of Culture Industries, responsible for promoting cultural patronage and social participation in funding cultural initiatives. Its aim is to familiarise people with the regulations governing patronage to improve funding for the arts.

PATRONAGE

Partnership with PHotoEspaña

PHotoEspaña was begun in 1998 with the mission of showing audiences the work of the best photographers and visual artists, from consecrated legends to up-and-coming talents, and giving people an opportunity to come together and reflect on photography.

PHoto**ESPAÑA** 2022

With an international outlook that situates Spanish photography in a global context, PHotoEspaña has arranged more than one thousand photography-centred exhibitions and activities at the top institutions in the country, featuring the work of renowned artists like Irving Penn, Robert Mapplethorpe, André Kertész, Joan Fontcuberta, August Sander, Francesca Woodman, Alberto García-Alix, Andreas Gursky, Rosângela Rennó, Chema Madoz, Català-Roca, Cristina García-Rodero, Paul Graham, Dorothea Lange, Cristina de Middel, Ricard Terré and many others.

Since 2016, Fundación María Cristina Masaveu has been a Protector of Honour, further proof of the foundation's support for photography and for initiatives like PHotoEspaña that revitalise and enrich our country's cultural scene.



Chema Madoz
El viajero inmóvil series, 2016
 Miradas de Asturias. Patronage
 FMCMP Collection

FMCMP Morasverdes

Exhibition venue and hostel, Salamanca

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



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

Hostel level

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



Exhibition level

- Gallery (450 m²).
- Courtyard (800 m²) that can be used as an extension of the indoor gallery or for outdoor activities organised by the centre.
- In 2021 the project was under construction, albeit at an advanced stage and scheduled for completion by the end of the year.

The foundation is currently devising a programme of activities and hopes to open the centre in late 2022.

FMCMP Howe Place Yale, United States

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



Yale University
campus. FMCMP Howe
Place Yale



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

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

2021 Christmas project

To mark its 15th anniversary, in 2021 the foundation decided on a Christmas project that would illustrate its commitment to recovering, studying, preserving and promoting Spain's artistic heritage. The focus of that project is a picture by Juan Antonio Ribera, *The Shade of Samuel Appears to Saul*, included in the exhibition *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*.



In addition to the card itself, we produced a short documentary in which the exhibition curator Javier Barón discussed the canvas's history, author, theme and iconography, while Emilio Casero, the restorer who worked on it, explained the details of his intervention. The video was posted on our website the same day the Christmas cards were sent out.

Since its creation in 2006, one of the top priorities of Fundación María Cristina Masaveu Peterson has always been to recover, promote and publicise Spanish historical heritage and to be actively involved in its care and restoration. We pursue this goal by preserving our own

art collection and managing the Masaveu Collection, but also by supporting a variety of research and patronage projects and participating in their development and promotion.

In order to illustrate the foundation's daily efforts in this area, we decided to reveal the entire process behind one of the latest additions to the FMCMP Collection: *The Shade of Samuel Appears to Saul* by Juan Antonio Ribera.

This painting was sold at Alcalá Subastas on 29 October 2020 (lot 728). At the time of sale it was attributed to an artist of the "Spanish school, 19th century", under the title *Hamlet and the Ghost of His Father*, and was in poor condition.

Meticulous research of existing records turned up a mention in the press from 1836 that identified it as Ribera's work. The painting was then carefully restored and given a new, purpose-built frame in the neoclassical style, allowing the work to recover all its original splendour.

In October 2021, it was included in *Masaveu Collection: Spanish Nineteenth-Century Painting. From Goya to Modernism*, curated by Javier Barón, and can be admired at our Madrid headquarters until 22 January 2023. Along with other works recently acquired by the foundation, Ribera's picture also perfectly complements the Masaveu



Collection, owned by Corporación Masaveu and managed by Fundación María Cristina Masaveu Peterson since 2013. *The Shade of Samuel Appears to Saul* is an important addition to both, as neither collection had such a significant representation of Spanish neoclassicism until now. As such, this work helps to complete the exhibition narrative while also making it more instructive, contributing to a greater awareness of nineteenth-century Spanish painting.

The artist

Juan Antonio Ribera (Madrid, 1779-1860) is considered one of the leading exponents of Spanish neoclassicism and the finest painter of his generation.

His training began in Spain, in the workshops of the religious image maker José Piquer and the painter Francisco Bayeu. In 1802 he received a bursary from the king and moved to Paris, where he became an outstanding disciple of the



neoclassical painter Jacques-Louis David and frequented the École des Beaux-Arts from 1806.

In 1812 he accompanied King Charles IV—who had already named him court painter—to Rome, where he remained until 1820. While there he produced many paintings, particularly on religious themes, continued his remarkable work as a copyist, and was inducted into the Accademia di San Luca in recognition of his merits. Upon returning to Spain, he was also made a member of the Academia de Bellas Artes de San Fernando in Madrid. In 1838 he began teaching life drawing at the Madrid academy. Ribera served as director of the Museo del Prado from 1857 to 1860, where he was particularly active as a restorer.

The work

Ribera painted *The Shade of Samuel Appears to Saul* during his Roman period, as one of nine tempera paintings on Old Testament themes.

Taken from the first Book of Samuel (28:14–20), the scene depicts the moment when the prophet's spirit, conjured by the Witch of Endor, appears in a cloud of smoke before Saul and predicts his imminent defeat and death at the hands of the Philistines. Saul's despair is eloquently conveyed by his outstretched hands and bowed figure; he has fallen to the ground before the medium, whose lamp illuminates the scene at the centre of a very well-balanced composition. The presence of a skull and a few animal bones identify the house's occupant as a witch. The stage-like interior (reminiscent of other paintings in the same series) that heightens the dramatic nature of the scene, the elegant, stylised figures, the precise draughtsmanship, the volumes and lighting of the draperies, and the predominantly sober palette of this circular composition are all typical features of Ribera's work in those years.

This painting and another sketch associated with the series belonged to Infante Sebastián Gabriel de Borbón. Although Ribera was quite active in Rome, today this is one of the few known religious pictures by his hand, the study of which provides valuable insight into this facet of his production.

The restoration process

When the foundation acquired it, *The Shade of Samuel Appears to Saul* had several conservation issues. In addition to the old relining, there was visible warping of the stretcher due to humidity and direct contact with water on the bottom. The pictorial surface presented several scrapes and material losses, a few repaints and, above all, thick coats of varnish so oxidised that they obscured the scene.



The picture had also been altered by a few cleaning tests done during an unrecorded prior intervention.

In addition to ensuring proper conservation of the painting, the restoration process revealed the intensity of the very pure original colours, which had been completely distorted by a brownish glaze, and the painstaking academic drawing

that underscores the classicism of the work. Now we can appreciate the scene's compositional balance and the clear spatial distribution of the figures in the theatrical setting designed by Ribera, which prior to the invention had been reduced to a single plane.

Working directly with the painting also made it possible to identify the medium (initially believed to be oil paint) and the alterations made to its shape (from round to square) and support (relined with a different type of canvas) over the years.

Finally, the picture arrived with a very simple frame, consisting of four wooden slats nailed to the edges of the stretcher. Taking inspiration from the original moulding of a sketch for another painting in the same series, we gave it a new, neoclassical-style frame of carved and gilded wood to enhance the viewer's enjoyment of the work.

PUBLICATIONS



PATRONAGE

Book donation project

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

The aim of this long-term patronage project is to distribute the foundation's publications among various Spanish institutions.

These independent, specialised editions illustrate the institution's national and international initiatives related to culture, art and research. Since its inception in 2006, the foundation has published more than forty fascinating titles, bringing Spain's rich cultural heritage to a wider audience.



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

In 2021 Fundación María Cristina Masaveu Peterson donated a total of 2,296 publications to over thirty-five public institutions of different types. These are the most relevant donations:

Ministry of Education of Asturias

In 2021, the foundation donated 792 publications to the Regional Ministry of Education of Asturias, to be divided among the seventy-two public secondary schools in the region.

Madrid City Council

Fundación María Cristina Masaveu Peterson signed an agreement with Madrid City Council to publicly announce the donation of 495 volumes destined for the capital's Municipal Public Library Network and for city museums and cultural centres. The agreement was signed on 4 October 2021 by Andrea Levy, Arts Councillor for Madrid, and Álvaro Sánchez, secretary of the foundation's board of trustees. The donation, officially requested by letter on 9 March 2021, was accepted by decree of the representative of the Governance of Works and Facilities Department on 13 August 2021, and the reception certificate was issued on 15 September 2021.

The foundation donated more than 21 different titles from its own catalogue, including books on art, photography, music, literature and history.



Andrea Levy, Arts Councillor for Madrid, and Álvaro Sánchez, secretary of the Fundación María Cristina Masaveu Peterson board of trustees

The Municipal Public Library Network

is a public service whose ultimate purpose is to meet the community's needs and demands for information, education, training and recreation, and to guarantee that all citizens have free, unlimited access to said service. With this donation, the foundation hopes to spread knowledge and Spanish culture among the residents of Madrid.

Ministry of Education of Castile-León

Another donation was made to the Regional Ministry of Education of Castile-León, consisting of 308 volumes destined for the twenty-eight public secondary schools in the province of Salamanca, where FMCMP Morasverdes is also located.

The following institutions also received donations:

- Universidad Carlos III de Madrid. 24 books
- Universidad Autónoma de Madrid. 24 books
- Library of Las Rozas, Madrid. 5 books
- UNED Madrid. 24 books
- Universidad de Oviedo. Central library. 25 books
- Ministry of Culture, Language and Tourism of Asturias. Libraries of Asturias. 199 books

- Municipal library of Majadahonda. 10 books
- Municipal libraries in the city of Salamanca. 30 books
- Municipal library of Parla, Madrid. 10 books
- Museo de Bellas Artes de Asturias. 9 books
- Biblioteca Municipal Cardenal Cisneros in Alcalá de Henares, Madrid. 10 books
- Universitat de Barcelona. Philology and Communication library. 3 books
- Universidad de Almería. Library. 23 books
- Universidad de Burgos. General library. 13 books
- Universidade de Santiago de Compostela. Geography and History library. 24 books
- Universidade de Santiago de Compostela. Philology library. 3 books
- Media Library at Centro de Arte Alcobendas. 10 books
- Universidad de Cádiz. Humanities library. 23 books
- Universidade da Coruña. Humanities library. 8 books
- Universidad de Huelva. University library. 3 books
- Universidad de Extremadura. Central library. 23 books
- Universidad Miguel Hernández, Elche. Altea campus library. 23 books
- Universitat de Lleida. Philology and Communication library. 11 books
- Universitat d'Alacant. Arts library. 4 books
- Universitat Autònoma de Barcelona. Humanities library. 23 books
- Universidad de La Rioja. Library. 23 books
- Universidad de La Laguna. Fine Arts library. 23 books
- Biblioteca Pública del Estado Casa de las Conchas, Salamanca. 10 books
- Biblioteca Municipal Tomás y Valiente in Fuenlabrada. 10 books
- Universidad de Murcia. Humanities library. 24 books
- Universidad de Castilla-La Mancha. General library, Cuenca campus. 24 books
- Universidad Pablo de Olavide, Seville. 23 books

PATRONAGE

The Treasures of the Oviedo Cathedral

Since 2006, Fundación María Cristina Masaveu Peterson has been involved in a project to preserve and publicise the cultural wealth stored in the Oviedo Cathedral. By publishing a comprehensive and exceptional volume like *The Treasures of the Oviedo Cathedral*, the foundation hopes to promote a greater knowledge and understanding of Asturian heritage.

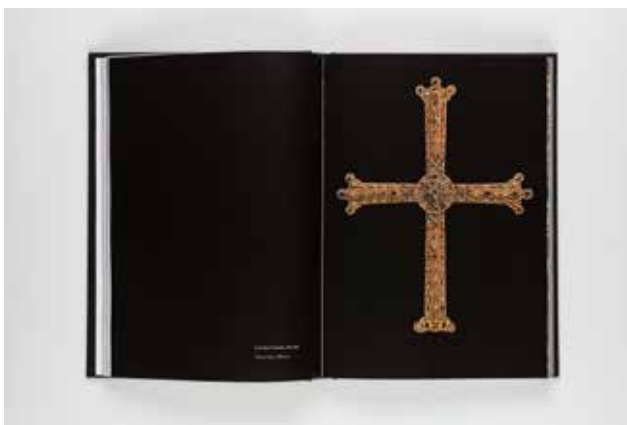
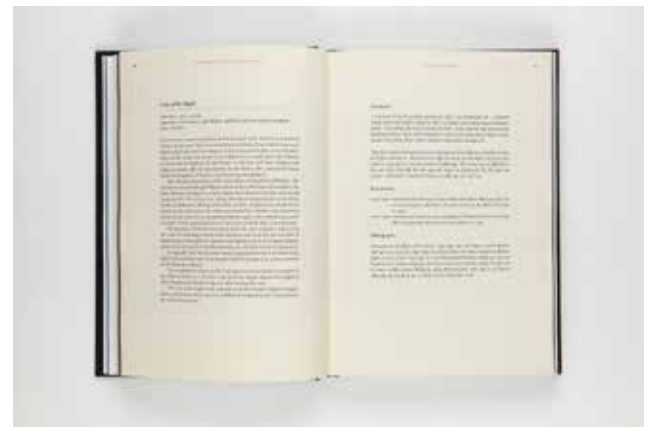


This book is part of a project begun by the foundation in 2008, when the Cross of Angels and the Cross of Victory both celebrated their centenaries, which entailed adapting and highlighting the merits of the heritage assets housed in the Cathedral of San Salvador in Oviedo. With this publication, the foundation joined the archdiocese and chapter of Oviedo in celebrating the 1,200th anniversary of the consecration of the first altar in Oviedo's Cathedral of San Salvador.

The volume, with texts in Spanish and English, had a print run of 1,500 copies, 1,200 of which were donated to the Oviedo Cathedral. The sale proceeds will be used to maintain and preserve the treasures in the cathedral's Holy Chamber.



The book presents a selection of the priceless items kept in the Holy Chamber and Museo de la Iglesia in Oviedo. The discussions of each piece are informed by scholarly rigour, but also by a desire to enlighten and instruct non-experts. Nine treasures were photographed by Santiago Relanzón, whose new pictures revealed sublime and hitherto hidden details that inspired the publication of this book. The texts—written by Dr Vidal de la Madrid, professor of Art History at the Universidad de Oviedo, and Dr Yayoi Kawamura, an associate professor at the same university with a PhD in Art History—place each relic in context, so that readers can understand



and interpret their importance, their relevance and their artistic, historical and cultural value.

This commemorative edition was presented in the chapterhouse of the Cathedral of San Salvador in Oviedo on 16 December 2021.

Participants included the Dean of the Oviedo Cathedral, Rev. Benito Gallego Casado; doctors Vidal de la Madrid and Yayoi Kawamura, authors of the texts; and the photographer Santiago Relanzón.

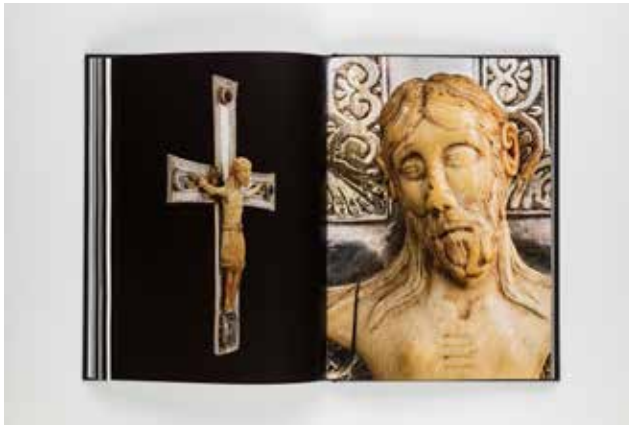
This partnership is based on a shared belief in the importance of artistic heritage and the duty to preserve and restore it.



