

ANNUAL REPORT

2024

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON





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Letter from the Chairman

The numerous activities we carried out over this past year have reaffirmed our commitment to culture, research, patronage and education and made us ever more mindful of the mission given to us by our beloved founder, Ms María Cristina Masaveu Peterson. It is therefore with great pleasure that I now present the 2024 annual report of Fundación María Cristina Masaveu Peterson.

This was the first year we had a steady programme of cultural events at two of our own centres: FMCMP Madrid and FMCMP Morasverdes (Salamanca). Additionally, we were able to consolidate several long-term initiatives like our university degree scholarship programme, growing our art collection, promoting the Masaveu Collection, and cultivating close institutional partnerships that have yielded excellent results and enabled us to fulfil our founding objectives on a larger scale.

For instance, the excellent institutional rapport between our foundation and the Museu de Belles Arts de València gave rise to a show titled *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla*, which opened at our Madrid headquarters on 28 February and was visited by nearly 50,000 people in just four months. This temporary exhibition brought the heritage preserved by one of our country's greatest fine art museums to audiences outside the region of Valencia, proving that a public-private partnership can make the arts more accessible to all of society.

The exhibition programme at our Madrid centre was rounded out by *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*, a chronological continuation of *Masaveu Collection. Spanish Nineteenth-Century Painting. From Goya to Modernism*, inaugurated in 2019. *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló* is a showcase of more than one hundred works, all highly representative of different movements and artists, brought together by a passion for collecting that began in 1960s with Pedro Masaveu Peterson, continued with Elías Masaveu, and has increased systematically in recent years, primarily via Fundación María Cristina Masaveu Peterson. The exhibition opened on 9 October and received over 30,000 visitors in 2024. This show highlights the foundation's inestimable efforts, as manager of the Masaveu Collection, to promote the study and dissemination of this valuable legacy.

FMCMP Morasverdes, a centre in the heart of the Salamancan *dehesa*, has a permanent exhibition titled *FMCMP Collection. Art and Nature: Footprints Are the Road* as well as a cultural education programme consisting of guided tours and educational workshops designed with local schools, families and young people in mind. These represent the first steps of our plan to revitalise this rural area through art at FMCMP Morasverdes, which received more than 5,000 visitors in its first year of operation.

In the field of research, the foundation has supported various initiatives, like the historical research project on Ventura Rodríguez's architectural plans for the new shrine of Covadonga from 1779. This builds on other patronage initiatives carried out by Fundación María Cristina Masaveu Peterson in partnership with the Archdiocese of Oviedo and the chapter of the royal site of Covadonga since 2015, offering tangible proof of the foundation's profound commitment to Asturias.

We published new books in 2024, including the catalogues of the three main exhibitions open during this period: *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla, Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*, and *FMCMP Collection. Art and Nature: Footprints Are the Road*. These catalogues are designed to be powerful educational resources that allow visitors to learn about and study our rich artistic heritage.

As a fundamental pillar of its educational activities, the foundation established the María Cristina Masaveu Peterson University Degree Scholarship programme in 2008. Over the past sixteen years, we have awarded 523 scholarships to 256 Asturian students, including forty in 2024, when we welcomed sixteen new scholars into the fold. Once again this year, our scholars were able to use the funds supplied by the foundation to participate in high-level

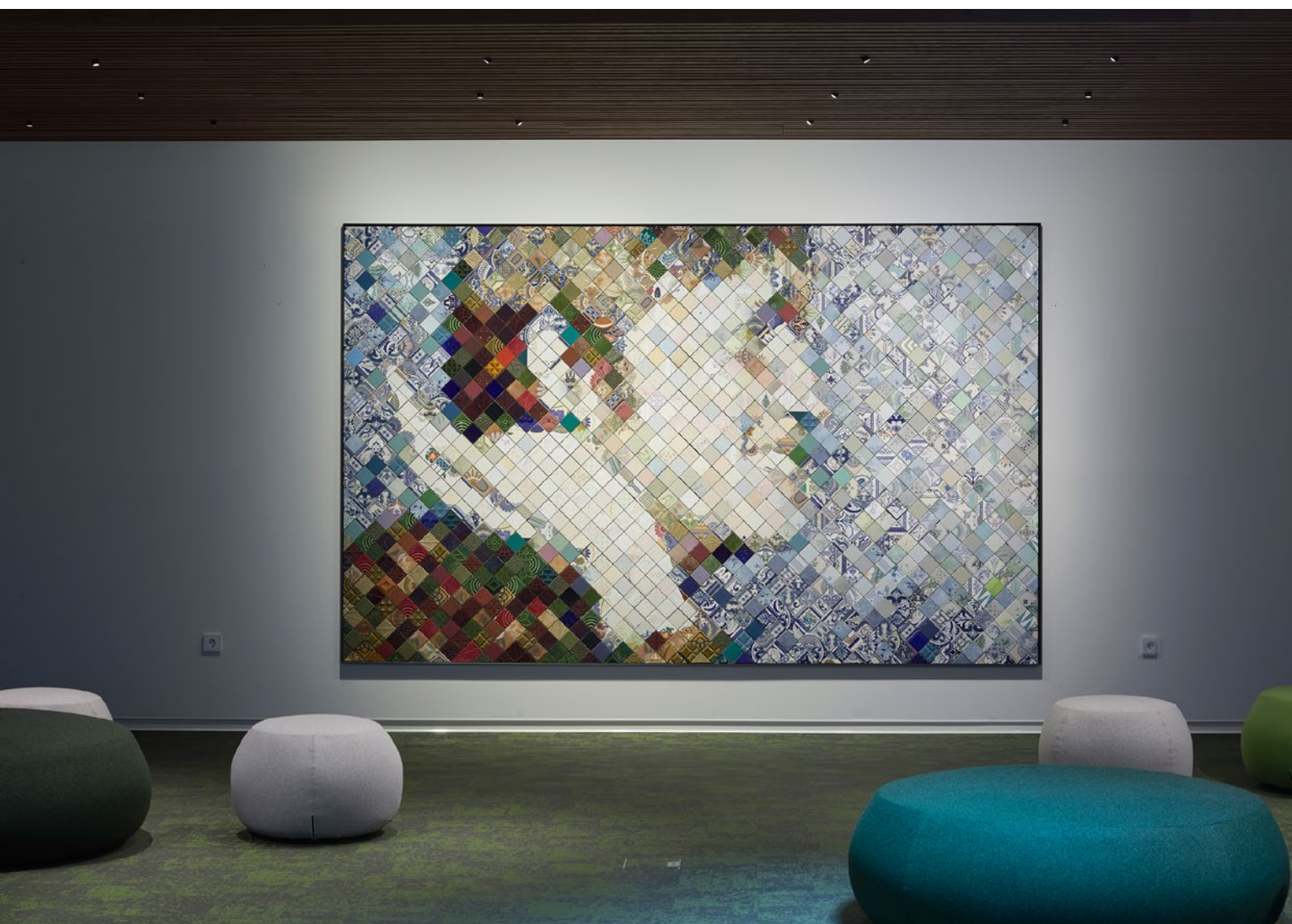
extracurricular programmes at renowned centres in Spain and abroad.

In the educational arena, our cooperation with other prestigious cultural institutions helps young people to pursue a career in the arts and cultural management, as exemplified by the scholarships for music students at the Escuela Superior de Música Reina Sofía and the Museo del Prado fellowship.

In 2024, we supported a variety of national and international cultural institutions, including Fundación Ópera de Oviedo, the Embassy of Spain in Washington, DC, the Museo del Prado and the Metropolitan Museum of Art in New York. For the second year in a row, the foundation was the sole sponsor of the project to digitise the academic library of the Real Academia Española, thus giving users access to thousands of seminal publications in history of the Spanish language and literature via the RAE website.

These and many more activities, described in detail in this annual report, honour the memory of my dear aunt, who founded this institution because she was utterly determined to support culture, education and scientific research at the national and international level, but always with a special focus on Asturias.

Fernando MASAVEU
Chairman



Estudio Pedrita.
María Cristina, 2020.
Commissioned work
Fundación María Cristina
Masaveu Peterson Collection

ART AND CULTURE



▪ FMCMP Madrid | TEMPORARY EXHIBITION

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

15 September 2023-28 January 2024

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



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

widespread pictorial genres in the Western world.

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



short distance, focusing on their distinct textures and visual properties. These seemingly trivial themes first emerged in the most learned circles, but their powerful visual appeal soon created a demand for such works among members of other social classes who could afford them in the seventeenth century. In contrast to the more conventional genres of religious or history painting, the sight of carefully chosen and arranged elements of nature portrayed with surprising realism opened the spectator's eyes to new horizons.

Arranged in geographical and chronological order, this show took modern-day spectators on a tour of one

hundred and fifty years of Spanish still-life painting through approximately fifty works by some of the genre's greatest exponents, from the sombre proposals of Juan van der Hamen, Alejandro de Loarte and Juan de Zurbarán to the high Baroque solutions of Juan de Arellano and the sophisticated Enlightenment-era compositions of Luis Meléndez.

The selected works from the Masaveu Collection were enriched with contributions from the collection of Fundación María Cristina Masaveu Peterson—continuing the Masaveu family's tradition of patronage—and an important part of the Pedro Masaveu Peterson Collection. Four hundred and ten works from the latter collection were donated to the Principality of Asturias in 1994, the year after Pedro Masaveu Peterson's death, by the express wish of María Cristina Masaveu Peterson, who wanted to honour her brother's legacy as a collector in this way. Those works can now be seen at the Museo de Bellas Artes de Asturias, which has been considered one of the leading museums in Spain ever since.

This exhibition was therefore a unique and happy reunion for artworks which, in many cases, were purchased to form sets interconnecting the two collections.

Relevant facts

Total visitors: 22,213

▪ FMCMP Madrid | TEMPORARY EXHIBITION

Luis Fernández

6 October 2023–28 January 2024

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



Luis Fernández was a leading representative of the avant-garde in Asturias and one of the most prominent Spanish artists of the twentieth century. In 1924 he moved to Paris, where he came in contact with the finest exponents of the international avant-garde scene,

giving him the opportunity to discover and delve into some of the most important art movements of the day, such as Surrealism and Cubism. In the 1950s the Asturian artist entered his mature period, characterised by a highly personal and unique figurative style with no



connection to the principal artistic trends of that era.

Organised to mark the fiftieth anniversary of Fernández's death, the show featured approximately 150 works provided by a large number of lenders from across the globe. It is the first major retrospective

of one of the most remarkable artists of the early-to-mid twentieth century. After closing at the foundation's headquarters in Madrid, it travelled to the Museo de Bellas Artes de Asturias in February 2024.

Relevant facts

Total visitors: 19,322

▪ FMCMP Madrid | TEMPORARY EXHIBITION

The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla

28 February–14 July 2024

Fundación María Cristina Masaveu Peterson and the Museu de Belles Arts de València joined forces to organise *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla*, featuring more than one hundred masterpieces from the Valencian museum's collection.



This exhibition, co-organised by Fundación María Cristina Masaveu Peterson and the Museu de Belles Arts de València, was the first time that a selection of the most significant pieces in the museum's collection, from the Middle Ages to the contemporary era, was shown at an independent venue. Curated by Pablo González Tornel, the museum's director and leading authority on its collection, the show included works by Gherardo Starnina, Joan Reixach, Juan de Juanes,

Hieronymus Bosch, Maarten de Vos, Vicente Macip, Jusepe de Ribera, Rubens, the Ribaltas, the Benlliures, Ignacio Pinazo, Muñoz Degrain, Sorolla and other artists.

The exhibition was divided into nine sections that began with the fifteenth century, when Valencia was becoming a major hub of the Crown of Aragon and the city's growing wealth attracted European painters such as Gherardo Starnina



and Andreu Marçal de Sax along with local talents like Gonçal Peris, Miquel Alcayís and Pere Nicolau, who made the kingdom one of the most influential European epicentres in terms of the invention and spread of the International Gothic style.

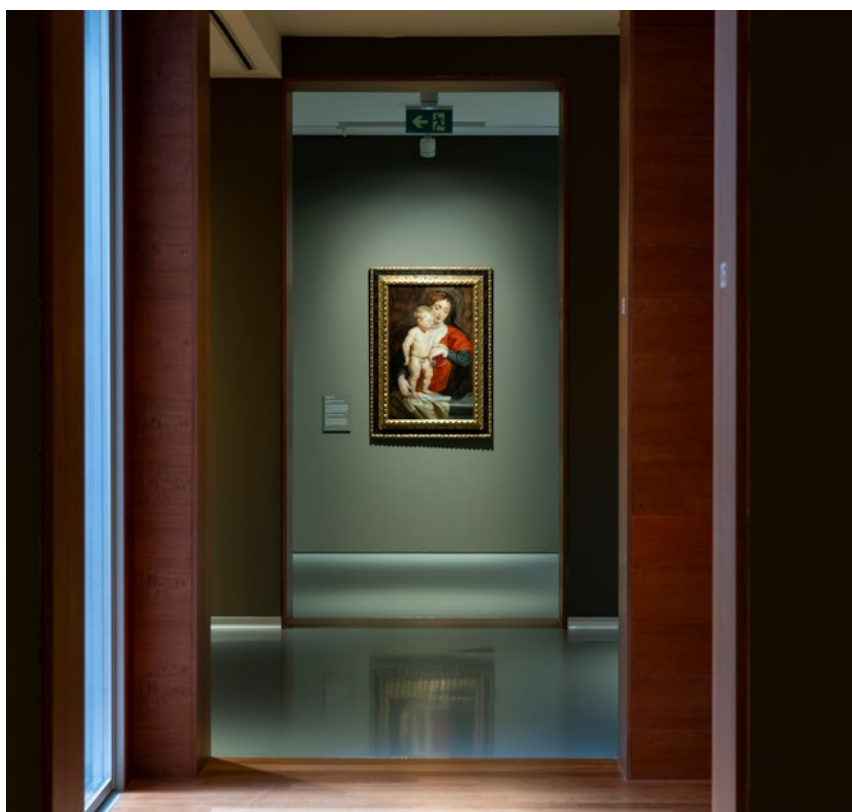
It continued with the northern and southern Renaissances and sixteenth-century artists like Bartolomé Bermejo and Paolo de San Leocadio, thanks to

whom two modern approaches to the figurative arts, with different geographical influences, converged in Valencia.

The third section was dedicated to the classicism and Mannerism of the sixteenth century. After the first Italian artists came to Spain and Spaniards like Diego de Siloé and Fernando Llanos returned from exploring Florence, Rome and other cities, the Italian Renaissance model and fixation with the *maniera* took hold.

In the fourth section, visitors were able to admire “the great Baroque century” and understand it in the context of the new visual policies established by the Catholic reaction to the Protestant Reformation. In this case, between the sixteenth and seventeenth century, Catholic art began to embrace the raw realism of Jusepe de Ribera, Massimo Stanzione, Pedro Orrente and similar masters. Around the same time, Spain was also discovering imported stimuli of movement and colour, as illustrated in the works of artists like Peter Paul Rubens and Anthony van Dyck.

The fifth section comprised nineteenth-century compositions in the academic style that swept across Spain thanks to the royal academies of fine arts, where Mariano Salvador Maella, Vicente López Portaña and others made a name for themselves.



Next, the sixth section explored “the dawn of modernism”, which had a difficult start in Spain due to the country’s cultural isolation and economic, industrial and social underdevelopment. A distinctive school emerged in Valencia, based on realism and the decomposition of colour fields, led by such noted artists as José Benlliure, Ignacio Pinazo and the subject of the next area, Joaquín Sorolla.

This seventh section was dedicated exclusively to Joaquín Sorolla, Valencia’s most internationally renowned painter. There visitors were able to admire the exceptional technical skills that allowed this artist to excel in practically every genre: history painting, portraiture, genre scenes and landscape.

The twelfth gallery, which held the eighth section of the show, presented the work of Antonio Muñoz Degraín, whose lush, pastose brushwork and vibrantly theatrical use of light in monumental compositions



confirmed his status as the most personal landscape painter of the nineteenth century.

Finally, the exhibition ended with a section devoted to "social criticism and the new realisms" which illustrated the rise of social commentary in painting at the end of the nineteenth century as a result of the political and societal changes that had shaken Europe throughout the 1800s. Here realism gave way to a new aesthetic linked to the early avant-garde movements, with works by Balbino Giner, Equipo Crónica and other artists.

Relevant facts

Total visitors: 49,365

▪ FMCMP Madrid | TEMPORARY EXHIBITION

Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló

9 October 2024-20 July 2025

Fundación María Cristina Masaveu Peterson presented the exhibition *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*, containing approximately one hundred of the best paintings and sculptures of the 1900s in the Masaveu Collection.

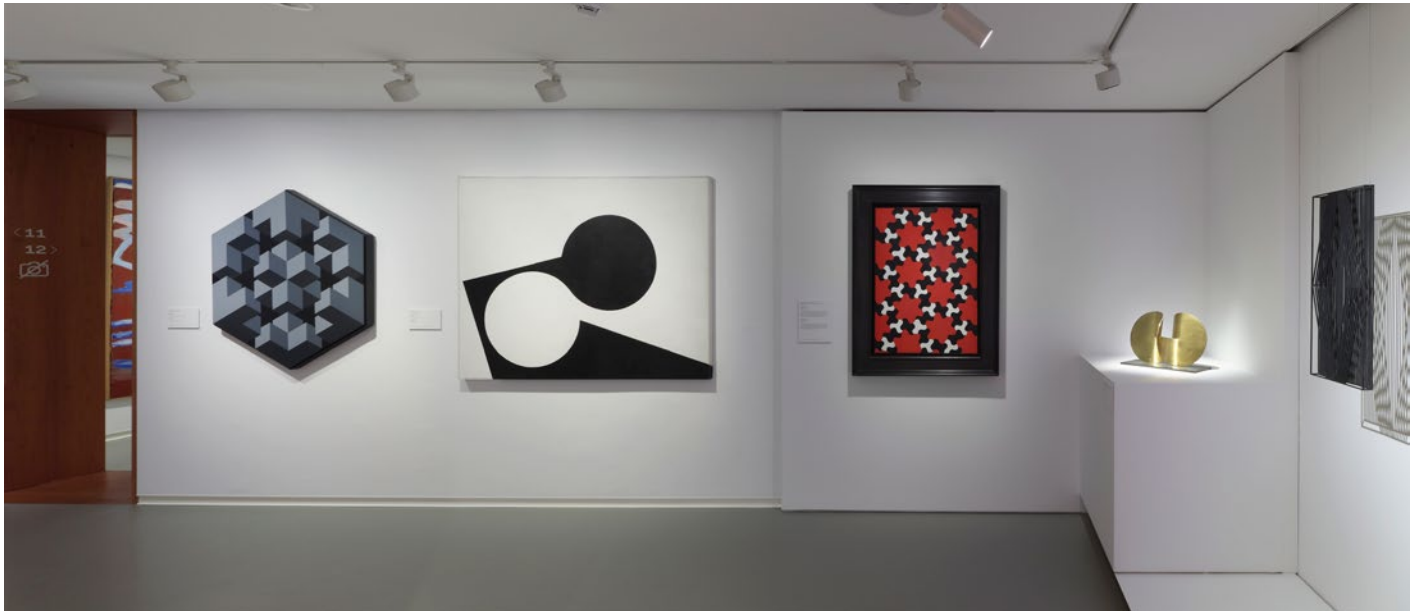


Curated by María Dolores Jiménez-Blanco, lecturer in Art History at the Universidad Complutense de Madrid, the exhibition is divided into different sections that offer visitors an exhaustive survey of twentieth-century Spanish art. It features roughly one hundred paintings and sculptures that epitomise certain movements and artists, including Pablo Picasso, María Blanchard, Juan Gris, Joaquín Sorolla, Joan Miró, Salvador Dalí, Luis Fernández, Antonio López, Carmen Laffón, Antoni Tàpies, Manuel Millares, Eduardo Chillida, Esteban Vicente, Juan Genovés, Eusebio Sempere, Soledad Sevilla, Pablo Palazuelo, Cristina Iglesias, Juan Muñoz and Miquel Barceló, among others.



Divided into fourteen parts, the show opens with works by Juan Gris, Pablo Picasso, María Blanchard and Julio González, who were virtually non-existent in Spanish collections during the twentieth century but have gained prominence over the years thanks to the cultural institutions of Spain's democratic era. The starting point of the show is therefore a reminder of the significance of these pieces in the history of modern art collecting in Spain.

The next section, called "Nostalgias and Fears: Other Paths to Modernity", displays the work of artists like Joaquín Sorolla, José Gutiérrez Solana and Salvador Dalí who exemplified Spanish art's gradual



approximation to the early avant-garde movements.

The third presents works by artists of the Paris school, like Francisco Bores and Luis Fernández, who spent much of their careers in the French capital, alongside Joan Miró. This section shows how their artworks were deeply influenced by their political convictions and the spirit of creative freedom and formal experimentation that Paris offered in the twentieth century.

The subsequent sections review other art movements that emerged in the 1900s:

realism, represented by Antonio López and Carmen Laffón; Art Informel, which artists like Rafael Canogar, Martín Chirino and Antonio Saura brought to the forefront in the postwar years; Pop art, derived from mass media imagery and embodied by Juan Genovés, Equipo Crónica and others; and geometric abstraction, which began trying to investigate and streamline forms and perception in the 1950s and is represented in the show by artists like Equipo 57 and Soledad Sevilla.

Near the end of the itinerary, a section devoted to Miquel Barceló contains three selected pieces that represent different



moments in the Mallorcan artist's life and creative career.

Finally, the exhibition closes with a section that illustrates the intersection of imagery, architecture and sculpture in the late twentieth century with pieces by Juan Muñoz, Mitsuo Miura and Cristina Iglesias.

The show also includes a room dedicated to works on paper, where visitors can view sets of drawings and photographs by artists like Maruja Mallo and Alfonso Buñuel.

Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló is the first public presentation of more than



one hundred hitherto unknown works from a collection begun by the Masaveu family in the 1960s and systematically enlarged in recent years, primarily through the efforts of Fundación María Cristina Masaveu Peterson.

Relevant facts

Total visitors in 2024: 31,638

▪ FMCMP Madrid | PERMANENT EXHIBITION

Street Art Space

FMCMP Collection

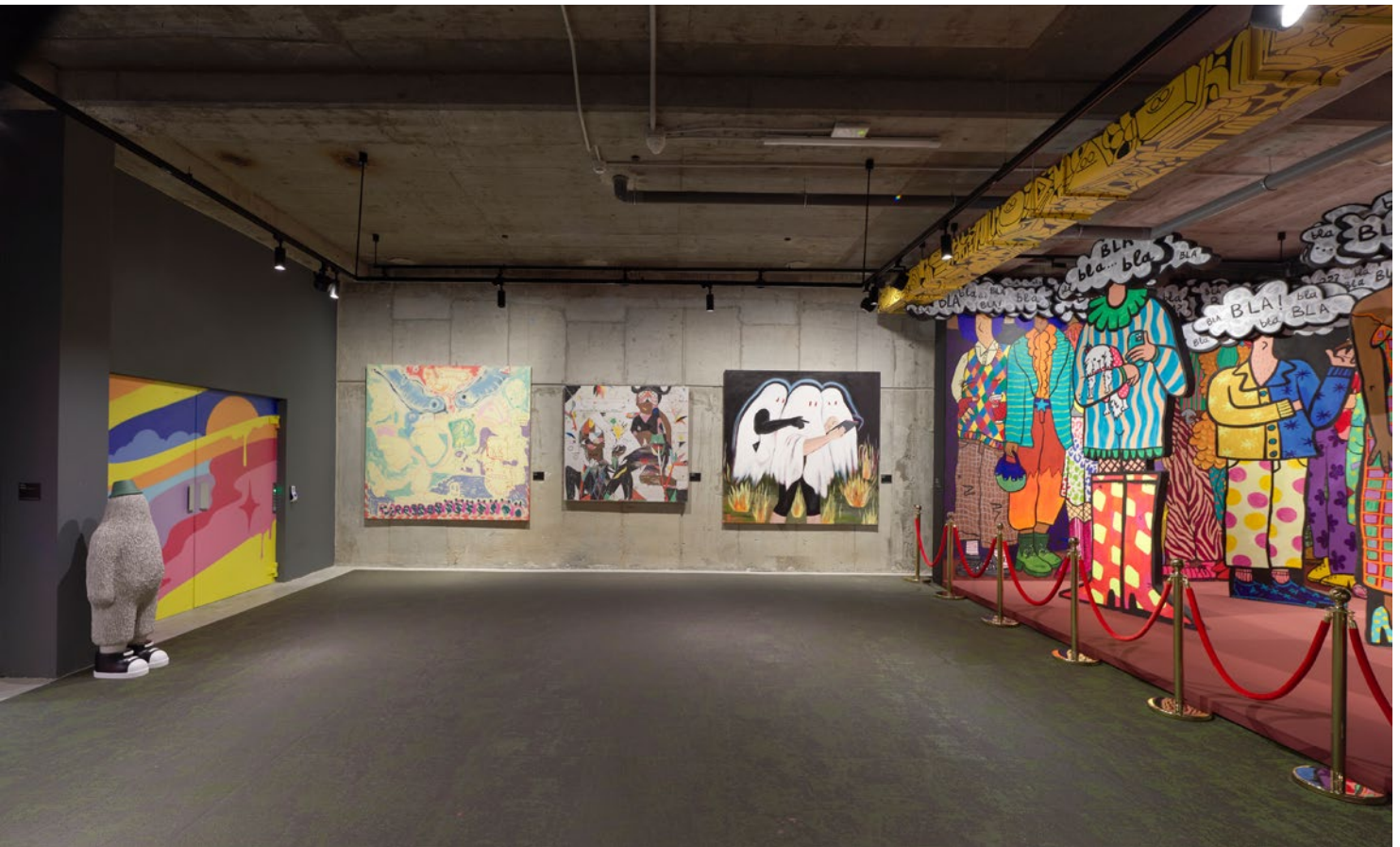
Honouring its commitment to the art of our time, in recent years Fundación María Cristina Masaveu Peterson has branched out into the world of street art. Whether through patronage or purchase, all the pieces exhibited in this venue end up in the foundation's collection.



As a result of this initiative, in October 2021 the institution opened a new space dedicated to street art at its Madrid headquarters, which features a rotating display of the foundation's recent acquisitions and commissioned projects

that reflect the variety of disciplines and wide range of formats encompassed by this new art trend.

