ANNUAL REPORT 2025

FUNDACIÓN **MARÍA CRISTINA MASAVEU PETERSON**

Table of Contents

5 Letter from the Chairman

9 Art and Culture
- FMCMP Madrid Centre

10 *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló* | TEMPORARY EXHIBITION
13 Gallery of Works on Paper (II) and (III) | TEMPORARY EXHIBITION
15 Street Art Space | permanent exhibition
16 Guest Works Gallery | TEMPORARY EXHIBITIONS
16 José María Sicilia
17 *Twentieth-Century Asturian Art in the Masaveu Collection (II):* Pelayo Ortega
18 *Postwar Landscapes: Caneja, Zabaleta, Palencia*
19 Special Christmas programme. *The Virgin Nursing the Child,* Artemisia Gentileschi
- FMCMP Morasverdes Centre

21 *FMCMP Collection. Art and Nature: Footprints Are the Road* | PERMANENT EXHIBITION
- Patronage

23 *Julia,* Jaume Plensa (2018–2026) | commission
25 Supporting the Metropolitan Museum of Art (The Met)
26 Museo Nacional del Prado
27 Fundación Ópera de Oviedo. 2025/2026 season
29 Associació de Bibliòfils de Barcelona
Sociedad de los 100 Bibliófilos, Madrid
30 Digitisation of the academic library of the Real Academia Española
31 Spanish Young Music Talents
32 Sociedad Filarmónica de Gijón. Special concert for the philharmonic society's 117th anniversary
33 Fundación Princesa de Asturias
34 Presentation of the restored painting *The Battle of Tetouan*
36 Technical examination and restoration of *At the Milliner's* by Edgar Degas
38 Partnership with the Nova Opera Orchestra
39 Fundacion María Cristina Masaveu Peterson presents the new interpretation plan of the Museo de Covadonga
- Other projects and venues

40 *Masaveu Collection. Object and Nature: Still Life and Flower Paintings of the 17th–18th Centuries* | temporary exhibition
42 *Contemporary Spanish Art from the FMCMP Collection*. Brickell Key Centre, Miami, Florida (USA) | temporary exhibition
43 *Masaveu in the United States (II):* Corporación Masaveu Pavilion at the 67th International Trade Show of Asturias (Gijón) | temporary exhibition
44 "Texts for a Collection: Writing, Works of Art and Interpretive Materials". Educational innovation project with the Universidad Complutense de Madrid
45 2025 Christmas card. Street Art initiative

47 Publications
48 *La cultura visual del siglo XXI y sus ecos en Asturias*

51 Research
52 Fundación Centro Médico de Asturias - R&D Laboratory

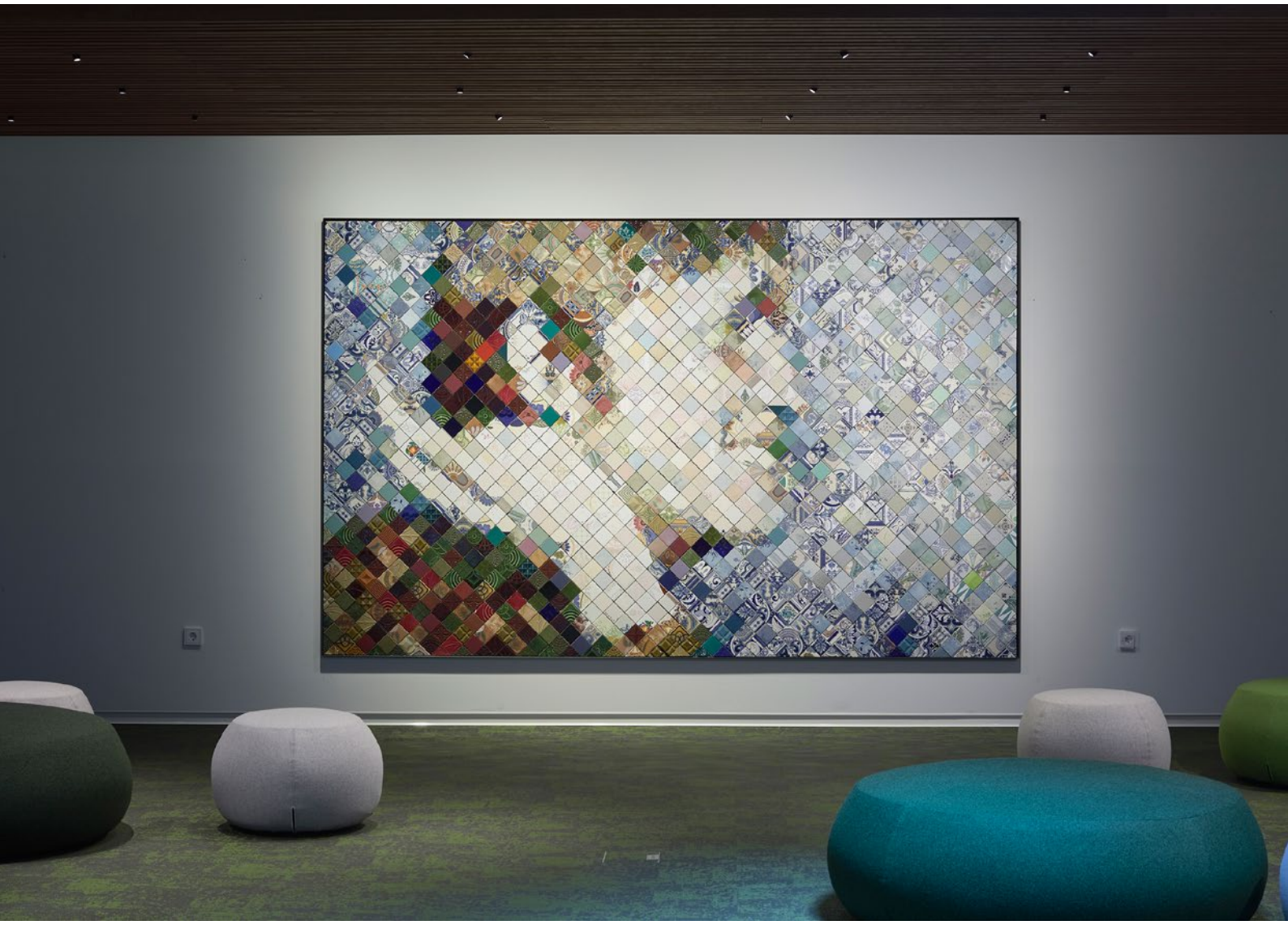
55 Education
56 María Cristina Masaveu Peterson University Degree Scholarship. 8th call, 2025/2026 academic year
68 Scholarships for music students at the Escuela Superior de Música Reina Sofía
71 Training and Research Fellowship. Digital Development Department, Museo del Prado
72 Fundación UWC Scholarship
73 Fundación Lealtad
74 Fundación Masaveu
75 Partnership: Asociación ARGADINI
- Scheduled activities