The foundation's commitment to the arts in their myriad facets, having inherited and pledged to maintain a valuable cultural and artistic legacy, is once again made manifest in this volume, the latest in a series of publications devoted to highlighting the magnificent heritage of Asturias and helping to promote it, study it and, in so doing, ensure its preservation.

The Treasures of the Oviedo Cathedral

- PUBLISHER: Fundación María Cristina Masaveu Peterson
- AUTHORS: Dr Yayoi Kawamura (academic co-editor and writer), Dr Vidal de la Madrid Álvarez (academic co-editor and writer) and Santiago Relanzón (photographer)
- RESEARCH ASSISTANCE: FMCMP and Masaveu Collection



- TRANSLATOR: Art in Translation S. L.
- PHOTOGRAPHY: Santiago Relanzón
- GRAPHIC DESIGN: Pandiella y Ocio (Helios Pandiella and Victoria Ocio)
- LANGUAGES: Spanish and English
- GENRE: Art
- CHARACTERISTICS: 288 pages
Format: 30.5 × 22 cm. Hardcover
- PREPRESS: LUCAM
- PRINTERS: Gráficas EUJOA

- THEMA SUBJECTS: AJ (photography and photographs), AGR (religious and ceremonial art), AGA (history of art), AGP (man-made objects depicted in art), AGB (individual artists, art monographs), AFKG (precious metal, precious stones and jewellery: artworks and design)
- BIC: AC (history of art/art and design styles), AFT (decorative arts), AFKG (precious metal, precious stones and jewellery: artworks and design), AJ (photography and photographs)

RESEARCH



Instituto de Medicina Oncológica y Molecular de Asturias (IMOMA)

The foundation has consistently supported the research and development (R&D) projects of the IMOMA since its creation in 2008.



The IMOMA [Institute of Oncological and Molecular Medicine of Asturias] pursues R&D on the cutting edge of biomedical knowledge and technology to give patients immediate access to clinically proven breakthroughs in the fight against cancer and other genetic diseases (deafness, blindness, etc.).

In 2021, as in the previous year, the institute's work capacity was affected by the urgent need to focus on projects related to COVID-19, so other R&D projects did not make as much progress as anticipated. However, they have continued to advance steadily, and the expected results not seen in 2021 will be published in 2022.

During this year, the IMOMA pursued three lines of research and development that have been or are currently being funded by Fundación María Cristina Masaveu Peterson:

- Automated clinical interpretation of next-generation genome sequencing results (ICARuS)
- Analysis of the applicability of liquid biopsies for identifying genomic alterations in tumours in response to targeted therapies and monitoring patient response to radiotherapy
- Genomic diagnosis of hereditary deafness-blindness by enriched exome sequencing

The following section indicates the progress made on each project by the end of 2021 (1) and the scientific publications and oral communications derived from the IMOMA's R&D activities (2), as well as an estimation of these projects' social impact and the services developed from them.

1. Technical progress

1.1. Automated clinical interpretation of next-generation genome sequencing results (ICARuS) (progress: 70%)

The project team is continuing to complete the work packages described in the application and listed below.

Specific objectives and degree of completion:

1.1.1. WP1: Identify genomic single nucleotide variants (SNVs) and insertion-deletion mutations (indels) (progress: 90%)

1.1.2. WP2: Identify genomic copy number variations (CNVs) (progress: 60%)

1.1.3. WP3: Record genomic variants (progress: 100%)

1.1.4. WP4: Visualise genomic variants and design interpretive interface (progress: 95%)

1.1.5. WP5: Generate reports (progress: 75%)

IMOMA Molecular Medicine Laboratory. From left to right: Adrián Santiago, Guadalupe Álvarez, Eva Agudo, Raquel Capín, Marta Diñeiro, Noelia Sánchez and Juan Cadiñanos



1.1.6. WP6: Compare results with benchmark sources (progress: 100%)

1.1.7. WP7: Assess the platform's applicability (progress: N/A, requires completion of preceding WPs)

1.1.8. WP8: Publish results (progress: N/A, requires completion of preceding WPs)

1.2. Analysis of the applicability of liquid biopsies for identifying genomic alterations in tumours in response to targeted therapies and monitoring patient response to radiotherapy (progress: 100%)

Specific objectives and degree of completion:

1.2.1. Recruit 50 patients currently receiving radiotherapy (progress: 100%)

1.2.2. Use the FoundationACT platform to analyse tumour DNA from the blood samples (liquid biopsies) of 50 radiotherapy patients (progress: 100%)

1.2.3. Analyse tumour DNA obtained from samples of tumour tissue (tissue biopsies) and germline DNA of 50 radiotherapy patients using the ONCOgenics Complete platform and compare results obtained from liquid and tissue biopsies (progress: 100%)

1.2.3.1. Analyse germline genetics

1.2.3.2. Analyse tumour genetics

1.2.4. Monitor concentration levels of total circulating cell-free DNA in blood samples (liquid biopsies) taken from radiotherapy patients (progress: 100%)

1.2.5. Individually monitor genetic alterations detected by sequencing panels in circulating cell-free DNA (progress: 100%)

1.2.6. Compare results obtained with different sequencing panels (progress: 100%)

1.2.7. Correlate data obtained from liquid biopsies with the patients' clinical characteristics and the treatments they had received (progress: 100%)

1.2.8. Design, produce and evaluate a panel of actionable genes for analysing tumour DNA obtained from a blood sample (liquid biopsy) (progress: 100%)

1.3. Genomic diagnosis of hereditary deafness-blindness by enriched exome sequencing (progress: 33%)

This is a new project within the IMOMA's line of genomic research into neurosensory disorders that focuses on hereditary deafness and blindness. Launched in June 2021, the project will be co-funded

by Fundación María Cristina Masaveu Peterson and ONCE, the Spanish National Association for the Blind.

Specific objectives and degree of completion:

1.3.1. Use bioinformatic tools to compare the performance of exome sequencing using two of the platforms that, at least in theory, currently offer the best results (Twist and IDT) in order to choose the one that offers the best coverage of the target genes included in OFTALMOgenics and OTOgenics (progress: 100%)

1.3.2. Identify genomic regions of the genes included in OFTALMOgenics and OTOgenics where the chosen exome sequencing method does not yield satisfactory results (progress: 100%)

1.3.3. Design and hybridise specific capture probes for those regions with insufficient coverage (progress: 100%)

1.3.4. Prepare and sequence exome sequencing libraries which, in addition to conventional exome probes, will include the probes specifically hybridised for insufficiently covered areas, based on samples collected from 30 patients (progress: N/A, pending completion of preceding objectives)

1.3.5. Evaluate results obtained (progress: N/A, pending completion of preceding objectives)

1.3.6. If no alterations considered responsible for the deafness and/or blindness phenotype are detected among the genes currently included in the OTOgenics and/or OFTALMOgenics panels, the genetic variants obtained from other exome genes will be evaluated in order to identify new genes that may be involved in deafness and/or blindness (progress: N/A, pending completion of preceding objectives)

2. Scientific publications and communications

2.1. Scientific publications:

In 2021, the IMOMA published the following articles related to projects funded by Fundación María Cristina Masaveu Peterson:

- Costales, M., Casanueva, R., Suárez, V., Asensi, J.M., Cifuentes, G.A., Diñeiro, M., Cadiñanos, J., López, F., Álvarez-Marcos, C., Otero, A., Gómez, J., Llorente, J.L., Cabanillas, R., CANVAS (2022). "A New Genetic Entity in the Otorhinolaryngologist's Differential Diagnosis." *Otolaryngol Head Neck Surg.* 166, 74-79.
DOI: 10.1177/01945998211008398.
Epub 2021 May 4.

- Asensio Fierro, F., Cabanillas Farpón, R., Bernardo-Cofiño, J. (2021). "Kabuki syndrome. A clinical approach." *Med Clin (Barc).* Jul 2:S0025-7753(21)00364-X.

DOI: 10.1016/j.medcli.2021.05.021.

- Bellusci, M., Paredes-Fuentes, A.J., Ruiz- Pesini, E., Gómez, B., MITOSPAIN Working Group (includes Diñeiro, M. & Cadiñanos, J.), Martín, M.A., Montoya, J., Artuch, R. (2021). "The Genetic Landscape of Mitochondrial Diseases in Spain: A Nationwide Call." *Genes* 12(10), 1590.
DOI: 10.3390/genes12101590.

The following manuscript is currently being prepared for publication:

- Cifuentes, G.A., López-Martínez, E., Fueyo, A., Santiago, A., Martín-López, I., Soria, R., Durán, N.S., Álvarez, R., Lago, C.G., Otero, A., Diñeiro, M., Capín, R., Méndez- Blanco, L., Cadiñanos, J., & Cabanillas, R. (2021). *Comprehensive Genomic Profiling utility for early-stage and oligometastatic patients treated with radiotherapy and the role of liquid biopsy in Radiation Oncology*. Manuscript in preparation.

2.2. Communications (poster):

- Cifuentes, G.A., López Martínez, E., Fueyo, A., Santiago, A., Martín López, I., Soria, R., Durán, N.S., Álvarez, R., Lago, C.G., Otero, A., Diñeiro, M., Capín, R., Méndez- Blanco, L., Cadiñanos, J., & Cabanillas, R. (2021). "Los estudios genómicos exhaustivos en pacientes tratados con radioterapia identifican terapias personalizadas, biomarcadores para el seguimiento de la enfermedad y predisposiciones hereditarias al desarrollo de cáncer." 3rd Interdisciplinary Congress on Human Genetics, Valencia, 3-5 November 2021.

3. Social impact

The R&D work done by the IMOMA over the course of 2021 with the support of Fundación María Cristina Masaveu Peterson has social ramifications on multiple levels.

Firstly, the project on the genomic diagnosis of hereditary deafness-blindness by enriched exome sequencing will be a technological innovation applicable to the ONCOgenics, OTOgenics and OFTALMOgenics services offered by the institute with the foundation's support. These services are periodically updated and have an impact on patients with cancer and vision and/or hearing loss as well as on their families. More than 600 patients have already been tested using these diagnostic genomic platforms developed by the IMOMA. In 2020, despite the effects of the pandemic, 94 patients were tested (13 via ONCOgenics, 47 via OTOgenics and 34 via OFTALMOgenics), and in 36 cases (38%) the laboratory was able to identify the cause of the disease and/or a therapeutic possibility, something that could not have been done without the corresponding genetic studies.

Last year, the results of the OFTALMOgenics project also caught the attention of the pharmaceutical company Novartis. Novartis has developed a gene therapy called Luxturna® to treat inherited retinal dystrophy caused by mutations in the RPE65 gene, which is included in our panel to diagnose hereditary blindness. For this reason, Novartis invited the IMOMA to collaborate on a project that entails recording the results of genetic testing for this gene in over 1,500 Spanish patients, approximately 10% of which would come from the IMOMA. The project will be carried out over the course of the current year.

As mentioned in previous reports, the liquid biopsy and radiotherapy project is giving experts a greater knowledge of tumours subjected to radiotherapy and allowing them to assess the advantages of genetic testing in this field; and for participating patients, it holds out the possibility of improving their quality of life, increasing their chances of recovery, and preventing the appearance of cancer in their relatives.

With regard to the ICARuS project, for the reasons stated above, it was not possible to apply the developed tool in 2021, but we trust that it will begin to have a social impact and expedite diagnostic processes over the course of 2022.

LIME R&D

Industrial research for manufacturing calcium hydroxide-based decontaminants and recycling waste generated during the decontamination process

In 2021, FMCMP signed an agreement to continue supporting the research projects of Cementos Tudela Veguín S.A. in 2021 and 2022. The company's new line of research aims to develop materials for new or emerging markets in the fields of renewable energy and energy efficiency.

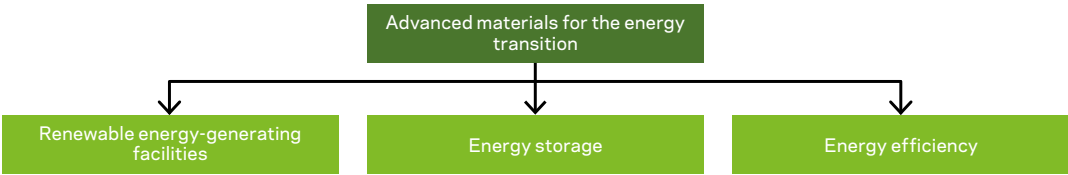
Sustainability is what drives the R&D activities of Cementos Tudela Veguín, and the fact that FMCMP has chosen to support their research into the development of materials for the energy transition is evidence of their shared commitment to the environment.

The energy transition, which aims to achieve climate neutrality by 2050, calls for a dramatic change in our recent patterns of energy generation and consumption; it also entails a gradual process of decarbonisation whereby energy systems based on fossil fuels will be replaced by others that rely on

renewable sources. That transition is the foundation of Cementos Tudela Veguín's latest R&D+i project.

Under the terms of this agreement, the company will focus on three main areas of research. The first aspires to develop cement-based materials that meet the new requirements of expanding wind farms. With the introduction of more powerful turbines in recent years, the turbine towers need to be taller; as a result, the technical specifications of the mortars have changed, as they must meet more demanding structural requirements, offering high compressive strength and optimal mechanical and rheological properties, as well as curing times that facilitate expedited completion of work. Different mortar formulas were developed in 2021 and are still being perfected, with the goal of achieving a final formula that will meet market demands in 2022.

Main areas of the research, development and innovation project. Source: the authors





Mortar moulds



Samples for testing thermal properties

Centro de Investigación
Elías Masaveu

The increased height of the wind turbine towers, some of which are now taller than 100 metres, has created a new research scenario. Under these conditions, concrete has better mechanical properties and a more optimal installation process than steel. Consequently, the traditional steel towers are now being replaced by new structures of precast concrete. However, this new type of construction needs new mortars designed to boost its structural capacity.

In offshore wind farms, structural types and materials are chosen primarily based on ocean depth: the deeper the waters, the better the turbines perform and the more energy they generate. Floating structures can be made of concrete, but the harsh environment—exposed to salts, chlorides, constant motion, etc.—requires a concrete with very specific structural and mechanical properties in terms of its durability. Researchers have conducted a detailed study of the parameters that determine concrete durability using an experimental model designed for this very purpose. Once the results have been obtained in 2022, the company will be able to start manufacturing concretes with excellent properties, specifically formulated to meet the future demands of the offshore sector.

With the technology available today, renewable energy can only be consumed as it is being generated. As the goal of the energy transition is to depend entirely on renewable sources by the year 2050, energy storage is one of the biggest challenges we now face. Therefore, the second objective of this project is to research storage solutions made of cement-based materials. The theoretical model that governs the physical behaviour of accumulated energy made it possible to identify parameters related to cement-based materials that directly affect the efficiency of storage systems. These can be used in a later study, running

simulations with finite elements to determine the best possible design and functionality of cement components, to create a storage system with optimal technical performance and cost efficiency. The third aim of the research project has to do with the energy efficiency of materials. A more efficient energy system requires less energy to obtain the same results. Improving the thermal properties of the materials used cuts down on energy loss. Researchers thoroughly characterised the thermal properties of multiple formulas, specifically focusing on their thermal conductivity or heat capacity. As a result, they were able to develop new mortars with higher and lower thermal conductivity than the traditional formula, which is also being researched to improve its thermal properties and make it more competitive.

The three research projects used raw materials from a variety of sources, as another aim was to assess the possibility of reusing or recycling waste products from other industries to favour a circular economy.