As they move through the gallery, visitors encounter works by internationally

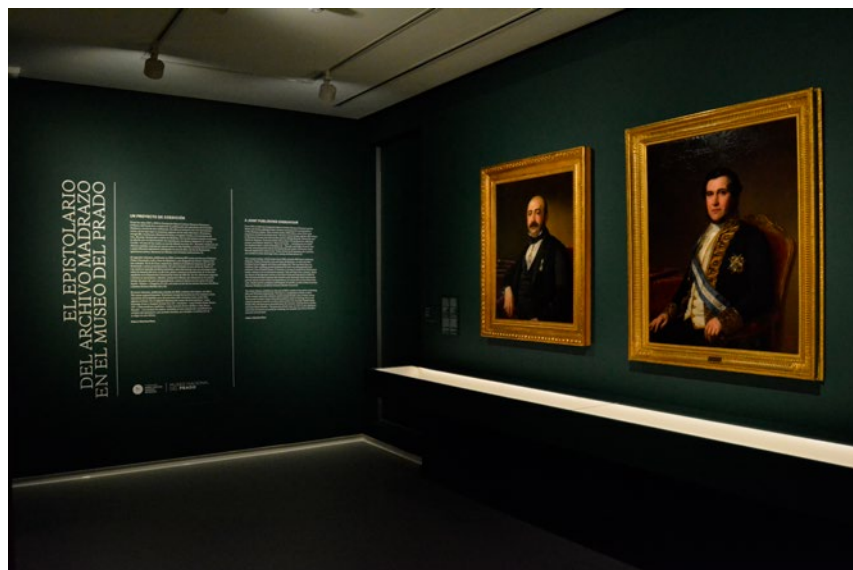


renowned artists like Banksy, Keith Haring, Yayoi Kusama and Kaï, as well as established and up-and-coming Spanish talents such as Marria Pratts, Ela Fidalgo, Marina Tellme, Luis Pérez Calvo and Hugo Alonso.

These are joined by four projects produced under the foundation's patronage and designed specifically for this space by Estudio Pedrita, Juan Díaz-Faes and Queen Andrea.

■ FMCMP Madrid | GUEST WORKS GALLERY

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



TEMPORARY EXHIBITION

El Epistolario del Archivo Madrazo en el Museo del Prado. Un proyecto de coedición

FMCMP Madrid | 6-26 March 2024

Fundación María Cristina Masaveu Peterson and the Museo Nacional del Prado presented an exhibition of correspondence from the Madrazo Archives at the Prado to illustrate their co-publishing efforts.

Selected letters from the Madrazo Archives held at the Prado were displayed in the Guest Works Gallery in connection with a publishing project that the two institutions worked on together between 2017 and 2023.

During that period, Fundación María Cristina Masaveu Peterson and the

Museo Nacional del Prado published the correspondence of the Madrazo family in three volumes. The tomes contained nearly 1900 letters, although only a handful of the most relevant were put on display.

This exhibition curated by Pedro J. Martínez Plaza, an expert on nineteenth-century painting conservation at the Prado and editor of the three-volume set, featured a selection of fifteen original letters from the Madrazo Archives and two portraits from the FMCMP Collection: one of Antonio Ferrer del Río (1856) depicted by José de Madrazo, and another of Juan Bravo Murillo (1849) signed by Federico de Madrazo. We actually have a first-hand account of the creation of the second likeness in the letters, just one example of their significance and usefulness.

The vast and varied correspondence in the Madrazo Archives contains a wealth of information about the disciplines practised by the correspondents, but also about social, artistic and political matters and some of Spain's leading institutions. The exhibition *El Epistolario del Archivo Madrazo en el Museo del Prado. Un proyecto de coedición* illustrated this with a selection of fifteen of the original letters published in the three volumes.

The personal papers of the Madrazo family were acquired by the Museo Nacional del Prado in 2012. Among them were 2,635 letters penned by more than 500 different



individuals, including Mariano Fortuny and his wife Cecilia de Madrazo, Mariano Benlliure, Emilia Pardo Bazán, Juan Bravo Murillo, and various members of the Madrazo clan: Ricardo, Raimundo, Isabel, Federico, Fernando and Juan de Madrazo, among others.

Thanks to the generous support of Fundación María Cristina Masaveu Peterson, the Prado has been able to publish nearly 1,900 letters in three separate volumes, which were released in 2017, 2022 and 2023.

TEMPORARY EXHIBITION

New acquisitions: *Room Is Home* by Joi Murugavell

FMCMP Madrid | 3 April-19 May 2024

Honouring its commitment to the art of our time, in recent years Fundación María Cristina Masaveu Peterson has branched out into the world of street art, commissioning new works and acquiring



others for its art collection, which now includes pieces by Banksy, Keith Haring, Yayoi Kusama, Muelle, Juan Díaz-Faes, Ana Barriga, Albert Pinya and other noted street artists. A large part of this collection is on view in the Street Art Space at FMCMP headquarters in Madrid.

In connection with the new pieces it acquired during Madrid Art Week, Fundación María Cristina Masaveu Peterson presented *Room Is Home* by Joi Murugavell.

Humour and play are integral in the life and art of Joi Murugavell (Australia, 1973)—a lesson she learned from her father as an elixir to life's absurdities. Behind the laughs lies a desperate desire to understand her world, far from the influences of family, friends and culture. Like a string in a maze, creativity is the process by which she navigates the layers she has acquired along the way.

Joi's art is spontaneous and her characters frequently act out life experiences, capturing the beauty and pain of the human experience and soul in constant flux. Her work is often abstract, bright, biting, humorous and always on the edge of either feeling good or being another way to bleed.

TEMPORARY EXHIBITION

Twentieth-Century Asturian Art in the Masaveu Collection (I): Orlando Pelayo and José María Navascués

FMCMP Madrid | 9 October–
4 December 2024

Although some were already being featured in *Masaveu Collection*. *Spanish Twentieth-Century Art: From Picasso to Barceló*, the foundation set up another parallel programme that would regularly display pieces by twentieth-century Asturian artists from the Masaveu collections at one of its own venues, with the goal of increasing the public visibility of these holdings.

The programme kicked off with three works by Orlando Pelayo and José María Navascués, both of whom were instrumental in the renewal of Asturian art in the third quarter of the 1900s.

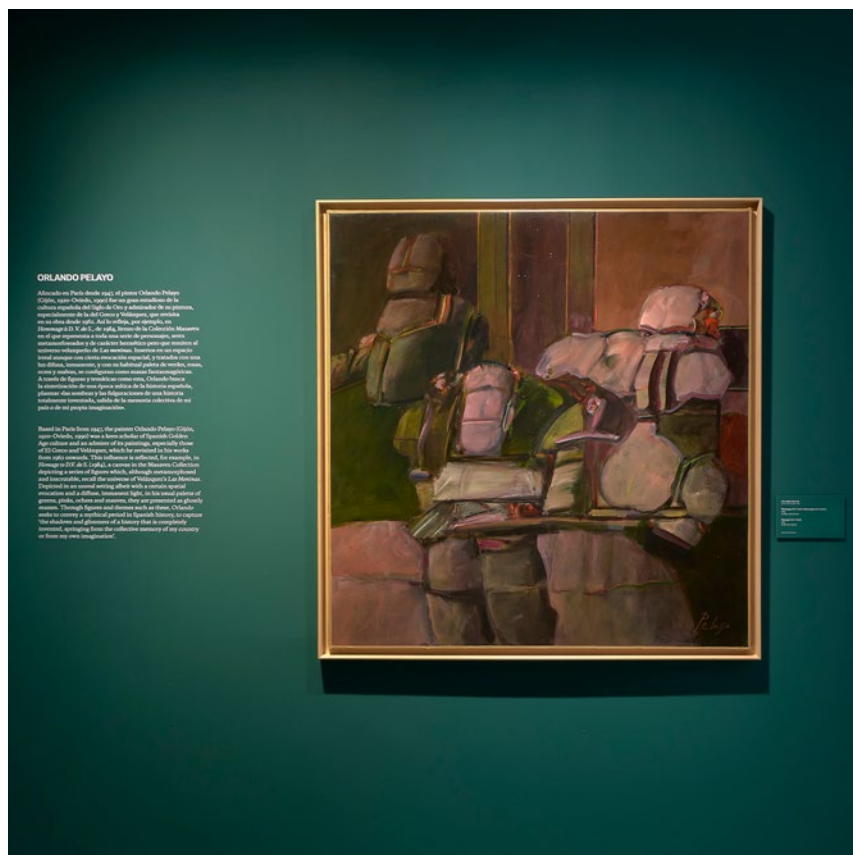
Orlando Pelayo
(Gijón, 1920–Oviedo, 1990)

A resident of Paris since 1947, Pelayo was a great scholar of Spanish Golden Age culture and admired the painting of that time, particularly the work of El Greco and Velázquez, which he began revisiting in his own work in 1962. This is apparent in *Hommage à D. V. de S.* (1984), a canvas in the Masaveu Collection that depicts all sorts of characters, metamorphosed, secretive creatures that recall the Velazquezian universe of *Las Meninas*. Inserted in an unreal setting with a certain spatial evocation and hazy, immanent lighting, these beings are ghostly masses rendered in the artist's signature palette of greens, pinks, ochres and mauves.

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

Working in Asturias, José María Navascués developed a highly personal, unclassifiable oeuvre and contributed to the renewal of sculpture and interior and furniture design until his untimely death in 1979. He is represented here by two iconic examples of his most characteristic creative periods: *Piloto* from 1975, and *Madera + color* from 1979.

The Masaveu Collection boasts a significant number of works made by Asturian artists between the seventeenth and twenty-first centuries, notably Juan Carreño de Miranda, Luis Meléndez, Luis Menéndez Pidal, José Uría, Juan Martínez Abades, Nicanor Piñole, Evaristo Valle, Luis Fernández, Joaquín Vaquero Palacios, Orlando Pelayo, Antonio Suárez, Alejandro Mieres, José María Navascués, Joaquín Rubio Camín, Pelayo Ortega, Pablo Maojo, Herminio and Hugo Fontela.





TEMPORARY EXHIBITION
Special Christmas programme

***The Holy Family with Archangels* by Domingo Martínez**

FMCMP Madrid | 5 December 2024–
19 January 2025

As has become tradition each holiday season, Fundación María Cristina Masaveu Peterson presented a Christmas-related work from the Masaveu collections.

On this occasion, *The Holy Family with Archangels* by Domingo Martínez was presented to Spanish audiences for the first time. The work had been owned by a private central European collector, but the foundation acquired it from the Lempertz auction house of Cologne, Germany, in May 2024. Honouring its commitment to recover Spanish heritage abroad, Fundación María Cristina Masaveu Peterson also supported the restoration of the work after taking possession.

Though little-known today, Domingo Martínez (Seville, 1688–1749) was one of the most prominent Sevillian painters of the first half of the eighteenth century. He trained under Lucas Valdés and Juan Antonio Osorio and was clearly influenced by Murillo, like most other painters in Seville during the first quarter of the 1700s. Martínez's creative repertoire was broad, though mainly related to religious themes, and the prolific painter's work was particularly sought-after by civil and ecclesiastical clientele in the Andalusian capital. In 1733, Philip V and Isabella Farnese even invited him to work in Madrid as a royal painter, but Martínez turned down the offer, preferring to spend his entire career in the city of his birth.

This large canvas is not signed or dated and was probably intended as an altar painting. It depicts the Holy Family with the archangels Michael and Gabriel, and its iconographic inspiration is the description of the Christ Child being brought down from heaven by both angelic saints in *The Mystical City of God*, a book written by Sister María Jesús, Abbess of Ágreda, and published in 1670. Like other works by this artist, this piece reveals his exquisite draughtsmanship and admirable command of colour; these, combined with the lighting, which makes the central group stand out from the surrounding gloom, and compositional elegance, heighten its pleasant appeal, in keeping with the tastes of that era.

▪ FMCMP Morasverdes | PERMANENT EXHIBITION

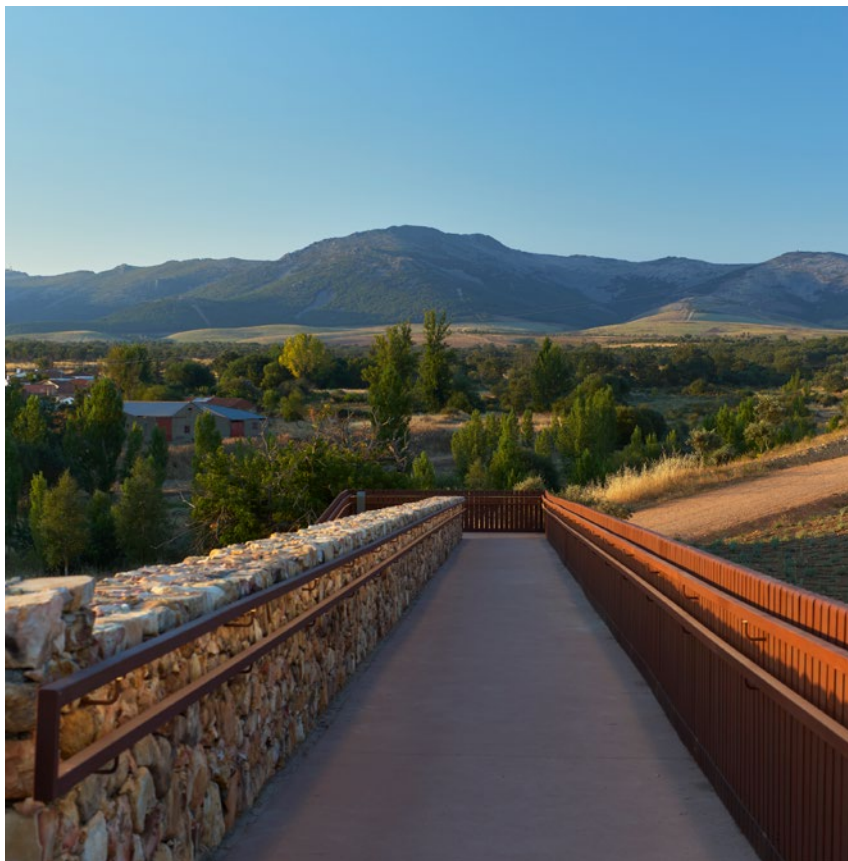
FMCMP Collection. Art and Nature: Footprints Are the Road

Fundación María Cristina Masaveu Peterson, heir to the Masaveu family's collecting tradition, focuses particularly on contemporary art, alternating between iconic masterpieces by legends of the twentieth century and recent works by artists of the twenty-first. Photography is an important part of the collection, but recent years have seen a significant increase in the number of paintings and sculptures by established names thanks to the foundation's patronage efforts.



The exhibition *FMCMP Collection: Art and Nature: Footprints Are the Road*, on display at FMCMP Morasverdes, explores the relationship between art and nature through various formats and media, ranging from photography and sculpture to textile and installation art. Emphasising

the singularity of the featured works, the quest for shared experiences and intergenerational encounters, and an educational approach, the exhibition suggests different tour itineraries united by the common threads of landscape, memory, action, matter and the territorial gaze.



This show, curated by Ángel Antonio Rodríguez and on permanent view at FMCMP Morasverdes, contains more than fifty works by fundamental international contemporary artists, including Robert Smithson, Richard Long, Walter de Maria, Christo and other leading names of the land art movement, as well as renowned



creators like Marina Abramović, Dennis Oppenheim, David Nash, Olafur Eliasson and Axel Hütte. They are joined by an ample selection of prestigious Spanish artists whose work is intrinsically related to the natural world, such as Agustín Ibarrola, Cristina Iglesias, Perejaume and Daniel Canogar.

Relevant facts

Total visitors in 2024: 4,751

▪ Other projects and venues | TEMPORARY EXHIBITION

Luis Fernández

Museo de Bellas Artes de Asturias, Oviedo | 24 February–26 May 2024

Fundación María Cristina Masaveu Peterson and the Museo de Bellas Artes de Asturias presented a major retrospective dedicated to the Asturian artist Luis Fernández (Oviedo, 1900–Paris, 1973) at the Oviedo museum.



After visiting the Madrid headquarters of Fundación María Cristina Masaveu Peterson, the show curated by Alfonso Palacio, director of the Museo de Bellas Artes de Asturias, opened at the regional institution with a total of 146 items, including paintings, drawings, a sculpture and works on paper from various lenders in Spain, France and the United States.

These were accompanied by a substantial array of documents from the Asturian museum's collection: personal photographs belonging to the artist;

brochures and catalogues of exhibitions in which Fernández participated; his correspondence with people who were very important in his personal and professional life, including Pablo Picasso, the poet René Char and his gallerist Alexander Iolas; and handwritten pages on which the painter poured out his concerns and abiding interests.

Relevant facts

Total visitors in 2024: 32,744

▪ Other projects and venues | TEMPORARY EXHIBITION

The Corporación Masaveu Pavilion at the 67th International Trade Show of Asturias (Gijón)

For the second year in a row, Fundación María Cristina Masaveu Peterson helped Corporación Masaveu to organise an exhibition for its booth at the International Trade Show of Asturias, held at the Luis Adaro exhibition centre in Gijón. Every year since 1998, the Asturian corporation has offered a visual presentation that features some of the highlights of its diversified financial and business activities as well as a hand-picked selection of works from the Masaveu collections.



At the last trade show, the exhibition focused on Masaveu's presence in the United States, specifically its involvement in real estate, energy and industry in the state of Texas—clear proof of the group's commitment to internationalisation, which it has been pursuing in America since the early 2000s.

The corporate message was enhanced by a significant sampling of American art in the Masaveu collections: ten original works by eight artists selected from the Masaveu Collection, the Fundación María



Cristina Masaveu Peterson Collection, and the Fernando Masaveu Collection. The chosen artists were Alexander Calder, Joan Mitchell, Andy Warhol, Sol Lewitt, Mel Bochner, Joël Shapiro, Dan Graham and Keith Haring, all major names in the international art world who undeniably played leading roles in some of the most important creative trends of the twentieth century. The selected works included Andy Warhol's iconic *Campbell's Soup Box (Chicken Noodle)* made in 1985 from

the Masaveu Collection; *Crag* (1974), one of Alexander Calder's signature standing mobiles; and *Untitled* (1984), a large canvas painted with the unmistakable visual language of Keith Haring. The latter two were recently acquired by Fundación María Cristina Masaveu Peterson for its collection.

Relevant facts

Total visitors: 7,500

▪ Other projects and venues

2024 Christmas project

As it coincided with the publication of *Fundación María Cristina Masaveu Peterson Collection. Art and Nature: Footprints Are the Road*, this year's Christmas project was a non-commercial version of that catalogue.



The aim of this project is to help people discover FMCMP Morasverdes, the new centre that opened to the public in 2023.

This book is like a guide, with short commentaries on the works from the foundation's art collection that are included in the permanent exhibition at the venue. It also contains photographs of the cultural centre.

FMCMP Morasverdes is a product of the trustees' determination and efforts

to accomplish the foundation's stated purposes, two of which are to promote and spread Spain's historical heritage and to support education for young people.

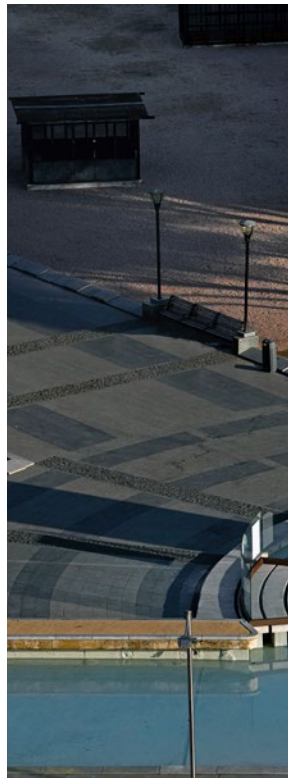
This centre in the rural village of Morasverdes offers the public a top-notch cultural facility in a location—the Salamanacan *dehesa*, an ecosystem of sparsely wooded grassland often used for grazing—filled with artistic and natural riches.

▪ Patronage | EXTENSION

Julia by Jaume Plensa

Pedestal in Plaza de Colón, Madrid | 20 December 2018 - 20 December 2025

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



Five years after it was installed on the old pedestal in Plaza de Colón, Jaume Plensa's *Julia*, a work sponsored by the foundation for the city of Madrid, is now part of the urban landscape, etched on the collective memory of its residents and visitors. During the trying months of the global pandemic, *Julia*'s face became a symbol of peace and thoughtful reflection. As the artist explained, "*Julia* brings soul into the public arena. Art in the public space is not a matter of forms; it's not about embellishing or making things look pretty. It's like breathing life into a space,

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

from Madrid City Council to extend *Julia*'s stay in her current location until December 2025.

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

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 better stylise her features and produce this unique sculpture. She is facing west, towards the setting sun, and her presence and



ourselves and our past, our moral codes and dogmas, and our relationship with nature. Born in Barcelona in 1955, he studied at the Llotja and the Escola de Belles Arts de Sant Jordi. Since 1980, the year of his first exhibition in Barcelona, Plensa has lived and worked in Germany, Belgium, England, France and the United States, although he currently resides in Barcelona. This innovative patronage initiative is part of an art programme organised by Madrid City Council. The choice of Jaume Plensa—an artist with a consolidated international reputation

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

Supporting Fundación Museo del Ejército

Fundación María Cristina Masaveu Peterson signed a partnership agreement with Fundación Museo del Ejército to contribute to the restoration of a painting by Enrique Estevan y Vicente titled *The Battle of Tetouan*.



Enrique Estevan y Vicente was a Spanish painter who studied at the Escuela de Bellas Artes de San Fernando in Madrid and was a noted specialist in the genre of military history painting.

The work, an oil on canvas from 1887, depicts the moment when soldiers in the

Rif (Moroccan) army surrender to the Catalan volunteer forces commanded by Colonel Prim at the Battle of Tetouan (1860).

The painting was in need of restoration, as certain alterations had changed the properties of its materials and caused the work to deteriorate. The factors responsible for these alterations were time (warping, tears, craquelure, etc.) and past interventions (cuts along the side edges, repainting, etc.).

Thanks to the foundation's patronage, this relevant Spanish artwork can now be properly appreciated.

▪ Patronage

Restoration of the work *Corporal Noval* by Muñoz Degrain

Fundación María Cristina Masaveu Peterson supported the restoration of *Corporal Noval*, a work by Muñoz Degrain belonging to the Museu de Belles Arts de València.



The Museu de Belles Arts de València finished restoring the painting *Corporal Noval* by Antonio Muñoz Degrain, with which the Valencian artist won a medal of honour in the painting category at the National Fine Arts Exhibition of 1910.

This work has been in storage at the museum since 1986 and, thanks to the sponsorship of Fundació María Cristina Masaveu Peterson, was reinstated just in time to mark the first centenary of the death of Muñoz Degrain (Valencia, 18 November 1840–Málaga, 12 October 1924).

Corporal Noval is an oil on canvas that Muñoz Degrain signed and dated in 1910.

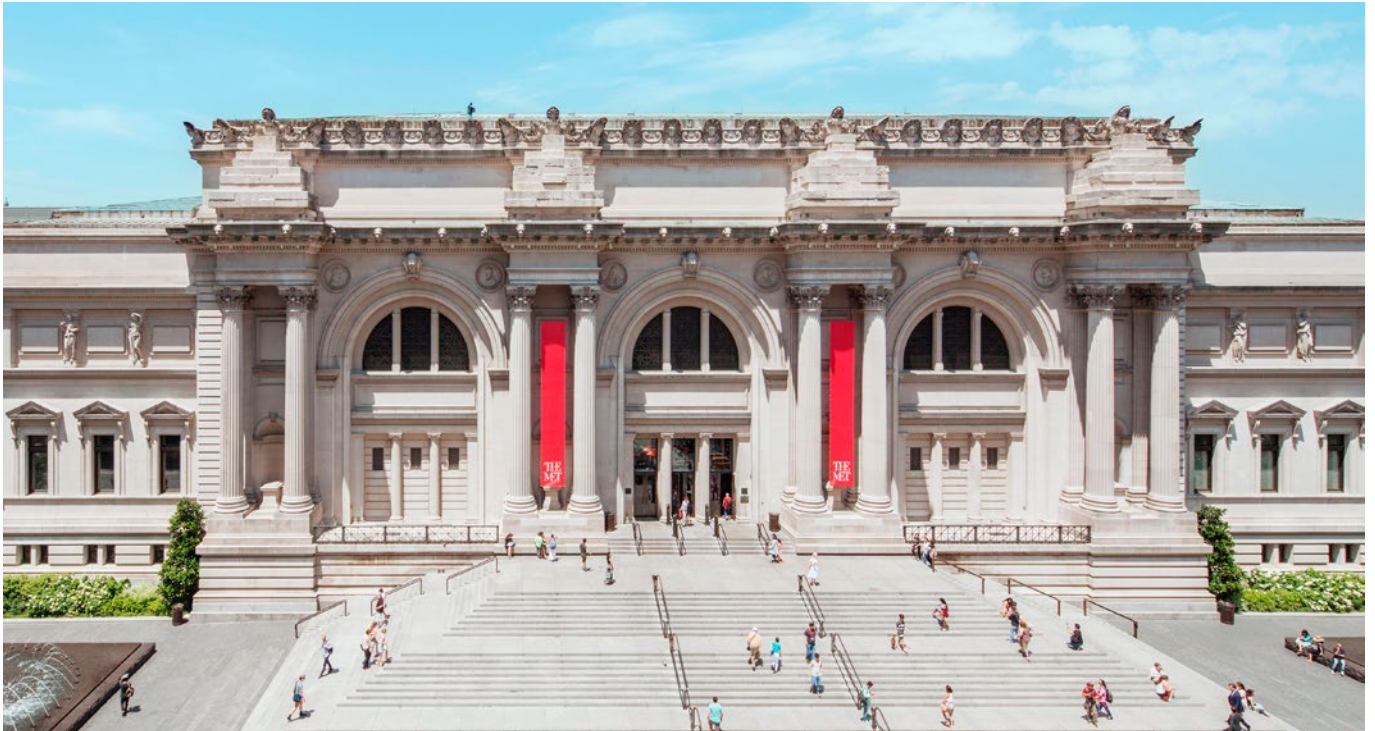
It recounts the heroic deed of Luis Noval Ferrao (1887–1909), a soldier assigned to defend the El Had Souk in Bni Chiker, near Melilla, during the Second Melillan Campaign (known in Spanish as the Second Rif War). By crying out a warning, he managed to save his fellow soldiers from a Riffian attack, sacrificing his own life for theirs. During the restoration process, the original stretcher—bearing a label with the painter's name—was also reconditioned and made fit to once again serve its original purpose.

The painting was hung in the permanent exhibition gallery dedicated to this Valencian painter at the Museu de Belles Arts.

▪ Patronage

Supporting the Metropolitan Museum of Art

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



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

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

▪ Patronage

Museo Nacional del Prado

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



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

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

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

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

▪ Patronage

Fundación Ópera de Oviedo

Temporada 2024-2025

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



Starting on 7 September, the season summoned opera fans to Oviedo's Teatro Campoamor. Sabina Puértolas, one of Europe's most respected sopranos, debuted at the Ópera de Oviedo as Anne Boleyn in the beautiful operatic tragedy set to music by Donizetti, a bel canto staple. The final days of the second wife of King Henry VIII, re-enacted alongside other great international artists like Maite Beaumont and John Osborn, with Iván López-Reynoso conducting, sounded the starting gun of Asturias's 77th opera season, which Fundación María Cristina Masaveu Peterson supports each year.