76 FMCMP Madrid Centre
76 Guided tours programme
83 Lectures at the María Cristina Masaveu Auditorium
85 Institutional partnerships
88 Accessibility
89 FMCMP Morasverdes Centre (Salamanca)
89 Guided tours programme

93 Masaveu Collection
94 Conservation and restoration
96 Loan requests
98 Image rights requests for works in the Masaveu Collection

101 FMCMP Collection
102 New acquisitions
106 Conservation and restoration
108 Loan requests
113 Image rights requests

117 General information
118 Overview of events and participants
120 Communication
126 The foundation in figures
127 Auditor's report



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

Letter from the Chairman

Over the course of 2025, Fundación María Cristina Masaveu Peterson has continued its determined efforts to fulfil the mission first entrusted to us by our esteemed founder, María Cristina Masaveu Peterson, in 2006. The projects carried out during this period reflect the consolidation of a long-term line of work based on our commitment to culture, education, research and patronage.

One of the highlights of the year was the stable cultural programme offered at both of the foundation's centres, FMCMP Madrid and FMCMP Morasverdes in Salamanca. Both venues offered an array of cultural activities that have diversified our audiences and bolstered our educational programmes, gradually increasing the foundation's social impact.

At the FMCMP Madrid Centre, the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*, has received nearly 100,000 visitors since it first opened in 2024. In 2025, the show was enriched by initiatives like the "Works on Paper" series, which periodically presents new twentieth-century pieces from the Masaveu Collections, the organisation of a specialised lecture series, and the incorporation of new educational programmes to encourage the study and dissemination of the collection. One of the most interesting was the launch of a new programme for senior centres, designed to make twentieth-century art available to people whose personal circumstances do not allow them to attend exhibition in person, thereby reinforcing the foundation's commitment to accessibility and education for different sectors of society.

One of the high points of the year for the FMCMP Madrid Centre exhibition programme was the public presentation, for the first time in Spain, of *The Virgin Nursing the Child* by Artemisia Gentileschi. The display of this masterpiece, recently added to the foundation's

constantly growing collection, was accompanied by a full range of activities, including expert lectures, guided tours and family workshops, underscoring the foundation's dedication to the research, conservation and promotion of artistic heritage.

The FMCMP Morasverdes Centre, located in the *dehesa* of Salamanca province, continued its efforts to be a vibrant intersection of art and nature. In 2025, the permanent exhibition *FMCMP Collection. Art and Nature: Footprints Are the Road* was expanded to include new works by prestigious Spanish and international artists, such as Blanca Muñoz and Ana Mendieta, thanks to the foundation's ambitious acquisitions policy. In addition, the centre had a busy year packed with educational and cultural activities for schools, families and other visitors, revitalising this rural area through the arts and making a top-notch cultural facility available to local residents.

In the field of education, the María Cristina Masaveu Peterson University Degree Scholarship programme continues to be one of the fundamental pillars of the foundation's activity. In 2025, it continued to directly support thirty-five scholars while simultaneously undergoing a major overhaul to fully digitise and modernise its scholarship management software. These improvements have streamlined administrative processes and made it easier for scholars to interact with the foundation, moving towards a more efficient management model that meets the needs of today.

Our patronage activities in both the national and international arenas continued in 2025, thanks to partnerships with prominent cultural and academic institutions. For instance, the foundation maintained its commitment to initiatives that focus on digitising and making knowledge more accessible, like the project it implemented with the Real Academia Española, and supported a number of musical, educational and museum institutions such as Fundación Ópera de Oviedo, Museo del Prado and the Metropolitan Museum of Art.