To render those materials more functional and give them special properties that would increase the energy efficiency of the end products, the researchers worked with experts from the Escuela de Ingeniería de Minas, Energía y Materiales [School of Mine, Energy and Materials Engineering] at the Universidad de Oviedo.

The Centro de Investigación Elías Masaveu (Masaveu Industria) was also involved, mainly researching and developing advanced materials and innovating the processes of making cement, mortar, concrete and lime. As this research facility specialises in sustainability and life cycle analysis, their involvement has been and remains essential to maintaining the project's focus.

EDUCATION



María Cristina Masaveu Peterson University Degree Scholarship 4th Call: 2021/22 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 2021-2022 education programme, the foundation issued the fourth 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 2021, the foundation's fourth call for applicants resulted in the concession of 39 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 406 scholarships to 174 Asturian university students.

Due to the complications caused by the COVID crisis during the 2020/21 academic year, the foundation took extraordinary measures in the scholarship programme to offer candidates greater flexibility, availability and expedited resolution of incidents during the application process. Such measures were decisive in helping each scholarship holder to achieve their academic goals in these difficult times.

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

Looking ahead, we also planned the application and selection process for the 2021-2022 call in a way that will ensure its viability. All recommended COVID prevention protocols were respected during the application review process: specifically, instead of meeting in person to assess the candidates as a group, the evaluation committee conferred by video call and followed a working method that guaranteed a rigorous evaluation as well as the safety of all committee members.

Academic evaluation committee

The evaluation session held on 28 November 2020 was attended by the 20 members of the committee, all experts in the candidates' academic fields. The professional and academic excellence of the individuals who serve on our evaluation committees is a reflection of the foundation's desire to confer prestige and academic distinction on each recipient of the María Cristina Masaveu Peterson University Degree Scholarship.

Humanities Committee

Dr Carmen Bermejo Lorenzo
Associate Professor of Art History
Universidad de Oviedo

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

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

Dr Consuelo Martínez López
Professor of Algebra
Universidad de Oviedo

Healthcare Sciences Committee

Dr Francisco Álvarez Menéndez
Professor of Biochemistry
Universidad de Oviedo

Dr José Muñiz Fernández
Professor of Behavioural Science Methods
Universidad de Oviedo

Dr Juan Evaristo Suárez Fernández
Professor of Microbiology
Universidad de Oviedo

Social Legal Committee

Dr Lucía Avella Camarero
Professor of Business Administration
Universidad de Oviedo

Dr Ramón Durán Rivacoba
Professor of Civil Law
Universidad de Oviedo

Dr Rodolfo Gutiérrez Palacios
Professor of Sociology
Universidad de Oviedo

Engineering and Architecture Committee

Dr Diego González Lamar
Associate Professor of Electronic
Technology 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
Arturo Aguado González
BSc Biology, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2015-2018

Jerónimo Ayesta López
BA Philosophy and BA Journalism,
Universidad de Navarra
María Cristina Masaveu Peterson Scholar
2016-2020

Santiago Babío Fernández
BEng Aerospace Engineering, Universidad
Politécnica de Madrid
MCMP Scholar 2016-2019

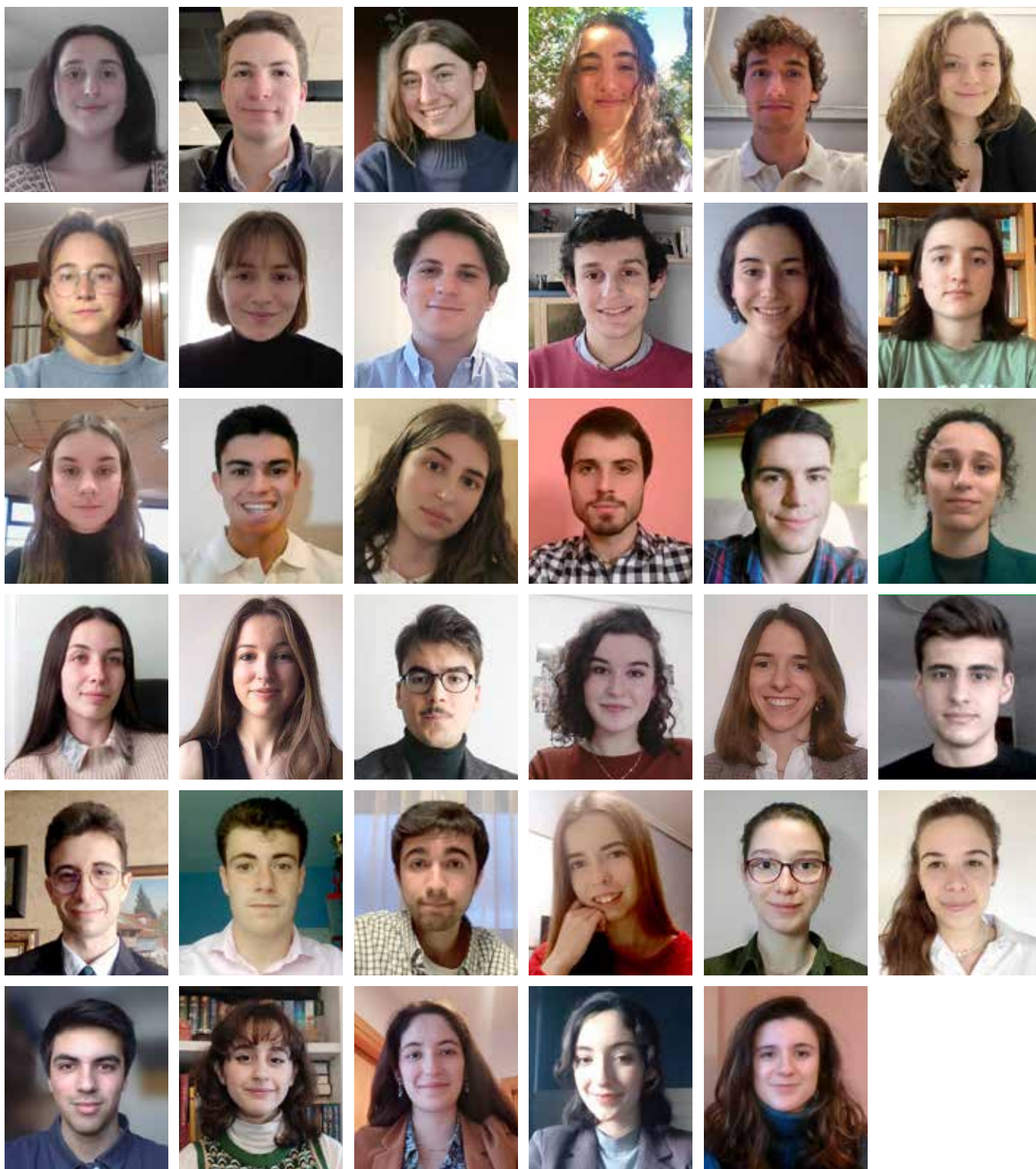
Dido Carrero Muñiz
BSc Biology, Universidad de Oviedo
María Cristina Masaveu Peterson Scholar
2014-2016

Carlos Cuesta Requena
BEng Industrial Engineering, Universidad
de Oviedo
María Cristina Masaveu Peterson Scholar
2008-2009

Silvia Pérez Díez
BSc Chemistry, Universidad de Oviedo
MCMP Scholar 2013-2017

**Results of the 4th call, 2021/22
academic year. María Cristina
Masaveu Peterson University Degree
Scholars**

Elisa Alonso Herrero
Javier Álvarez Martínez
Bárbara Aybar Uría
Paz Covián Palacio
Ignacio de la Vega Morán
Malena Domínguez Sirgo
Carmen Émbil Villagrà
María Fernández Herrero
Gonzalo Fernández Pérez-Ricarte
Diego Francisco Fernández
Carmen Gallardo Martínez
Lucía González Cabeza
Raquel González de la Arada
Fernando González Rodríguez
Blanca Huergo Muñoz
Manuel Iglesias Alonso
Raúl Martín González
Covadonga Martínez Sánchez
Deva Méndez González
Esther Menéndez González
Guillermo Mera Álvarez
Raquel Mera Álvarez
María Palacio Mejías
Juan Pérez Barrero
Pablo Pérez Díaz
Javier Piñón Olazar
Jaime Prieto Sanzo
Javier Puerta Gómez
Gonzalo Riesgo García
Sonia María Rodríguez Huerta
Bárbara Saíz Escrig
Raquel Santos-Juanes Galache
Juan Antonio Trobajo Flecha
Susana Valvidares Fernández
Inés Vilanova de Diego
Lucía Vilanova de Diego
Claudia Villahoz Rodríguez



Announcement of the 4th call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships: 27, 28 and 29 December 2021

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

Like last year, it was a remote event where returning scholars, who had a group encounter, and new beneficiaries, who had more personal meetings, were able to share their impressions and clear up all their doubts. Despite the difficult circumstances, the boundless energy and enthusiasm of our scholars was made manifest on multiple occasions during the event.

Extracurricular education received by MCMP scholars. 2020/21 academic year

Abroad

Aarhus University

www.international.au.dk

- Course: "Translational Psychobiology"
- Instructor: Jelena Radulovic
- Denmark | 5-23 July 2021

- Laboratory Internship in Research Group | Dr Peter Ebert Andersen
- Aarhus Institute of Advanced Studies. Genetic Innovation
- Department of Molecular Biology and Genetics. Aarhus University
- Denmark | 1-31 July 2021

Coursera Project Network

- Course: "Manage Your Versions with Git (Part I)"
- Instructor: Harrison Kong
- Online | 26 February 2021

Frankfurt Summer School

www.summerschool.uni-frankfurt.de

- Course: "Symmetries in Quantum Mechanics and Particle Physics"
- Instructors: Dr Dirk H. Rischke, Florian Divotgey
- Frankfurt, Germany | 2-13 August 2021

Ghent University | Coursera

www.ugent.be

- Course: "Circular Economy - Sustainable Materials Management"
- Online | 5 weeks (15 February- 29 June 2021)

HSE University | Coursera

www.hse.ru

- Course: "Business Strategies for Emerging Markets"
- Instructor: Prof. Mikhail Plotnikov, Department of General and Strategic Management (Nizhny Novgorod)
- Online | 28 April-10 May 2021

Johns Hopkins University | Coursera

www.jhu.edu

- Course: "The Data Scientist's Toolbox"
- Department of Biostatistics, Johns Hopkins Bloomberg School of Public Health
- Instructors: Jeff Leek, PhD; Roger Peng, PhD; Brian Caffo, PhD
- Online | 7 June 2021

- Course: "R Programming"

- Department of Biostatistics, Johns Hopkins Bloomberg School of Public Health
- Instructors: Jeff Leek, PhD; Roger Peng, PhD; Brian Caffo, PhD
- Online | 14 August 2021

LSE London School of Economics and Political Science

www.lse.ac.uk

- Course: "Introduction to Data Science and Machine Learning"
- Lecturers: Prof. Kenneth Benoit and Dr Jack Blumenau
- London, UK | 12-30 July 2021

- Course: "Understanding Foreign Policy: The Diplomacy of War, Profit and Justice"
- Lecturer: Chris Alden, Professor of International Relations, Director of LSE

IDEAS. Department of International Relations

- London, UK | 11-29 July 2021

New York University (NYUx) | edX

www.edx.org

- Course: "Computer Science Fundamentals"

- "FCS.PR.1: Basics of Computing and Programming"

- "FCS.NET.1 Introduction to Networking"

- "FCS.OS.1 Computer Hardware and Operating Systems"

- Instructors: Aspen Olmsted, Program Director and Professor of Practice at Simmons University, and Rafail Portnoy, Adjunct Professor, Itay Tal, Industry Assistant Professor, and Daniel Katz-Braunschweig, Senior Lecturer, at New York University Tandon School of Engineering

- Online | June 2021

Oxford Summer Courses

www.oxfordsummercourses.com

- Course: "Law"

- Course tutor: Chloe Haden, PhD

- UK | 25-31 July 2021

- Course: "Art History"

- Course tutor: Bryony Leighton, PhD

- UK | 25 July-7 August 2021

- Course: "Mathematics"

- Course tutor: Tejas Parikh, PhD

- UK | 18-31 July 2021

- Course: "Physics"

- Instructor: Robert Phipps, Associate Professor at the University of Cambridge

- UK | 11-24 July 2021

- Course: "Law"

- Instructor: Robert Phipps, Associate Professor at the University of Cambridge

- UK | 27 June -10 July 2021

- Melio Education | Online courses from Oxford tutors

www.melioeducation.com

- ONLINE One-on-one tutoring

- Subject: "English Literature and Creative Writing"

- Instructor: Dr David Bowe

University of Pennsylvania (PennX) | edX

www.upenn.edu

- Course: "HollywoodX: Hollywood: History, Industry, Art"

- Instructor: Peter Decherney, Professor of English and Cinema Studies

- Online | 31 August 2021

- Course: "Epidemics - the Dynamics of Infectious Diseases"

- Instructors: Dr Ottar N. Bjornstad, Dr Rachel A. Smith, Dr Mary L. Poss, Dr David P. Hughes, Dr Peter Hudson, Dr Matthew Ferrari, Dr Andrew Read, Dr Marcel Salathé

- Online | 12 April-10 May 2021

Reuse the Ruin - Summer Architecture Workshop, Florence 2021

www.reuseitaly.com

- Castelvechio, San Gimignano |

International Architecture Workshop

- Save The Heritage - Benefit Corporation

- Florence, Italy | 23 July-1 August 2021

Ripple Training

www.rippletraining.com

- Course: "Final Cut Pro 10.4 Essentials Bundle"

- Online | April-May 2021

Stanford University | Coursera

www.online.stanford.edu

- Course: "Social and Economic Networks: Models and Analysis (SOHS-YECONooo1)"

- Instructor: Matthew O. Jackson, Eberle Professor of Economics, Stanford University

- Online | 8 March-22 April 2021

Stanford School of Engineering

www.online.stanford.edu

- Programme: "Energy Innovation and Emerging Technologies Certificate (EIET)"

- EIET Academic Director: William Chueh, Associate Professor of Materials Science and Engineering and Senior Fellow at the Precourt Institute for Energy

- Online | 12 April-14 June 2021

University College London

www.ucl.ac.uk

- Course: "Quantitative Finance: Maths in Investment Banking"

- Lecturer: Dr Riaz Ahmad
- Online | 26 July–13 August 2021

University of Virginia | Coursera

www.darden.virginia.edu

- Course: "Marketing Analytics"
- Instructor: Rajkumar Venkatesan, Professor at Darden School of Business
- Online | 11–19 May 2021

In Spain

12th Virtual Congress on the History of Women

- Asociación de Amigos del Archivo Histórico Diocesano de Jaén
- Lecture by Claudia Villahoz Rodríguez: "La función dramática de los hijos en la evolución de Nora Helmer: investigación sobre 'Casa de Muñecas', drama de Henrik Ibsen"
- Director: Manuel Cabrera Espinosa
- Online lecture series | 15–31 October 2020

Escuela Cursiva by Penguin Random House Grupo Editorial

www.escuelacursiva.com

- Courses | 13 March–15 May 2021
- "Introducción a la escritura literaria" | Instructor: Juan José Millás
- "Iniciación al lector editorial" | Instructor: Alberto Acerete
- "La poesía como herramienta de comunicación" | Instructor: Miguel Gane
- Courses | June–August 2021
- "Escritura creativa" (Rosa Montero) | "Marketing para escritores" (Eloy Moreno) | "El poder terapéutico del lenguaje" (Luis Rojas Marcos) | "Presenta tu libro a un editor" (Alberto Marcos) | "Potencia tu blog de escritor" (Ana González Duque) | "Los signos de corrección" (Anna Prieto) | "Composición de letras de canciones" (Christina Rosenvinge) | "Ilustración" (Luisa Rivera) | "El traductor editorial" (Ana Mata) | "El arte de crear imágenes" (Paula Bonet) | "Cómo construir tu imagen personal" (Anitta Ruiz) | "Presentaciones eficaces" (Iñaki Bustinduy) | "Protocolo para empresa" (Álvaro Gordoia) | "El arte de negociar" (Manuel Lucena) | "La imagen personal" (Andrea Vilallonga) | "Economía feminista" (Mercedes

d'Alessandro) | "Comunicación en las redes" | "Creación de contenidos en YouTube" | "Matemáticas creativas" (Adrián Paenza)