October brought one of the most popular and acclaimed works in the operatic repertoire, Rossini's *Il barbiere di Siviglia*, which shone thanks to the creative talents of the two women at the helm—Lucía Marín as conductor and Rita Consentino as stage director—and the musicality of singers like Nico Darmanin, David Menéndez, Yolanda Montoussé and Germán Olvera. In addition to actively supporting Spanish and Asturian singers and women, the Ópera de Oviedo always gives promising new talents a chance to shine with its "Friday at the Opera"

↗ Anna Bolena (Gaetano Donizetti).
 ↖ Il barbiere di Siviglia (Gioachino Rossini). 2024/2025 opera season at Teatro Campoamor, Oviedo





performances. Young casts starred in this programme as well as special performances of *Aida* and *Le nozze di Figaro*.

In 1927, Strauss wrote to Von Hofmannsthal, who had been his librettist ever since *Elektra*, asking him for a “second *Rosenkavalier*”—in other words, a romantic comedy set in Vienna. *Arabella* had its Oviedo premiere in November, with a cast that included Jessica Muirhead, María Hinojosa, Carole Wilson, Christoph Seidl and Jihoon Son. The renowned maestro Corrado Rovaris conducted from the orchestra pit.



The Ópera de Oviedo ended the year with Verdi's monumental *Aida*, featuring the voices of Carmen Giannattasio, Jorge de León and Ketevan Kemoklidze. Franco Zeffirelli's legendary production marked a true milestone on the Campoamor stage, with Gianluca Marcianò at the conductor's podium. The season finished on a high note in January with *Le nozze di Figaro*, directed by Asturias's own Emilio Sagi and conducted by Lucas Macías.

As usual, the two Asturian orchestras (OFII and OSPA) and the season's lead choral ensemble, Intermezzo, were a fundamental part of the opera season, as was the resident children's opera company La Federica. This year, its members treated audiences to a family-friendly version of *Il barbiere di Siviglia* that was performed at Teatro Campoamor, the HUCA hospital and other venues as part of the Ópera de Oviedo's ambitious annual outreach programme, which offers performances in rural areas, free broadcasts and rehearsals open to students.



↑↑ *Arabella* (Strauss).
↖ *Aida* (Verdi). ← *Le nozze di Figaro*
(Mozart). 2024/2025 opera season
at Teatro Campoamor, Oviedo

▪ Patronage

Associació de Bibliòfils de Barcelona

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



With over seventy-five 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 150 members, and our foundation is Member 19 of the ABB, a number that has been passed down through the family since Pedro Masaveu Masaveu joined in 1946. We are honoured to be part of this tradition, which is especially apropos considering our

love of books and desire to preserve the bibliographic gems of our old and modern literature.

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

▪ Patronage

Sociedad de los 100 Bibliófilos

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



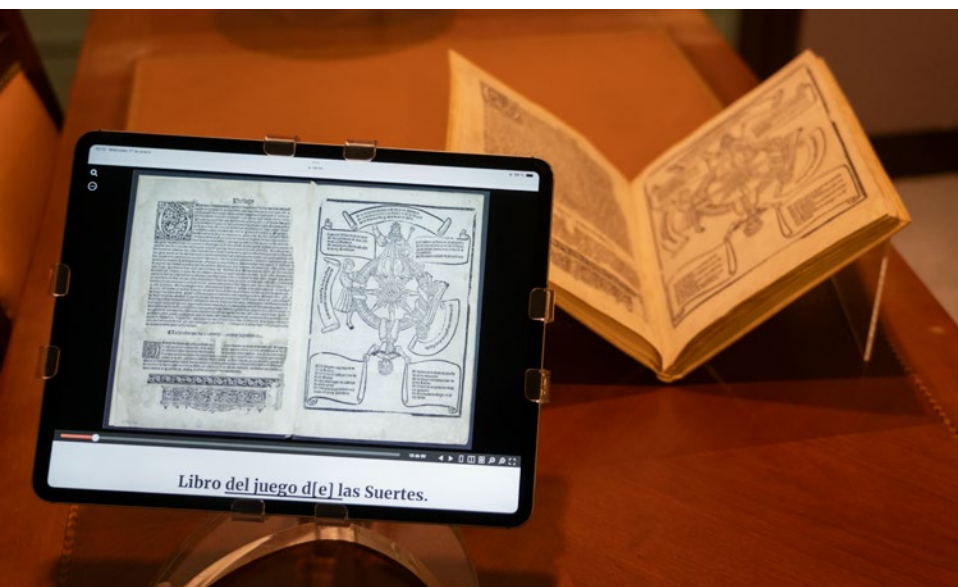
Fundación María Cristina Masaveu Peterson became an institutional member of the Madrid-based Sociedad de los 100 Bibliófilos in 2023 to support the aims of this society, which are to preserve and promote the wealth of books and everything they have signified through the ages, from the oldest papyrus scrolls to Gutenberg's printing press and the e-books of today.

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

▪ Patronage

Digitisation of the academic library of the Real Academia Española

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



The digitisation was made possible thanks to the sponsorship of Fundación María Cristina Masaveu Peterson, and the digitised content officially became available on 19 January 2024. This project aims to promote and publicise the academy's valuable bibliographical assets while also helping to preserve and safeguard them.

The digitisation efforts prioritised works that are especially important due to their distinctive qualities: titles that are unique or very rare in world libraries, or which are very valuable from a historical, heritage or publishing perspective. Examples include a first edition of Part One of *Don Quixote*, from 1605, and a manuscript copy of *El Buscón* [The Grifter] by Francisco de Quevedo. The project also focused on digitising works of interest to regular users of the RAE library (experts on Spanish language, literature and bibliography), such as treatises on spelling, grammar and syntax, primers, histories of Spanish, etc.



Additionally, it included works by the greatest Spanish authors of the fifteenth to nineteenth centuries, as well as the principal classics in Latin and by foreign authors held at this library. Approximately 1.5 million pages have been digitised to date. There are also plans to gradually upload works that are digitised at the request of researchers and others which the academy deems particularly relevant.

▪ Patronage

Spanish Young Music Talents

Fundación María Cristina Masaveu Peterson partnered with the Cultural Office of the Spanish Embassy in Washington, DC, to support the 2024 edition of this project.



Raquel Areal



Álvaro Toscano



David Martín

The Spanish Young Music Talents (SYMT) project was introduced in 2021 as part of the Music from Spain programme of the Cultural Office of the Embassy of Spain in Washington, DC, in keeping with the office's mandate to promote Spanish artists and creators and to support the future careers of our young musicians.

SYMT was created to enhance and support the internationalisation of talented young Spanish musicians, in partnership with American universities and festivals, by offering them an experience abroad. Thanks to the sponsorship of Fundación María Cristina Masaveu Peterson, the programme has expanded to offer musicians the opportunity to appear at two different venues in this country: in addition to collaborating with their host institution, as has always been the case, now they are also able to visit Washington, DC, give a recital at the Cultural Office and become part of its regular programme.

This season got off to a strong start: ten musicians and twelve partners.

For the first time, one of the musicians added another stop to their tour, becoming the first artist in the programme to perform in three different states while visiting the USA.

The programme for the rest of the season included the following musicians and residencies at participating universities and institutions across the country:

- **September 2024.** Pilar Miralles, composition, and Georgia Tech University
- **October 2024.** Joan Miquel Fiol Villegas, piano, and Florida International University
- **November 2024.** Mikel Uskola Cobos, countertenor, and Catholic University
- **December 2024.** Víctor Carrascosa, jazz trumpet, and the Embassy of the Czech Republic
- **January 2025.** Ausiàs Parejo, classical guitar, and Boca Raton Museum of Art
- **February 2025.** Carlos Vidal, cello, and Norton Museum of Art
- **March 2025.** Albert Coronado, viola, and Norton Simon Museum, Museo Nacional del Prado and Meadows Museum
- **April 2025.** Alexander Beliaikov de Felipe, piano, and New York University
- **May 2025.** Musician TBA, and Annapolis Symphony Orchestra
- **June 2025.** Musician TBA, and Pontificia Universidad Católica de Puerto Rico

- Patronage

Fundación Princesa de Asturias

Fundación María Cristina Masaveu Peterson is a trustee of Fundación Princesa de Asturias.

Fundación Princesa de Asturias is a private, non-profit institution whose mission is to uphold and promote the scientific, cultural and humanistic values that constitute our shared world heritage, and to strengthen the ties that exist between the Principality of Asturias and the noble title (Prince/Princess of Asturias) traditionally given to the heir to the throne of Spain.

Every year, this foundation presents the Princesa de Asturias Awards. Intended to acknowledge the scientific, technical, cultural, social and humanitarian achievements of individuals, institutions, or groups of people or organisations in the international arena, these awards are granted in eight categories: Arts, Social Sciences, Communication and Humanities, Concord, International Cooperation, Technical and Scientific Research, and Literature.



Fundación
Princesa de Asturias

PUBLICATIONS



The Collection of the Museu de Belles Arts de Valencia. Between Bosch and Sorolla

Fundación María Cristina Masaveu Peterson published this book in connection with *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla*, the exhibition held at FMCMP Madrid.



The Museu de Belles Arts de València owns one of the most important art collections in Spain, ranging from the Middle Ages to the contemporary era. The exhibition catalogue offers visitors a chance to study and learn more about its rich artistic heritage.

This exquisitely designed book, published by Fundación María Cristina Masaveu

Peterson, contains texts by Pablo González Tornel, the show's curator and director of the Valencian museum, and essays by Matilde Miquel Juan, Jesús F. Pascual Molina, Ignacio Cano Rivero and Ester Alba Pagán, who examine the collection from new and enriching perspectives.



The Collection of the Museu de Belles Arts de Valencia. Between Bosch and Sorolla

AUTHORS: Pablo González Tornel, Matilde Miquel Juan, Jesús F. Pascual Molina, Ignacio Cano Rivero, Ester Alba Pagán
PUBLISHER: Fundación María Cristina Masaveu Peterson
GRAPHIC DESIGN: Setanta

CHARACTERISTICS:
 - LANGUAGE(S): Spanish
 - EDITION NO.: 1
 - FORMAT: 25 x 17.3 x 2.8 cm
 - PAGES: 327
 - BINDING: Hardcover
 - LEGAL DEPOSIT: M-33152-2023
 - ISBN: 978-84-09-56163-6

Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló

Fundación María Cristina Masaveu Peterson published the book *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló* in connection with the eponymous exhibition held at FMCMP Madrid.



Catalogue published in Spanish and English in connection with this exhibition. The volume contains an extensive introduction by the curator of the show, María Dolores Jiménez-Blanco, and commentaries on each of the works written by experts on the subject.



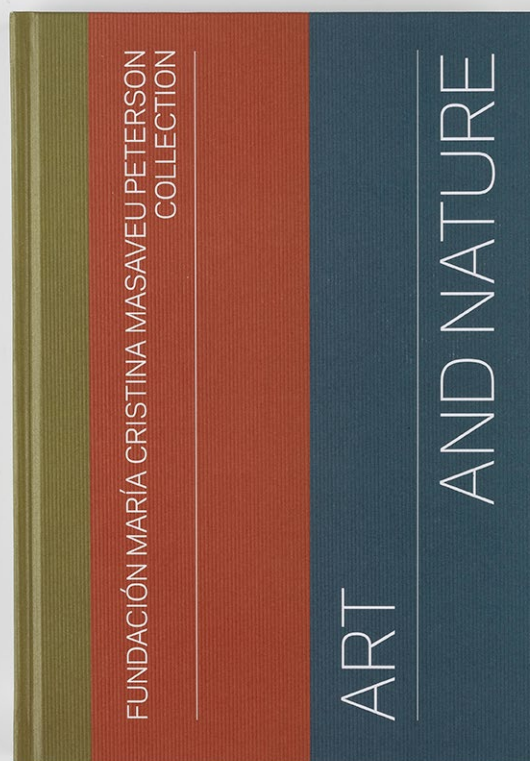
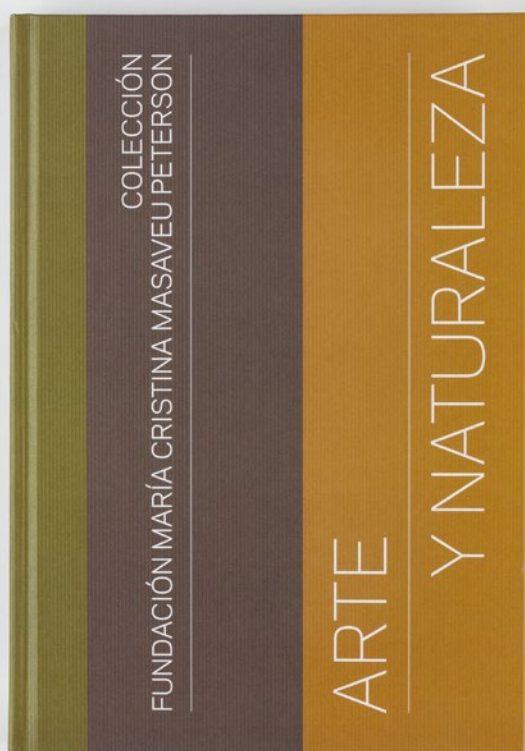
Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló

AUTHORS: multiple
 EDITOR: María Dolores Jiménez-Blanco
 DESIGN: Ángel Rodríguez
 TRANSLATION: Jenny Dodman
 CHARACTERISTICS:
 - LANGUAGE(S): Spanish and English
 - EDITION NO.: 1

- FORMAT: 25 × 17.3 × 2.8 cm
 - PAGES: 470
 - BINDING: Hardcover
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 - LEGAL DEPOSIT (ENGLISH): M-20948-2024
 - ISBN (SPANISH): 978-84-09-61711-1
 - ISBN (ENGLISH): 978-84-09-61712-8

FMCMP Collection. Art and Nature: Footprints Are the Road

Fundación María Cristina Masaveu Peterson published the book *Fundación María Cristina Masaveu Peterson Collection. Art and Nature: Footprints Are the Road* in connection with the eponymous exhibition now on permanent display at FMCMP Morasverdes.



This book is a guide to the exhibition, containing an introduction by the curator of the project, Ángel Antonio Rodríguez, and images and commentaries on each work included in the show.



FMCMP Collection. Art and Nature: Footprints Are the Road

AUTHOR: Ángel Antonio Rodríguez

PUBLISHER: Fundación María Cristina Masaveu
Peterson

GRAPHIC DESIGN: Setanta

TRANSLATION: Polisemia

CHARACTERISTICS:

- LANGUAGE(S): Spanish and English

- EDITION NO.: 1

- FORMAT: 31 × 25 × 2 cm

- PAGES: 205

- BINDING: Paperback

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- LEGAL DEPOSIT (ENGLISH): M-15675-2024

- ISBN (SPANISH): 978-84-09-62905-3

- ISBN (ENGLISH): 978-84-09-63007-3

RESEARCH



▪ Research in the arts and humanities

Museo de Covadonga

Fundación María Cristina Masaveu Peterson supported an audiovisual historical research project about Ventura Rodríguez's architectural plans for the new shrine of Covadonga, designed in the year 1779.



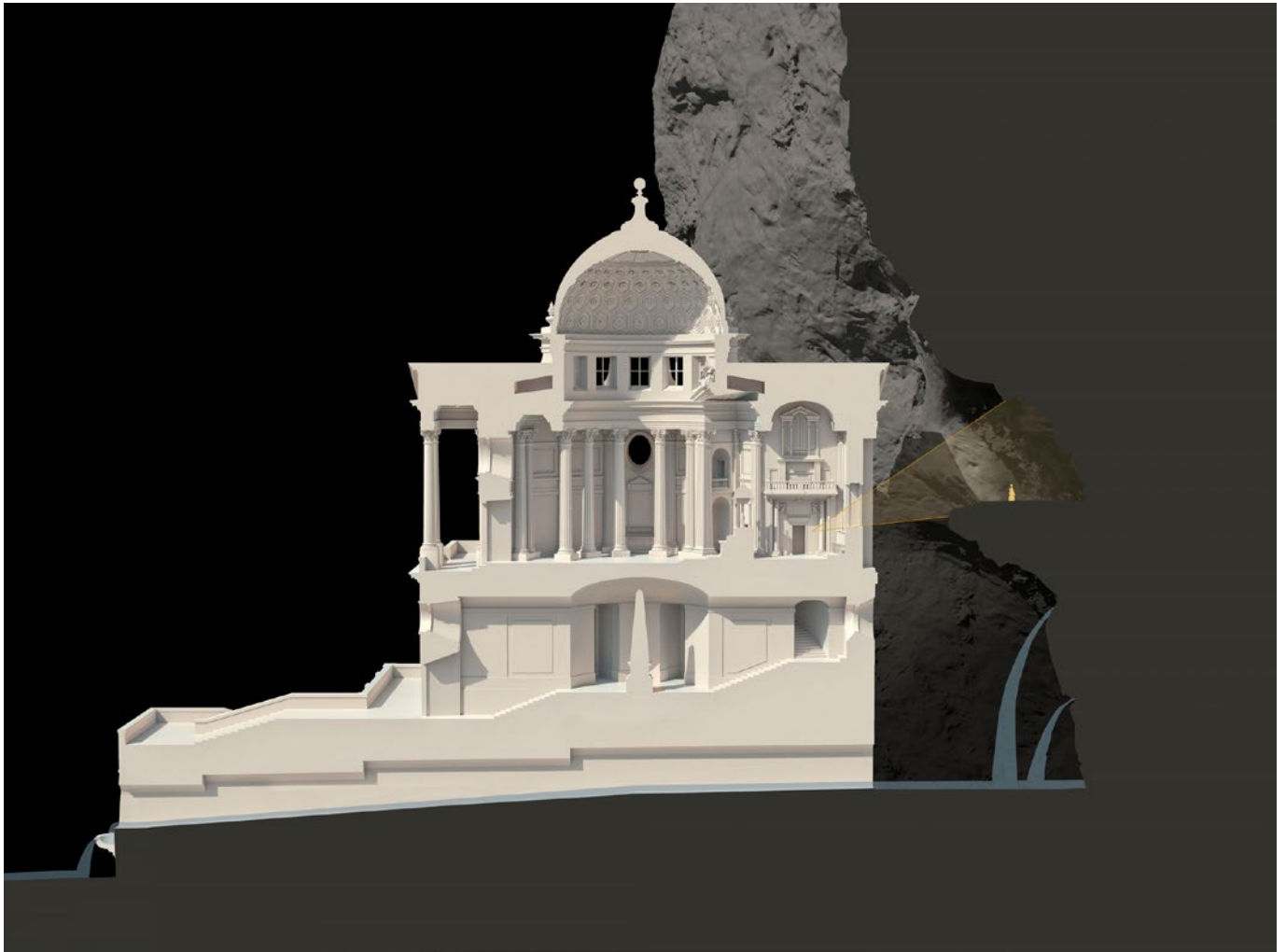
The royal site of Covadonga celebrated several historical and cultural milestones in 2018: the first centenary of the official creation of Covadonga National Park and the canonical coronation of Our Lady of Covadonga, and the thirteenth centenary of the establishment of the Kingdom of Asturias in 718. To mark that special occasion, the foundation signed a partnership agreement with the shrine's chapter to facilitate cultural interventions at the royal site of Covadonga.

Under the terms of this cultural alliance, the foundation sponsored two projects of particular interest. The first was the publication in 2018 of a catalogue (bilingual Spanish/English edition) about the collections of the Museo del Real Sitio de Covadonga, including several pieces on loan-term loan, and provided information on the historical and artistic aspects

of the site and exhibits. The second was the renovation and museographic refurbishment of facilities for the museum at the royal site of Covadonga, inaugurated in 2023, to house its collections and works on long-term loan from such prestigious institutions as the Museo Nacional del Prado and the Museo de Bellas Artes de Asturias. Since it reopened on 1 December 2023, the Museo del Real Sitio de Covadonga has received a total of 16,224 visitors.

Having successfully completed these first two projects, the foundation decided to continue its patronage of the royal site of Covadonga by launching a new one in 2024: a historical, architectural and audiovisual research project about the plans for the new shrine of Covadonga drafted by the architect Ventura Rodríguez Tizón in 1779, a building intended to be Covadonga's new church that never materialised. Alberto Luque González studied reproductions of the original plans for the church, using image editing technology and artificial intelligence to achieve better definition.

The aim of this research project, supervised by Vidal de la Madrid as academic adviser and Magoga Piñas Álvarez as director, was to produce a digital three-dimensional recreation of the temple in an original audiovisual piece. The foundation arranged and published this project, officially titled "Recreación



digital del proyecto para el nuevo templo de Covadonga del arquitecto Ventura Rodríguez Tizón. 1779", to familiarise people with the architectural design that never made it past the drawing board.

Thanks to the research and patronage of Fundación María Cristina Masaveu

Peterson, from now on visitors to Gallery 2 at the museum will be able to see what the church of Our Lady of Covadonga—one of the most important architectural projects of the Spanish Enlightenment—might have looked like.

- Research in the arts and humanities

Supporting the Hispanic Society of America

Fundación María Cristina Masaveu Peterson signed a partnership agreement with the Hispanic Society of America to support the creation of the Goya Research Center.



This project entails creating a virtual museum with the main purpose of establishing an online database where any user can access digitised works by the painter Francisco de Goya y Lucientes. This first phase of the project focused on the Goya works owned by the Hispanic Society of America in New York.

The initiative was launched in preparation for the bicentenary of the artist's death in 2028. This project, the first of its kind in the United States, is modelled on similar initiatives carried out in Spain and France, specifically at institutions like the Museo Nacional del Prado, Fundación Goya in Aragon, and the Musée du Louvre.

▪ Scientific research

Fundación Centro Médico de Asturias - R&D Laboratory

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



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

The laboratory's tasks are to:

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

The partnership agreement signed in 2023 was extended for several projects in 2024. With regard to the projects begun at the IMOMA, the first is ICARuS, which aims to give the lab the capacity to independently process next-generation genome sequencing results and interpret them using automated processes. The second consists in the development and application of enriched exome sequencing, an evolution in the ONCOgenics (cancer), OTOgenics (deafness) and OFTALMOgenics (blindness) genomic diagnosis services that allows lab technicians to conduct highly detailed tests on clinically relevant genes for a specific condition, and to obtain valuable information from other genes for research purposes. And as for the third project, the FCMA team is characterising a new mutation identified in several patients tested at their laboratory which, while

not directly affecting the GJB2 gene (the main culprit of hereditary deafness), does render it ineffective. Fourthly, the R&D Laboratory is working on the early detection of multiple types of cancer by liquid biopsy. Liquid biopsy can extract information about a patient's tumour without having to obtain a tissue sample (in other words, avoiding a standard biopsy). This is done by testing blood, urine and other bodily fluids for different biomarkers—circulating tumour DNA, for example—that provide information about the tumour. The fifth and final project carried over from the previous year involves characterising variants of uncertain significance in the DRAM2 gene, which is involved in hereditary blindness.

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

EDUCATION



María Cristina Masaveu Peterson University

Degree Scholarship

7th Call: 2024/2025 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 2024/2025 education programme, the foundation issued the seventh 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 2024, the foundation's seventh call for applicants resulted in the concession of forty 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 523 scholarships.

Year	Applications	Scholarships given
2008-09	60	10
2009-10	44	18
2010-11	58	21
2011-12	37	20
2012-13	124	17
2013-14	84	32
2014-15	56	25
2015-16	73	34
2016-17	100	44
2017-18	76	37
2018-19	89	36
2019-20	71	36
2020-21	48	39
2021-22	62	37
2022-23	83	37
2023-24	97	40
2024-25	96	40



Academic evaluation committee

The evaluation meeting held on 30 November 2024 was attended by the twenty-four members of the committee, all experts in the candidates' academic fields. The professional and academic excellence of the individuals who serve on our evaluation committees is a reflection of the foundation's desire to confer prestige and academic distinction on each recipient of the María Cristina Masaveu Peterson University Degree Scholarship.

Humanities Committee

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

Dr José Antonio Martínez García
Professor of Spanish
Universidad de Oviedo

Dr José Antonio López Cerezo
Professor of Logic and Philosophy
of Science
Universidad de Oviedo

Sciences Committee

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

Dr José Manuel Recio Muñiz
Professor of Chemistry and Physics
Universidad de Oviedo

Dr Pedro Alonso Velázquez
Professor of Applied Mathematics
Universidad de Oviedo

Dr María Rosario Rodicio Rodicio
Professor of Microbiology
Universidad de Oviedo



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

Healthcare Sciences Committee

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

Dr Juan Evaristo Suárez Fernández
Professor of Microbiology
Universidad de Oviedo

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



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

Dr Marcos Rodríguez Pino
Associate Professor of Communications
and Signalling Theory
Universidad de Oviedo

Dr Luciano Sánchez Ramos
Professor of Artificial Intelligence
and Computing Sciences
Universidad de Oviedo

First Year University Studies Committee
Former recipients of the **María Cristina
Masaveu Peterson Scholarship for
Academic Excellence**

Pablo Alvargonzález Fernández
LLB Law
María Cristina Masaveu Peterson Scholar
2013-2016

Dido Carrero Muñiz
BSc Biology
María Cristina Masaveu Peterson Scholar
2014-2016

Aitor del Rivero Cortázar
BEng Telecommunications Technologies
and Services Engineering
María Cristina Masaveu Peterson Scholar
2016-2019

María García Díaz
BSc Physics
María Cristina Masaveu Peterson Scholar
2012-2014

Rodrigo Guijarro Lasheras
BA Spanish Language and Literature
María Cristina Masaveu Peterson Scholar
2012-2014

Carlota Losa Mediavilla
BSc Biotechnology
María Cristina Masaveu Peterson Scholar
2019-2021

Silvia Pérez Díez
BSc Chemistry
María Cristina Masaveu Peterson Scholar
2013-2017

Results of the 7th call, 2024/2025 academic year

Scholar requirements

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

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

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

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



María Cristina Masaveu Peterson University Degree Scholars

Jesús Mohandsalah Ait Idir Lahuerta
 Irene Álvarez Castro
 Xulia Antuña Ezama
 Elena Argüelles Perillán
 Ángel Arróspide Marco
 Carolina Ming Arteaga García
 Bárbara Aybar Uría
 María Cebrián Llana
 Ana Cueto Menéndez
 Ignacio de la Vega Morán
 Javier del Cueto Fernández
 Sergio Estrada Paredes
 Mara Fernández Dupuy
 Alejo García Iñesta
 Inés García Pescador
 Lucía García Sancha
 Julia Huergo Muñoz
 Martina Köpke Sánchez
 Raquel Maray Antolín
 Javier Martínez Martínez

Manuel Mateos Suárez
 Mateo Mencía Rodríguez
 Raquel Mera Álvarez
 Clara Muñoz Sesma
 Inés Muñoz Sesma
 Adrián Niño Hernández
 Álvaro Ordóñez González
 Javier Ortín Rodenas
 Juan Pérez Barrero
 Alberto Pico Alonso
 Inés Posada Fernández
 Jaime Prieto Sanzo
 Gonzalo Riesgo García
 David Rodríguez Suárez
 Bárbara Saíz Escrig
 Ángela Sanchis Rey-Stolle
 Jorge Santos Menéndez
 Juan Antonio Trobajo Flecha
 Susana Valvidares Fernández
 Juan Villazón Vallina



2024 Rubén Perea Molleda Prize

Awarded to the most outstanding scholar of the 2023/2024 academic year in a social-legal field

In memoriam

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

and guiding light for our institution. In his honour, Fundación María Cristina Masaveu Peterson created the Rubén Perea Molleda Prize to preserve his memory and the values he embodied during his lifetime.