This year, the foundation's support for research focused on projects led by Fundación Centro Médico de Asturias, sponsoring the activity of its R&D laboratory. This partnership facilitated biomedical research in various areas, including early cancer detection, clinical genetics and mass data processing—incontrovertible proof of the foundation's commitment to scientific progress.

On the editorial front, in 2025 the foundation published the doctoral thesis of Ángel Antonio Rodríguez, titled *La cultura visual del siglo xxi y sus ecos en Asturias*. This analysis of the Asturian art scene in the early twenty-first century is a major contribution to the study and understanding of contemporary art in our region, and the decision

to support it is consistent with the foundation's long-standing commitment to the cultural heritage of Spain in general and Asturias in particular.

The various initiatives described in this report review what was a year of intense activity and sustained growth for the foundation's projects, always paying special attention to Asturias while never losing sight of the national and international scope of our actions.

In conclusion, I would like to reiterate my gratitude to all the institutions, professionals and partners who made it possible to pursue these projects, and reassert Fundación María Cristina Masaveu Peterson's commitment to the values on which it was founded and which we will continue to enthusiastically defend and promote year after year.

Fernando Masaveu
Chairman

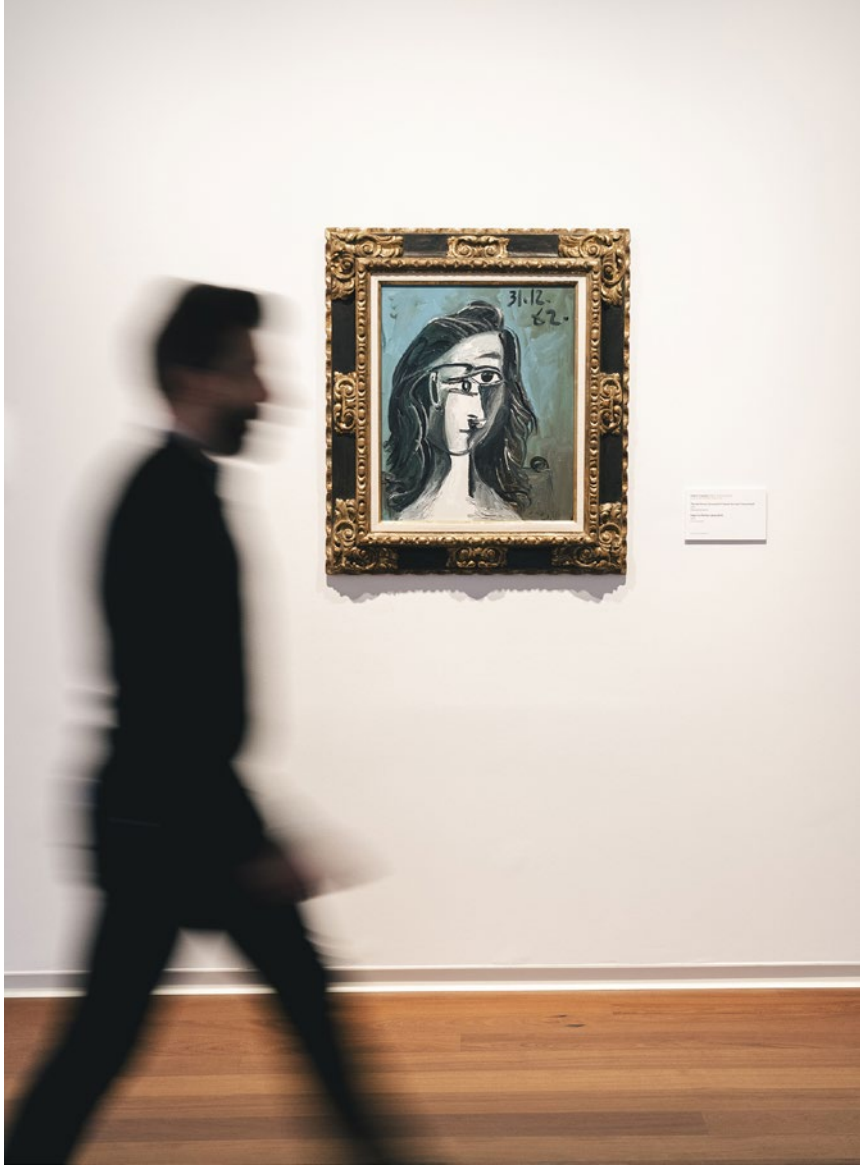
ART AND CULTURE

▪ FMCMP Madrid Centre | TEMPORARY EXHIBITION

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

9 October 2024–19 July 2026

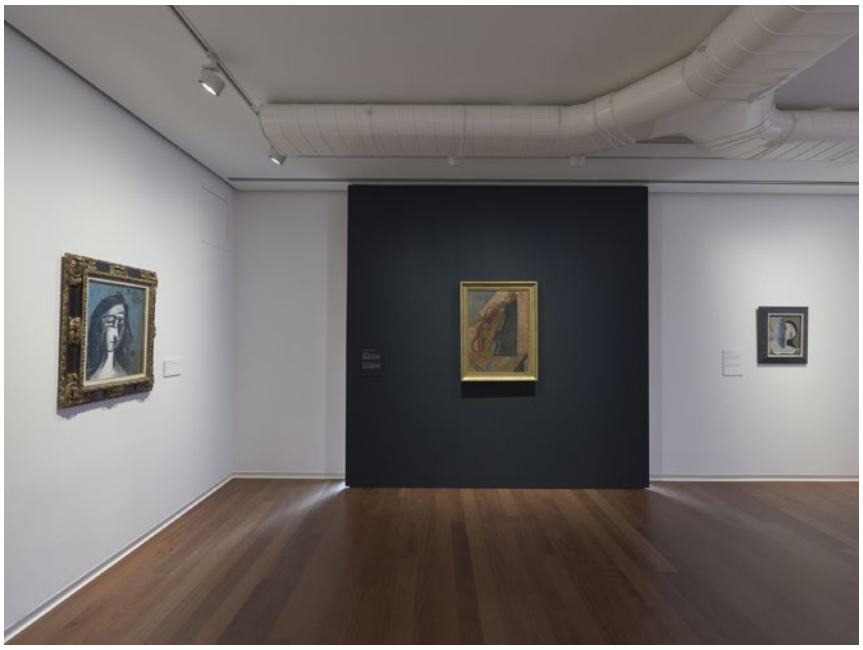
Fundación María Cristina Masaveu Peterson extended the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*, containing approximately one hundred of the best paintings and sculptures of the 1900s from the Masaveu Collection, for another season.



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, which were virtually non-existent in Spanish collections during the twentieth century but have made a comeback thanks to the efforts of cultural institutions in 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.

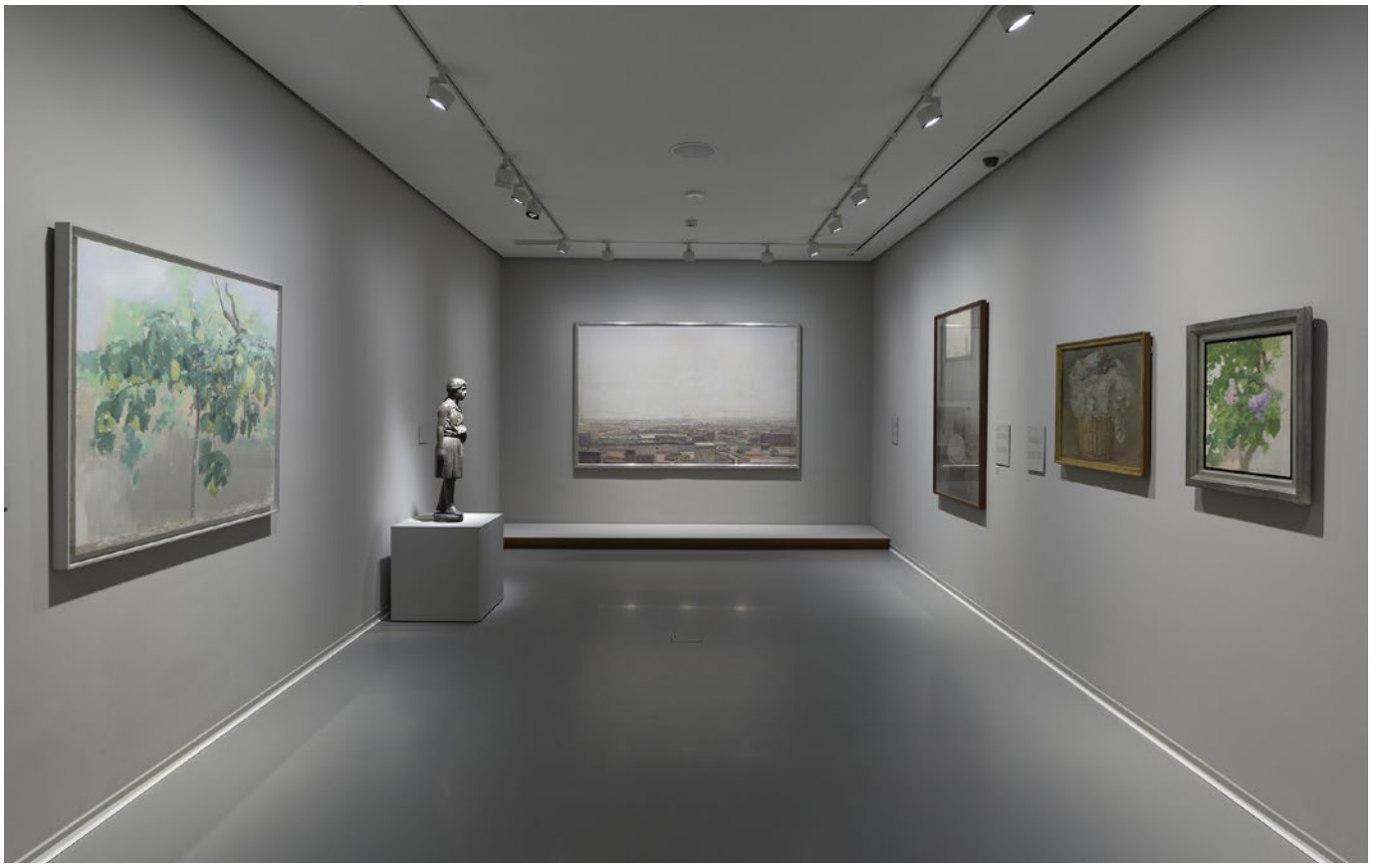
The next section, called "Nostalgias and Fears: Other Paths to Modernity", displays the work of artists like Joaquín Sorolla, José Gutiérrez Solana and Salvador Dalí who exemplified Spanish art's gradual



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 artists like Antonio López and Carmen Laffón, plus a recently acquired painting by Isabel Quintanilla that joined this section in the



new season; 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.