UNED Cádiz

www.extension.uned.es

- Seminar: "4th Literature Seminar: Exile in Spanish Literature (II)"
- Speakers: Rocío Santiago Nogales, Manuel Barea Patrón, Gilda Perretta
- Live stream | 12–13 April 2021

UNED Bizkaia

www.extension.uned.es

- Course: "Arte y Género. Mujeres artistas que han hecho historia"
- Fernando Bartolomé García, Arantxa Pereda Angulo
- Online | 25 February–22 April 2021

Universidad de Navarra

IESE Business School

www.unav.edu www.iese.edu

- Course: "Strategy and Sustainability"
- Instructor: Mike Rosenberg
- Online | 10–30 June 2021

IMERETI

www.imereti.es

- Course: "Cultivos celulares en Salas Blancas"
- In-person: NET-PHARMA Building | 9–10 July 2021
- Course: "Hands-on Experience. Técnicas PCR"
- In-person: NET-PHARMA Building | 12–13 April 2021

MIR

www.curso-mir.com

- MIR (medical exam) prep course
- Oviedo | September 2020–January 2022

Universidad de Alcalá

- Symposium on Spanish Golden Age Theatre
- Ibero-American Golden Age Festival, Region of Madrid
- Alcalá de Henares | 23–26 June 2021

Universidad de Granada

www.abierta.ugr.es

- Course: "Federico García Lorca"
- Coordinator: Encarna Alonso Valero, Associate Professor, Department of Spanish Literature, Universidad de Granada
- Online | 5 October-23 November 2020

- Course: "Masculinidad y violencia"
- Coordinator: Miguel Lorente Acosta, Dept. of Forensic Medicine and Toxicology, Special Adviser to the Assistant Vice-Chancellor of Equality, Inclusion and Sustainability at the UGR
- Online | 19 October-23 November 2020

- Course: "# Currículum"
- Coordinator: Antonio Delgado Padial, Director of the Centro de Promoción de Empleo y Prácticas at the Universidad de Granada
- Online | 2 November-10 December 2020

Universidad Complutense

www.ucm.es

- Directors: Dr Guadalupe Miñana Roperó, Dr Yolanda García Ruiz
- Course: "Big & Open Data. Análisis y programación con R y Python"
- Madrid | 2 November-10 December 2020

OFFMIAU

www.offmiau.com

- Course | "MPA: Modelado 3D para Proyectos de Diseño y Arquitectura con Rhino7"
- Course | "PIA: "Producción / Render de Imagen de Arquitectura con Vray5"
- Online | 5-23 July 2021

Foreign languages**English**

September 2020 | June 2021

Professional Medical English Course

- Academia AMIR

Medical English Course

- Bournemouth, UK
- 17-31 July 2021

Professional and Technical English for Architects

- Time to talk | Vivian C. Mitchell
- Online | 3 February-31 May 2021

University of California San Diego

- Conversation and Fluency Program
- San Diego, California, USA | 2-27 August 2021

InTuition Languages Programme

- British Council
- Course: CAE Exam Preparation
- Ireland | 28 June-6 July 2021

Cambridge English C1 Advanced

- The English Way - language school
- Academia York

Cambridge English B2 First

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

French

September 2020 | June 2021

Alianza Francesa

- Oviedo | B2
- Gijón | B2

German

September 2020 | June 2021

Veith Institut | VEITH Zertifikat B1, B2
Alce Idiomas | A1

Japanese

September 2020 | June 2021

Solami Kyoushitsu - Japanese language school

Turkish

September 2020 | June 2021

Royal Turkish Language Schools

- Intensive course TURKISH B2.2-C1
- 26 July-22 August 2021

Latin**June 2020 | August 2021**

Prof. Ana Isabel Pernil González

Royal Turkish Language Schools

- Intensive course TURKISH B2.2-C1
- 26 July-22 August 2021

Proficiency exams

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

Music and dance**September 2020 | June 2021****Escuela de Danza Lemarí**

www.lemaridanza.es

- Classical ballet | Advanced classical dance
- 2020/21 academic year
- Ballroom dancing
- October 2019-March 2020

Conservatorio Profesional de Música Valle del Nalón

- Professional certificate | 6th year violin
- 2020/21 academic year

Ánima Vocal & Music Studio

- Singing and vocal technique
- 2020/21 academic year

2019/20 End-of-Studies Prizes**Escuela Politécnica de Ingeniería Informática**

- End-of-Studies Prize for a bachelor's degree in Telecommunications Technologies and Services Engineering
- Jaime Arias Galán
- End-of-Studies Prize for a double bachelor's degree in Civil Engineering and Energy & Mineral Resources Engineering
- Marcelino Álvarez Gallego

Faculty of Sciences

- End-of-Studies Prize for a bachelor's degree in Physics
- Patricia Aguilar Merino

Faculty of Economics and Business

- End-of-Studies Prize for a bachelor's degree in Business Administration and Management
- Award for Best Academic Record in the Economics branch
- Elena Álvarez Alonso

Faculty of Humanities

- "Transporte, Turismo y Comunicaciones" End-of-Studies Prize for a bachelor's degree in History
- Carlos Díaz Santos

Faculty of Medicine and Healthcare Sciences

- 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
- Daniel Munárriz Lorca

National End-of-Studies Prizes. Ministry of Universities

Order signed on 14 December 2021 by the Spanish Ministry of Universities, announcing the recipients of the National End-of-Studies Prizes for university students who completed their degrees in the 2016/17 academic year

Patricio José Martínez García

- MCMP Academic Excellence Scholar 2014-2017
- First National End-of-Studies Prize in the Engineering and Architecture category: BEng in Civil Engineering from the 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 2020/21 school year were Celia Bueno (violin), María Ramos (violin) and Marta Lorente (French horn).

Academic studies

Celia Bueno

- Telefónica Violín Chair
- Professor: Marco Rizzi
- Master classes: Miriam Fried and Ingolf Turban

María Ramos

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

Marta Lorente

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

Scholars' activities. 2020/21 academic year

Concerts

- 3 online orchestras | 5 chamber music | 13 orchestral ensembles | 18 recitals
- 36 live concerts
- 3 online concerts with orchestral ensembles
- 4,542 spectators, 3,256 attended free concerts
- 2,100 views of the 3 online concerts with orchestral ensembles



Scholars

Celia Bueno

Violin

- Telefónica Violín Chair
- Professor: Marco Rizzi
- Escuela Superior de Música Reina Sofía
- María Cristina Masaveu Peterson
Enrolment Scholarship - 2020/21
academic year

Celia was born in Laredo, Spain, in 1993. She has been studying under Professor Marco Rizzi in the Telefónica Violín Chair of the Escuela Superior de Música Reina Sofía since 2018. She is a Fundación María Cristina Masaveu Peterson and Fundación Albéniz scholar.

Celia began studying violin with Paula Bolado at the Conservatorio Jesús de Monasterio in Santander, where she received the highest marks. Maintaining the same high standards, she continued her education under Rolando Prusak and Pablo Suárez at the Conservatorio Superior de Aragón. In 2017 she took a master's course in performance with Massimo Quarta at the Conservatorio della Svizzera italiana. At the same time, she perfected her skills as a chamber musician with Cuarteto Quiroga and Sasaki, and learned contemporary music with Nacho de Paz and Arturo Tamayo.

She won first prize in the 11th String Competition organised by the Provincial Council of Toledo, third in the Villa de Salou Performance Competition, and first in the 9th Intercentros Melómano Competition of Cantabria. Celia has performed with the Joven Orquesta Nacional de España (Spain), Gustav Mahler Jugendorchester (Germany), Orchestra della Svizzera italiana (Switzerland) and the orchestra of the Ensemble'goo association.

As a student at the Reina Sofía, she has received master classes from Miriam Fried and Ingolf Turban. She has also been a member of the Orquesta Sinfónica Freixenet (conducted by Plácido Domingo, Víctor Pablo Pérez, Péter Eötvös and Andrés Orozco-Estrada), Trío Haendel de Puertos del Estado, Cuarteto Albéniz de Prosegur and Grupo Albéniz de Prosegur. Celia is currently a member of the Trío Schola.

Master classes

- Guest symphony orchestra conductors: Pablo Heras-Casado, David Afkham, Jordi Francés, Baldur Brönnimann and Péter Csaba
- Guest violin teachers: Giovanni Guzzo, Christoph Poppen, Renaud Capuçon and Linus Roth
- Ensembles with piano: Ralf Gothóni
String quartets: Oliver Wille



María Ramos

Violin

- Telefónica Violín Chair
- Professor: Marco Rizzi
- María Cristina Masaveu Peterson
Enrolment Scholarship - 2020/21
academic year

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

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

In 2014 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 was a member of the Grupo Vivaldi Estaciones, and she currently plays with the Grupo Scarlatti de Casa de la Moneda.



Marta Lorente French horn

- Fundación "la Caixa" French Horn Chair
- Professor: Radovan Vlatković
- María Cristina Masaveu Peterson
Enrolment Scholarship - 2020/21
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. As a student at the Reina Sofía, she plays with Quinteto Zéphyros and Grupo Gounod.

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.



Renovation of the Pedro Masaveu Auditorium completed in 2021



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, as illustrated by the renovation of the Pedro Masaveu Auditorium completed in 2021.

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. That same year, the school expanded its curriculum to include lower/middle secondary education (one set) and a social protection course, now called Initial Vocational Qualification Programmes or PCPI. In the area of non-formal education, the school is authorised to offer INEM [Employment Institute] courses, occupational training and business courses.

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 Nacional del Prado signed an agreement to create a Fellowship for Training and Research in the Educational Applications of New Technology at the Education Department of the Museo del Prado, aimed at young researchers.

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

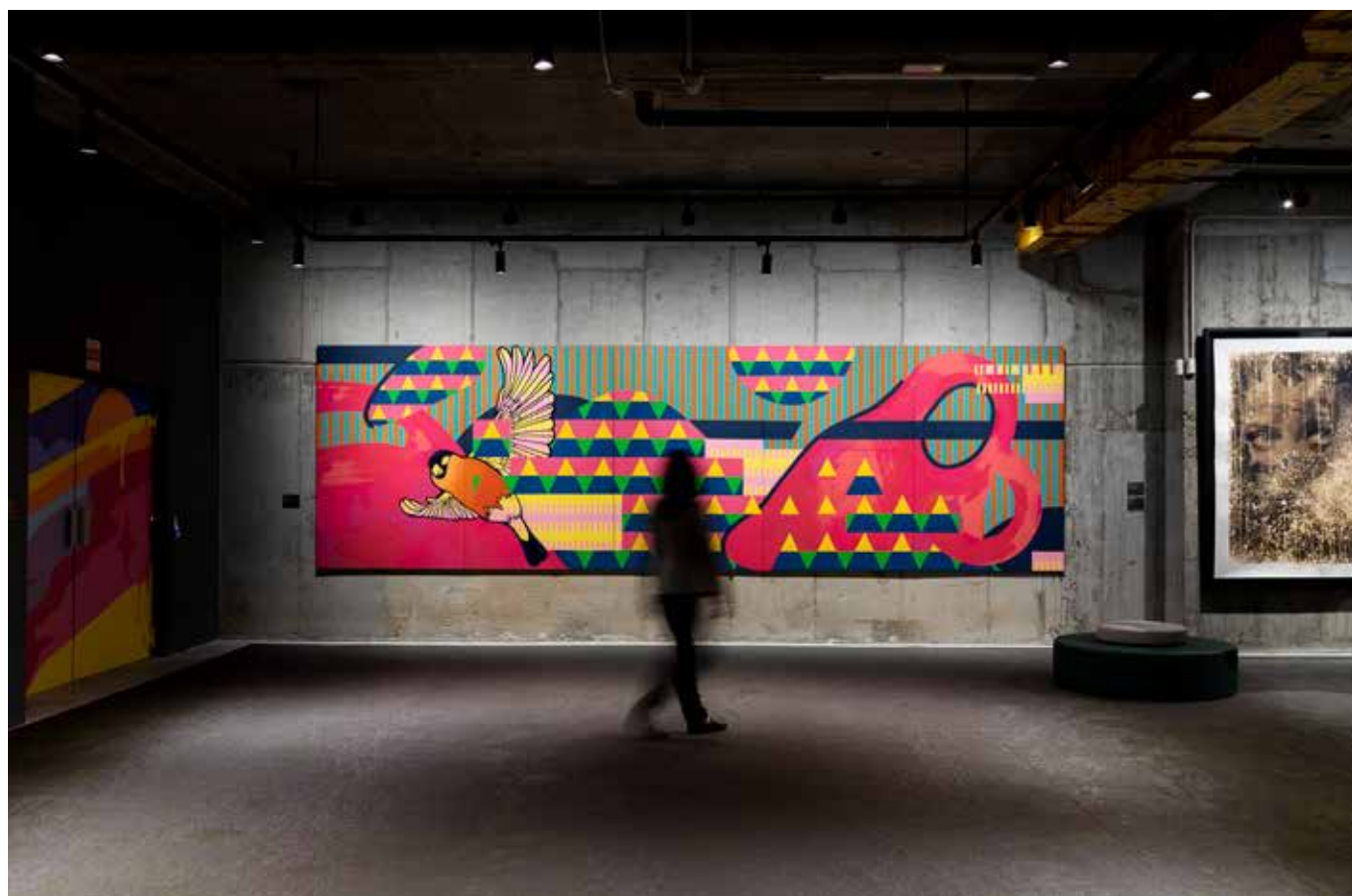
The fellowship is biannual and funded entirely by Fundación María Cristina Masaveu Peterson. Candidates must have a demonstrable knowledge of the history and collections of the Museo Nacional del Prado; professional experience working on digital development projects and initiatives for education; the ability to adapt content to digital media; and coding, graphic editing, 2D and 3D digital animation, gamification and web development skills.

The second call for applicants was issued on 18 May 2021 and the results were posted on the website of the Museo Nacional del Prado on 16 December 2021. The winner of the 2021 fellowship was Amalia Vaquero Martín.



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 group or minority they belong to, and to promote their integration in society and the job market.



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

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

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

Free guided tours for the general public

Offering guided tours of the *Masaveu Collection: Spanish Nineteenth-Century Painting* exhibition and works from the foundation's art collection, on permanent display at its Madrid headquarters, as well as the new Street Art Space that opened in 2021, allowed visitors to delve into the history of each piece, giving them a greater awareness of art and its relevance as well as of this institution's patronage efforts.

Our guided tours are free and designed for the general public. There are three

different options, all led by the centre's mediation team:

1. Guided tour of *Masaveu Collection: Spanish Nineteenth-Century Painting*
2. Guided tour of the FMCMP and Its Collection
3. Guided tour of the Street Art Space

In 2021, a total of 1,831 people participated in 232 guided tours.





International trustees of the Fundación Amigos del Museo del Prado on a tour of the FMCMP's Madrid headquarters

Institutional tours

When the Madrid headquarters reopened in October 2021, Fundación María Cristina Masaveu organised several institutional guided tours to publicise its exhibitions and its cultural programme.