The 2024 Rubén Perea Molleda Prize for the most outstanding scholar of the 2023/2024 academic year in a social-legal field was awarded to Alejandro Trénor Guisasola, a scholar who is in his fifth year of the double degree programme in Business Administration & Management and Law at the Universidad de Oviedo. According to the report submitted and qualifications earned at the end of his scholarship period, Alejandro received the award for best academic record in the Universidad de Oviedo's Business-Law double degree programme.

Presentation of the 7th call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships, 27 December 2024



The seventh call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships was presented at a gathering at Palacio de Hevia in late December where we publicly announced the scholarship details and application process and brought our scholars together.

Each year, the chairman's office invites a former scholar to speak at this presentation, sharing their personal experience as a scholar and ambassador of the values that earned them the scholarship. This year's guest was Alejandro Trénor Guisasola, winner of the 2024 Rubén Perea Molleda Prize and beneficiary of the foundation scholarship in 2023.

Esteemed relatives of Rubén, members of Fundación María Cristina Masaveu Peterson, the academic evaluation committee, recipients of the seventh Fundación María Cristina Masaveu Scholarships, good morning, everyone.

I would like to begin by thanking the foundation for the invitation to say a few words on this exciting day for all the scholars. I am also honoured and sincerely grateful to have received the Rubén Perea Molleda Prize. I would like to extend a very warm and affectionate welcome to his family and friends who are here today.

I can't tell you what a thrill it is for me to be here today, because one year ago I was over there with the other scholars, feeling nervous and half-incredulous, as I couldn't even believe my good fortune. A few days earlier, we new scholars were summoned to a meeting where they explained how the scholarship worked, urged us to be discerning in our choice of courses, and reminded us that the foundation believed in us. Those words of encouragement have stayed with me ever since, and that is what I would like to focus on today. First of all, I will talk about the academic or tangible aspects of the scholarship, and later I will discuss its human or intangible benefits, which in my opinion are every bit as important.

I. Academic aspect

As you all know by now, as scholars committed to excellence, the foundation has fully trusted you to design your own plan of extracurricular activities, with only one condition: that you hold yourselves to the highest standards as you pursue a holistic, human, professional education.

Apart from that, the foundation gives every scholar the freedom to choose programmes that match their academic, professional and personal interests. This freedom is evident in the wide variety of activities pursued each year, which can be found in the foundation's annual reports, from foreign language classes and immersion experiences to volunteer programmes, research fellowships and courses at the world's most prestigious universities. Each year, therefore, the scholarship programme is as different and unique as the scholars themselves. But there is always one common denominator: an eagerness to learn and improve which, with the foundation's support, allows a handful of undoubtedly privileged students to broaden their horizons and increase their knowledge every year.

When it came time to design my extracurricular activities plan, I knew that I wanted to improve my French, as I had stated in the covering letter of my application. I was eager to continue studying this language for two main reasons. The first is that I find it interesting on a personal level, as learning to speak a foreign language is always challenging. The second is that I felt it would be crucial to my professional future, as I was considering the idea of sitting the exams to join the diplomatic corps after graduation, and French is practically a requirement in the field of diplomacy.

The foundation allowed me to take private French lessons at Alianza Francesa in Gijón, which had several very positive outcomes. Firstly, my fluency and grammar improved so quickly that I was able to pass the C1 exam, something I never would have imagined was possible barely a year ago, when I attended this event. The second benefit was progress of a kind



that can't be measured with a pencil and paper: achieving proficiency gave me a huge boost of motivation and self-confidence. I'll come back to this later.

At the welcome meeting, we were also encouraged to “think big” and choose a summer programme that measured up to the scholarship's standard of excellence. In July, thanks to the enormous generosity of the foundation, I had the privilege of attending the Law Seminar at Yale University, an intensive five-week course about the American legal system that also included classes to improve English speaking and writing skills. The experience was, in a word, magnificent. For one thing, while absorbing all that knowledge, the month and a half I spent at Yale

also helped me to become more fluent in English. For another, during the seminar I had classes with forty fellow students from all over the world: Argentina, Austria, China, Ecuador, Germany, Italy, Japan, Mexico, Singapore, South Korea and Switzerland. The exchange of experiences, ideas and cultures was very enriching and fascinating.

On top of all this, just being able to study at Yale was an incredible opportunity. As I walked to and from my classes every day, I would take time to stroll round the university campus, as historic as it is impressive. The beautiful buildings conveyed an impression of respect and excellence that reminded me each day how privileged I was to be studying there. Plus, my time at Yale coincided with the 200th anniversary of its Law School, so the campus was full of posters with the bicentennial slogan: “A legacy of excellence, a restless spirit.” I think these words are a fairly accurate reflection of the foundation's own purposes. In short, it was a unique experience, one that I'm certain I will remember for the rest of my life.

II. Human aspect

In any case—moving on to the second part of my speech—the downside of having so much freedom to choose in this scholarship programme may be that you occasionally feel somewhat alone. Let me tell you a story. One day in early May, while swotting for final exams, I woke up quite early because I had an appointment at the US Embassy in Spain to obtain a student visa for the summer.

When I left the interview half an hour later, relieved because they'd given me the green light, I decided to walk about and look for a good place to have breakfast. I was alone and feeling rather overwhelmed by the stress of looming exams, combined with the knowledge that in just over a month I'd be graduating and heading to Yale, and I had no idea what would happen after that. I finally finished breakfast, and as I was leaving, I looked up and

saw a poster for the Jaume Plensa sculpture *Julia*, owned by the foundation, which everyone has been able to enjoy in Madrid's Plaza de Colón for the past several years. I thought it was just a curious coincidence at the time, but in hindsight I realise it was actually a reminder that the foundation was there, supporting me.

While my time as a foundation scholar has been brief, it was long enough to discover the scholarship's human benefits: the various activities I participated in over the past year have contributed enormously to my academic and personal growth. I undoubtedly learned so many things, and I can't think of a more splendid way to cap off my undergraduate studies. But in addition to all the knowledge I acquired, being a beneficiary of Fundación María Cristina Masaveu Peterson's university degree scholarship programme over these past months has been a true honour and privilege.

At the meeting we were called to one year ago upon learning that we had been granted a scholarship, two messages were conveyed to us, which I would like to recall now and which I hope you will never forget. Firstly, they insisted that "there is someone outside your life who believes and has confidence in you". And it's true: you have the privilege of sitting here today because you were chosen from a group of many, because you—and only you—were deemed worthy to be called "scholars of excellence", and because you have a talent—a blessing—that deserves such recognition. In the same vein, they reminded us that those talents will bear fruit, but only if we believe in them, if we have confidence and put them to work. The foundation gives you all the tools and resources you need to make that happen. It's up to you to use them wisely to achieve your goals.

Receiving this scholarship doesn't mean you're good students; it means you're excellent students, an excellence which the foundation understands as "the potential to prepare and equip an individual to serve society at the highest level and in the most brilliant way". It is in this spirit that you should face the months ahead, keenly aware of how privileged you are as scholars, and never forgetting that you also have a duty to others: the duty to be generous and use your talent to do good things that will have a positive impact on society. And always honour the values that drive the foundation: discretion, humility, respect and responsibility.

At this point, I would like to quote Rubén, who wisely wrote in 2018 that "we are [...] more potential than anything else [...]. It is the student's responsibility to treat this [...] as a means of achieving ever loftier, nobler, more admirable goals. I firmly believe that this is the natural way to find our place in the world: by giving everything we've got until we reach the edge of our limitations. At that point, we will have found the right balance between our capabilities and the responsibility demanded of us. That is where we will be of greatest use. To ourselves, to our families and to the society in which we live."

I will end my speech with these words of Rubén's, hoping that it has been motivational for those of you who are continuing the experience begun in previous years and for you lucky newcomers to the foundation's great family, where you will find a wealth of personal support. Congratulations on this great achievement, a public acknowledgement of all your striving and hard work.

I'm certain that your future will be filled with enjoyment—and I sincerely hope it is—but you will also encounter difficult moments in the coming months. When they come, remember why you chose this path: the one that led you to apply for this scholarship and made you worthy of the foundation's trust. You have my trust as well, for what it's worth, because you are truly excellent individuals in the broadest sense of the word.

Finally, I would like to express my deepest, heartfelt gratitude to Fundación María Cristina Masaveu Peterson and to the academic evaluation committee. I am forever indebted to the foundation and all the people that comprise it for their commitment to boosting my personal growth.

My thanks to everyone, and congratulations once again.

Alejandro Trénor Guisasola (Gijón, 2001)

*Winner of the 2024 Rubén Perea Molleda Prize.
Graduate of the double degree programme in Law and Business
Administration & Management at Universidad de Oviedo.
Currently preparing to sit the Spanish diplomatic corps exams.*

Palacio de Hevia, 27 December 2024

Extracurricular education received by scholars during the 2023/2024 academic year

Activities abroad

Aarhus University. Aarhus, Denmark - Course: "Making Sense of Data: Handling, Processing, Visualising, Spatial Mapping, Estimating, and Analysing Data in R"	EIGSI, École d'Ingénieurs Généralistes. La Rochelle, France - Course: "Ocean and Energy"
American University Washington College of Law (AUWCL). Washington, DC, United States - War Crimes Research Office, American University - Summer Law Program in The Hague. The Hague, Netherlands	Georgia Institute of Technology. Atlanta, GA, United States / Universidad Carlos III. Madrid, Spain - BSc Economics (12 ECTS) - Minor: Microeconomics. Macroeconomics
Create Streets Foundation. Sherbourne School. Dorset, United Kingdom - Course: "Urban Design and Architecture"	Goethe-Universität. Frankfurt am Main, Germany - Romance Lab. Research fellowship. Dr Sol Lago
EFAP, L'école des nouveaux métiers de la communication. Paris, France - International Summer School. Course: "Modern Art in Paris"	IAPS, International Association of Physics Students - Free University of Tbilisi - 38th International Conference of Physics Students (ICPS)

Lady Margaret Hall. University of Oxford, United Kingdom

- Course: "Artificial Intelligence and Machine Learning: Deep Learning"
- Course: "Artificial Intelligence and Machine Learning: Theory and Practice"
- Course: "Artificial Intelligence and Machine Learning: Computer Vision"

London School of Economics. Summer School. London, United Kingdom

- Course: "Strategic Decision Making: An Introduction to Operations Research Methods"
- Course: "Competition Law and Policy: Contemporary Challenges in a Global Market"

London Film School. London, United Kingdom

- Beginners Summer School

Max-Planck-Institut für Kohlenforschung. Mülheim an der Ruhr, Germany

- Research fellowship in organometallic chemistry. Researcher: Josep Cornellà

Michigan State University. Online. Coursera

- Course: "Principles of Photo Composition and Digital Image Post-Production"

MIT Sloan School of Management. Online

- Course: "Communicating Data Through Storytelling"

Oxford Mathematical Institute. University of Oxford, United Kingdom

- Research fellowship. Researcher: María Bruna

Oxford Summer Courses. Oxford, United Kingdom

- Mathematics Summer School

Medical/healthcare volunteer programmes.

- Volunteer World. Ghana
- Mnazi Modga Hospital. Zanzibar, Tanzania

Slovak University of Technology. Bratislava Faculty of Civil Engineering

- Research fellowship. Prof. Radko Mesiar

Southern Denmark University. Odense, Denmark

- Course: "Engineering Imagination"
- Temple University. Philadelphia, PA, United States
- Department of Chemistry. Prof. Daniel Kim
- Research fellowship

The Catholic University of America. Washington, DC, United States

- In Altum Program

UAL, University of the Arts, London - Central Saint Martins. London, United Kingdom

- Course: "Introduction to CSM Fashion Design" (short course)

University College London. UCL Summer School. London, United Kingdom

- Course: "Theoretical Astrophysics and Cosmology"
- Course: "Politics of Global Development"
- Course: "Quantitative Finance: Mathematics in Investment Banking"

Università di Pisa. Pisa, Italy

- Course: "The City and the Water"

University of British Columbia. Vancouver, BC, Canada

- Faculty of Applied Science: Civil Engineering Department
- Vancouver Summer Program: "Modern Computer Software In Civil Engineering Applications"

University of Groningen Summer School. Leeuwarden, Netherlands

- Course: "Speech Technology: Charting New Futures"

John Hopkins University

- Genomic Data Science Specialization. Six-course series: "Introduction to Genomic Technologies", "Python for Genomic Data Science", "Algorithms for DNA Sequencing", "Command Line Tools for Genomic Data Science", "Bioconductor for Genomic Data Science", and "Statistics for Genomic Data Science"
- Instructors: Mihaela Pertea PhD, Kasper Daniel Hansen PhD, Liliana Florea PhD,

Ben Langmead PhD, Steven Salzberg PhD, Jacob Pritt, Jeff Leek PhD
- Online courses. Coursera Plus

University of Pennsylvania. Philadelphia, PA, United States
- Course: "Introduction to Ancient Egypt and its Civilization"
- Online course. Coursera Plus

Princeton University. Princeton, NJ, United States
- James Madison Program
- Seminar: "Moral Foundations of Law"

Università di Trento. Physics Department. Trento, Italy / Innsbruck Physics Research Center. Innsbruck, Austria
- Associazione Italiana Studenti di Fisica, Trento Innsbruck Quantum Information Tour

University of Utah. School of Medicine. Salt Lake City, UT, United States
- Course: "Wilderness Medicine in the Alps" with Richard Ingebretsen, MD PhD

Yale University. New Haven, CT, United States
- Course: Law Seminar

Utrecht University Summer School. Faculty of Humanities. Utrecht, Netherlands
- Course: "Exploring Culture through Data: Digital Methods & Data Practices"

Vrije Universiteit Amsterdam Summer School. Amsterdam, Netherlands
- Course: "Logic as a Tool for Modelling"

WorkingAbroad. Costa Rica
- Wildlife Rescue & Rehab Internship Program

Activities in Spain

AEP - Asociación Española de Pediatría - 70th AEP Congress. Andalusia

AACIP - Asociación Asturiana de Cuidados Intensivos Pediátricos
- Grupo Español de RCP Pediátrica y Neonatal. Hybrid course on paediatric and neonatal CPR (cardiopulmonary

resuscitation) HUCA
- Grupo de Politraumatismo, SECIP. Courses on trauma PALS (Paediatric Advanced Life Support). HUCA

Asociación de Estudiantes Ramón y Cajal and Universidad de Granada
- 20th Ramón y Cajal Congress. Granada, Andalusia

CEEM - Consejo Estatal de Estudiantes de Medicina and Universidad de Córdoba
- 15th National Congress of Medical Education. Córdoba, Andalusia

Centro Fundación Pedro Jaén. Madrid
- Congress "El Futuro de la Dermatología Privada". Trichology workshop

CEMUO. HUCA Oviedo
9th National Congress of Medical Students from the Universidad de Oviedo

Centre de Recerca Matemàtica. Barcelona
- Facultat de Matemàtiques i Estadística. UPC
- Advanced summer course: "BIMR 2024: Barcelona Introduction to Mathematical Research"

MIR Asturias. Oviedo.
- Intensive prep course for the MIR (medical qualification exam)

Escuela Técnica Superior de Arquitectura. Universidad de Sevilla
- Research project EMC21_00255. Regional Government of Andalusia
- 3rd Structural Dynamics Congress (DinEst). Lecture. Seville and Jerez de la Frontera, Cádiz

Fundación Nutrición y Crecimiento. Asturias
- 11th course on paediatric nutrition and gastroenterology

Fundación Pediatría y Salud. Madrid
- AEPap - Asociación Española de Pediatría de Atención Primaria
- 20th Paediatrics Refresher Conference.

Hospital Gregorio Marañón. Madrid
- 2nd refresher course on sexually transmitted diseases

Instituto de Biología Integrativa de
Sistemas. Universitat de València
- Research fellowship. Researcher:
Josep Sardanyes

Instituto Feijoo de Estudios del Siglo XVIII.
Universidad de Oviedo-National R&D+i
project: "Censura gubernamental en la
España del siglo XVIII (1769-1808)"-
Partnership. Visits to historical archives:
Archivo General de Indias, Archivo General
del Arzobispado de Sevilla, Archivo
Histórico Nacional, Archivo Histórico
Diocesano de Madrid, Archivo General de
Simancas
IVIRMA Innovation. Global Education
- Online course: "Laboratorio de
Diagnóstico Genético Preimplantacional.
20 CTS ECMEC"

Museo Nacional del Prado. Madrid
- Course: "El Prado del Siglo XXI"

RCR Arquitectes. Espacio Barberí, Olot,
Girona
- 17th International Architecture and
Landscape Workshop.
- Instructors: Maria Amat, José de Villar,
Carlos Chacón, Mauro Turín and Jan Güell

SESSEP - Sociedad Española de
Simulación Clínica y Seguridad del
Paciente
- 11th National Congress of the Sociedad
Española de Simulación Clínica y
Seguridad del Paciente (SESSEP).
Oviedo, Asturias

SEMES - Sociedad Española de Medicina
de Urgencias y Emergencias
- 34th National SEMES Congress. Seville

SEPEAP - Sociedad Española de Pediatría
Extrahospitalaria y Atención Primaria
- 11th Seminar on Advances in Vaccines.
Barcelona Medical Association

SEC - Sociedad Española de Cardiología
- Annual congress of the Geriatric
Cardiology section of the Sociedad
Española de Cardiología. Gijón, Asturias

SEMGF - Sociedad Española de Médicos
Generales y Familia
- 30th National Congress. A Coruña

SEMES - Sociedad Española de Medicina
de Urgencias y Emergencias and UFV -
Universidad Francisco de Vitoria
- Course: "Experto en Patología Médica
Urgente" (20 ECTS)

Train&Talk. Madrid
- Debate and oratory course. July 2024
(choice of dates)

UFV - Universidad Francisco de Vitoria /
Banco Santander. Madrid
- Escuela de Liderazgo Universitario.
Leadership programme

Universidad de Santiago de Compostela
Congress on Recent Advances in
Dynamical Systems (GDM2024)

UNED. Department of Social and Cultural
Anthropology
- Course: "Objetos con Poder: Religión,
Arte, Antropología y Memoria"

WeWhale. Lanzarote, Canary Islands
- Volunteer work in marine biology and
cetacean behaviour

Education in art, music and dance

Ars Nova International Music Society.
Malmedy, Belgium
- Cello master class. Kreutzer International
Music Competition

+QMÚSICA music school. León.
Instrument lessons: guitar

Conservatorio Profesional de Música y
Danza de Gijón. Professional certificate.
Specialism: clarinet

Piacevole. Instrument training centre.
Piano

AGM. Pablo García. Oviedo. Instrument
lessons: Electric bass

Photography course: Capture One Pro 23

La Palette. Painting and drawing lessons.
Gijón

Foreign language courses with proficiency exams

German

- Academia IFA. Oviedo. B1
- Academia Pilick. Oviedo. B2
- Escuela Oficial de Idiomas. Oviedo. B2.1
- Goethe-Institut. Berlin, Germany. C1 intensive course
- Goethe-Institut. Munich, Germany. C1 intensive course
- Goethe-Institut. Oviedo. B1
- Instituto Alemán. Gijón. B1
- Ruhr Universität Bochum (Zentrum für Fremdsprachenausbildung) / Universidad de Oviedo (Faculty of Philosophy and Humanities). Two-part German course. Bochum, Germany-Oviedo, Spain

French

- Alianza Francesa. Gijón. DELF B1, B2, C1
- Alliance Française. Nice, France. DELF B2 intensive course
- Alpadia Language School. Montreux, Switzerland. DELF B2 intensive course
- Escuela Voltaire. Oviedo. DELF B2 exam preparation
- Institut Linguistique Adenet ILA. Montpellier, France. DELF B2 intensive course
- La Casa de las Lenguas. Universidad de Oviedo. DELF B2.2

English

- British Council. IELTS
- BSC Education (British Study Centre). London, United Kingdom. IELTS
- ETS TOEFL iBT. TOEFL
- GB Academia Inglés. Oviedo. Cambridge Proficiency C2
- Institute of Continuing Education. Summer Programme. University of Cambridge. United Kingdom
- International House. C1
- York Idiomas. Intensive programme. TOEFL, C2

Italian

- Scuola Leonardo Da Vinci Milano. Milan, Italy. Intensive course. B2.2
- Accademia Italiana di Lingua (AIL). Italian. B1

2023/2024 End-of-Studies Prizes

Mr Diego García García. End-of-Studies Prize for a bachelor's degree in Computer Software Engineering. Universidad de Oviedo

Ms María González Pereira. End-of-Studies Prize for a bachelor's degree in Information Technology Computer Engineering. Universidad de Oviedo

Mr Diego Francisco Fernández. End-of-Studies Prize for a double bachelor's degree in Civil Engineering and Energy & Mineral Resources Engineering. Universidad de Oviedo
Award for Best Academic Record at the Universidad de Oviedo. 2023/2024 academic year

Mr Alejandro Trénor Guisasola. End-of-Studies Prize for a double bachelor's degree in Business Administration & Management and Law. Universidad de Oviedo

Ms Verónica Ortiz Blanco. End-of-Studies Prize for a bachelor's degree in English Studies. Universidad de Oviedo

Mr Juan Antonio Trobajo Flecha. Winner of the 2024 Airbus Group award for excellence in Aerospace Engineering undergraduate studies. Universidad Carlos III, Madrid

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 2024/2025 school year were María Ramos (violin), Esperanza Saki Caraballo (violin) and Sofía de Miguel (French horn).

Scholars

María Ramos, violin

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

María was born in Salamanca, Spain, in 2003. She has been a student of Professor Marco Rizzi in the Telefónica Violin Chair at the Escuela Superior de Música Reina Sofía since 2019. She is a Fundación María Cristina Masaveu Peterson and Fundación Albéniz scholar. In 2024, she received a diploma as the most outstanding student of her chair from Queen Emerita Sofía of Spain.

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 certificate. She has received master classes from Isabel Vilà, Nicolás Chumachenco, Ilya Kaler, Sergio Castro, Ingolf Turban, Christoph Poppen, Linus Roth, Asier Polo, Mihaela Martin and Krzysztof Chorzelski (string ensembles) and from Luis Fernando Pérez and Ralf Gothóni (ensembles with piano).

She won first prize in the Forum Musikae Violin Competition in 2014; first prize in



↑ María Ramos receives a diploma recognising her as the most outstanding student of the Violin Chair in the 2023/2024 academic year from the hands of Her Majesty Queen Emerita Sofía and Ms Paloma O'Shea, the school's founding chairperson

→ María Ramos



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

As a student at the Reina Sofía, she has played with the Orquesta Freixenet (conducted by Juanjo Mena, Péter Csaba and Sir Andrés Schiff), with the Camerata Fundación EDP (conducted by Giovanni Guzzo and Paul Goodwin) and with the school's Baroque ensemble (conducted by Paul Goodwin). In 2021, she participated in



Closing ceremony of the 2023/2024 academic year, held on 18 June in the 400 Auditorium at the Museo Nacional Centro de Arte Reina Sofía, Madrid.
 ↑ Group photo at the closing ceremony: H.M. Queen Emerita Sofía, Paloma O'Shea, Sir Andrés Schiff and students from the school
 → Sir Andrés Schiff and the Orquesta Freixenet of the Reina Sofía school



the school's thirtieth anniversary tour with the Orquesta Freixenet under the baton of Andrés Orozco-Estrada, appearing at the Teatro Real in Madrid, Reduta Hall in Bratislava, the Liszt Ferenc Academy in Budapest, and the Musikverein in Vienna. She has also been a member of the Vivaldi

Estaciones and Scarlatti ensembles (Casa de la Moneda), the Dvořák and Haendel quartets (Puertos del Estado) and the Viena octet. She currently plays with Cuarteto Albéniz, a quartet sponsored by Prosegur.



Esperanza Saki Caraballo

Esperanza Saki Caraballo, violin

- Telefónica Violin Chair
- Instructor: Zakhar Bron
- Master classes: Anna Baget, Rubén Yessayan Villalobos, Luis Arias Fernández, Olga Vilkomirskaja, Daniel Jiménez, Isako Yoshimura and Olga Rodríguez

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

Esperanza received her first music lessons from Isako Yoshimura, Olga Rodríguez and Daniel Jiménez when she was only two. Between 2012 and 2021 she trained under Olga Vilkomirskaja, whose lessons were full of passion for music. In the course of her musical education, she has had the opportunity to learn from instructors like Anna Baget and Latica Honda-Rosenberg, among others.

In addition to the violin, she has taken piano lessons from Professor Luis Arias Fernández (starting in 2012) and Professor Rubén Yessayan Villalobos (from 2018), thereby enhancing her musical understanding and sensibility.

Numerous competitions have acknowledged her accomplishments. She was runner-up at the 7th and 8th Cidade de Vigo Strings Competition, and she recently won second prize in the senior category of the 16th International Violin Competition in Honour of K. Lipinski and H. Wieniawski, held in Lublin, Poland, in 2024.

As a student of the school, Esperanza has played with the Orquesta Freixenet (conducted by Andrés Orozco-Estrada).

Sofía de Miguel, French horn

Sofía was born in Burgos, Spain, in 2005. 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 2024. She is a Fundación María Cristina Masaveu Peterson and Fundación Albéniz scholar.

She began studying the French horn in her home province, at the Escuela de Música Enclave in Pradoluengo, and continued her music education at the Conservatorio Profesional de Música Rafael Frühbeck in Burgos. She has received lessons and master classes from Radovan Vlatković, José Miguel Asensi, Javier Molina, Rodolfo Epelde, Anaís Romero, Estefanía Beceiro, Matías Piñeira, Antoine Dreyfuss, Laurens Woudenberg, Felix Klieser and Eric Reed, among other instructors.