At 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. A new work by artist Elena del Rivero was added to this final segment.

The show also includes a room dedicated to works on paper, where visitors can view three sets of drawings and photographs by artists like Maruja Mallo, Luis Feito and José Guerrero.

Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló is the first public presentation of some of the most important works from this period in the Masaveu collections.

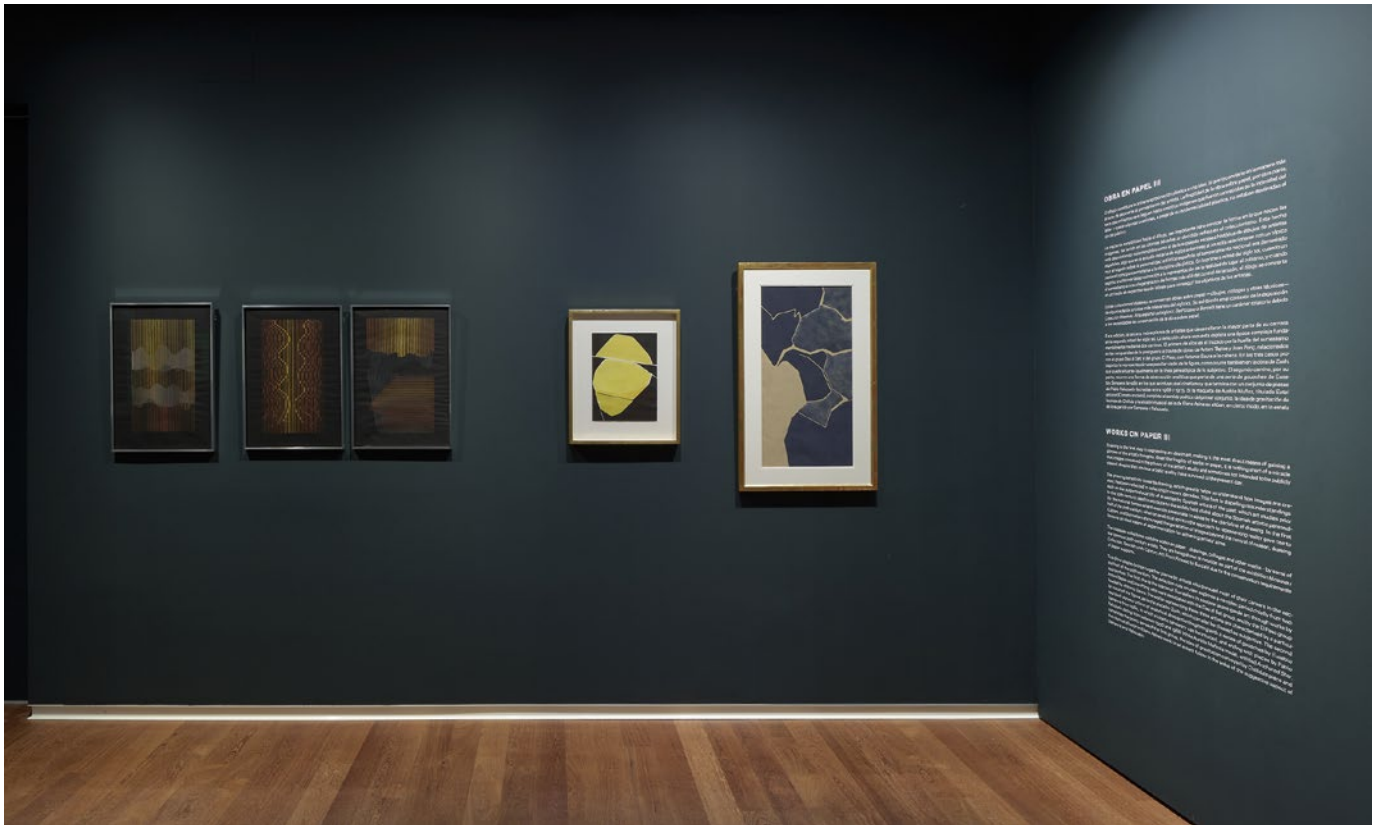
Relevant facts
Total visitors in 2025:
72,908

Gallery of Works on Paper (II) and (III)

Drawings, collages and other works on paper from the Masaveu collections were put on display as part of the itinerary of the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*. These presentations, in which pieces are rotated for conservation reasons, offer a broader, more nuanced vision of Spanish art of the 1900s.