The following are just a few examples:

Fundación Amigos del Museo del Prado

On Saturday, 2 October 2021, the foundation's board of trustees welcomed a group of eight international trustees of Fundación Amigos del Museo del Prado, who were treated to a special tour guided by Javier Barón, curator of the nineteenth-century Spanish painting exhibition.

UCM (Universidad Complutense de Madrid) Collecting Symposium

On 22 November 2021, the mediation team gave several guided tours of our Madrid headquarters to more than thirty people as part of the collecting symposium organised by the Universidad Complutense de Madrid.

The visits lasted approximately one hour and primarily focused on the exhibition of nineteenth-century Spanish painting and the Street Art Space.



Torment and Reflection: Academic Symposium on Sorolla and Religious Painting. María Cristina Masaveu Auditorium

The Museo Sorolla, with the special support of the foundation, hosted an academic symposium on Sorolla and religious painting on 1 December in the María Cristina Masaveu Auditorium. In the various lectures given throughout the day, different experts examined the religious painting of the final quarter of the nineteenth century in light of Joaquín Sorolla and his contemporaries.



This event was held in connection with *Tormento y devoción*, an exhibition that remained on view at the Museo Sorolla until 9 January 2022 and included works loaned by the Masaveu Collection.

Symposium programme: Wednesday, 1 December 2021

Morning session

8:30 am. Check-in

9:00 am. Welcome to the symposium.
Enrique Varela Agüí, director of the Museo Sorolla, and Antonio Mollá Llorente, chair

of the permanent committee of Fundación Museo Sorolla's board of trustees

9:30-10:15 am. "Sorolla. Tormento y devoción" Dr Luis Alberto Pérez Velarde, conservator and curator of the exhibition

10:15-11 am. "Restauración y montaje de los fragmentos de 'El entierro de Cristo'" Carlos San Pedro, Lina San Román and Belén Topete, restorers

11:00-11:15 am. Debate

11:15-11:45 am. Coffee break

11:45 am-12:30 pm. "Influencias del joven Sorolla en Roma: de Fortuny a Morelli" Emiliano Cano Díaz, independent researcher

12:30-1:15 pm. "Líneas de fervor. Dibujos de temática religiosa en Sorolla" Mónica Rodríguez Subirana, conservator at the Museo Nacional del Romanticismo

1:15-2:00 pm. "Devoción, clericalismo y negocio. La pintura religiosa en tiempos de Sorolla" Javier Novo González, Head of the Collections Department, Museo de Bellas Artes de Bilbao

2:00-2:15 pm. Debate

2:15-4:00 pm. Lunch break

Afternoon session

4:00-4:45 pm. "La religión en la pintura española entre 1875 y 1902" Dr Pedro José Martínez Plaza, 19th-Century Painting Expert, Museo del Prado

4:45-5:30 pm. "Pasiones religiosas: Sargent, Sorolla y la escultura española" Dr Chloe Sharpe, Lecturer in Art History at Schiller International University and ESNE

5:30-5:45 pm. Debate

5:45 pm. Conclusion of the Sorolla symposium

Audiovisual projects

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

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

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

We made the following pieces in 2021:

FMCMP Collection: New Acquisitions exhibition

Video about the eleven new works that the foundation acquired during the COVID-19

pandemic to complete the narrative of the show about nineteenth-century painting in the Masaveu Collection. Includes an interview with Javier Barón, curator of the exhibition.

Commented work: New acquisitions of nineteenth-century Spanish painting

Javier Barón, curator of Masaveu Collection: *Spanish Nineteenth-Century Painting. From Goya to Modernism*, discusses some of the most important new acquisitions that were added to the show in October 2021.





Interview with the artist Juan Díaz-Faes

Video about the making of *Sinstelación* (2021) by Juan Díaz-Faes. *Sinstelación* is a site-specific work that the Asturian artist painted on the metal air-conditioning ducts in the Street Art Space at FMCMP's Madrid headquarters. This project was commissioned by the foundation.

Interview with the artist Queen Andrea

Queen Andrea created *Always Play* (2021) in the service lift of the Street Art Space

at FMCMP's Madrid headquarters. This video documents the process of making the work and includes an interview with the American artist.

The Shade of Samuel Appears to Saul by Juan Antonio Ribera. Restoration process

Micro documentary about the restoration of *The Shade of Samuel Appears to Saul* by Juan Antonio Ribera. Includes interviews with curator Javier Barón and Emilio Casero, who restored the painting.



In addition to these audiovisual pieces, the foundation added new tracks to the audio guide of the *Masaveu Collection: Spanish Nineteenth-Century Painting* exhibition, which can be accessed free of charge on the FMCMP channel. These audio guide tracks explain, as informatively as possible, the principal characteristics of some of the latest additions to the show.

MASAVEU COLLECTION



EXHIBITION | FMCMP's Madrid headquarters

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

Reopening: 5 October 2021–22 January 2023

Due to the serious international crisis triggered by COVID-19, and as a precautionary measure intended to slow the spread of the coronavirus, on 11 March 2020 the foundation temporarily cancelled all public activities and services at FMCMP headquarters in Madrid. This also affected the exhibition, which remained closed until the foundation decided to reopen it on 5 October 2021 with eleven new works.

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

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

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





After being restored and framed, these additions, which brought the show's total up to nearly 130 works, completed and enriched the representation of the most notable Spanish artists of that era in the collection.

The exhibition itinerary, which extends from the Enlightenment to the rise of Catalan Modernism and Post-Modernism, allows visitors to appreciate the richness and diversity of the selected pieces and see how art evolved over that period. The show opens with significant works by Mariano Salvador Maella, Francisco de Goya and Agustín Esteve that eloquently illustrate the art of the Enlightenment. Four paintings by Vicente López trace the transition from the late Baroque style of his student days to the Romantic overtones of his final years. Neoclassicism is represented by the paintings of Zacarías González Velázquez, Francisco Lacoma and its leading exponent in Spain, Juan Antonio Ribera. There were two main centres of Romanticism in Spain: Seville and Madrid.

Portraits by Antonio María Esquivel and his son Carlos María and four landscapes by Manuel Barrón attest to the mastery of both genres among Sevillian artists. Madrid also had talented portraitists, and the greatest of them was undoubtedly Federico de Madrazo, represented here by three works from his youth and early mature period. Alongside them, the paintings of Eugenio Lucas Velázquez perfectly capture the Goyaesque spirit of the Aragonese painter's tapestry cartoons as well as his scenes of war and violence. The popular types of Genaro Pérez Villaamil and Dionisio Fierros denote the interest in genre scenes that existed at the beginning of Romanticism and at its end, when the movement segued to realism.

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

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

casual yet brilliant representations by depicting leisure-related motifs or, as in the case of Raimundo de Madrazo, through portraiture.

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



Moreno), also present a more realistic vision of Spanish themes. Landscape art was the true vehicle of renewal in realism, via Carlos de Haes and Agustín Riancho, and in the quest for light and colour initiated by Martín Rico and Mariano Fortuny and continued by Luis Álvarez Catalá in some of his works. Meanwhile, naturalism found its greatest champions in Aureliano de Beruete, Eliseo Meifrén and José Moreno Carbonero, among others. After the turn of the century, local customs and traditions caught the attention of painters: some, like Luis Menéndez Pidal, were influenced by the realist tradition of the Spanish Golden Age; others, like the brothers José and Luis Jiménez Aranda, by the naturalist oeuvre of Jules Bastien-Lepage; and yet others, such as José Villegas, Dionisio Baixeras and Fernando Álvarez de Sotomayor, by a desire to capture the bourgeoisie in

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

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

MASAVEU COLLECTION

Conservation and restoration

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



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

In 2021, conservation and/or restoration work was done on the 90 artworks and items in the Masaveu Collection listed below:

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

- In 2021, two preventive anoxia treatments were given to works in the Masaveu Collection. Performed by TSA, Conservación de Patrimonio

2. Painting

- Isolated interventions on 32 works and frames in the Masaveu Collection
Performed by Corporación Masaveu
- Restoration of two seventeenth-century canvases and their frames
Performed by Emilio Casero Chamorro
- Restoration of two seventeenth-century canvases and their frames
Performed by Marta Méndez Rebolo
- Restoration of two seventeenth and nineteenth-century canvases and their frames
Performed by Ana Isabel Ortega Díaz
- Restoration of one sixteenth-century frame
Performed by Mercedes Lacasa Díaz

3. Sculpture

- Isolated interventions on 10 polychrome carvings and one altarpiece
Performed by Corporación Masaveu

4. Textiles

- Inspection, documentation and surface cleaning of 40 textile pieces
Performed by Corporación Masaveu

MASAVEU COLLECTION

Artwork loans

Through its discerning loan policy, the Masaveu Collection contributes to a broader knowledge and understanding of Spain's rich heritage.

EXHIBITION / *Sorolla. Tormento y devoción*

Works loaned for the exhibition *Sorolla. Tormento y devoción*

- ORGANISED BY: Museo Sorolla
- WITH THE SPECIAL SUPPORT OF:
Fundación María Cristina Masaveu and Corporación Masaveu
- CURATOR: Luis Alberto Pérez Velarde
- VENUE: Museo Sorolla, Madrid
- DATES: 12 July 2021 to 9 January 2022

With the special assistance of Corporación Masaveu and Fundación María Cristina Masaveu Peterson, the Museo Sorolla organised a temporary exhibition titled *Sorolla. Tormento y devoción* at its headquarters.

The show analysed the early years of the painter Joaquín Sorolla, specifically the period from 1880 to 1900, which he spent in Spain (Valencia and Madrid), France (Paris) and Italy (Rome and Assisi). During that time, he mainly painted religious, popular, devout and genre themes, with which he competed in major national contests while also making inroads in high society.

The Masaveu Collection was represented in the exhibition by three of its most important works from this period: *Last Rites: Charles V at Yuste* (1882); *The First*

Communion of Carmen Magariños (1896); and *Lepanto: Allegory of the Battle of Lepanto* (1899). The show also included *Blessing the Boat* (1894), a picture acquired by Pedro Masaveu Peterson in 1970 which is now part of the Pedro Masaveu Peterson Collection (Museo de Bellas Artes de Asturias).



- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Last Rites: Charles V at Yuste* (1882)
- MEDIUM: Oil
- SUPPORT: Canvas
- DIMENSIONS: 65.5 × 46.5 cm



- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *The First Communion of Carmen Magariños* (1896)
- MEDIUM: Oil
- SUPPORT: Canvas
- DIMENSIONS: 100 × 125 cm

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Lepanto: Allegory of the Battle of Lepanto* (1899)
- MEDIUM: Oil
- SUPPORT: Paper-cardboard
- DIMENSIONS: 53.5 × 73 cm



Image reproduction requests

Works from the Masaveu Collection continued to appear in exhibition catalogues and art books throughout 2021.



1

- AUTHOR: Francisco and Rodrigo de Osona
- TITLE: *The Lactation of Saint Bernard* (ca. 1514)
- REQUESTED BY: Universidad de Valladolid
- FOR: Book: *El universo pictórico de Bartolomé Bermejo*

2

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *The First Communion of Carmen Magariños* (1896)
- REQUESTED BY: Museo Sorolla
- FOR: Exhibition catalogue: Sorolla. *Tormento y devoción*

3

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Last Rites: Charles V at Yuste* (1882)
- REQUESTED BY: Museo Sorolla
- FOR: Exhibition catalogue: Sorolla. *Tormento y devoción*

4

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Lepanto: Allegory of the Battle of Lepanto* (1899)
- REQUESTED BY: Museo Sorolla
- FOR: Exhibition catalogue: Sorolla. *Tormento y devoción*

5

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Preparing Raisins, Jávea* (1900)
- REQUESTED BY: Xàbia Town Council
- FOR: Book: *Xàbia en la vida y obra de Joaquín Sorolla*



7

- AUTHOR: Francisco Antolínez y Sarabia
- TITLE: *Nativity (Adoration of the Shepherds)* (ca. 1678-1700)
- REQUESTED BY: Corporación Masaveu S. A.
- FOR: 2021 Christmas card

8

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Don't Wake the Baby!* (1899)
- REQUESTED BY: Museo Sorolla
- FOR: Exhibition catalogue: *La edad dichosa*

9

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Sunrise: Beach of Valencia* (1907)
- REQUESTED BY: Museo Sorolla
- FOR: Exhibition catalogue: *La edad dichosa*

10

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Portrait of the Sculptor Paul Troubetzkoy* (1910)
- REQUESTED BY: CMS. Cultura
- FOR: Exhibition catalogue: *Pittore di luce*

6

- AUTHOR: Joaquín Sorolla y Bastida
- TITLE: *Swimmers, Jávea* (1905)
- REQUESTED BY: Xàbia Town Council
- FOR: Book: *Xàbia en la vida y obra de Joaquín Sorolla*

10

FMCMF COLLECTION



FMCMP COLLECTION

43 new acquisitions

In 2021, 43 new works joined the Fundación María Cristina Masaveu Peterson Collection. Among them are two site-specific interventions for the Street Art Space, commissioned by the foundation as part of its patronage programme: *Sinstelación* by Juan Díaz-Faes and *Always Play* by Queen Andrea.



1
AUTHOR: Beverly Pepper (New York, 1922-Todi, Italy, 2020)
TITLE: *Longo Monolith*
DATE: 2007
MEDIUM: Weathering steel
DIMENSIONS: 500 × 230 × 80 cm

2
AUTHOR: Agustín Ibarrola (Bilbao, 1930)
TITLE: *Untitled (E. 0190)*
DATE: 2003
MEDIUM: Weathering steel
DIMENSIONS: 347 × 170 × 254 cm

3
AUTHOR: 108 (Guido Bisagni) (Alessandria, Italy, 1978)
TITLE: *Mattina, Pomeriggio, Sera, Notte*
DATE: 2020
MEDIUM: Oil on canvas
DIMENSIONS: 140 × 120 cm (EACH, quadriptych)

4
AUTHOR: Tony Cragg (Liverpool, 1949)
TITLE: *Hollow Spear*
DATE: 1990
MEDIUM: Granite
DIMENSIONS: 140 × 250 × 120 cm





3

5

AUTHOR: Pablo Maojo (San Pedro de Ambás, Villaviciosa, Asturias, 1961)

TITLE: *Abrazos del mar*

DATE: 2021

MEDIUM: Pigment on oak wood

DIMENSIONS: 160 × 90 × 90 cm

6

AUTHOR: Cristina Iglesias (San Sebastián, 1956)

TITLE: *Pabellón suspendido V*
[Suspended Pavilion V]

DATE: 2015

MEDIUM: Plaited wire and steel cables

DIMENSIONS: 250 × 240 × 320 cm

7

AUTHOR: Juan Muñoz (Madrid, 1953-Ibiza, 2001)

TITLE: *Untitled*

DATE: 1987

MEDIUM: Window blind, boat and wood painted with graffiti

DIMENSIONS: 202 × 169 cm





8

8

AUTHOR: Juan Díaz-Faes
(Oviedo, 1982)

TITLE: *Sinstelación*

DATE: 2021

MEDIUM: Enamel and
acrylic on sheet metal

DIMENSIONS: 8 and 13 metres (length)

9

AUTHOR: Paco Durrio (Francisco
Durrieu de Madron) (Valladolid,
1868-Paris, 1940)

TITLE: *Vase tête endormie*

DATE: 1930

MEDIUM: Glossy brown
ochre glazed ceramic

DIMENSIONS: 17.5 × 17 × 26 cm

10

AUTHORS: Carolus-Duran (Charles-
Émile-Auguste Durand) (Lille, France,
1837-Paris, 1917) and Matías
Moreno González (Fuente el Saz,
Madrid, 1840-Toledo, 1906)

TITLE: *Francisco Ruano*

DATE: 1867

MEDIUM: Oil on canvas

DIMENSIONS: 63.5 × 52 cm

11

AUTHOR: 19th-century Spanish school

TITLE: *Donation of Castellar
Castile, with the Residence or
Fortress of Rivatallada*