Sofía has performed with the Joven Orquesta Sinfónica de Burgos, Joven Orquesta Sinfónica de Soria and Orquesta Sinfónica de Burgos. She was also a member of the Academia de Estudios Orquestales at Fundación Barenboim-Said, under professors Alberto Menéndez and José Vicente Castelló, during the 2023/2024 academic year.

In 2022, she took second place in the Intercentros Melómano competition at the regional level (Castile-León), and in 2023 she was named top soloist in her category at the Regino Sainz de la Maza Musical Showcase in Burgos.

As a student at the Reina Sofía, she is part of the Cosan and Cassadó ensembles.

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

In 2019, Fundación María Cristina Masaveu Peterson and the Museo del Prado signed an agreement to create a fellowship for training and research in the educational applications of new technology at the Education Department of the Museo del Prado, aimed at young researchers.



MUSEO
NACIONAL
DEL
PRADO

The fellowship aspires to further the education of researchers and experts in the educational applications of new technology, and the endowment funds 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 fifth call for applicants was issued on 14 June 2024, and the results were posted on the website of the Museo Nacional del Prado on 18 December 2024. The winner of the 2024 fellowship was Mr Pau Sanchís Rota.

Fundación UWC Scholarship

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



The scholarship aims to support the education of pupils residing in Asturias by allowing recipients to enrol in an international baccalaureate programme for two years (2024-2026) at one of the United World Colleges (UWC).

Fundación UWC España was founded to promote international understanding by providing scholarships that would allow young Spaniards to attend a school in the United World Colleges (UWC) network. This international association's mission is to give young people round the world the opportunity to become responsible citizens who are aware of their political and environmental duty and committed to the ideals of peace, justice, tolerance and solidarity, and to achieving those ideals through effort and example.

The 2024 UWC España selection process began when the call for applicants was issued on 15 September 2023 and ended on 31 October. Candidates were evaluated according to the same standards used by all international UWC schools: intellectual curiosity; active commitment to personal and UWC values; social competence; resilience, self-awareness and independence; personal responsibility and integrity; and academic robustness.

The scholarship winner was announced on 1 March 2024. The beneficiary, Ms Elsa Ruiz Ríos, will do the two-year international baccalaureate programme at Li Po Chun United World College in Hong Kong.

Last year's winner, Ms Jazbel Valeska Salas Soto, will be doing her second year of the IB programme at UWC Dilijan College in Armenia..

Fundación Lealtad

Fundación María Cristina Masaveu Peterson and Fundación Lealtad signed a partnership agreement to create a programme for strengthening the management, government and transparency of NGOs.



The 2024 training programme was a continuation of the initiative launched in 2023 to strengthen non-profits that are directly involved in the training and social integration of young people whose circumstances make it harder for them to access education and, ultimately, the job market. In order to make the programmes more efficient, and consequently improve youth education and employability levels, these organisations need to be properly managed.

Many NGOs work with at-risk youth to reduce unemployment among young adults. Their programmes focus on different aspects, all of which are complementary, to help these young people find their place in society and the workforce. One aspect is academic education and especially vocational training, steering young people towards fields with real job opportunities. Another is developing the personal and social skills that will allow them to acquire the competences, values and attitudes required for personal autonomy. A third focus is the effective job market integration of qualified youth via employment seeking services, work experience programmes and job placement offices. Various NGOs even have the capacity to offer young people practical training and their first work experience within the organisation before entering the ordinary job market. Finally, numerous non-profits work to train and find employment for young people with intellectual, physical, organic or sensory disabilities.

NGOs that are properly managed, transparent and well governed are better equipped to make wise decisions, because these organisations know how to judiciously plan and choose their projects, track their activities and beneficiaries, carefully control costs, and assess the outcomes. As a result, they are able to identify which programmes best meet their beneficiaries' needs.

The reinforcement efforts focus on principles of transparency and best practices, which are key in the management of any organisation, such as good governance, control and effective use of resources, transparency, diversified sources of funding, communication, and activities consistent with the NGO's mission statement.

The programme is divided into two phases: monitoring and preliminary assessment, and evaluation and accreditation to obtain or renew the Dona con Confianza (Donate with Confidence) quality seal. When organisations are strengthened, their youth training and job placement programmes also improve.

Dona con Confianza seals renewed in 2024: Asociación Espiral Loranca, Entreculturas, Fundación ITER, Fundación Tomillo, Junior Achievement, Jóvenes y Desarrollo, Balía, Fundación Corazonistas, Secot, Fundación Secretariado Gitano, Fundación Montagne, Cooperación Internacional, Fundación Dáboris, Fundación Altius España, FISC, Esment.

Fundación Masaveu

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



In the area of youth training, one of our biggest commitments is the ongoing 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 fifty years.

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

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

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

Partnership: Asociación ARGADINI

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



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

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

- Institutional tours

International Council of the Metropolitan Museum of Art (New York)



On Sunday, 3 November 2024, the FCMCP Board welcomed the members of the International Council of the Metropolitan Museum of Art, who enjoyed a guided tour led by the centre's cultural mediation staff for a group of more than thirty people. During the tour, which

lasted approximately one hour and was conducted in English, participants were able to view the exhibition *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló* and the Street Art Space.

▪ Activities held at

FMCMP Madrid

Programme of guided tours

General public

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

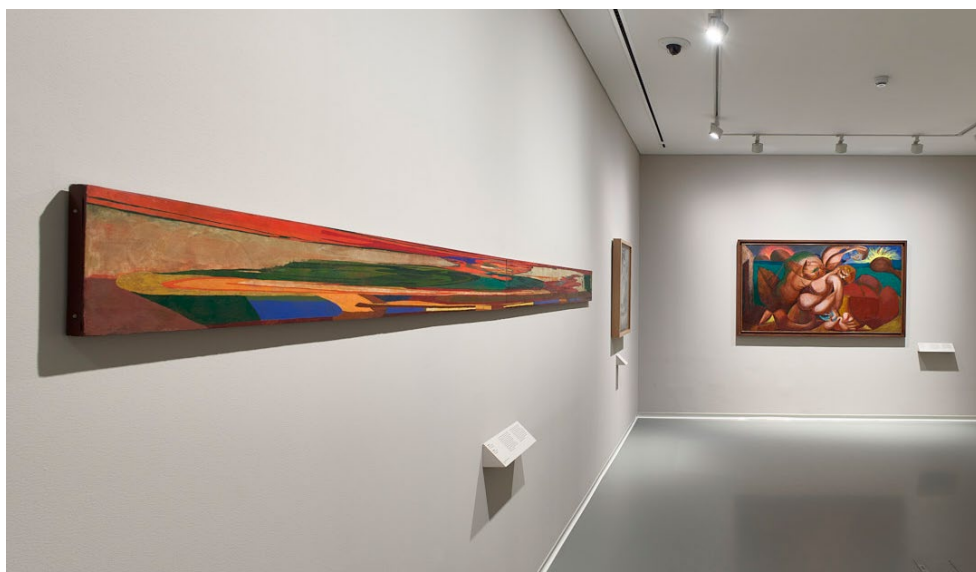
On this guided tour, visitors discovered a substantial selection of the Masaveu Collection's most outstanding pieces from the Baroque and Enlightenment periods. An instructive journey through over a century and a half of Spanish still lifes featuring some of the finest

Spanish masters of the genre, including Juan de Zurbarán, Alejandro de Loarte, Juan van der Hamen and Luis Meléndez.

During 2024, a total of 598 people participated in forty-six guided tours of this exhibition.

Luis Fernández

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



During 2024, a total of 234 people participated in nineteen guided tours.

The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla

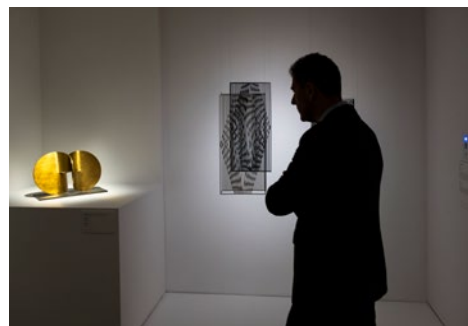
This guided tour is an instructive journey from the Middle Ages to the early twentieth century, featuring works by Gherardo Starnina, Bosch, Maarten de Vos, Vicente Macip, Jusepe de Ribera, Rubens, the Benlliures, Ignacio Pinazo, Muñoz Degrain, Joaquín Sorolla and other artists.

During 2024, a total of 4,507 people participated in 367 guided tours.



Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló

This guided tour offered an informative survey of selected paintings and sculptures that epitomise certain Spanish art movements of the twentieth century. The itinerary comprised works by such iconic artists as Pablo Picasso, María Blanchard, Joaquín Sorolla, Salvador Dalí, Joan Miró, Antonio López and Miquel Barceló.



During 2024, a total of 1,640 people participated in 185 guided tours.

Street Art Space

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

During 2024, a total of 1,581 people participated in 209 guided tours.

School programme

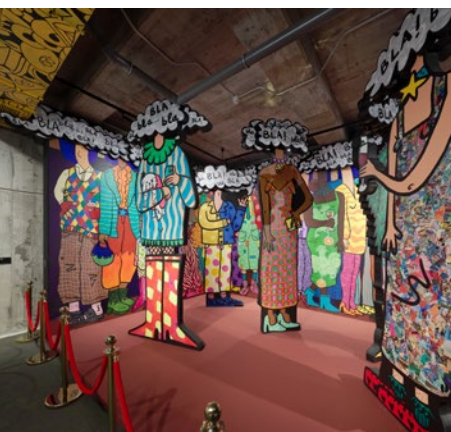
Drawing on its experience of training-related activities, Fundación María Cristina Masaveu Peterson has designed a free educational programme to meet the needs of the school community, from pre-primary to upper secondary, with different types of visits. This programme focused on two of the exhibitions that were on view at the FMCMP Madrid in 2024.

All activities last approximately 90 minutes and are led by cultural mediators. The principal activities held in 2024 were as follows:

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

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

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



WORKSHOP TOUR (PRIMARY): "Not-So-Still Life?"

Activity for primary schoolchildren that included a dynamic tour of the gallery and a creative experience in the workshop area. By actively observing painted still lifes and allegories of the senses, they discovered the secrets behind how artists depict elements from everyday life. This tour used play and group dynamics to examine works by great still-life masters like Juan de Zurbarán and Alejandro de Loarte, a method that encouraged the children to guide their own learning through experimentation and creativity.

WORKSHOP-TOUR (LOWER AND UPPER SECONDARY): "From the Seventeenth-Century Still Life to the Twentieth Century"

Activity for pupils in lower and upper secondary school. On this workshop-tour, teens learned about the history of how this artistic genre appeared and the secrets to creating a still life from an artistic, scientific and compositional perspective by exploring the work of some of the greatest still-life masters. After the

tour, pupils used what they had learned to create their own contemporary still lifes in the workshop area.

School programme for the Street Art Space

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

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

WORKSHOP-TOUR (LOWER AND UPPER SECONDARY): "'Street' Art?"

Participatory activity for lower and upper secondary pupils. As they observed works by street artists like Keith Haring, Banksy, Vhils, Edgar Plans, Queen Andrea and Juan Díaz-Faes, pupils learned about the different techniques, materials and styles they use. The idea was to spark an interest in art by introducing them to relatable contemporary pieces by artists who work with total creative freedom. After the tour, participants were invited to experiment with those techniques in the workshop area and become street artists for a day.

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

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

In 2024 the foundation offered a total of eighty workshops and dynamic tours for 1,813 pupils from forty-six different schools.

Workshop-tours for families

Little Street Artists

FMCMP Madrid

In 2024, we continued to develop the free educational programme introduced in 2022 for families with children between the ages of four and twelve.

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

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

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

These workshops were held every Saturday at 11 am.

In 2024, a total of 254 individuals participated in twenty-two family workshops..

Playing with Graffiti Letters

FMCMP Madrid

Street Art Space

Repeating the experience of 2023, this year we once again offered the “Playing with Graffiti Letters” family workshop to celebrate World Book Day and World Book Night, with sessions on 19, 20 and 21 April. Designed for families with children between ages four and twelve, the workshop offered a creativity activity in the Street Art Space.

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

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

During 2024, a total of forty-seven people participated in three guided tours.



Lectures

Lecture series on The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla

FMCMP Madrid | María Cristina Masaveu
Auditorium
16 April 2024–4 June 2024
Director: **Pablo González Tornel**

This lecture series revolved around the exhibition *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla* and was directed by its curator, Pablo González Tornel.

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

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

16 April 2024 “El Museo de Bellas Artes de Valencia. Una pinacoteca con vocación universal” Pablo González Tornel

In this opening lecture, Pablo G. Tornel, director of the Museu de Belles Arts de València and curator of the exhibition, talked about the history of the Valencian museum from its founding in 1769 to the present day. He also discussed the museum's exceptional art collection, which has been built up gradually over the years to trace the complete arc of the history of art.

7 May 2024 “El consumismo conspicuo de las artes en el siglo XV valenciano” Matilde Miquel Juan

In the second lecture, Matilde Miquel Juan, associate professor in the Department of Art History at the Universidad Complutense de Madrid, explained how the city of Valencia became one of the greatest art

hubs of the fifteenth century, fuelling the birth and development of International Gothic painting in that Spanish city.

21 May 2024 “Las mil caras del Renacimiento en España en la colección del Museo de Bellas Artes de Valencia” Jesús Pascual Molina



During the third lecture of the series, Jesús Pascual Molina, associate professor and academic registrar of the Department of Art History at the Universidad de Valladolid, analysed the peculiar development of the Renaissance in Spain through works from the art collection of the Museu de Belles Arts de València.

28 May 2024 “El arte español del siglo XIX en la colección del Museo de Bellas Artes de Valencia” Ester Alba Pagán



In the fourth talk of the series, Ester Alba Pagán, associate professor in the Department of Art History at the Universitat de València, offered a survey of artworks produced by Valencian culture and by the principal Spanish artists who passed through that region, like Francisco de Goya.

4 June 2024

"El gran siglo del Barroco"

Ignacio Cano Rivero

In the lecture that concluded the series, Ignacio Cano Rivero, former director and current curator of the Museo de Bellas Artes, Seville, discussed the



new understanding of art in light of the communication between work and viewer, the power of art to connect with and move the observer, based on masterpieces of the Spanish Baroque.

"Hatshepsut, la hija del dios Amón"

FMCMP Madrid | María Cristina Masaveu Auditorium

11 June 2024

Teresa Bedman

Teresa Bedman, Egyptologist and co-director of the Vizier Amenhotep-Huy Project, the Spanish archaeological mission launched by Fundación Instituto de Estudios del Antiguo Egipto, reviewed



the life of Hatshepsut, one of the most iconic figures in Egyptian history, who reigned as pharaoh even though she was a woman. Hatshepsut was one of only six women to rule the Egypt throughout the three-thousand-year Age of Pharaohs.

In her lecture, Teresa Bedman explained how Hatshepsut earned her claim and rise to the throne and discussed the major public works of her reign.

"El arte y la arquitectura del barrio de Chamberí"

FMCMP Madrid | María Cristina Masaveu Auditorium

16 July 2024

Rafael Mateu de Ros

On the occasion of the feast day of Our Lady of Mount Carmel—traditionally a time of celebration in Madrid's Chamberí district—Rafael Mateu de Ros, founding partner of local law firm Ramón y Cajal Abogados with a PhD in Art History, talked about art and architecture in that neighbourhood, which he also calls home. He offered an in-depth analysis of the museums, foundations and cultural institutions in Chamberí, as well as its most remarkable buildings and monuments, including palaces, mansions, churches and squares with important public sculptures.

Institutional partnerships

Academic symposium on the exhibition *Sorolla: Travelling to Paint*

20 DE MARZO DE 2024
JORNADA CIENTÍFICA



Sorolla

viajar para pintar

OTRA VISIÓN DE ESPAÑA

SESIÓN DE MAÑANA	SESIÓN DE TARDE
<p>9:30 Acreditación</p> <p>10:00 Presentación de las jornadas Isaac Sastre de Diego Director General de Patrimonio Cultural y Bellas Artes</p> <p>10:15-11:00 Sorolla, viajar para pintar. Otra visión de España Enrique Varela Agüi Director del Museo Sorolla y comisario de la exposición</p> <p>Acacia Sánchez Domínguez Técnico del Museo Sorolla y comisaria de la exposición</p> <p>11:00-11:45 Geografía de Sorolla Dr. Eduardo Martínez de Pisón Stampa Catedrático emérito de Geografía Física de la Universidad Autónoma de Madrid</p>	<p>11:45-12:00 Debate</p> <p>12:00-12:30 Pausa café</p> <p>12:30-13:00 Viajar para pintar. Sorolla en San Sebastián Acacia Sánchez Domínguez Técnico del Museo Sorolla</p> <p>13:00-13:30 Viajar para pintar. Sorolla en Toledo Dr. Luis Alberto Pérez Velarde Conservador del Museo Sorolla</p> <p>13:30-13:45 Debate</p> <p>13:45-16:00 Pausa almuerzo</p>
	<p>16:00-16:30 Viajar para pintar. Sorolla en Galicia Sonia Martínez Requena Conservadora del Museo Sorolla</p> <p>16:30-17:00 Viajar para pintar. Sorolla y la escultura pintada Elvira Guerra López Conservadora del Museo Sorolla</p> <p>17:00-17:30 Viajar para pintar. Sorolla en Mallorca Blanca de la Válgoma Conservadora del Museo Sorolla</p> <p>17:30-17:45 Debate</p> <p>17:45 Cierre de la jornada</p>

AUDITORIO DE LA FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON · ALCALÁ GALIANO 6, 28010 MADRID

EXPOSICIÓN IMPULSADA POR:






CON LA COLABORACIÓN ESPECIAL DE:





Presentation of the Ópera de Oviedo

María Cristina Masaveu Auditorium.
FMCMP Madrid
 19 June 2024

Fundación Ópera de Oviedo presented the seventy-seventh season of the Ópera de Oviedo (2024/2025) at the María Cristina Masaveu Auditorium.

FMCMP Madrid hosted the presentation of the Ópera de Oviedo's seventy-

seventh season at the María Cristina Masaveu Auditorium. This new season, from September 2024 to February 2025, includes performances of major works like *Anna Bolena*, *Il barbiere di Siviglia*, *Arabella*, *Aida* and *Le nozze di Figaro*.

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.



Fundación Ópera de Oviedo is a non-profit organisation established in 1995 whose founding purpose is to promote, organise, support, aid and fund, to be best of its abilities, the Oviedo opera season or festival. It also altruistically supports the promotion, advancement and dissemination of the performing arts in general, and opera, dance and ballet in particular.

Participation of Fundación María Cristina Masaveu Peterson in the festivities of Our Lady of Mount Carmel, organised by Madrid City Council

FMCMP Madrid
12-16 July 2024

Fundación María Cristina Masaveu Peterson joined in the Chamberí district's traditional festivities of Nuestra Señora del Carmen (Our Lady of Mount Carmel) with activities for all ages.

From 12 to 16 July, we offered a variety of free activities at FMCMP Madrid, giving neighbourhood residents the chance to learn more about the foundation's artworks and efforts.

These included:

- An open house with tours of the foundation that allowed visitors to enjoy the temporary exhibition *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla*
- A workshop-tour for families ("Little Street Artists")
- A lecture titled "El arte y la arquitectura en el barrio de Chamberí"

This talk about art and architecture in the Chamberí district was given by Rafael



Mateu de Ros, a neighbourhood resident and founding partner of local law firm Ramón y Cajal Abogados with a PhD in Art History. He offered an in-depth analysis of the museums, foundations and cultural institutions in Chamberí, as well as its most remarkable buildings and monuments, including palaces, mansions, churches and squares with important public sculptures.

Special guided tours: Madrid Otra Mirada (MOM)

17-20 October 2024

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

Fundación María Cristina Masaveu Peterson decided to return for the third consecutive year and participate in the 12th Madrid Otra Mirada (MOM), a cultural programme run by the Arts Department of Madrid City Council that offers guided tours, lectures, talks, concerts, workshops, exhibitions, screenings and activities for kids in representative institutions, buildings and cultural venues across the city. This massive open house of Madrid architecture is a chance to explore more than one hundred buildings and architects' studios that are not usually open to the public.

For its third time participating in MOM, the foundation invited visitors to inspect the architecture of its Madrid headquarters and learn about its principal lines of work. Each tour also included access to areas that are normally off-limits, like the rooftop terrace.

The foundation offered a total of five guided tours in connection with MOM, which were attended by forty-seven people.

4th UCM Art History Collecting Symposium

The Department of Art History at the Universidad Complutense de Madrid, in partnership with ACCA. Coleccionismo de Arte, the Spanish Ministry of Culture and Museo Lázaro Galdiano, organised the 4th Collecting Symposium, held from 12 to 14 November in the assembly hall of the UCM Faculty of Geography and History, the auditorium of the Ministry of Culture, and the auditorium at Museo Lázaro Galdiano.

The symposium included various events intended to facilitate a deeper understanding of the collecting



phenomenon in academic circles and promote the importance of preserving artistic heritage.

The programme of activities also included exclusive guided tours of art centres, museums and collections from 4 to 23 November.

On 5 November, Fundación María Cristina Masaveu Peterson invited forty symposium participants to enjoy a guided tour of the exhibition *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*.

■ Activities held at

FMCMP Morasverdes (Salamanca)



During 2024, a total of 763 people participated in eighty-nine guided tours of this exhibition.

Family programme

Workshop-tour: "The Shapes of Nature"

In 2024, we offered a free educational programme for families with children between the ages of four and twelve.

During each workshop-tour, our cultural mediators led visitors through the exhibition *FMCMP Collection. Art and Nature: Footprints Are the Road* and invited them to participate in a creative activity. Participants in these workshop-tours learned about the shapes, materials and meanings of art between 1970 and the present day, discovering the many ways in which nature, people and creativity are interconnected.

They were also able to experiment with different techniques and media used to recognise and construct geometric shapes inspired by nature, drawing on their fine motor skills and ability to think abstractly.

These workshops were held on the first Saturday of every month at 11:30 am.

In 2024, a total of thirty individuals participated in two family workshops.

Programme of guided tours

General public

FMCMP Collection. Art and Nature: Footprints Are the Road

This guided tour presented the work of fundamental artists of the twentieth and twenty-first centuries whose art is somehow connected to nature, like Robert Smithson, Richard Long, Walter de María, Christo, Marina Abramović, Dennis Oppenheim, David Nash, Olafur Eliasson, Axel Hütte, Agustín Ibarrola, Cristina Iglesias and Perejaume, among many others.

Special workshops

We celebrated the holidays with a special Christmas programme that involved two creative workshops, one for families and another for adults, in connection with the show *FMCMP Collection. Art and Nature: Footprints Are the Road*.

"My Winter Tree"

Activity for families with children between ages four and twelve, consisting in a tour of the exhibition followed by a creative Christmas-themed session.

This workshop-tour aimed to encourage artistic expression in little ones. It began with a dynamic tour of the show *FMCMP Collection. Art and Nature: Footprints Are the Road*, exploring various works in which trees or wood in different forms feature prominently.

Afterwards, participants were able to experiment in a workshop session. Each family had to create their own Christmas tree inspired by Agustín Ibarrola's work *Las cuatro estaciones* [The Four Seasons].

"Creative Mobiles"

Activity for adults and seniors, consisting in a tour of the exhibition *FMCMP Collection. Art and Nature: Footprints Are the Road*, followed by a creative activity.

Contemporary artists use all sorts of methods and materials to create their pieces. This activity began with a dynamic tour of the show, focusing on the textile artworks and installations included in it.

In the subsequent workshop session, participants created their own kinetic mobiles inspired by Eugenio Ampudia's work *Somos aquello que dejamos de ser* [We Are What We Cease To Be].

In 2024, a total of forty-seven individuals participated in five special workshops.

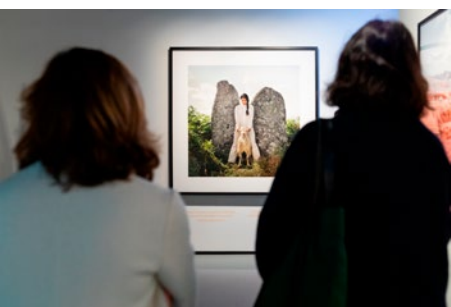
Visita especial Los 1000 otoños de Salamanca 2024

FMCMP Morasverdes participated in an event co-organised by the Provincial Council of Salamanca and the Local Tourism and Heritage Office.

The 1000 Autumns of Salamanca offers tourism, cultural and culinary experiences every autumn as a way of publicising the province.

On 8 December, the programme included a hike through the village of Morasverdes and a guided tour of the FMCMP centre there, allowing participants to explore the facilities as well as the permanent exhibition *FMCMP Collection. Art and Nature: Footprints Are the Road*. Afterwards, they enjoyed a lunch in the centre's dining room, followed by a poetry and music event in the auditorium.

A total of forty people participated in this event.



MASAVEU COLLECTION



Conservation and restoration

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



Cleaning one of the paintings on copper

The foundation has managed the Masaveu Collection since 2013. Its job in this respect, 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 or restoration work on certain pieces in the Masaveu Collection.

In 2024, conservation or restoration work was done on the sixty artworks and items from the Masaveu Collection listed below:

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

- Works from the Masaveu Collection received preventive anoxia treatment in 2024
Performed by TSA, Conservación de Patrimonio

2. Pintura

- Isolated interventions on five works and frames in the Masaveu Collection
Performed by Corporación Masaveu
- Restoration of two sixteenth-century paintings and their frames
Performed by Emilio Casero

- Restoration of three seventeenth-century paintings on copper
Performed by Ana Isabel Ortega

3. Sculpture

- Restoration of two pieces from different eras
Performed by Sonia Izarbe Lafuente Herrera

Various improvements were also made to the conservation mounts of different items (mainly paintings and works on paper) and artwork frames, as well as isolated adjustments to display formats. A substantial part of this work was done to prepare for the temporary exhibition *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*. In connection with this event, a total of forty-eight works from the collection were inspected by the following restorers: Emilio Casero, Almudena Gómez, Sofía Calderón, Sonia Lafuente, Manuela Gómez and Lucía Martínez.

Loan requests

Works loaned for the exhibition *María Blanchard. Pintora a pesar del cubismo*

- ORGANISED BY: Fundación Museo Picasso Málaga. Legado Paul, Christine y Bernard Ruiz-Picasso (Museo Picasso Málaga)
- CURATOR: José Lebrero Stals
- VENUE: Museo Picasso Málaga
- DATES: 29 April 2024 to 29 September 2024

María Blanchard. Pintora a pesar del cubismo [María Blanchard: A Painter in Spite of Cubism] was an ambitious exhibition that offered a chronological survey of the different stages in the creative life of the painter María Blanchard (1881-1932). Though underestimated by the critics and culture industry of her time, María Gutiérrez-Cueto Blanchard, better known as María Blanchard, stands out in art history today for her contributions to the modern movement and for becoming the first woman in Spain who systematically used the Cubist method to construct images by fragmenting and combining geometric shapes in an optical space of multiple simultaneous perspectives. This show highlighted the rich symbolism, social engagement, formal complexity and innovative quality of the painter's oeuvre in her relatively short career as an artist.