The Gallery of Works on Paper II, exhibited from 23 April to 20 July 2025, featured selected works by artists whose careers were influenced by their ties to American Abstract Expressionism. Chief among them were Esteban Vicente, whose presence was particularly significant because he acted as a bridge between Spanish abstraction and the New York scene; José Guerrero, who also spent a considerable part of his career in the United States; and Luis Feito, an artist with a special affinity for American culture and landscapes who incorporated his life experience in his artistic language.

The third display, Gallery of Works on Paper III, which lasted from 16 September 2025 to 15 February 2026, pushed ahead to the second half of the twentieth century and explored two fundamental tendencies in paper creations from that period. Firstly, the show assessed the impact of Surrealism on the postwar avant-garde movements through works by Antoni Tàpies and Joan Ponç, who had ties to the Dau al Set collective; Antonio Saura, key member of the El Paso group; and Zush, who inherited a subjective and profoundly introspective view of the human figure.



Secondly, the gallery examined an analytical abstract trend, beginning with a series of gouaches by Eusebio Sempere from 1960 that contain early signs of his kinetic inclination, and ending with a set of pieces made by Pablo Palazuelo between 1968 and 1975. In between, visitors were able to admire Aurèlia Muñoz's *Estel ancorat* [Anchored Star], a textile model that emphasised the poetic quality of the selection, and works by Eduardo Chillida and Elena Asins, whose gravitational and musical compositions (respectively) interacted with Sempere and Palazuelo's formal quests.

With this exhibition project, the foundation was able to renew its commitment to the promotion, conservation and study of works on paper, highlighting the merits of a fragile, intimate medium that offers unique insight into the thoughts and experimental processes of artists..

▪ FMCMP Madrid Centre | PERMANENT EXHIBITION

Street Art Space

FMCMP Collection

Honouring its commitment to the art of our time, Fundación María Cristina Masaveu Peterson has continued to pursue its interest in street art, collecting pieces and commissioning new works as it has from the beginning.

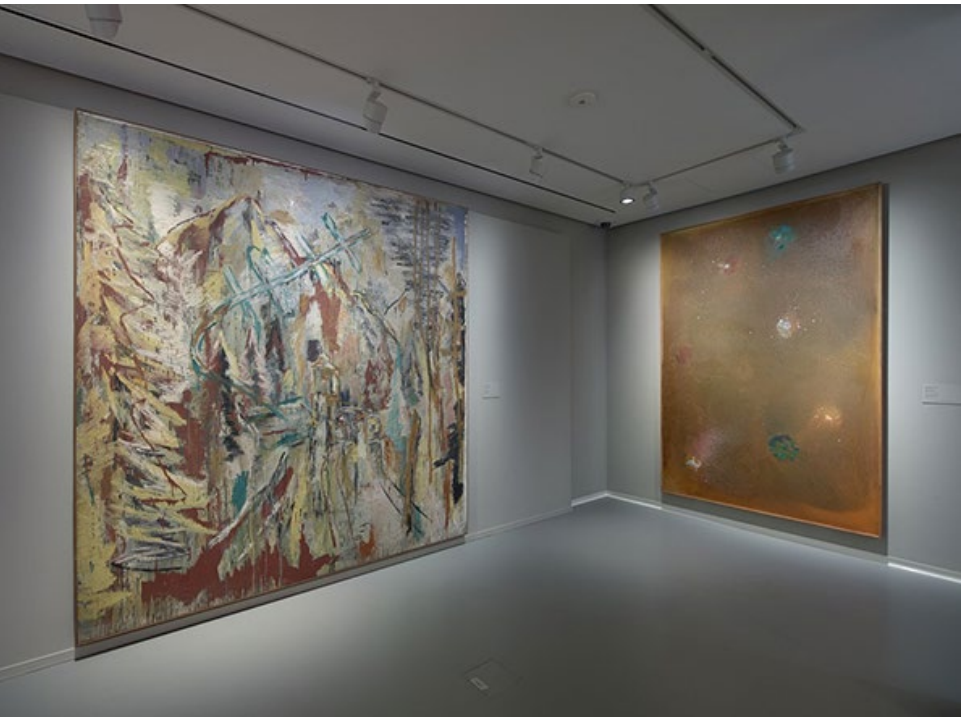
As a result of this initiative, in October 2021 the institution opened a new space dedicated to street art at its Madrid headquarters, which features a rotating display of the foundation's recent acquisitions and commissioned projects that reflect the variety of disciplines and wide range of formats encompassed by this art trend.

This season, the space welcomed 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 Okuda San Miguel, Marria Pratts, Javier Calleja, Iván Montaña and Albert Pinya.

▪ FMCMP Madrid Centre | TEMPORARY EXHIBITIONS

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.



José María Sicilia

31 January–20 April 2025

As part of its guest work programme, Fundación María Cristina Masaveu Peterson presented a proposal connected to the exhibition *Masaveu Collection: Twentieth-Century Spanish Art:* From Picasso to Barceló, which allowed it to periodically show pieces by twentieth-century artists represented in the Masaveu collections, with the goal of increasing the public visibility of these holdings and revitalising this major survey of Spanish art from the 1900s.

On this occasion the gallery was used to present two paintings by José María Sicilia (Madrid, 1954), one of the leading Spanish artists of the final third of the twentieth century and an iconic representative of the generation that burst onto the art scene in the 1980s.