DATE: 1775

MEDIUM: Printed copy of the
donation. Autograph signature

DIMENSIONS: 312 × 217 mm

12

AUTHOR: Louise Bourgeois (Paris,
1911-New York, 2010)

TITLE: *Eye Benches II (Edition 10/12)*

DATE: 1996-1997

MEDIUM: Black Zimbabwe granite

DIMENSIONS: 121.9 × 195.6 × 118.1 cm
(each piece)



10



15

13

AUTHOR: Federico de Madrazo y
Küntz (Rome, 1815- Madrid, 1894)

TITLE: *Tratado completo
de diseño i pintura*

DATE: 1865

MEDIUM: Ink on paper

DIMENSIONS: 205 × 265 mm

14

AUTHOR: Kiko Miyares
(Llanes, Asturias, 1977)

TITLE: *Vera*

DATE: 2021

MEDIUM: Polychromed wood

DIMENSIONS: 210 × 40 × 20 cm

15

AUTHOR: Juan Díaz-Faes
(Oviedo, 1982)

TITLE: *RocknRolla*

DATE: 2020

MEDIUM: Resin, acrylic
paint and glossy finish

DIMENSIONS: 32 × 51 × 18 cm

16

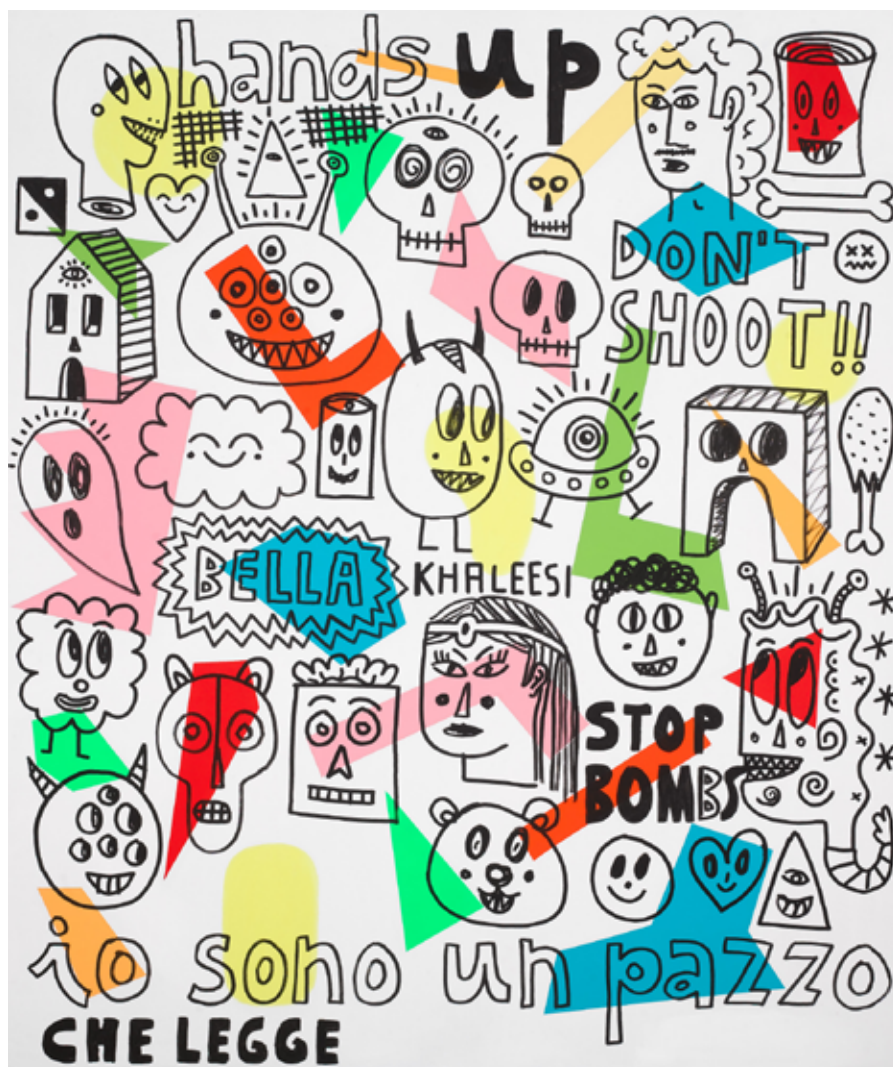
AUTHOR: Albert Pinya (Palma
de Mallorca, 1985)

TITLE: *Io sono un pazzo che legge*

DATE: 2019

MEDIUM: Mixed media on canvas

DIMENSIONS: 190 × 170 cm



16



20

17

AUTHOR: Muelle (Juan Carlos Argüello) (Madrid, 1965-1995)
TITLE: *Tag (firma sobre el cielo)*
DATE: 1992
MEDIUM: Spray gun on card
DIMENSIONS: 30.5 × 50 cm

18

AUTHOR: Muelle (Juan Carlos Argüello) (Madrid, 1965-1995)
TITLE: *Muelle, a un metro de ti*
DATE: 1986
MEDIUM: Felt-tip pen on paper
DIMENSIONS: 30 × 42 cm

19

AUTHOR: Muelle (Juan Carlos Argüello) (Madrid, 1965-1995)
TITLE: *Tag (firma sobre el skyline de Madrid)*
DATE: 1993
MEDIUM: Spray gun and FELT-TIP pen on card
DIMENSIONS: 50 × 65 cm

20

AUTHOR: Pablo de Lillo Sauras (Avilés, 1969)
TITLE: *Retrato de don Leonardo García*
DATE: 2021
MEDIUM: Oil on canvas
DIMENSIONS: 100 × 81 cm

21

AUTHORS: Marina Abramović (Belgrade, Serbia, 1946) & Ulay (Frank Uwe Laysiepen) (Solingen, Germany, 1943-Ljubljana, Slovenia, 2020)
TITLE: *Interruption in Space*
DATE: 1977-1978
MEDIUM: Silver gelatin print on paper (vintage copy)
DIMENSIONS: 20 × 26 cm

22

AUTHOR: Eduardo Rosales (Madrid, 1836-1873)
TITLE: *Orange Seller of Algezares*
DATE: 1872
MEDIUM: Oil on canvas
DIMENSIONS: 37.5 × 46.5 cm



22

26



23

AUTHORS: Marina Abramović
(Belgrade, Serbia, 1946) & Ulay (Frank
Uwe Laysiepen) (Solingen, Germany,
1943-Ljubljana, Slovenia, 2020)
TITLE: *Breathing In - Breathing Out*
DATE: 1977
MEDIUM: Silver gelatin print on paper
DIMENSIONS: 20.4 × 25.5 cm (each)

24

AUTHORS: Marina Abramović
(Belgrade, Serbia, 1946) & Ulay (Frank
Uwe Laysiepen) (Solingen, Germany,
1943-Ljubljana, Slovenia, 2020)
TITLE: *Interruption in Space*
DATE: 1977
MEDIUM: Silver gelatin print
on paper (vintage copy)
DIMENSIONS: 20.3 × 25.4 cm
(ONE) and 25.6 × 19.5 cm (rest)

25

AUTHORS: Marina Abramović
(Belgrade, Serbia, 1946) & Ulay (Frank
Uwe Laysiepen) (Solingen, Germany,
1943-Ljubljana, Slovenia, 2020)
TITLE: *Relation in Time*
DATE: 1977
MEDIUM: Silver gelatin print
on paper (vintage copy)
DIMENSIONS: 25 × 38.8 cm

27



26

AUTHOR: Carla Cascales
(Barcelona, 1989)
TITLE: *Mediterranean Waves III*
DATE: 2021
MEDIUM: Organic resin on linen
DIMENSIONS: 162 × 114 cm

27

AUTHOR: Carla Cascales
(Barcelona, 1989)
TITLE: *Mediterranean Waves IV*
DATE: 2021
MEDIUM: Organic resin on linen
DIMENSIONS: 162 × 114 cm



28

28
 AUTHOR: Irma Álvarez-Laviada (Gijón, 1980)
 TITLE: *El espacio entre las cosas V*
 DATE: 2020
 MEDIUM: Painted particleboard and MDF
 DIMENSIONS: 295 × 43 × 43 cm

29
 AUTHOR: Aurèlia Muñoz (Barcelona, 1926- 2011)
 TITLE: *Estel ancorat*, scale model
 DATE: 1973
 MEDIUM: Fabric and lead weights on a wood and metal structure
 DIMENSIONS: 40 × 80 × 80 cm

30
 AUTHOR: Queen Andrea (Andrea von Bujdoss)
 TITLE: *Always Play*
 DATE: 2021
 MEDIUM: Acrylic and spray paint on metal
 DIMENSIONS: 203 × 245 × 497.8 cm

31
 AUTHOR: Álvaro Linares Cuadrado
 TITLE: *King Kong*
 DATE: 2021
 MEDIUM: Acrylic on canvas
 DIMENSIONS: 120 × 100 cm

32
 AUTHOR: Antony Gormley (London, 1950)
 TITLE: *Slump*
 DATE: 2012
 MEDIUM: Iron
 DIMENSIONS: 149.5 × 57.5 × 73.5 cm

33
 AUTHOR: José Guerrero (Granada, 1914-1992)
 TITLE: *Dos azules*
 DATE: 1965
 MEDIUM: Oil on canvas
 DIMENSIONS: 66.5 × 51 cm

34
 AUTHOR: Joan Brossa (Barcelona, 1919-1998)
 TITLE: *Malestar*
 DATE: 1984
 MEDIUM: Tape measure
 DIMENSIONS: 14.5 × 116 × 2 cm

35
 AUTHOR: Eusebio Sempere (Onil, Alicante, 1924-1985)
 TITLE: *Columna*
 DATE: 1974
 MEDIUM: Chrome-plated steel
 DIMENSIONS: 336 × 71 × 71 cm (main body: 260 × 71 × 71 cm)

30



36

36

AUTHOR: Perejaume (Pere Jaume Borrell i Guinart) (San Pol de Mar, Catalonia, 1957)
 TITLE: *Madera adorada en piedra y piedra adorada en madera*
 DATE: 2021
 MEDIUM: Uldecona stone (log) and cedar cone (rock)
 DIMENSIONS: 85 × 26 × 27.5 cm and 75 × 71 × 52 cm

37

AUTHOR: Jordi Teixidor (Valencia, 1941)
 TITLE: *Untitled (series 3/30)*
 DATE: 2021
 MEDIUM: Giclée print on paper
 DIMENSIONS: 49.9 × 59.3 cm

38

AUTHOR: Luis Fernández (Oviedo, 1900-Paris, 1973)
 TITLE: *Vanité*
 DATE: 1960
 MEDIUM: Gouache on paper
 DIMENSIONS: 15.50 × 11 cm

39

AUTHOR: José Guerrero (Granada, 1914-1992)
 TITLE: *Burning Red*
 DATE: 1960
 MEDIUM: Oil on canvas
 DIMENSIONS: 133 × 152.5 cm

40

AUTHOR: Tony Oursler (New York, 1957)
 TITLE: *Patch*
 DATE: 2004
 MEDIUM: Fibreglass on base and video projection
 DIMENSIONS: 42 × 40.5 × 18 cm

41

AUTHOR: Miguel Galano (Tapia de Casariego, Asturias, 1956)
 TITLE: *Ferera*
 DATE: 2004
 MEDIUM: Oil on canvas
 DIMENSIONS: 42.5 × 46 cm

42

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

43

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

FMCMP COLLECTION

Conservation and restoration

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

In 2021, conservation and/or restoration work was done on the following 59 artworks and items:

1. Painting

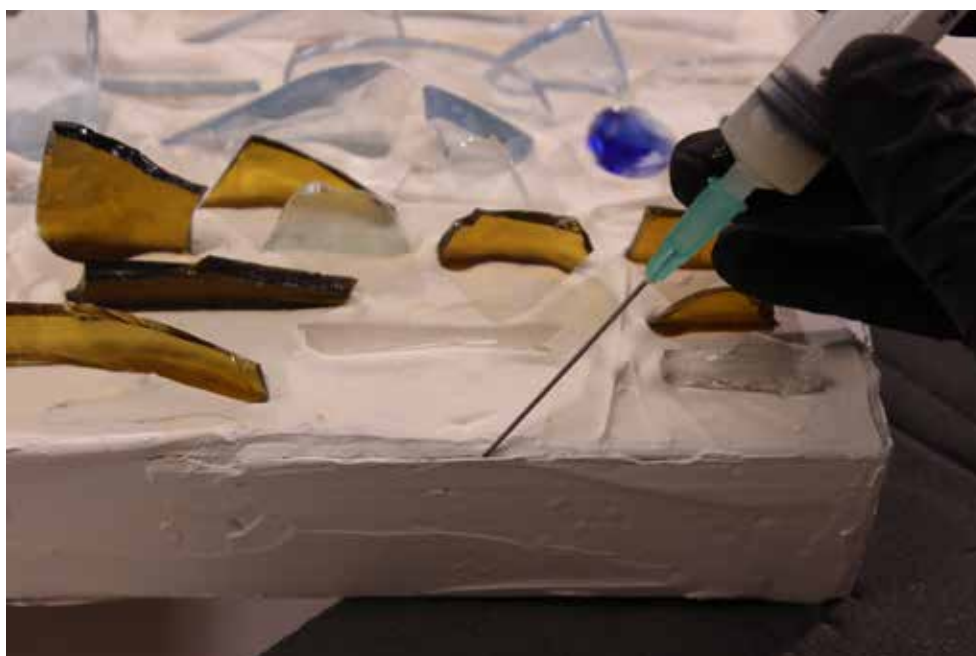
- Mariano Salvador Maella, *Adoration of the Mystical Lamb by the Twenty-Four Elders of Revelation*, 1767-68, oil on canvas, 52 x 41 cm
- Francisco Lacoma y Fontanet, *Infante Carlos María Isidro de Borbón*, circa 1820-23, oil on canvas, 34.5 x 24 cm
- Zacarías González Velázquez, *The Holy Family with Saint Anne and Saint Joachim*, circa 1795, oil on canvas, 24 x 16 cm
- Ignacio León y Escosura, *Panel with two studies of musketeers and a self-portrait*, circa 1877 and 1888, oil on panel, 23.5 x 14 and 12.5 x 9 cm
- Juan Antonio Ribera, *The Shade of Samuel Appears to Saul*, circa 1812-19, tempera on canvas, 146.5 x 146.5 cm
- Raimundo de Madrazo y Garreta, *Laure Hayman*, circa 1880-85, oil on canvas, 200 x 96.5 x 7 cm



Cleaning a painting by Raimundo de Madrazo y Garreta



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



Restoring the work *Cristales* by Carmen Calvo

- Carolus-Duran (Charles-Émile-Auguste Durand) and Matías Moreno González, *Francisco Ruano*, 1867, oil on canvas, 63.5 x 52 cm
Performed by Emilio Casero Chamorro
- Gustave Doré, *Young Gypsy Mother*, 1865, oil on canvas, 196 x 126 cm
Performed by Emilio Casero Chamorro (work) and Mercedes Lacasa (frame)

2. Collage

- Carmen Calvo, *Cristales* n.º 13, 1998, glass collage on plaster, 50 x 50 x 3.5 cm
Performed by Emilio Casero Chamorro

3. Sculpture

- Jaume Plensa, *Serie Islands 52, 53 & 54*, 1995, polyester resin, iron and glass, 102 × 18 × 36 cm (each)
Performed by Iñaqui Sanjuán Pertusa

4. Works on paper

Set of fourteen drawings by Genaro Pérez Villaamil

- *Interior of the León Cathedral*, 1850, pencil on paper, 398 × 305 mm
- *General Group of the Covadonga Mass*, 1850, pencil on paper, 152 × 220 mm
- *Foces del Raigoso*, 1850, pencil on paper, 220 × 315 mm
- *Forest of Peña Mea*, 1850, pencil on paper, 220 × 316 mm
- *Pine Groves of Cuenca*, pencil on paper, 150 × 200 mm
- *Study of figures for the Cave of Covadonga*, pencil on paper, 155 × 219 mm
- *Ambás Pass*, 1846, pencil on paper, 229 × 288 mm
- *Beza Pass*, pencil on paper, 228 × 290 mm
- *Mestas Road*, 1850, pencil on paper, 15 × 213 mm
- *Peña Mea*, 1850, pencil on paper, 236 × 292 mm

- *Covadonga*, 1850, pencil on paper, 236 × 292 mm
- *Pandomillo Saddle, Council of Caso*, 1850, pencil on paper, 240 × 315 mm
- *Corina Peaks from the Tarna Saddle*, 1850, pencil on paper, 245 × 315 mm
- *Characters*, pencil on paper, 195 × 230 mm
Performed by Marcalagua Conservación – Restauración de papel, S. L.