A cultured woman determined to live and create as she pleased until the end of her life, Blanchard defied the gender stereotypes of her era. The Masaveu Collection contains three of her works, although the two loaned for this exhibition are probably the most important. Both produced during her Cubist period (1916-1918), at a time when she was starting to question this style and gradually drift closer to figuration, as *Composition avec personnage* seems to intimate, these pieces bespeak the powerful influence of Juan Gris on her work.

1

- TITLE: *Composition musicale*
- AUTHOR: María Blanchard (Santander, 1881-Paris, 1932)
- DATE: About 1918
- MEDIUM: Oil on canvas
- DIMENSIONS: 81 × 65 cm

2

- TITLE: *Composition avec personnage*
- AUTHOR: María Blanchard (Santander, 1881-Paris, 1932)
- DATE: About 1916-18
- MEDIUM: Oil on canvas
- DIMENSIONS: 129 × 97.5 cm



1



2

Works loaned for the exhibition
Arte y transformaciones sociales
en España (1885-1910)

- ORGANISED BY: Museo Nacional del Prado
- CURATOR: Javier Barón
- VENUE: Museo Nacional del Prado
- DATES: 21 May 2024
to 22 September 2024

This exhibition, whose title in English was *Art and Social Change in Spain*, offered a rare opportunity to see how artists interpreted the sweeping social transformation that Spain underwent between 1885 and 1910.

Curated by Javier Barón, head of conservation in the Nineteenth-Century Painting Department, the show allowed visitors to discover the phenomenon of Spanish social art, which was relatively short-lived (spanning barely twenty-five years at the turn of the twentieth century) but incredibly attractive. Barón also curated *Masaveu Collection. Spanish Nineteenth-Century Painting: From Goya to Modernism*, the exhibition held at FMCMP Madrid between 2019 and 2023.

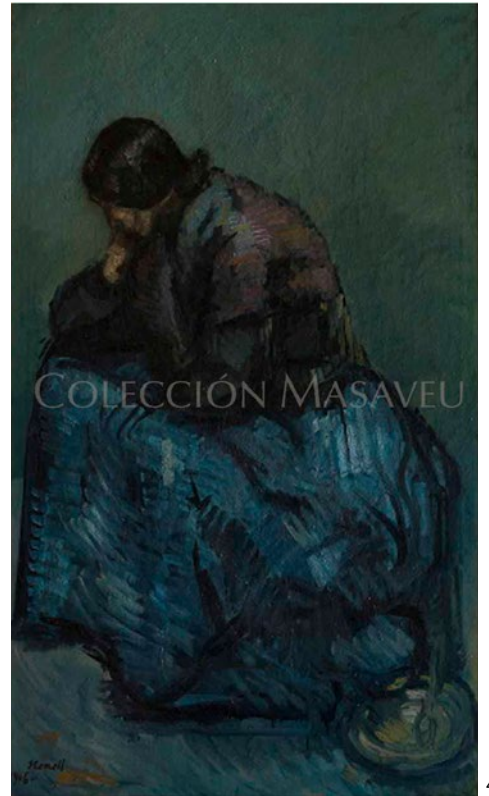
The show's thematic sections addressed different aspects of contemporary life, such as industrial labour, women in the workforce, education, illness and medicine, occupational accidents, prostitution, etc. Other themes with a longer tradition were also included in the selection.

3

- TITLE: *Lady with an Aigrette*
- AUTHOR: Hermenegildo Anglada-Camarasa (Barcelona, 1871-Pollença, Mallorca, 1959)
- DATE: About 1902
- MEDIUM: Oil on canvas
- DIMENSIONS: 81.5 × 104 cm



3



4

- 4
- TITLE: *Study of a Gypsy Woman*
- AUTHOR: Isidro Nonell y Monturiol (Barcelona, 1872-1911)
- DATE: 1906
- MEDIUM: Oil on canvas
- SUPPORT: Canvas
- DIMENSIONS: 186 × 110 cm

5



Works loaned for the exhibition **Darse la mano. Escultura y color en el Siglo de Oro**

- ORGANISED BY: Museo Nacional del Prado
- CURATOR: Manuel Arias
- VENUE: Museo Nacional del Prado
- DATES: 19 November 2024
to 2 March 2025

Organised by the Museo Nacional del Prado with the support of Fundación AXA, the exhibition whose English title was *Hand in Hand: Sculpture and Colour in the Spanish Golden Age* reflected on the success of Baroque polychrome

sculpture and its symbiosis with painting in a spectacular display of nearly one hundred sculptures made by great masters like Gaspar Becerra, Alonso Berruguete, Gregorio Fernández, Damián Forment, Juan de Juni, Francisco Salzillo, Juan Martínez Montañés and Luisa Roldán. These works were accompanied by paintings and engravings that emulate or imitate them, like mirror images, as well as classical works which recalled the importance of colour in sculpture since antiquity.

Featuring a combination of paintings, drawings and sculptures, mostly from the Prado's own collection but also from other institutions, the show was divided into seven sections. The canvas loaned by the Masaveu Collection, Alonso Cano's *Saint Joseph and the Christ Child*, was included in the third area: "Divine and Human Craftsmen and Intermediaries." This well-known painting shows the saint standing and surrounded by the tools of his trade, with little Jesus in his arms. Acquired by Pedro Masaveu Masaveu in 1959, the piece originally hung over the altar of the church of San Ginés in Madrid, and art historians consider it one of the loveliest, most delicate works in Cano's oeuvre. It enjoyed immense popularity in Madrid until well into the eighteenth century and inspired numerous copies and versions. It was included in the exhibition for two main reasons: because it depicts Joseph with woodworking tools, as a divine craftsman, and because the Prado owns the copperplate matrix and print of this canvas, which served to illustrate the complete sequence of its circulation and fate.

5

- TITLE: *Saint Joseph and the Christ Child*
- AUTHOR: Alonso Cano (Granada, 1601-1667)
- DATE: About 1645-46
- MEDIUM: Oil on canvas
- DIMENSIONS: 142.5 × 102 cm

Image file licensing requests

1

- TITLE: *Lady with an Aigrette*, about 1902
- AUTHOR: Hermenegildo Anglada-Camarasa
- REQUESTED BY: Museo Nacional del Prado
- FOR: Exhibition catalogue: *Arte y transformaciones sociales en España (1885-1910)*
- CREDITS: *La Dame à l'aigrette*, about 1902. Author: Hermenegildo Anglada-Camarasa. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.
- REQUESTED BY: Botigues Museu Salàs, Salàs de Pallars, Lleida
- FOR: Book: *Matías Granja. Òpera i salnitre*
- CREDITS: *Los señores de Saridakis en su automóvil* (about 1908). Author: Fernando Álvarez de Sotomayor. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2019. Author of the photograph: Marcos Morilla.

2

- TITLE: *Study of a Gypsy Woman*, 1906
- AUTHOR: Isidro Nonell y Monturiol
- REQUESTED BY: Museo Nacional del Prado
- FOR: Exhibition catalogue: *Arte y transformaciones sociales en España (1885-1910)*
- CREDITS: *Estudio de gitana*, 1906. Author: Isidro Nonell y Monturiol. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.
- TITLE: *Composition musicale*, about 1918
- AUTHOR: María Blanchard (1881-1932)
- REQUESTED BY: Fundación Picasso Málaga
- FOR: Exhibition catalogue: *María Blanchard. Pintora a pesar del cubismo*
- CREDITS: *Composition musicale*, about 1918. Author: María Blanchard (1881-1932). Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

3

- TITLE: *Mr and Mrs Saridakis in their Automobile*, about 1908
- AUTHOR: Fernando Álvarez de Sotomayor
- TITLE: *Composition avec personnage*, about 1916-1918
- AUTHOR: María Blanchard (1881-1932)
- REQUESTED BY: Fundación Picasso Málaga
- FOR: Exhibition catalogue: *María Blanchard. Pintora a pesar del cubismo*

5



3



8



9

- CREDITS: *Composition avec personnage*, about 1916-1918. Author: María Blanchard (1881-1932). Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.

6

- TITLE: *Assumpta corpuscularia lapislazulina*, 1952
 - AUTHOR: Salvador Dalí
 - REQUESTED BY: Taschen GmbH
 - FOR: Book: *Salvador Dalí*

7

- TITLE: *Saint Joseph and the Christ Child*, about 1645-1646
 - AUTHOR: Alonso Cano
 - REQUESTED BY: Museo Nacional del Prado
 - FOR: Exhibition catalogue: *Hand in Hand: Sculpture and Colour in the Spanish Golden Age*

- CREDITS: *San José y el niño*, about 1645-1646. Author: Alonso Cano. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

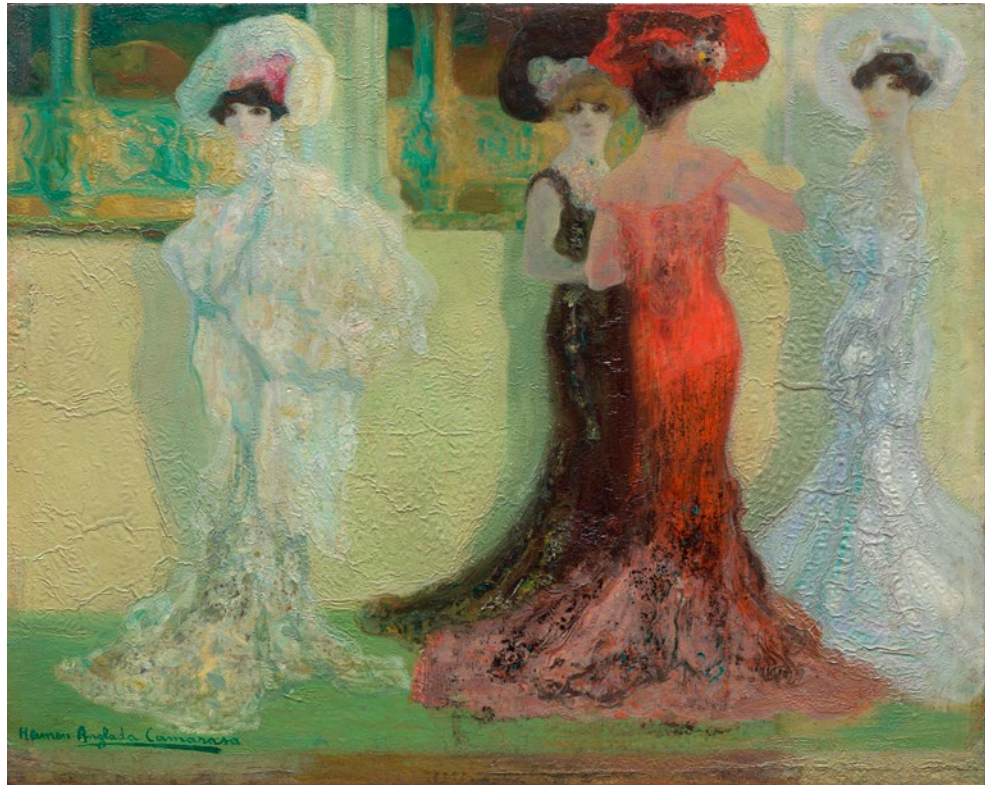
8

- TITLE: *Village Girl from Mahía*, 1874
 - AUTHOR: Dionisio Fierros
 - REQUESTED BY: Teófilo Edicións and Consorcio de Santiago de Compostela
 - FOR: Book: *Dionisio Fierros en Galicia: pintura, invención e oficio*

- CREDITS: *Aldeana de Mahía*, 1874. Author: Dionisio Fierros. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.

9

- TITLE: *Gabrielle*, 1891
 - AUTHOR: Dionisio Fierros
 - REQUESTED BY: Teófilo Edicións and Consorcio de Santiago de Compostela
 - FOR: Book: *Dionisio Fierros en Galicia: pintura, invención e oficio*
 - CREDITS: *Gabrielle*, 1891. Author: Dionisio Fierros. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.



10

- CREDITS: *Mur céramique*, 1904. Author: Hermenegildo Anglada-Camarasa. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.

11

- TITLE: *The Painter's Studio (Allegory of Painting)*, about 1635-1639
- AUTHOR: Master of the Annunciation to the Shepherds
- REQUESTED BY: NIKI Florence-Gabinetto dei disegni del Castello Sforzesco di Milano
- FOR: Exhibition catalogue: "... per gitar diverse linee": *Disegni a pietra rossa da Leonardo alle Accademie al Castello*

- CREDITS: *The Painter's Studio (Allegory of Painting)*, about 1635-1639. Author: Master of the Annunciation to the Shepherds. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author



11

10

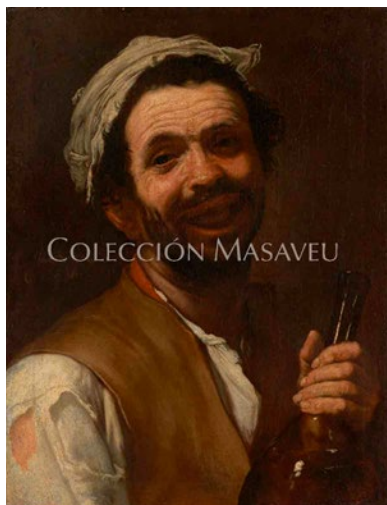
- TITLE: *Ceramic Wall*, 1904
- AUTHOR: Hermenegildo Anglada-Camarasa
- REQUESTED BY: Éditions de la Sorbonne, Université Paris 1 Panthéon-Sorbonne
- FOR: Book: *Au-delà des Pyrénées, les peintres catalans à Paris*

12



14

15



of the photograph: Marcos Morilla.

12

- TITLE: *The Disrobing of Christ*, about 1585-1590
- AUTHOR: El Greco (Domenikos Theotokopoulos) and Francisco Prevoste
- REQUESTED BY: Museo de Bellas Artes de Bilbao
- FOR: Exhibition catalogue: *Familia Sota. Arte y mecenazgo*

- CREDITS: *El expolio de Cristo (Jesús es despojado de sus vestiduras)*, about 1585-1590. Author: El Greco (Domenikos Theotokopoulos) and Francisco Prevoste. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.

14

- TITLE: *Banderilleros (Suerte de banderillas)*, 1793
- AUTHOR: Francisco de Goya y Lucientes
- REQUESTED BY: Taschen Germany
- FOR: Book: *Goya: The Complete Prints*

- CREDITS: *Banderilleros (Suerte de banderillas)*, 1793. Author: Francisco de Goya y Lucientes. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

15

- TITLE: *Taste (The Drinker / The Sense of Taste)*, about 1627.
- AUTHOR: Jusepe de Ribera
- REQUESTED BY: Paris Musées
- FOR: Exhibition catalogue: *Ribera, Ténèbres et lumière*
- CREDITS: *El gusto (El bebedor / El sentido del gusto)*, about 1627. Author: Jusepe de Ribera, Lo Spagnoletto. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

FMCMF COLLECTION



New acquisitions

In 2024, a total of 105 new works were added to the Fundación María Cristina Masaveu Peterson Collection. The FMCMP's acquisition policy remains focused on contemporary art, although it has acquired exceptional pieces from earlier periods (particularly the 1600s), such as paintings by Panfilo Nuvolone, Bernardo Strozzi, Artemisia Gentileschi, Jacques Linard, Eberhard Keil and Carstian Luyckx, among others.

1

AUTHOR: Cristina Avelló (Madrid, 1977)
 TITLE: *Los azules de mis mares*
 DATE: 2021
 MEDIUM: Wood embossing
 and monotype on 300
 gsm BFK Rives paper
 DIMENSIONS: 770 × 575 mm

2

AUTHOR: Jesús Rafael Soto (Ciudad
 Bolívar, Venezuela, 1923–Paris, 2005)
 TITLE: *Pénétrable BBL bleu*
 DATE: 1999 (ed. 2007)
 MEDIUM: Structure of lacquered
 aluminium and PVC pipes
 DIMENSIONS: 365 × 400 × 1400 cm

3

AUTHOR: Luis Ferrant (Barcelona,
 1806–Madrid, 1868)
 TITLE: *Mercury and Argos*
 DATE: Before 1831
 MEDIUM: Oil on canvas
 DIMENSIONS: 153.3 × 198.8 cm

4

AUTHOR: Manolo Valdés
 (Valencia, 1942)
 TITLE: *Matisse como pretexto*
 DATE: 1987
 MEDIUM: Wood
 DIMENSIONS: 96 × 226 × 172 cm



5

AUTHOR: Javier Riera (Avilés,
 Asturias, 1964)
 TITLE: *AV MC*
 DATE: 2024
 MEDIUM: Geometric-light
 projection on tree
 DIMENSIONS: Variable
 (approx. 900 × 900 cm)

6

AUTHOR: Susana Solano
 (Barcelona, 1946)
 TITLE: *Trifoglio n.º 1*
 DATE: 1987
 MEDIUM: Iron
 DIMENSIONS: 197 × 234 × 190 cm

7

AUTHOR: Joel Bigaignon
(Curepipe, Mauritius, 1968)
TITLE: *Fairytale*
DATE: 2024
MEDIUM: Paper, oil stick
and acrylic on canvas
DIMENSIONS: 150.5 × 158.5 cm

8

AUTHOR: Saxon Quinn
(Allendale, VIC, Australia)
TITLE: *Murwillumbah to Madrid*
DATE: 2023
MEDIUM: Acrylic, oil and
graphite on canvas
DIMENSIONS: 110 × 90 cm

9

AUTHOR: Maite y Manuel (Maite
García Argul, Montevideo, 1996, and
Manuel Puig, Montevideo, 1991)
TITLE: *Sanguijuelas*
DATE: 2024
MEDIUM: Mixed media on canvas
DIMENSIONS: 129 × 161 cm

10

AUTHOR: Nina Bachmann
(Munich, 1990)
TITLE: *Better than Reality*
DATE: 2022
MEDIUM: Painted clay and acrylic glass
DIMENSIONS: 25 × 25.5 × 17 cm

11

AUTHOR: Sol Mussa (Vigo, 1996)
TITLE: *Portada*
DATE: 2023
MEDIUM: Mixed recycled paper, cents
and pennies, print on matt white paper,
protected with white glue and latex
DIMENSIONS: 88 × 64 × 19 cm

12

AUTHOR: Max Berry (Katherine,
NT, Australia, 1987)
TITLE: *Cottage*
DATE: 2023
MEDIUM: Oil on canvas
DIMENSIONS: 46 × 46 cm



13



13

AUTHOR: Luis Pérez Calvo (Madrid, 1962)
 TITLE: *Jungla urbana*
 DATE: 2024
 MEDIUM: Acrylic and felt-tip pen on card and mural
 DIMENSIONS: Variable, 32.5 × 32.5 cm (unit)

14

AUTHOR: Fernando Tinoco (Medina de las Torres, Badajoz, 1999)
 TITLE: Untitled
 DATE: 2024
 MEDIUM: Graphite, Conté crayon and charcoal on canvas
 DIMENSIONS: 100 × 100 cm

15

AUTHOR: Russ Poppe (Los Angeles, 1970)
 TITLE: *Czartactus*
 DATE: 2023
 MEDIUM: Acrylic on paper
 DIMENSIONS: 76 × 57 cm

16

AUTHOR: Rubén Martín de Lucas (Madrid, 1977)
 TITLE: *Bikini Fish*
 DATE: 2024
 MEDIUM: Oil on canvas mounted on polyethylene foam and wood
 DIMENSIONS: 150 × 240 cm

17

AUTHOR: Beomju Ko (South Korea, 1996)
 TITLE: *Where Should I Go?*
 DATE: 2023
 MEDIUM: Acrylic on panel
 DIMENSIONS: 33.4 × 53 cm

18

AUTHOR: 108 (Guido Bisagni) (Alessandria, Italy, 1978)
 TITLE: *Pista*
 DATE: 2024
 MEDIUM: Mixed media on canvas
 DIMENSIONS: 100 × 80 cm

19

AUTHOR: Miju Lee (Busan, South Korea, 1982)
 TITLE: *Street Yeti*
 DATE: 2023
 MEDIUM: Water-based paint on FRP coated with urethane
 DIMENSIONS: 131 × 55 × 35 cm

20

AUTHOR: Ela Fidalgo (Palma de Mallorca, 1993)
 TITLE: *El último abrazo III*
 DATE: 2024
 MEDIUM: Acrylic, embroidered cotton and wool, and patchwork on canvas
 DIMENSIONS: 162 × 112 × 10 cm

21

AUTHOR: Robert Pokorny (Merced, CA, United States, 1969)
 TITLE: *Let It Go*
 DATE: 2023
 MEDIUM: Acrylic on linen mounted on panel
 DIMENSIONS: 121.9 × 91.4 cm



19



20

22

AUTHOR: Hugo Alonso (Soria, 1981)

TITLE: *The Source*

DATE: 2024

MEDIUM: Acrylic on canvas

DIMENSIONS: 250 × 195 cm

23

AUTHOR: Luis Gordillo (Seville, 1934)

TITLE: *Cabeza*

DATE: 1965

MEDIUM: Oil on canvas

DIMENSIONS: 115 × 90 cm

24

AUTHOR: Jorge Oteiza (Orio, Gipuzkoa, 1908–San Sebastián, 2003)

TITLE: *Fraile franciscano*

DATE: 1952, copy from 1955–1956

MEDIUM: Black marble

DIMENSIONS: 60 × 20 × 14 cm



23

26



27

25

AUTHOR: Roberto Diago
(Havana, Cuba, 1971)
TITLE: Untitled
DATE: 2022
MEDIUM: Bronze
DIMENSIONS: 97 × 79 × 37 cm

26

AUTHOR: David Nash (Esher,
United Kingdom, 1945)
TITLE: *Redwood Egg*
DATE: 2023
MEDIUM: Redwood, part charred
DIMENSIONS: 57 × 39 × 39 cm

27

AUTHOR: David Nash (Esher,
United Kingdom, 1945)
TITLE: *Maple*
DATE: 2023
MEDIUM: Maple wood
DIMENSIONS: 47 × 33 × 34 cm

28

AUTHOR: Manolo Paz (Castrelo,
Cambados, 1957)
TITLE: *Pasadizo*
DATE: 2024
MEDIUM: Black Zimbabwe granite
DIMENSIONS: Variable
(170 × 150 × 5 cm)

29

AUTHOR: Eugenio Ampudia
(Melgar, Valladolid, 1958)
TITLE: *El fin de toda una época*
DATE: 2021
MEDIUM: Pencil, ink, watercolour
and collage on paper
DIMENSIONS: 140 × 300 cm
(35.5 × 25 cm each)

30

AUTHOR: Eugenio Ampudia
(Melgar, Valladolid, 1958)
TITLE: *Somos aquello que
dejamos de ser*
DATE: 2023
MEDIUM: Motor, driftwood
sticks and 32 bronze leaves
DIMENSIONS: Variable

31

AUTHOR: Joi Murugavell
(Australia, 1973)
TITLE: *Room Is Home*
DATE: 2022
MEDIUM: Acrylic, oil stick, wax
crayon, spray paint, charcoal
and collage on canvas
DIMENSIONS: 180.5 × 180.5 cm

32

AUTHOR: Juan Asensio (Cuenca, 1959)
TITLE: Untitled
DATE: 2022
MEDIUM: Red travertine marble
DIMENSIONS: 16 × 101 × 158 cm

33

AUTHOR: Marria Pratts
(Barcelona, 1988)
TITLE: *El naixement*
DATE: 2024
MEDIUM: Pencil and oil on canvas
DIMENSIONS: 300 × 400 cm



28



30



29

34



34
AUTHOR: David Nash (Esher, United Kingdom, 1945)
TITLE: *Crack and Warp Column (Birch)*
DATE: 1999
MEDIUM: Birch wood
DIMENSIONS: 261.62 × 55.88 × 60.96 cm

35
AUTHOR: Juan Miguel Quiñones (Cádiz, 1979)
TITLE: *24 helados*
DATE: 2024
MEDIUM: Alabaster, limestone and polymer
DIMENSIONS: 120 × 150 × 9 cm

36
AUTHOR: Paulo Neves (Cucujaes, Aveiro, Portugal, 1959)
TITLE: *Onde ficam os anéis, n.º 7*
DATE: 2024
MEDIUM: Cedar wood
DIMENSIONS: 108 cm high

37
AUTHOR: Paulo Neves (Cucujaes, Aveiro, Portugal, 1959)
TITLE: *Onde ficam os anéis, n.º 13*
DATE: 2024
MEDIUM: Cedar wood
DIMENSIONS: 58 cm high

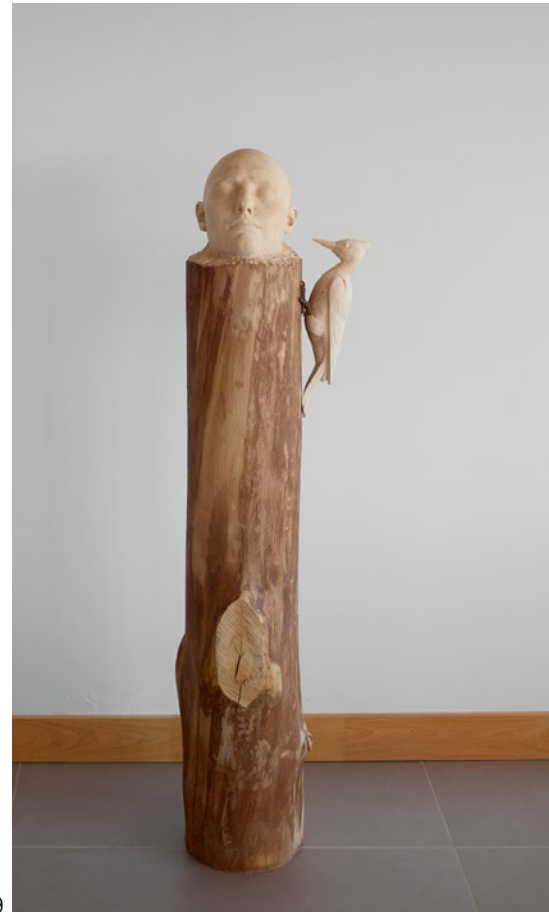
38
AUTHOR: Paulo Neves (Cucujaes, Aveiro, Portugal, 1959)
TITLE: *Onde ficam os anéis, n.º 17*
DATE: 2024
MEDIUM: Cedar wood
DIMENSIONS: 40 cm high

39
AUTHOR: Gerard Mas (Sant Feliú de Guíxols, Girona, 1976)
TITLE: *Ornitoglifo*
DATE: 2023
MEDIUM: Cypress wood, cork and bronze
DIMENSIONS: 140 × 32 × 27 cm