Sicilia is represented in the Masaveu collections by pieces from different periods of his career. The earliest, *Estación de montaña 2* [Mountain Station 2], was featured in *5 Spanish Artists*, an exhibition organised by Spain's Ministry of Culture at the Artists Space in New York in 1985 as part of an international promotional campaign for artists who, like Sicilia, advocated a return to painting instead of pursuing other media, especially performance. The painting depicts an Alpine landscape inspired by a journey through the snow, a continuation of the cityscapes created during his time in Paris.

The second piece on display, *De los espejos XIV* [Of Mirrors XIV], made in the 1990s, is from a series in which the artist experimented with wax as a creative medium. According to Sicilia, this work is the product of several combined memories and experiences: a trip to Pakistan, the sight of a rose garden affected by the country's political upheaval, red stains seen in a Paris apartment, and other elements related to desire.

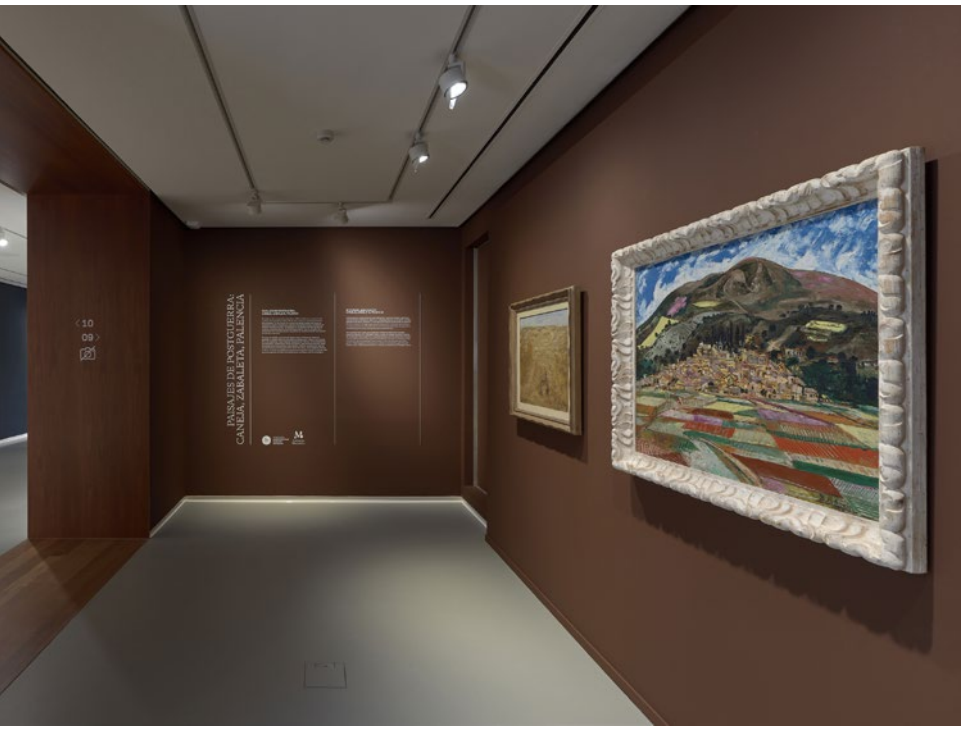
Twentieth-Century Asturian Art in the Masaveu Collection (II): Pelayo Ortega

23 April–20 July 2025

The Masaveu Collection boasts a remarkable number of works made by Asturian artists between the seventeenth century and the present day, including such prominent names as 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. Although some were already being featured in *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*, the foundation set up a parallel programme focusing specifically on Asturian artists from the same time period, in order to offer additional insight into their work and afford them special visibility.

After the first instalment, presented in October 2024 and featuring Orlando Pelayo and José María Navascués, this second show took a closer look at Pelayo Ortega (Mieres, 1956), one of the most significant Asturian painters on the contemporary scene. A resident of Gijón since 1990, Pelayo Ortega's rigorous, refined body of work has evolved from his early minimalism to a poetic, symbolic, personal brand of figuration.

This painter, printmaker and sculptor is considered Asturias's most internationally renowned living artist, having won over critics and audiences alike in a career spanning more than four decades. The defining characteristics of his work are the alternating use of figuration and abstraction, the balance of colour, geometry, drawing and field, and a tireless quest for the essential. He has worked with Galería Cornión in Gijón from the outset, and with the international Marlborough Gallery since 1998. Ortega has also received numerous distinctions, including the Francisco de Goya Prize from the regional government of Madrid (2011), the Arts Award of the daily *El Comercio* (2006), the Carreño de Miranda Award for Merit in the Arts (2003) and the 36th International Prize of Contemporary Art in Montecarlo (2002).



Postwar Landscapes: Caneja, Zabaleta, Palencia

16 September–30 November 2025

In connection with the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*, and as part of the guest works programme, Fundación María Cristina Masaveu Peterson continued to show pieces by twentieth-century artists represented in the Masaveu collections, with the aim of increasing the public visibility of these holdings and revitalising this major survey of Spanish art from the 1900s.