5. Tapestries

- Set of four seventeenth-century Flemish tapestries
Performed by Corporación Masaveu
- Set of five sixteenth and seventeenth-century Flemish tapestries
Performed by the Royal Tapestry Factory

6. Decorative arts

- Inspection, documentation, surface cleaning and isolated interventions on 23 decorative art pieces
Performed by Corporación Masaveu

7. Furniture

- Set of three seventeenth-century wooden chests
Performed by Anobium Restauración



↑ Cleaning a clock
→ Consolidating the tapestry of *The Lovers*



FMCMP COLLECTION

Image reproduction requests



TITLE: 16 genre scenes with folk characters and a landscape in the background (1835-39)

AUTHOR: Genaro Pérez Villaamil

REQUESTED BY: Centro de Estudios EUROPA Hispánica

FOR: Book: *La España Romántica*: David Roberts y Genaro Pérez Villaamil

TITLE: *Young Gypsy Mother* (ca. 1867-69)

AUTHOR: Gustave Doré

REQUESTED BY: Fundación MAPFRE
for: Catalogue: *El gusto francés*

GENERAL INFORMATION



Overview of events and participants

FMCMP's Madrid headquarters

General admission

Total (October–December): 9,436 visitors

October: 2,467 visitors

November: 3,852 visitors

December: 3,117 visitors

Guided tours of the exhibitions

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

Total visitors (October–December): 988

Total tours given: 120

The FMCMP and Its Collection

Total visitors (October–December): 141

Total tours given: 24

Street Art Space

Total visitors (October–December): 150

Total tours given: 24

Street Art Space (short tour)

Total visitors (October–December): 552

Total number of visits: 64

Total guided tours: 232

Total participants in guided tours: 1,831

Total gallery mediations: 956

Lectures

PLACE: María Cristina Masaveu Auditorium | VENUE CAPACITY: 75 people
(total capacity was reduced by half during the pandemic)

DATE: 1 December 2021 | MAX. CAPACITY: 60 people |

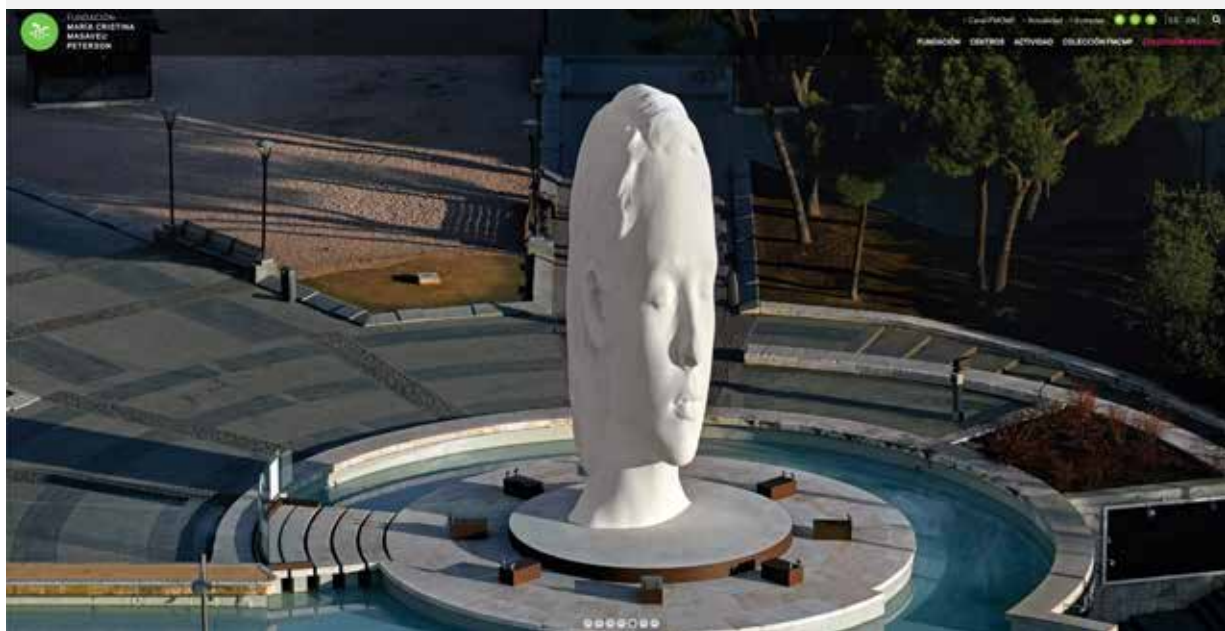
PARTICIPATION: Full house

Torment and Reflection: Academic Symposium on Sorolla and Religious Painting

A series of lectures, organised by the Museo Sorolla, were given at the foundation auditorium between 8:30 am and 6:30 pm.

- "Sorolla. Tormento y devoción"
Dr Luis Alberto Pérez Velarde
- "Restauración y montaje de los fragmentos de 'El entierro de Cristo'"
Carlos San Pedro, Lina San Román and Belén Topete
- "Influencias del joven Sorolla en Roma: de Fortuny a Morelli"
Emiliano Cano Díaz
- "Líneas de fervor. Dibujos de temática religiosa en Sorolla"
Mónica Rodríguez Subirana
- "Devoción, clericalismo y negocio. La pintura religiosa en tiempos de Sorolla"
Javier Novo González
- "La religión en la pintura española entre 1875 y 1902"
Dr Pedro José Martínez Plaza
- "Pasiones religiosas: Sargent, Sorolla y la escultura española"
Dr Chloe Sharpe

Website



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

The highest amount of website traffic was registered in the final quarter of the year, marked by the reopening of the Madrid headquarters. The website received a total of 185,784 views.

Although a large percentage were new users, perhaps the most impressive statistic is the average session time of 2:06, which tells us how long an average user spends interacting with the website's content.

Compared website traffic statistics

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

- Users: 57 470
- New users: 56 938
- Sessions: 78 457
- Sessions per user: 1.37
- Page views: 185 784
- Pages per session: 2.37

Audience overview: Demographics

Our community is predominantly Spanish speaking, as the most popular online content is in Spanish. Our average user comes from Spain (89%).

Demographic breakdown of website traffic by country

	Views	Percentage
Total views	78 457	
Spain	64 476	82.18 %
United States	2969	3.78 %
United Kingdom	1871	2.38 %
Switzerland	996	1.27 %
France	774	0.99 %
Indonesia	610	0.78 %
Germany	652	0.83 %
Mexico	523	0.67 %
Italy	488	0.62 %
China	294	0.37 %
Netherlands	290	0.37 %
Argentina	292	0.37 %
Colombia	288	0.37 %
Portugal	262	0.33 %
Belgium	197	0.25 %
Brazil	186	0.24 %

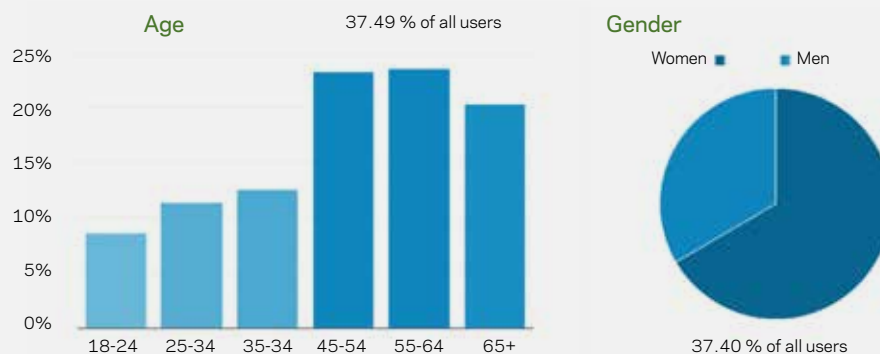
Demographic breakdown of website traffic by Spanish region

Autonomous region	Views	Percentage
Region of Madrid	37 929	58.83 %
Asturias	7989	12.39 %
Catalonia	4265	6.61 %
Andalusia	3633	5.63 %
Region of Valencia	1760	2.73 %
Castile-León	1826	2.83 %
Galicia	1619	2.51 %
Basque Country	1027	1.59 %
Castile-La Mancha	766	1.19 %
Balearic Islands	879	1.37 %
Aragón	748	1.16 %
Canary Islands	514	0.80 %
Extremadura	272	0.42 %
Cantabria	366	0.57 %
Navarre	299	0.46 %
Region of Murcia	370	0.57 %
La Rioja	146	0.22 %
Ceuta	11	0.02 %
Melilla	2	0.00 %
Other	55	0.09 %
Total	64 476	82.18 %

Demographic breakdown of traffic by continent

Continent	Users	New users
Europe	50 512	50 320
North & South America	4662	4643
Asia	1673	1670
Africa	176	173
Other	137	134
Oceania	62	62

The profile of the average website user is the same as that of the average social media user. Women represent 66% of all users over the age of 45 (65%).



Access device

Mobile devices were the preferred method of accessing the website (50%).

Device	Users	New users
Mobile	28 667	28 620
Desktop	26 722	26 481
Tablet	1925	1901

Most viewed content (2021)

Home page	31 446 views	16.93 %
FMCMP's Madrid headquarters	16 130 views	8.68 %
Masaveu Collection	11 494 views	6.19 %
María Cristina Masaveu Peterson University Degree Scholarship	8136 views	4.38 %
Masaveu Collection: Spanish Nineteenth-Century Painting	8111 views	4.37 %
FMCMP Collection	6784 views	3.65 %
Activity>Cultural projects	3667 views	1.97 %
Foundation>The founder	3394 views	1.83 %
Centres>The building	2969 views	1.60 %
Centres>FMCMP's Madrid headquarters>Programmes	2708 views	1.46 %

Social media



Comparative evolution of number of followers

In 2021, the health crisis triggered by the COVID-19 pandemic continued to affect how Fundación María Cristina Masaveu Peterson managed its social media accounts (Instagram and Facebook). This situation forced the FMCMP to keep its Madrid headquarters closed and avoid all in-person activities for much of the year.

During the first three quarters, we maintained the same content strategy as in 2020, with an average-to-low posting frequency, reinforcing informative content to keep our followers interested in our main areas of activity. However, when the centre finally reopened in October, in-person activities were resumed and things returned to normal. The reopening led to a new content strategy and more frequent posts.

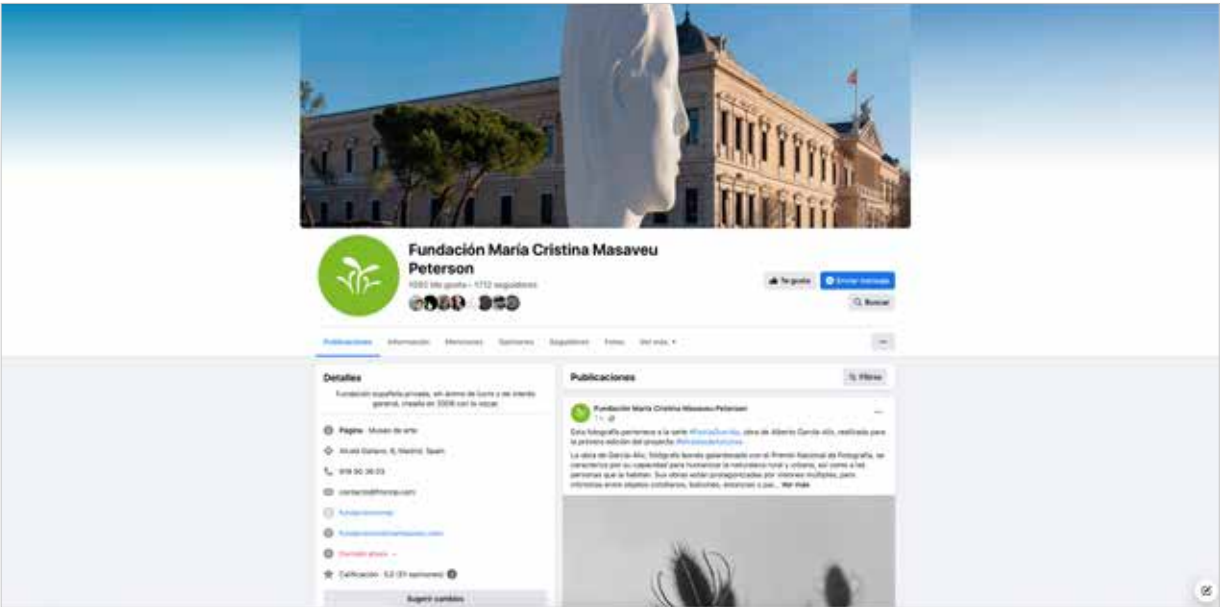
Online-offline content flow also increased during this new period, thanks to the placement of QR codes throughout the premises that can be scanned to access digital content.

Three social media highlights of 2021

- Reopening of FMCMP’s Madrid headquarters
- Inauguration of the Street Art Space
- Extension granted to Jaume Plensa’s *Julia* in Plaza de Colón, Madrid

Number of followers per year

	2017	2018	2019	2020	2021
Instagram	450	1218	2333	3816	4704
Facebook	330	447	590	830	1402



Instagram

Instagram (instagram.com/fundacionmcmp) remains our primary social network, maintaining the trend of steady organic growth:

- Baseline: 3817
- Present community: 4704
- Organic growth: +23.27% (887)

The number of new followers shot up in the last quarter of the year: October (255), November (132) and December (115).

This increase coincides with the two biggest highlights of 2021:

- Reopening of FMCMP's Madrid headquarters
- Renewal plan for *Julia*

We posted a total of 237 times: 119 news posts and 118 stories.

Different types of content, shared in an informative and official yet relatable way, generated 17,020 engagements (sum of likes, comments, shares and saves).

In 2021 our content generated 16,090 likes, with an average of 135 likes per post.

The top post by engagement was the renewal of *Julia*, uploaded on 17 December, with 486 likes, 3,758 impressions and 3,510 accounts reached.

Stories are still the best way to post informative content with strong community engagement: our 2021 stories obtained a total of 25,620 impressions with an average reach of 216.

Typical follower: woman based in Spain between the ages of 35 and 44.

Facebook

The FB page (facebook.com/FundacionCristinaMasaveu) registered less growth due to the dynamics of the network itself. Even so, the generally positive figures indicate that it is still performing well.

Growth was slow, but we still managed to increase our followers by 11% to a total of 1,402. Our community is very loyal, with an engagement score of nearly 97.64.

We created a total of 122 posts. The content generally followed the same line as Instagram, with a slightly more official tone and emphasis on current events.

The top post by engagement was about the reopening of the foundation's Madrid headquarters. Another very popular post had to do with the renewal of *Julia* in Madrid's Plaza de Colón.