40
AUTHOR: Samuel Salcedo (Barcelona, 1975)
TITLE: *Heavyweight*
DATE: 2024
MEDIUM: Grey cast iron and tyre
DIMENSIONS: 110 × 60 × 90 cm

41
AUTHOR: Marina Tellme (Almería, 1995)
TITLE: *Reunión de gente importantísima*
DATE: 2024
MEDIUM: Mixed media
DIMENSIONS: Variable

42
AUTHOR: Sterling Ruby (Bitburg, Germany, 1972)
TITLE: *Double Vampire 11*
DATE: 2013
MEDIUM: Leather and fibre
DIMENSIONS: 512 × 359 × 22 cm



39



41

43

AUTHOR: Rafael Gómez Barros (Santa Marta, Magdalena, Colombia, 1972)
 TITLE: *Casa tomada*
 DATE: 2013
 MEDIUM: Resin, fibreglass, wood, cotton screen, rope and Cerrejón coal
 DIMENSIONS: Variable

44

AUTHOR: George Morton-Clark (Tooting, South London, United Kingdom, 1982)
 TITLE: *A Horse with No Race*
 DATE: 2021
 MEDIUM: Oil, acrylic, spray paint, ink and graphite on canvas
 DIMENSIONS: 170 × 150 cm

45

EGYPTIAN Middle Kingdom fragment of a painted limestone relief
 DATE: 12th Dynasty. Reign of Amenemhat III, 1859-1813 BC
 MEDIUM: Painted limestone
 DIMENSIONS: 20.3 cm high

46

EGYPTIAN New Kingdom fragment of a relief on a limestone talatat
 DATE: 18th Dynasty. Reign of Akhenaten, 1352-1336 BC
 MEDIUM: Limestone
 DIMENSIONS: 16.8 cm high

47

EGYPTIAN New Kingdom limestone portrait of a woman's head
 DATE: Late 18th-19th Dynasty, 1390-1186 BC
 MEDIUM: Limestone
 DIMENSIONS: 10 cm high

48

EGYPTIAN limestone sculpture of Isis
 DATE: Late Ptolemaic Period, around the 1st century BC
 MEDIUM: Egyptian limestone
 DIMENSIONS: 58.5 cm high

49

EGYPTIAN sandstone column capital with the goddess Hathor
 DATE: Ptolemaic Period, 332-30 BC
 MEDIUM: Sandstone
 DIMENSIONS: 57.1 cm high

50

AUTHOR: Domingo Martínez (Seville, 1668-1749)
 TITLE: *The Holy Family with Archangels*
 DATE: First third of the 18th century
 MEDIUM: Oil on canvas
 DIMENSIONS: 171 × 110 cm

51

AUTHOR: Gottfried von Wedig (Cologne, 1583-1641)
 TITLE: *An Opulent Feast*
 DATE: 1623?
 MEDIUM: Oil on panel
 DIMENSIONS: 63.5 × 96.8 cm

52

AUTHOR: Abraham van Beijeren (The Hague, 1620-Overschie, Rotterdam, 1690)
 TITLE: *Still Life with Grapes, Lemons, Bread, a Rummer and a Gilded Chalice on a Table*
 DATE: 1640s
 MEDIUM: Oil on panel
 DIMENSIONS: 84 × 114.5 cm

53

AUTHOR: Cornelis de Heem (Leiden, 1631-Antwerp, 1695)
 TITLE: *Still Life of Peaches and Cherries on a Salver with Other Fruits, Nuts and Sunflowers*
 DATE: 17th century
 MEDIUM: Oil on canvas
 DIMENSIONS: 57 × 75 cm

54

AUTHOR: Günter Haese (Kiel, Germany, 1924-Düsseldorf, 2016)
 TITLE: *Nexus*
 DATE: 2004
 MEDIUM: Metallic fabric
 DIMENSIONS: 27 × 26 × 6.5 cm

- 55
AUTHOR: Pierre Gonnord (Cholet, France, 1963–Madrid, 2024)
TITLE: *María*
DATE: 2007
MEDIUM: Photograph
DIMENSIONS: 165 × 125 cm
- 56
AUTHOR: Gerardo Rueda (Madrid, 1926–1996)
TITLE: *Bardalá*
DATE: 1961
MEDIUM: Oil on canvas
DIMENSIONS: 130 × 130 cm
- 57
AUTHOR: Eberhard Keil aka Monsù Bernardo (Elsinor, Denmark, 1624–Rome, 1687)
TITLE: *The Lesson*
DATE: 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 108.2 × 143.5 cm
- 58
AUTHOR: Panfilo Nuvolone (Cremona, 1581–Milan, 1651)
TITLE: *Salver with Peaches and Grapes*
DATE: About 1617
MEDIUM: Oil on panel
DIMENSIONS: 38.1 × 50.8 cm
- 59
AUTHOR: Attributed to Luca Giordano (Naples, 1634–1705)
TITLE: *The Adoration of the Magi*
DATE: 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 38 × 51.5 cm
- 60
AUTHOR: Bernardo Strozzi (Genoa, 1582–Venice, 1644)
TITLE: *The Three Fates*
DATE: 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 96 × 132.2 cm
- 61
AUTHOR: Javier Calleja (Málaga, 1971)
TITLE: *Mi lugar*
DATE: 2024
MEDIUM: Acrylic on canvas
DIMENSIONS: 48 × 40 cm
- 62
AUTHOR: Blanca Muñoz (Madrid, 1963)
TITLE: *Uróboro*
DATE: 2020
MEDIUM: Portoro black marble
DIMENSIONS: 51 × 60 × 40 cm
- 63
AUTHOR: Blanca Muñoz (Madrid, 1963)
TITLE: *Uróboro*
DATE: 2020
MEDIUM: Portoro black marble
DIMENSIONS: 51 × 60 × 40 cm
- 64
AUTHOR: Alexander Calder (Lawnton, PA, United States, 1898–New York, 1976)
TITLE: *La Poire, le fromage et le serpent*
DATE: 1975
MEDIUM: Handwoven wool tapestry
DIMENSIONS: 151 × 103 cm
- 65
AUTHOR: Magdalena Abakanowicz (Falenty, Poland, 1930–Warsaw, 2017)
TITLE: *Dark*
DATE: 1970–1980
MEDIUM: Dyed fibre and wool tapestry
DIMENSIONS: 134.62 × 96.52 cm
- 66
AUTHOR: Zofia Butrymowicz (Warsaw, 1904–1987)
TITLE: *White Planet*
DATE: 1985
MEDIUM: Wool tapestry
DIMENSIONS: 111.7 × 121.9 cm
- 67
AUTHOR: Sheila Hicks (Hastings, NE, United States, 1934)
TITLE: *Copper Road*
DATE: 1985
MEDIUM: Wool, copper and synthetic fibre
DIMENSIONS: 24.1 × 14.6 cm
- 68
AUTHOR: Ana Mendieta (Havana, Cuba, 1948–New York, 1985)
TITLE: *Incantation to Olokun-Yemaya*
DATE: 1977
MEDIUM: C-print on paper
DIMENSIONS: 50.8 × 33.7 cm
- 69
AUTHOR: Magdalena Abakanowicz (Falenty, Poland, 1930–Warsaw, 2017)
TITLE: *Anatomy*
DATE: 2009
MEDIUM: Wood, hessian, resin
DIMENSIONS: 42.5 × 49 × 21 cm
- 70
AUTHOR: Eva Lootz (Vienna, 1940)
TITLE: *Simbolón decía...*
DATE: 1994
MEDIUM: Gelatin silver print on paper
DIMENSIONS: 610 × 400 mm
- 71
AUTHOR: Eva Lootz (Vienna, 1940)
TITLE: *Las ventanas todo lo ven venir*
DATE: 1994
MEDIUM: Gelatin silver print on paper
DIMENSIONS: 610 × 470 mm
- 72
20TH-CENTURY silk oriental carpet
DATE: 20th century
MEDIUM: Silk
DIMENSIONS: 245 × 245 cm
- 73
AUTHOR: Roy Lichtenstein (New York, 1923–1997)
TITLE: *Amerind Landscape*
DATE: 1979
MEDIUM: Wool tapestry
DIMENSIONS: 277 × 367 cm



58

- 74
 AUTHOR: Robert Indiana (New Castle, IN, 1928-Vinalhaven, ME, United States, 2018)
 TITLE: *Classic Love*
 DATE: 1995
 MEDIUM: New Zealand wool
 DIMENSIONS: 246 × 245 cm
- 75
 AUTHOR: Blanca Muñoz (Madrid, 1963)
 TITLE: *Cueva de Montesinos II*
 DATE: 2006
 MEDIUM: Stainless steel and blue sheet metal
 DIMENSIONS: 220 × 360 × 252 cm
- 76
 AUTHOR: Blanca Muñoz (Madrid, 1963)
 TITLE: *Cueva de Montesinos*
 DATE: 2005
 MEDIUM: Stainless steel and blue sheet metal
 DIMENSIONS: 74 × 121 × 145 cm
- 77
 AUTHOR: Max Ernst (Brühl, Germany, 1891-Paris, 1976)
 TITLE: *Masque aux grands yeux ronds*
 DATE: About 1938-39 (cast in 1990)
 MEDIUM: Bronze with green patina
 DIMENSIONS: 72.7 cm high
- 78
 AUTHOR: Max Ernst (Brühl, Germany, 1891-Paris, 1976)
 TITLE: *Génie de la cheminée*
 DATE: About 1938-39 (cast in 1990)
 MEDIUM: Bronze with green patina
 DIMENSIONS: 104.3 cm high
- 79
 AUTHOR: Tracey Emin (Croydon, United Kingdom, 1963)
 TITLE: *The Mother (Maquette)*
 DATE: 2020
 MEDIUM: Bronze
 DIMENSIONS: 18.5 × 12 × 16.5 cm
- 80
 AUTHOR: Olafur Eliasson (Copenhagen, 1967)
 TITLE: *Deep Ocean Glow*
 DATE: 2017
 MEDIUM: Coloured glass, gold and wood
 DIMENSIONS: 106 × 80 × 12.7 cm

- 81
AUTHOR: Carstian Luyckx
(Antwerp, 1623–after 1658)
TITLE: *Garland of Roses and Carnations*
DATE: About 1650
MEDIUM: Oil on oak panel
DIMENSIONS: 36 × 48.5 cm
- 82
AUTHOR: Artemisia Gentileschi
(Rome, 1593–Naples, 1653)
TITLE: *Madonna and Child*
DATE: About 1609–10
MEDIUM: Oil on canvas
DIMENSIONS: 116 × 89.3 cm
- 83
FRAGMENTS of a Hispano-Moorish carpet
DATE: Second half of the 15th century
MEDIUM: Textile
DIMENSIONS: 135 × 126 cm
- 84
AUTHOR: Carol Bove (Geneva, 1971)
TITLE: *A Glyph*
DATE: 2013
MEDIUM: Iron
DIMENSIONS: 304.8 × 247.7 × 152.4 cm
- 85
AUTHOR: Ugo Rondinone (Brunnen, Ingenbohl, Switzerland, 1964)
TITLE: *The Inquisitive*
DATE: 2015
MEDIUM: Stone, cement and steel
DIMENSIONS: 338 × 128.5 × 70 cm
- 86
AUTHOR: Óscar Domínguez (La Laguna, Tenerife, 1906–Paris, 1957)
TITLE: *L'Enlèvement d'Europe*
DATE: 1952
MEDIUM: Ink on tapestry
DIMENSIONS: 134 × 149 cm
- 87
AUTHOR: Olga de Amaral
(Bogotá, Colombia, 1932)
TITLE: *Vestigio (42)*
DATE: 1995
MEDIUM: Plaster, acrylic and gold leaf on linen
DIMENSIONS: 35 × 35 cm
- 88
AUTHOR: Robert Indiana (New Castle, IN, 1928–Vinalhaven, ME, United States, 2018)
TITLE: *AMOR (Red Yellow)*
DATE: 1998–2006
MEDIUM: Polychrome aluminium
DIMENSIONS: 243.84 × 243.84 × 121.92 cm
- 89
AUTHOR: Eberhard Keil aka Monsù Bernardo (Elsinor, Denmark, 1624–Rome, 1687)
TITLE: *Smell*
DATE: 17th century
MEDIUM: Oil on oak panel
DIMENSIONS: 35 cm (diameter)
- 90
AUTHOR: Eberhard Keil aka Monsù Bernardo (Elsinor, Denmark, 1624–Rome, 1687)
TITLE: *Sight*
DATE: 17th century
MEDIUM: Oil on oak panel
DIMENSIONS: 35 cm (diameter)
- 91
AUTHOR: Cosima von Bonin (Mombasa, Kenya, 1962)
TITLE: *Thérapie (# 48)*
DATE: 2022
MEDIUM: Corduroy, foam, wood and Plexiglas
DIMENSIONS: 126 cm high, 84 cm across
- 92
AUTHOR: Jacques Linard (Troyes, France, 1597–Paris, 1645)
TITLE: *Still Life with Black and Green Grapes in a Gilded Salver on a Ledge*
DATE: 1632
MEDIUM: Oil on panel
DIMENSIONS: 47.3 × 61.9 cm
- 93
AUTHOR: Elena del Rivero (Valencia, 1949)
TITLE: *Nuberota*
DATE: 2003
MEDIUM: Mixed media on canvas, and high-warp tapestry and silk threads
DIMENSIONS: 77.5 × 177.5 cm and 46 × 72.5 cm (2 pieces)
- 94
AUTHOR: Master of the Stirling-Maxwell Collection (active in Toledo or Madrid in the early 17th century)
TITLE: *Still Life with Fruit Basket and Hare*
DATE: Early 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 80 × 120 cm
- 95
AUTHOR: 17th-century Madrid school (circle of Claudio Coello)
TITLE: *Saint John the Baptist*
DATE: About 1660
MEDIUM: Oil on canvas
DIMENSIONS: 153 × 95 cm
- 96
AUTHOR: Bernardo Luis Lorente Germán (Seville, 1685–1757)
TITLE: *Trompe-l'Oeil Still Life: Sculpture as an Allegory of Touch*
DATE: 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 69 × 50 cm
- 97
AUTHOR: Bernardo Luis Lorente Germán (Seville, 1685–1757)
TITLE: *Trompe-l'Oeil Still Life: Music as an Allegory of Hearing*
DATE: 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 69 × 50 cm
- 98
AUTHOR: Francisco Antonio de Ettenhard y Abarca (Madrid, 1650–1701)
TITLE: *The Holy Family with Flower Border*
DATE: 17th century
MEDIUM: Oil on canvas
DIMENSIONS: 85 × 63 cm



81

- 99
AUTHOR: Jean Lurcat (Bruyères, France, 1892-Saint-Paul-de-Vence, France, 1966)
TITLE: *Oiseau et lion*
DATE: About 1950
MEDIUM: Wool tapestry
DIMENSIONS: 225 × 140 cm
- 100
AUTHOR: Juan Falcón (Oviedo, 1985)
TITLE: *Un mundo simbólico*
DATE: 2024
MEDIUM: Oil on double hessian laid on canvas
DIMENSIONS: 35.5 × 24.5 cm
- 101
AUTHOR: Master of the Vanitas Texts (active in Madrid around 1650)
TITLE: *Still Life (Peonies and Other Flowers in a Gilt Jardinière)*
DATE: 17th century
MEDIUM: Oil on canvas mounted on panel
DIMENSIONS: 92 × 75.5 cm
- 102
AUTHOR: Francisco Calvo Serraller (Madrid, 1948-2018)
TITLE: *Dibujos de Luis Gordillo: la memoria como "collage"*
PLACE, PUBLISHER AND DATE OF PUBLICATION: Madrid, Galería Fernando Vijande, 1982
- 103
AUTHOR: Federico García Lorca (Fuente Vaqueros, Granada, 1898-Víznar, Granada, 1936)
TITLE: *Seis poemas gallegos*
PLACE, PUBLISHER AND DATE OF PUBLICATION: Santiago de Compostela, Nos, 1935
- 104
AUTHOR: Federico García Lorca (Fuente Vaqueros, Granada, 1898-Víznar, Granada, 1936)
TITLE: *Oda a Walt Whitman*
PLACE, PUBLISHER AND DATE OF PUBLICATION: Mexico City, Alcantía, 1933
- 105
AUTHOR: Owen Jones (London, 1809-1874)
TITLE: *The Grammar of Ornament*
PLACE, PUBLISHER AND DATE OF PUBLICATION: London, Bernard Quaritch, 1868

Conservation and restoration

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



↑ Gilding and applying patina to the frame of *The Holy Family with Archangels* by Domingo Martínez (detail)

↗ Cleaning the Jaume Plensa sculpture titled *Silencio*



In 2024, conservation and/or restoration work was done on the following sixty-eight pieces:

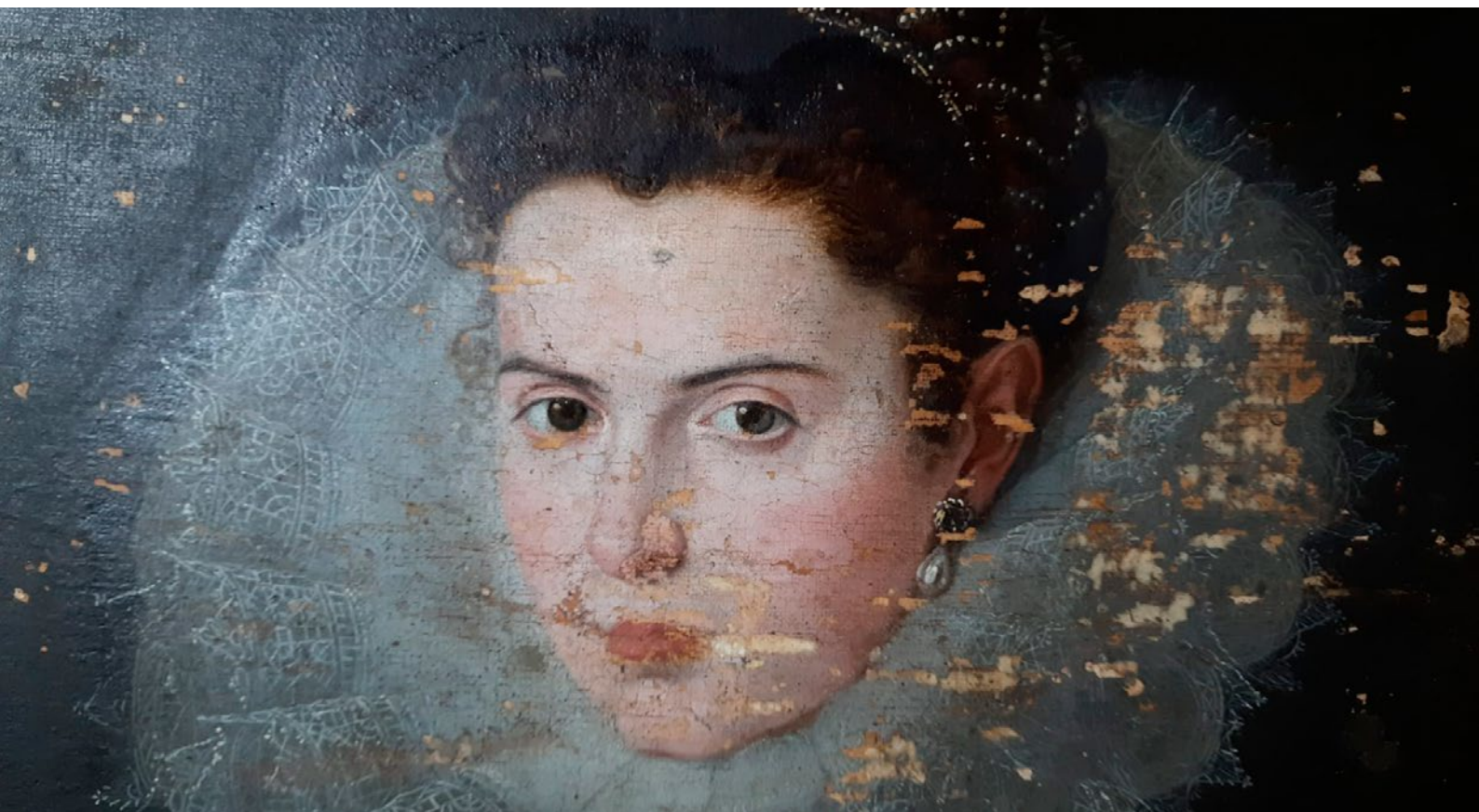
1. Painting

- Juan van der Hamen, *Portrait of Félix Lope de Vega y Carpio*, 17th century, oil on canvas, 119.5 × 96.5 cm
- Domingo Martínez, *The Holy Family with Archangels*, first third of the 18th century, oil on canvas, 171 × 110 cm
Performed by Emilio Casero Chamorro

- Juan Pantoja de la Cruz and workshop, *Portrait of a Lady of the Court, identified as Elisabeth of Valois*, 16th century, oil on canvas, 111.5 × 90.3 cm
Performed by Sofía Calderón Gregorio

2. Sculpture

- Jaume Plensa, *Silencio*, 2018, polyester resin, marble dust and stainless steel, 1,560 cm high
Performed by María José Salas and Pilar García Serrano



↑ ↑ Cleaning the Portrait
of a Lady of the Court by
Juan Pantoja de la Cruz

↑ X-ray image of the work
Glass Fruit Dish with
Pomegranates, Quinces and
Grapes, about 1626–1631

- *Triumphant Saint (Saint John)*,
17th–18th century, polychrome
wood, 164 × 70 × 80 cm
- *Our Lady of Montserrat, "La Moreneta"*,
13th century, wood, 60.5 × 27 × 18 cm
- *Christ on the Cross*, 17th century,
polychrome wood, 90 × 52 cm
- José Alegre, *Madonna of the
Immaculate Conception (Mother of
Fair Love)*, 19th century, polychrome
wood, 155 × 87 × 46 cm
Performed by Sonia Izarbe
Lafuente Herrera

3. Mobiliario

- Restoration of a 16th-century chest
and a 20th-century walnut desk
Performed by Anobium Restauración

4. Technical analysis

- Circle of Juan van der Hamen, *Glass
Fruit Dish with Pomegranates,
Quinces and Grapes*, about 1626–
31, oil on canvas, 42.5 × 58 cm
Performed by Icono I & R

Various improvements were also made to the conservation mounts of different items (mainly paintings and works on paper) and artwork frames, as well as isolated adjustments to display formats. A substantial part of this work was done to prepare for the temporary exhibition *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*. In connection with this event, a total of fifty-seven works from the collection were inspected by the following restorers: Emilio Casero, Almudena Gómez, Sofía Calderón and Marcalagua Restauración.

Loan requests



Arte y transformaciones sociales en España (1885–1910), exhibition at the Museo Nacional del Prado

Work loaned for the exhibition *Arte y transformaciones sociales en España (1885–1910)*

Work

- TITLE: ¡Loca! (Madwoman)
- AUTHOR: José Jiménez Aranda (Seville, 1837–1903)
- DATE: 1894
- MEDIUM: Oil on panel
- DIMENSIONS: 46.5 × 37 cm

Exhibition

- ORGANISED BY: Museo Nacional del Prado
- CURATOR: Javier Barón
- VENUE: Museo Nacional del Prado
- DATES: 21 May 2024 to 22 September 2024

This exhibition, whose title in English is *Art and Social Change in Spain*, offered a rare opportunity to see how artists interpreted the sweeping social transformation that Spain underwent between 1885 and 1910. Curated by Javier Barón, head of conservation in the Nineteenth-Century Painting Department, the show allowed visitors to discover the phenomenon of Spanish social art, which was relatively short-lived (spanning barely twenty-five years at the turn of the twentieth century) but incredibly attractive. Barón also curated *Masaveu Collection. Spanish Nineteenth-Century Painting: From Goya to Modernism*, the exhibition held at FMCMP Madrid between 2019 and 2023. The show's thematic sections addressed different aspects of contemporary life, such as industrial labour, women in the workforce, education, illness and medicine, occupational accidents, prostitution, etc. Other themes with a longer tradition were also included in the selection.



Loose Fit (White/Off White)
by Ángela de la Cruz

Work loaned for the 9th Fundación ONCE International Biennial of Contemporary Art 2024

Work

- TITLE: *Loose Fit (White/Off White)*
- AUTHOR: Ángela de la Cruz
(A Coruña, 1965)
- DATE: 2002-2019
- MEDIUM: Oil and acrylic on canvas
- DIMENSIONS: 134 × 124 × 45 cm

Exhibition

- ORGANISED BY: Fundación ONCE
- CURATOR: Mercè Luz Arqué
- VENUE: CentroCentro Cibeles
- DATES: 26 September 2024
to 8 January 2025

Fundación ONCE organised its 9th International Biennial of Contemporary Art at CentroCentro Cibeles. This exhibition project was launched with the aim of normalising access to culture for people with disabilities and correcting

misconceptions about their ability to make art, for, as the Universal Declaration of Human Rights states, “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”. The biennial consists of a visual arts showcase, the main event, and a variety of related activities, including performing arts cycles (cinema, theatre and dance) and educational workshops in different artistic disciplines. After nearly two decades of successful biennials and everything that ONCE [the Spanish National Organisation of the Blind] has achieved over the last eighty-five years, the foundation decided to take a step forwards at the ninth edition and focus on “paths of resilience”, or the power of contemporary art to transform mental health.