Typical follower: woman based in Spain between the ages of 45 and 54
Top city: Madrid (nearly 30%)

Demographic breakdown of social media traffic

Instagram

Country

Spain	81.17 %
United States	2.19 %
Argentina	2.13 %
Mexico	1.97 %
Brazil	1.22 %
Colombia	1.16 %
Portugal	1.13 %
Italy	1.10 %
France	0.97 %
United Kingdom	0.81 %

City

Madrid	34.32 %
Gijón	3.60 %
Oviedo	3.01 %
Barcelona	2.66 %
Valencia	1.47 %
Seville	1.22 %
Zaragoza	1.13 %
Mexico City	1.00 %
Pozuelo de Alarcón	0.94 %
Buenos Aires	0.85 %

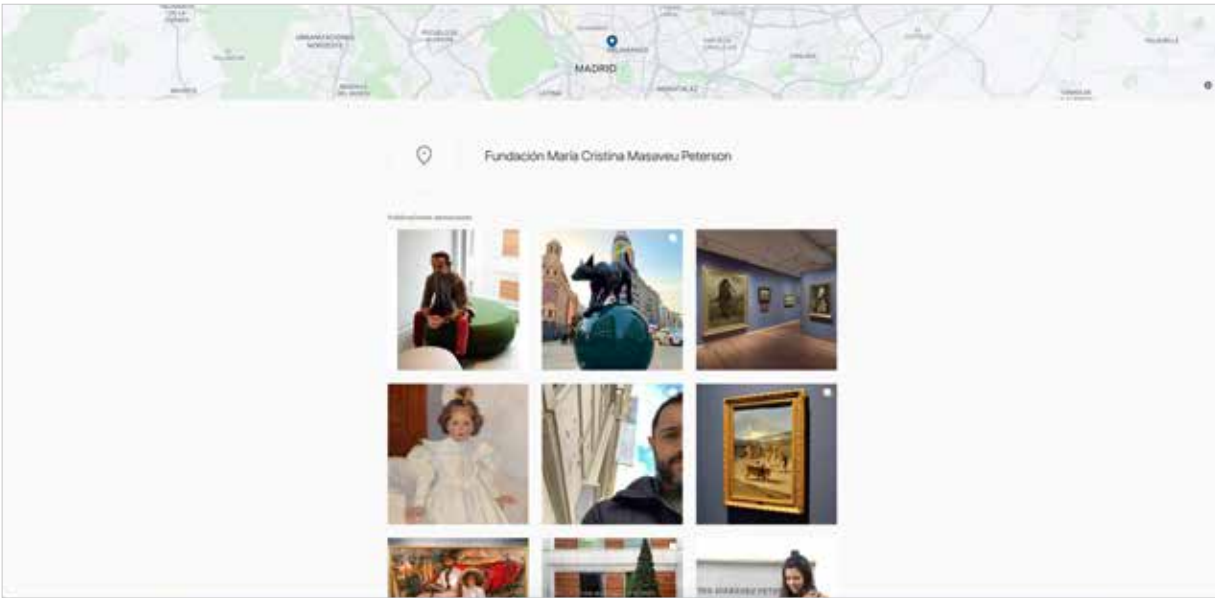
Facebook

Country

Spain	85.96 %
Mexico	1.75 %
Italy	1.24 %
Portugal	1.14 %
United States	1.14 %
Argentina	1.03 %
Peru	0.83 %
Brazil	0.72 %
Belgium	0.52 %
Cuba	0.52 %

City

Madrid	29.62 %
Oviedo	14.24 %
Gijón	7.95 %
Avilés	1.86 %
Valencia	1.65 %
Mexico City	0.93 %
Barcelona	0.72 %
Lisbon	0.62 %
Villaviciosa	0.62 %
Córdoba	0.52 %



Vimeo



Fundación María Cristina Masaveu Peterson has **76 followers** and **66 videos shared** on its Vimeo account. In 2021, our videos registered **39,900 views** and **10,000 unique viewers**:

- Views: 39 900
- Unique viewers: 10 000

	2017	2018	2019	2020	2021
Views	7434	9023	113 849	73 000	39 900

Views	39 900
Unique viewers	10 000
Total finishes	3500
Average % watched	19 %

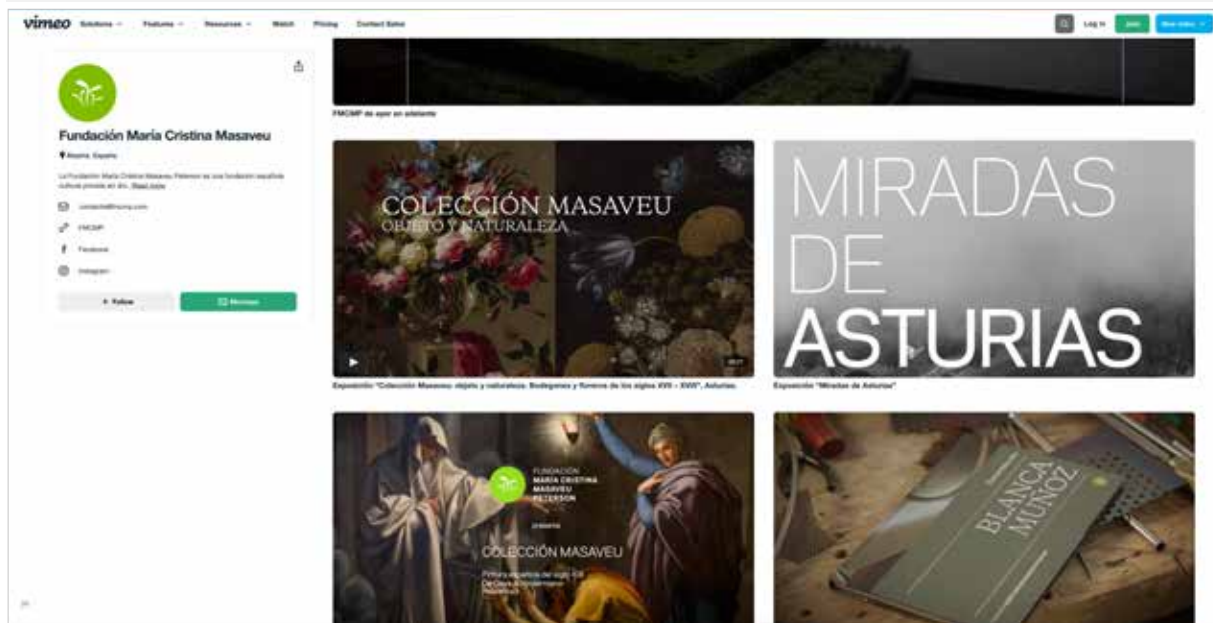
Most watched videos on Vimeo

- Announcement of headquarters reopening
- Announcement of the Street Art Space
- Presentation of *Julia* by Jaume Plensa

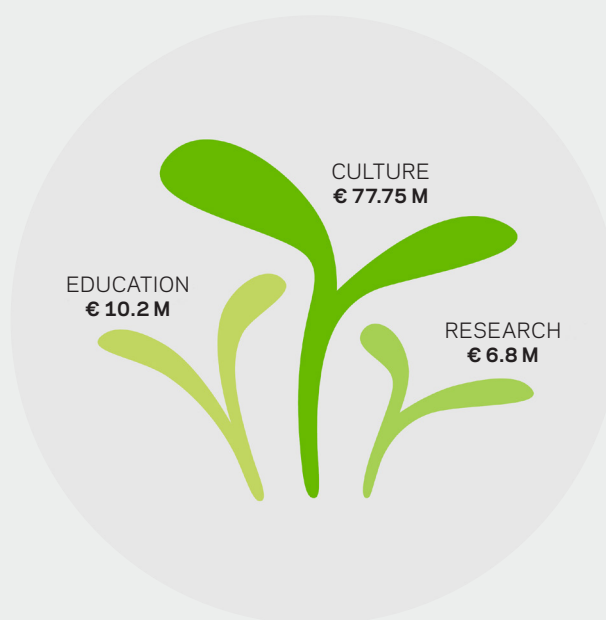
Spain, Germany and the United States are the countries where our videos received the most views.

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

By device, viewers watched our videos on mobiles (15,300), desktop computers (1,200), tablets (1,200) and television apps (1).



The Foundation in Figures



Total invested in the foundation's main purposes (2006-2021): € 94.74 million

- **43 new works** entered the FMCMP Collection, two of which were specially commissioned for this purpose
- Loan requests for **three works** from the Masaveu Collection and **ten image reproduction requests** were approved
- **2,296 volumes** published by the foundation were donated to various Spanish institutions
- **90 artworks** and items in the Masaveu Collection and **59** in the Fundación María Cristina Masaveu Peterson Collection received conservation and/or restoration treatment
- During 2021, we released **three publications** and produced **eight videos** with documentary footage and interviews about the foundation's initiatives
- In 2021, the foundation's fourth call for applicants resulted in the concession of **39** 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 **406 scholarships** to **174 university students** from Asturias
- **Three young musicians** were able to study music at the Escuela Superior de Música Reina Sofía thanks to the foundation's patronage
- One **Fellowship for Training and Research** in the Educational Applications of New Technology at the Education Department of the Museo del Prado was awarded
- A total of **1,831 people received 232 free guided tours** of FMCMP's Madrid headquarters
- The foundation's website registered **185,784 views**

Auditor's report



FUNDACIÓN
MARÍA CRISTINA
MASAVEU
PETERSON

Abbreviated balance sheet 2021

Assets	2021
A) Non-current assets	236,757
B) Current assets	11,269
Total assets (A+B)	248,026
Equity and liabilities	2021
A) Equity	241,606
B) Non-current liabilities	6,188
C) Current liabilities	232
Total equity and liabilities (A+B+C)	248,026

Figures expressed in thousands of euros



Informe de auditoría de cuentas anuales emitido por un auditor independiente

Al Patronato de la Fundación María Cristina Masaveu Peterson:

Opinión

Hemos auditado las cuentas anuales de la Fundación María Cristina Masaveu Peterson (la Fundación), que comprenden el balance a 31 de diciembre de 2021, la cuenta de resultados y la memoria correspondientes al ejercicio terminado en dicha fecha.

En nuestra opinión, las cuentas anuales adjuntas expresan, en todos los aspectos significativos, la imagen fiel del patrimonio y de la situación financiera de la Fundación a 31 de diciembre de 2021, así como de sus resultados correspondientes al ejercicio terminado en dicha fecha, de conformidad con el marco normativo de información financiera que resulta de aplicación (que se identifica en la nota 2.1 de la memoria) y, en particular, con los principios y criterios contables contenidos en el mismo.

Fundamento de la opinión

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

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

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

Aspectos más relevantes de la auditoría

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

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1

R. M. Madrid, hoja 87.250-1, folio 75, tomo 9.267, libro 8.054, sección 3ª
Inscrita en el R.G.A.C. con el número 50242 - CIF: B-79 031280



Fundación María Cristina Masaveu Peterson

Aspectos más relevantes de la auditoría	Modo en el que se han tratado en la auditoría
<p>Valoración de inversiones en empresas del grupo</p> <p>Según se indica en la nota 9 de la memoria adjunta, la Fundación tiene registrado en su balance instrumentos de patrimonio relacionados con participaciones en empresas del grupo por valor de 149.348.422 de euros.</p> <p>La comprobación del deterioro de valor de estas inversiones, considerando que las mismas no cotizan, se realiza considerando, salvo mejor evidencia, el importe recuperable como el patrimonio neto de la sociedad participada corregido por las plusvalías tácitas existentes en el momento de la valoración (ver nota 4.7. de la memoria adjunta).</p> <p>Como consecuencia de los análisis anteriores la Fundación ha concluido que no es necesario registrar deterioro alguno en el ejercicio 2021.</p> <p>Los aspectos mencionados, así como la significatividad de este epígrafe motivan que este aspecto sea un área de atención significativa para nuestra auditoría.</p>	<p>Hemos realizado un entendimiento del proceso de la Fundación en la evaluación de la valoración de las inversiones en empresas del grupo.</p> <p>Para aquellos casos en los que la sociedad determina el importe recuperable de la inversión en empresas del grupo considerando el patrimonio neto de las mismas, hemos contrastado el mismo con el valor teórico contable obtenido de las cuentas anuales, o en su caso la información financiera disponible, de las sociedades participadas.</p> <p>Adicionalmente, hemos evaluado la suficiencia de la información revelada en las cuentas anuales.</p> <p>Como resultado de nuestros procedimientos, consideramos que las conclusiones de la Fundación sobre la no existencia de deterioro en el ejercicio 2021 de las inversiones en empresas del grupo, las estimaciones realizadas y la información revelada en las cuentas anuales adjuntas están adecuadamente soportadas y son coherentes con la información actualmente disponible.</p>

Otra información: Informe de gestión

La otra información comprende exclusivamente el informe de gestión del ejercicio 2021, cuya formulación es responsabilidad de la Dirección de la Fundación y no forma parte integrante de las cuentas anuales.

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

Nuestra opinión de auditoría sobre las cuentas anuales no cubre el informe de gestión. Nuestra responsabilidad sobre el informe de gestión, de conformidad con lo exigido por la normativa reguladora de la actividad de auditoría de cuentas, consiste en evaluar e informar sobre la concordancia del informe de gestión con las cuentas anuales, a partir del conocimiento de la entidad obtenido en la realización de la auditoría de las citadas cuentas, así como en evaluar e informar de si el contenido y presentación del informe de gestión son conformes a la normativa que resulta de aplicación. Si, basándonos en el trabajo que hemos realizado, concluimos que existen incorrecciones materiales, estamos obligados a informar de ello.

Sobre la base del trabajo realizado, según lo descrito en el párrafo anterior, la información que contiene el informe de gestión concuerda con la de las cuentas anuales del ejercicio 2021.



Fundación María Cristina Masaveu Peterson

Responsabilidad de la Dirección en relación con las cuentas anuales

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

En la preparación de las cuentas anuales, la Dirección es responsable de la valoración de la capacidad de la Fundación para continuar como entidad en funcionamiento, revelando, según corresponda, las cuestiones relacionadas con entidad en funcionamiento y utilizando el principio contable de entidad en funcionamiento excepto si la Dirección tiene intención de liquidar la Fundación o de cesar sus operaciones, o bien no exista otra alternativa realista.

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

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

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

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

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



Fundación María Cristina Masaveu Peterson

- Evaluamos la presentación global, la estructura y el contenido de las cuentas anuales, incluida la información revelada, y si las cuentas anuales representan las transacciones y hechos subyacentes de un modo que logran expresar la imagen fiel.

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

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

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

PricewaterhouseCoopers Auditores, S.L. (S0242)

Fernando Pindado Rubio (23102)

24 de junio de 2022



PRICEWATERHOUSECOOPERS
AUDITORES, S.L.

2022 Núm. 01/22/14890
94,00 EUR

SELLO CORPORATIVO:
Informe de auditoría de cuentas sujeto
a la normativa de auditoría de cuentas
española o internacional

Credits

Editorial coordination

Fundación María Cristina
Masaveu Peterson

Texts

Fundación María Cristina
Masaveu Peterson

Proofreading

Real Academia Española

Translation

Polisemia

Design

Pandiella y Ocio

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Cristina Masaveu Peterson

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10, 11, 14, 15, 16, 17, 86, 87, 90-
93, 98, 100 103, 107), Kike Llamas
(pp. 12, 13, 40-42, 48-51), Jesús
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Locations

www.fundacioncristinamasaveu.com

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28010 Madrid, Spain

Asturias

Administrative office
Palacio de Hevia
33187 Hevia, Asturias, Spain

Catalonia

Castellar del Vallés
08211 Castellar del Vallés,
Barcelona, Spain

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