Works loaned for FIDMA (67th International Trade Show of Asturias)

Works

- TITLE: Untitled
- AUTHOR: Keith Haring (Reading, PA, United States, 1958–New York, 1990)
- DATE: 1984
- MEDIUM: Acrylic on canvas
- DIMENSIONS: 235.6 × 403.2 cm

- TITLE: Untitled
- AUTHOR: Joel Shapiro (New York, 1941)
- DATE: 1999
- MEDIUM: Wood and oil paint
- DIMENSIONS: 216 × 86 × 96 cm

- TITLE: *Howl*
- AUTHOR: Mel Bochner (Pittsburgh, 1940)
- DATE: 2022
- MEDIUM: Oil on velvet
- DIMENSIONS: 160 × 94 × 5 cm

- TITLE: *Form Derived from a Cube*
- AUTHOR: Sol LeWitt (Hartford, CN, United States, 1928–New York, 2007)
- DATE: 1986
- MEDIUM: Painted wood
- DIMENSIONS: 80 × 80 × 80 cm

- TITLE: *Small Splotch #3*
- AUTHOR: Sol LeWitt (Hartford, CN, United States, 1928–New York, 2007)
- DATE: 2001
- MEDIUM: Fibreglass and acrylic
- DIMENSIONS: 62 × 73 × 75.6 cm

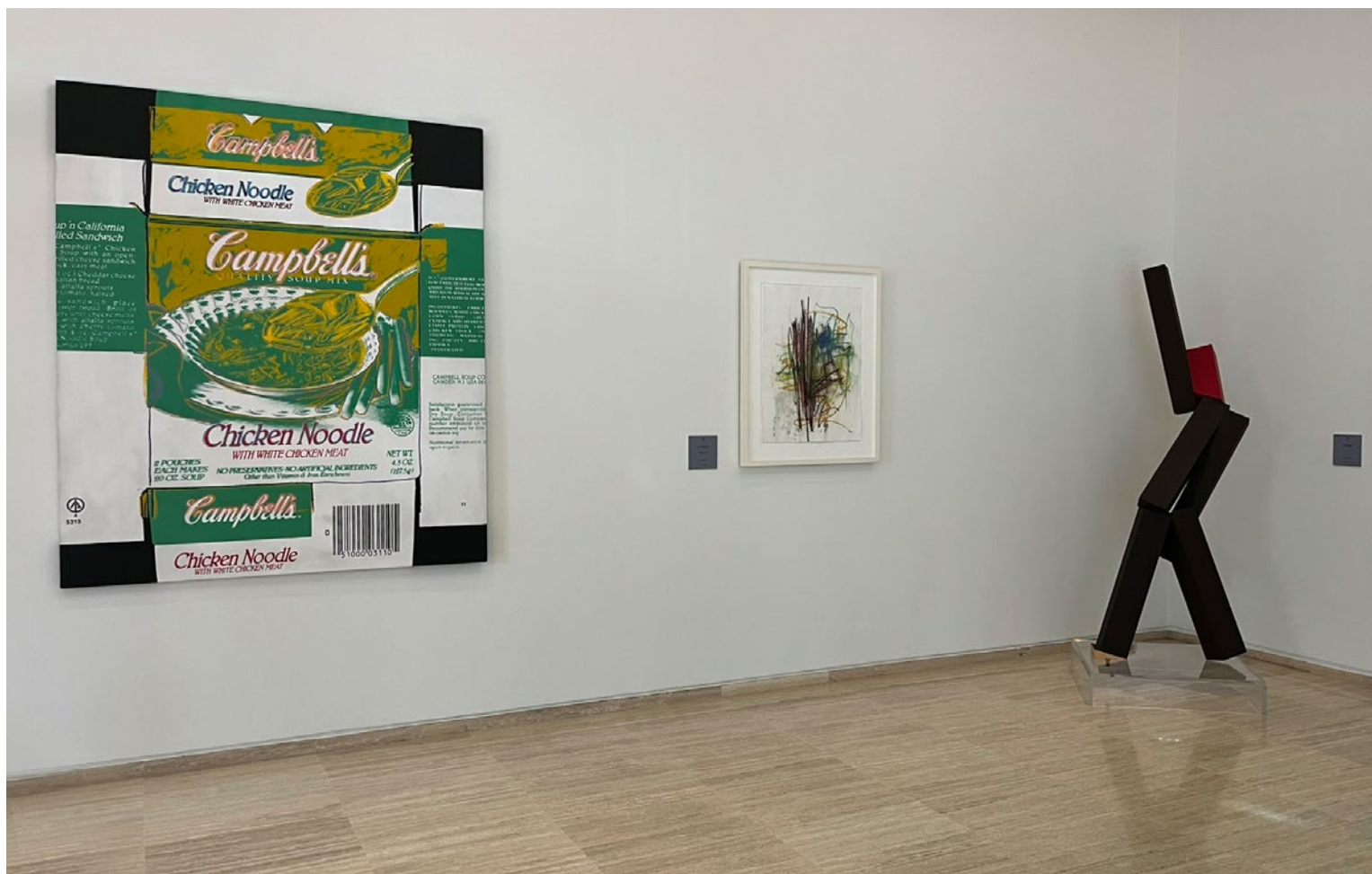
- TITLE: *Crag*
- AUTHOR: Alexander Calder (Lawnton, PA, United States, 1898–New York, 1976)
- DATE: 1974
- MEDIUM: Wire, rods, sheet metal and paint
- DIMENSIONS: 198 × 157.5 × 101.6 cm

Exhibition

- ORGANISED BY: Gijón Chamber of Commerce
- LOANED TO: Corporación Masaveu S. A.
- VENUE: Luis Adaro exhibition centre, Asturias
- DATES: 3–18 August 2024

For the second year in a row, Fundación María Cristina Masaveu Peterson helped Corporación Masaveu to organise an exhibition for its booth at the International Trade Show of Asturias, held at the Luis Adaro exhibition centre in Gijón. Every year since 1998, the Asturian corporation has offered a visual presentation that features some of the highlights of its diversified financial and business activities as well as a hand-picked selection of works from the Masaveu collections.

At the last trade show, the exhibition focused on Masaveu’s presence in the United States, specifically its involvement in real estate, energy and industry in the state of Texas—clear proof of the group’s commitment to internationalisation, which it has been pursuing in America since the early 2000s. In the real estate sector, Corporación Masaveu owns two office buildings: the BBVA Compass Plaza in Houston, acquired in 2013,



Works on display in the Corporación Masaveu booth at the International Trade Show of Asturias (Luis Adaro exhibition centre, Gijón)

and the KPMG Building in Dallas, added in 2019. In the field of renewable energy, Corporación Masaveu and other investors bought Rattlesnake Wind Farm in Brady, Texas. Finally, on the industrial front, in 2018 Masaveu Industria partnered with Texan Cement to develop a cement dispatch facility at the Port of Brownsville. Different visual aids illustrated all these group activities in the exhibition.

The corporate message was enhanced by a significant sampling of American art in the Masaveu collections: ten original works by eight artists selected from the Masaveu Collection, the Fundación María Cristina Masaveu Peterson Collection, and the Fernando Masaveu Collection. The chosen artists were Alexander Calder, Joan Mitchell, Andy Warhol, Sol Lewitt, Mel Bochner, Joël Shapiro, Dan Graham and Keith Haring, all major names in the international art world who undeniably

played leading roles in some of the most important creative trends of the twentieth century. The selected works included Andy Warhol's iconic *Campbell's Soup Box (Chicken Noodle)* made in 1985 from the Masaveu Collection; *Crag* (1974), one of Alexander Calder's signature standing mobiles; and *Untitled* (1984), a large canvas painted with the unmistakable visual language of Keith Haring. The latter two were recently acquired by Fundación María Cristina Masaveu Peterson for its collection.

Image reproduction requests

Image reproduction request for the exhibition catalogue **Arte y transformaciones sociales en España (1885-1910)**

- TITLE: ¡Loca! (Madwoman), 1894
- AUTHOR: José Jiménez Aranda
(Seville, 1837-1903)
- REQUESTED BY: Museo Nacional del Prado

- CREDITS: ¡Loca!, 1894 Author: José
Jiménez Aranda (Seville, 1837-
1903). Owner: Colección Fundación
María Cristina Masaveu Peterson.
© of the photographic reproduction:
Fundación María Cristina Masaveu
Peterson, 2019. Author of the
photograph: Marcos Morilla.



¡Loca! (Madwoman), 1894,
by José Jiménez Aranda

Image reproduction request for the FIDMA (67th International Trade Show of Asturias) exhibition catalogue



Mel Bochner, *Howl*,
FMCMP Collection

- TITLE: *Untitled*, 1984
- AUTHOR: Keith Haring (Reading, PA, United States, 1958–New York, 1990)
- TITLE: *Untitled*, 1999
- AUTHOR: Joel Shapiro (New York, 1941)
- TITLE: *Howl*, 2022
- AUTHOR: Mel Bochner (Pittsburgh, 1940)
- TITLE: *Form Derived from a Cube*, 1986
- AUTHOR: Sol LeWitt (Hartford, CN, United States, 1928–New York, 2007)
- TITLE: *Small Splotch #3*, 2001
- AUTHOR: Sol LeWitt (Hartford, CN, United States, 1928–New York, 2007)
- TITLE: *Crag*, 1974
- AUTHOR: Alexander Calder (Lawnton, PA, United States, 1898–New York, 1976)
- CREDITS:
Untitled, 1999. Author: Joel Shapiro (New York, 1941). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the reproduction/ photograph: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

Howl, 2022. Author: Mel Bochner (Pittsburgh, 1940). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the reproduction/ photograph: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

Form Derived from a Cube, 1986. Author: Sol LeWitt (Hartford, CN, United States, 1928–New York, 2007). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

Small Splotch #3, 2001. Author: Sol LeWitt (Hartford, CN, United States, 1928–New York, 2007). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

Crag, 1974. Author: Alexander Calder (Lawnton, PA, United States, 1898–New York, 1976). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the reproduction/ photograph: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

Image reproduction request for Corporación Masaveu's 2024 Christmas card

- TITLE: *The Holy Family with Archangels*
- AUTHOR: Domingo Martínez (Seville, 1688–1749)
- REQUESTED BY: Corporación Masaveu
- CREDITS: *Sagrada Familia con arcángeles*. Author: Domingo Martínez (Seville, 1688–1749). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

AWARDS AND DISTINCTIONS



FIDMA centenary medal

Fundación María Cristina Masaveu Peterson was honoured by the Gijón Chamber of Commerce..



On 17 August 2024, the Gijón Chamber of Commerce presented Fundación María Cristina Masaveu Peterson with a medal commemorating the centenary of the International Trade Show of Asturias (FIDMA).



Along with the medal, the foundation received a box of carbayones (traditional sweet pastries) from the Camilo de Blas confectionery and a copy of the book *De la Exposición Regional a la Feria de Muestras. El libro del centenario* by Rafael Suárez-Muñiz.

The dignitaries also visited the Sabadell Herrero Pavilion, where they learned more about the lesser-known chapters of the trade show's century-long history and the sculpture chosen to represent the sixty-seventh edition.

GENERAL INFORMATION



OVERVIEW OF EVENTS AND PARTICIPANTS

FMCMP Madrid and FMCMP Morasverdes

FMCMP Madrid

General admission

Total (January–December) 82,781 visitors

5,361	January
899	February
18,680	March
11,445	April
8,366	May
6,703	June
3,272	September
10,116	October
9,523	November
8,416	December

Guided tours of the exhibitions

The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla

Total participants: 4,507

Total tours given: 367

The FMCMP: Its Exhibitions

Total participants: 396

Total tours given: 42

Street Art Space

Street Art Space

Total participants (January–December): 921

Total tours given: 126

Street Art Space (short tour)

Total participants (January–December): 418

Total tours given: 83

Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló

Total participants: 1,640

Total tours given: 185

—
Total guided tours: 803

Total participants in guided tours: 7,464 people

Total gallery mediations: 1,572

Workshops and dynamic tours

Little Street Artists

Total participants: 127

Total workshops given: 8

"Street" Art?

Total participants: 106

Total workshops given: 6

Street Art in the FMCMP Collection (dynamic tour)

Total participants: 49

Total dynamic tours given: 2

Between Bosch and Sorolla (dynamic tour)

Total participants: 28

Total workshops given: 1

-
- No. of schools that participated in the school programme: 18

Lectures

Venue: María Cristina Masaveu Auditorium

1. Lecture series on The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla

"El Museo de Bellas Artes de Valencia. Una pinacoteca con vocación universal". Pablo G. Tornel

Date: 16 April 2024

Total participants: 58

"El consumismo conspicuo de las artes en el siglo xv valenciano". Matilde Miquel Juan

Date: 7 May 2024

Total participants: 72

"El arte español del siglo xix en la colección del Museo de Bellas Artes de Valencia". Ester Alba Pagán

Date: 28 May 2024

Total participants: 79

"El gran siglo del Barroco". Ignacio Cano Rivero

Date: 4 June 2024

Total participants: 106

2. "Hatshepsut. La hija del dios Amón". Teresa Bedman

Date: 11 June 2024

Total participants: 150

3. "El arte y la arquitectura del barrio de Chamberí". Rafael Mateu de Ros

Date: 16 July 2024

Total participants: 150

Madrid Otra Mirada 2024 tours

Dates: 18, 19 and 20 October 2024
Total participants: 47
Total tours given: 5

**FMCMP Morasverdes
General admission**

Total (January–December): 4,631 visitors

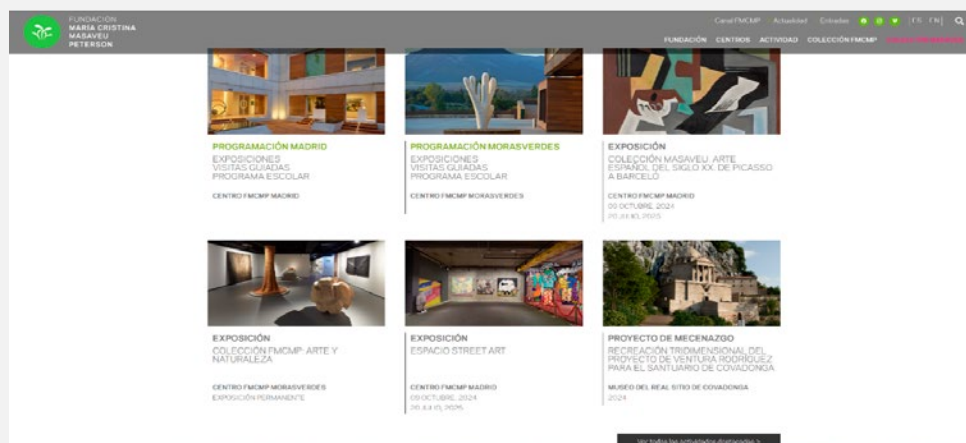
- 211 January
- 831 March
- 382 April
- 389 May
- 262 June
- 366 July
- 851 August
- 405 September
- 244 October
- 349 November
- 341 December

Guided tours of the exhibition
FMCMP Collection. Art and Nature: Footprints Are the Road
Total participants: 763
Total tours given: 89

Communication is a basic pillar of the activity of Fundación María Cristina Masaveu Peterson, as the key to informing the public of its various cultural initiatives throughout the year.

In the course of 2024, as in previous years, Fundación María Cristina Masaveu Peterson has continued to publicise all of its initiatives, primarily via three channels: its website, social media accounts, and the press.

Website



At the close of 2024, total website views had increased in comparison to previous years.

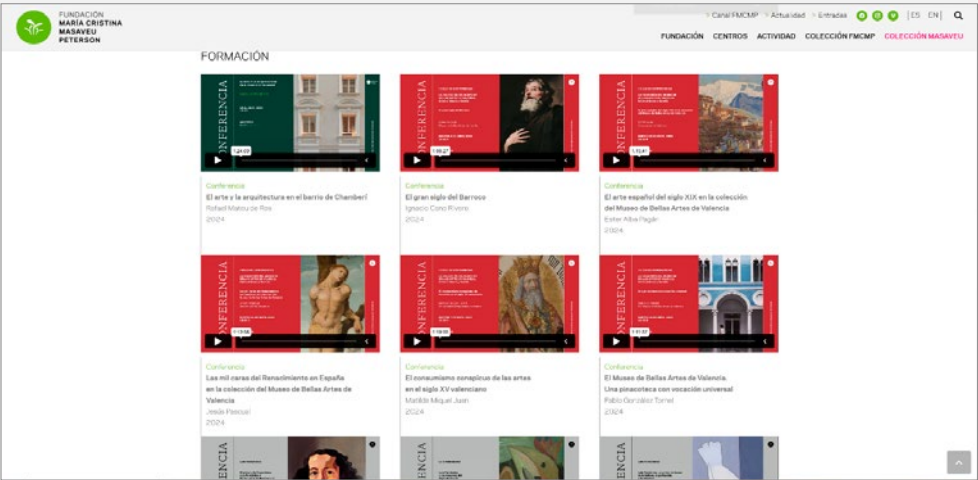
The period of greatest activity on the Fundación María Cristina Masaveu Peterson website (fundacioncristinamasaveu.com) was between 6 and 12 October 2024, when it received a total of 12,325 views, coinciding with the reopening of FMCMP Madrid and the inauguration of the exhibition *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*.

Here are some of the key figures for the year:

192,000	Total no. of users
311,155	Total website views
152,000	Home page views
70,000	Views of the page about the exhibition <i>The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla</i> (most viewed page)
12,325	Peak views: 6–12 October (Reopening of FMCMP Madrid and opening of the exhibition <i>Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló</i>)

Throughout the year, the website also regularly presented new audiovisual content, uploaded to the FMCMP channel, promoting the foundation's cultural endeavours. This channel broadcast videos about the two exhibitions that opened at FMCMP Madrid (*The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla* and *Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló*).


Those videos offered commentaries on different works by the exhibition curators and summaries of the exhibitions and other projects sponsored by the foundation, like Spanish Young Music Talents (SYMT). We also released video recordings of the lectures given at the María Cristina Masaveu Auditorium in Madrid.



Social media

Fundación María Cristina Masaveu Peterson is active on Instagram, Facebook and Vimeo, and its Instagram account has the largest number of followers. The number of views on all three networks went up in 2024.

These are the highlights:

 **Instagram**
Followers: 13,047 (+44.01 %) → Impressions: 266,100 → Engagement: 9.77

Top content:

Instagram post:
Agreement with Madrid City Council to keep *Julia* in place, 22 November 2024

Instagram story:
Silencio as the featured work from the FMCMP Collection, 17 March 2024




Facebook

Followers: 2,509 (+21.68 %) → Impressions: 268,610 → Engagement: 7.05

Top content:

Exhibition
*The Collection of the Museu de Belles Arts, Valencia:
 Between Bosch and Sorolla*


Vimeo

Views: 142,000 (+165 %) → Impressions: 446,000 → Viewers: 38,500



Top content:

First lecture series on *The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla*

Press

As part of its publicity campaign, the foundation has actively promoted its activities in print, digital, radio and television media.

In 2024, we had a total of 288 mentions that reached an audience of 95,723,654 people.

	Mentions	Audience
Print	64	20,422,827
Digital	199	62,268,053
Radio	10	3,918,608
TV	15	9,114,166
Total views	288	95,723,654

Some of the top press coverage was:

FMCMP Madrid

The Collection of the Museu de Belles Arts, Valencia: Between Bosch and Sorolla

- Article published in *Descubrir el Arte* magazine, 1 May 2024
- Interview with the curator on the programme *Atención obras*, broadcast on La 2 - RTVE on 1 April 2024

Masaveu Collection. Spanish Twentieth-Century Art: From Picasso to Barceló

- “100 obras para contar el siglo más movido del arte español”, article published in the daily *El País*, 8 October 2024
- Clip from the curator’s interview shown on the national news (midday edition), broadcast on La 1 - RTVE on 8 October 2024

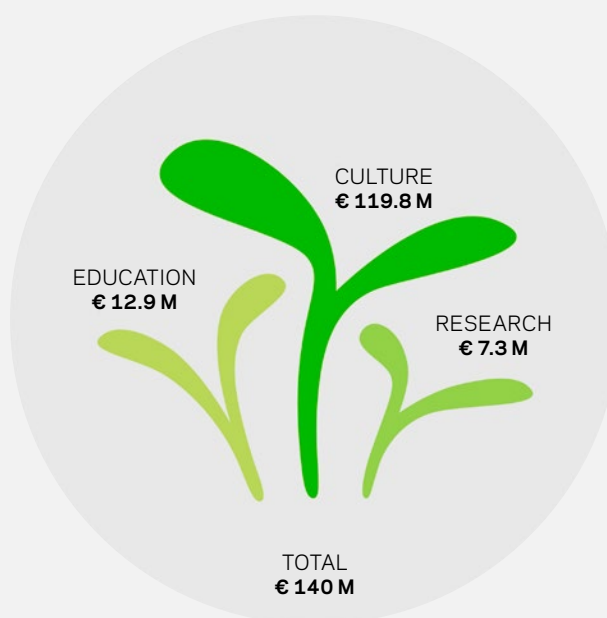
FMCMP Morasverdes (Salamanca)

- Report and interview with the curator on the programme *La aventura del saber*, broadcast on La 2 - RTVE on 30 October 2024

Patronage initiative: Museum at the Royal Site of Covadonga

- Report broadcast on Radio Televisión del Principado de Asturias (RTPA) on 18 December 2024

THE FOUNDATION IN FIGURES



- **105 new works** entered the FMCMP Collection
- **Loan requests for 7 works** from the FMCMP Collection and **8 image reproduction requests** were approved
- **60 artworks and items from the Masaveu Collection** and **68 from the Fundación María Cristina Masaveu Peterson Collection** received **conservation and/or restoration treatment**
- We released **3 publications** in 2024
- In 2024, the foundation's seventh call for applicants resulted in the concession of **40** 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 **583 scholarships**
- **3 young musicians** were able to study music at the Escuela Superior de Música Reina Sofía thanks to the foundation's patronage
- We awarded **1 Fellowship for Training and Research in the Educational Applications of New Technology** at the Education Department of the Museo del Prado
- A total of **67,320 people** visited FMCMP Madrid in 2024
- We gave **803 free guided tours** of the FMCMP building in Madrid to **7,464 individuals** and provided **1,572 gallery mediations**
- The Madrid headquarters hosted **17 school workshops** for **310 pupils** from **18 schools** in the region
- A total of **4,631 people** visited FMCMP Morasverdes (Salamanca) in 2024
- We gave **89 free guided tours** of the FMCMP building in Madrid to **763 individuals**
- The foundation's website registered **311,155 views**



FUNDACIÓN
MARÍA CRISTINA
MASAVEU
PETERSON

Abbreviated balance sheet 2024

Activo	2024
A) Non-current assets	283.143
B) Current assets	12.557
Total assets (A+B)	295.700
Patrimonio neto y pasivo	2024
A) Equity	290.905
B) Non-current liabilities	3.739
C) Current liabilities	1.056
Total equity and liabilities (A+B+C)	295.700

Figures expressed in thousands of euros



Informe de auditoría de cuentas anuales emitido por un auditor independiente

A los patronos 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 2024, 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 2024, así como de sus resultados correspondientes al ejercicio terminado en dicha fecha, de conformidad con el marco normativo de información financiera que resulta de aplicación (que se identifica en la nota 2.1 de la memoria) y, en particular, con los principios y criterios contables contenidos en el mismo.

Fundamento de la opinión

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

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

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

Aspectos más relevantes de la auditoría

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

PricewaterhouseCoopers Auditores, S.L., C/ Fray Ceferino, 2, 33001 Oviedo, España
Tel.: +34 985 208 550 / +34 902 021 111, Fax: +34 985 272 547, www.pwc.es

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Inscrite en el R.O.A.C. con el número S0242 - CIF: B-79 031290



Fundación María Cristina Masaven Peterson

Aspectos más relevantes de la auditoría

Valoración de inversiones en empresas del grupo

Según se indica en la nota 9 de la memoria adjunta, la Fundación tiene registrado en su balance instrumentos de patrimonio relacionados con participaciones en empresas del grupo por valor de 150.224.284 de euros.

La comprobación del deterioro de valor de estas inversiones, considerando que las mismas no cotizan, se realiza considerando, salvo mejor evidencia, el importe recuperable como el patrimonio neto de la sociedad participada corregido por las plusvalías tácitas existentes en el momento de la valoración (ver nota 4.7. de la memoria adjunta).

Como consecuencia de los análisis anteriores la Fundación ha concluido que no es necesario registrar deterioro alguno en el ejercicio 2024.

Los aspectos mencionados, así como la significatividad de este epígrafe motivan que este aspecto sea un área de atención significativa para nuestra auditoría.

Modo en el que se han tratado en la auditoría

Hemos realizado un entendimiento del proceso de la Fundación en la evaluación de la valoración de las inversiones en empresas del grupo.

Para aquellos casos en los que la sociedad determina el importe recuperable de la inversión en empresas del grupo considerando el patrimonio neto de las mismas, hemos contrastado el mismo con el valor teórico contable obtenido de las cuentas anuales, o en su caso la información financiera disponible, de las sociedades participadas.

Adicionalmente, hemos evaluado la suficiencia de la información revelada en las cuentas anuales.

Como resultado de nuestros procedimientos, consideramos que las conclusiones de la Fundación sobre la no existencia de deterioro en el ejercicio 2024 de las inversiones en empresas del grupo, las estimaciones realizadas y la información revelada en las cuentas anuales adjuntas están adecuadamente soportadas y son coherentes con la información actualmente disponible.

Otra información: Informe de gestión y memoria económica

La otra información comprende exclusivamente el informe de gestión y la memoria económica del ejercicio 2024, cuya formulación es responsabilidad de los miembros del Patronato de la Fundación y no forma parte integrante de las cuentas anuales.

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

Sobre la base del trabajo realizado, según lo descrito en el párrafo anterior, la información que contiene el informe de gestión concuerda con la de las cuentas anuales del ejercicio 2024.



Fundación María Cristina Masaveu Peterson

Nuestra opinión de auditoría sobre las cuentas anuales no cubre la Memoria económica. Nuestra responsabilidad sobre la misma, de conformidad con lo exigido por la normativa reguladora de la actividad de auditoría de cuentas, consiste en evaluar e informar sobre su concordancia con las cuentas anuales, a partir del conocimiento de la entidad obtenido en la realización de la auditoría de las citadas cuentas. 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, no tenemos nada que informar respecto a la Memoria económica.

Responsabilidad de los miembros del Patronato en relación con las cuentas anuales

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

En la preparación de las cuentas anuales, los miembros del Patronato son responsables de la valoración de la capacidad de la Fundación para continuar como entidad en funcionamiento, revelando, según corresponda, las cuestiones relacionadas con entidad en funcionamiento y utilizando el principio contable de entidad en funcionamiento excepto si los miembros del Patronato tienen intención de liquidar la Fundación o de cesar sus operaciones, o bien no exista otra alternativa realista.

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

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

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

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

- Identificamos y valoramos los riesgos de incorrección material en las cuentas anuales, debida a fraude o error, diseñamos y aplicamos procedimientos de auditoría para responder a dichos riesgos y obtenemos evidencia de auditoría suficiente y adecuada para proporcionar una base para nuestra opinión. El riesgo de no detectar una incorrección material debida a fraude es más elevado que en el caso de una incorrección material debida a error, ya que el fraude puede implicar colusión, falsificación, omisiones deliberadas, manifestaciones intencionadamente erróneas, o la elusión del control interno.
- Obtenemos conocimiento del control interno relevante para la auditoría con el fin de diseñar procedimientos de auditoría que sean adecuados en función de las circunstancias, y no con la finalidad de expresar una opinión sobre la eficacia del control interno de la entidad.
- Evaluamos si las políticas contables aplicadas son adecuadas y la razonabilidad de las estimaciones contables y la correspondiente información revelada por la Dirección.



Fundación María Cristina Masaveu Peterson

- 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.
- 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)

5 de junio de 2025



PRICEWATERHOUSECOOPERS
AUDITORES, S.L.

2025 Núm. 09/25/00367

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



La RAE certifica que en esta memoria la Fundación María Cristina Masaveu Peterson utiliza un español correcto y cuidado.

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