On this occasion, the show titled *Postwar Landscapes: Caneja, Zabaleta, Palencia* presented paintings by three prominent twentieth-century artists: Juan Manuel Díaz-Caneja Betegón (Palencia, 1905–Madrid, 1988), Benjamín Palencia Pérez (Albacete, 1894–Madrid, 1980) and Rafael Zabaleta Fuentes (Jaén, 1907–1960), all of whom were instrumental in the renewal of Spanish painting during the postwar years.

Landscapes, as cultural constructs, reflect how human beings have thought about nature and their relationship with it through the ages. A landscape painting often provides clues to the societal, economic and political circumstances of a community at a specific moment in history. The landscape genre came to play a fundamental role in mid-twentieth-century Spain, as it was strongly associated with the idealised concept of rural life promoted by national reconstruction policies during the grim early years of the Franco dictatorship.

The fields of Castile, which Díaz-Caneja made a symbol of resilience and dignity in his work, following the literary example of Antonio Machado; villages portrayed as bastions of traditional values in Benjamín Palencia's paintings; and the fortitude of country folk, transformed into ordinary heroes in Zabaleta's scenes, were three complementary visions of the same prevailing idea in cultural production at the time. These images upheld rural life as the epitome of authenticity, goodness and honesty, as opposed to the modernity of what people then perceived as the dangerous, rootless urban world.

With this exhibition, Fundación María Cristina Masaveu Peterson strengthened its commitment to sharing and studying Spanish art from the twentieth century by contextualising landscape art as an outlet of ideological and aesthetic expression during a key period of contemporary history.

Special Christmas programme. *The Virgin Nursing the Child*, Artemisia Gentileschi

3 December 2025–25 January 2026

During the holiday season, Fundación María Cristina Masaveu Peterson presented Artemisia Gentileschi's *The Virgin Nursing the Child*, which the foundation recently purchased on the international market and brought to Spain for the first time. This exquisite, moving composition was one of the main attractions of the special Christmas programme, offering visitors the chance to admire a piece of immense historical and artistic importance.

It is one of the painter's early works, made in Rome when she was still a teenage apprentice in the workshop of her father, Orazio Gentileschi (1563–1639), who also produced a work on that theme during the same period.

The painting features an iconography that was very popular with Catholic believers, especially starting in the late Middle Ages: the Madonna Lactans or Virgin Nursing the Christ Child. This theme, which the Council of Trent (1545–1563) ended up discouraging because showing the Virgin's bared breast was deemed too indecorous, symbolises the comfort and protection that Mary offers to the devout.

In this version, Artemisia depicted the Madonna covering her right breast and modestly cradling the other as she offers it to the baby Jesus. Perched on a nursing chair or *sedia da balia*, a low seat that forced the knees to bend at an angle suitable for resting a baby on one's lap, Mary's figure is strikingly monumental. The artist enhanced this effect with sharply drawn folds of fabric and an intense contrast of light and shadow intended to be viewed from below (*di sotto in sù*), lending this scene a sculptural force rarely seen in such small works.

Given the choice of theme and format, this piece must have been quite an impressive advertisement for Artemisia's precocious talent; from a very young age, she had displayed remarkable technical prowess and an uncommon artistic sensibility. The work was widely popular, as evidenced by the existence of at least three more versions made following the artist's departure for Florence, shortly after her marriage in 1612. The original was the work that now belongs to Fundación María Cristina Masaveu Peterson, which may have travelled to the Tuscan capital with the painter herself.

By introducing Spanish audiences to a fundamental Italian Baroque piece by one of the greatest women painters of art history, this exhibition reaffirmed Fundación María Cristina Masaveu Peterson's commitment to researching, preserving and publicising artistic heritage.

▪ FMCMP Morasverdes Centre | PERMANENT EXHIBITION

FMCMP Collection. Art and Nature: Footprints Are the Road

Fundación María Cristina Masaveu Peterson opened its new Morasverdes centre in 2023, and in 2025 it consolidated its activity as a cultural and educational venue in the rural world. Envisioned as a space where young people, art and nature intersect and interact, this cultural centre and youth hostel was established with the goal of revitalising the area by drawing attention to its natural and cultural resources.

The building has two separate floors: one for the hostel and dining area, and another for the exhibition hall, where the exhibition *FMCMP Collection. Art and Nature: Footprints Are the Road* has been open to the public since the centre's inauguration. This show explores the relationship between art and nature through various formats and media, ranging from photography and sculpture to textile and installation art. Focusing on the singularity of the featured works, the quest for shared experiences and intergenerational encounters, and an educational approach,

the exhibition suggests different tour itineraries united by the common threads of landscape, memory, action, matter and the territorial gaze.

This show, permanently on view at the FMCMP Morasverdes Centre, contains more than fifty works by leading international contemporary artists, including Richard Long, Walter de Maria and other leading names of the land art movement, as well as renowned creators like Marina Abramović, Dennis Oppenheim, David Nash 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.

Additionally, over the course of 2025, a few changes were made to enrich the exhibition narrative and refresh its content: specifically, nine pieces by Ana Mendieta, Olafur Eliasson, César Manrique and other prestigious artists from Spain and abroad were added to the display.

During the same year, the centre reinforced its didactic activity with an extensive free educational programme for schools and families that aimed to facilitate direct contact with contemporary art and the area's natural heritage.

Relevant facts
Total visitors in 2025:
4,547

▪ Patronage| COMMISSIONS

Julia by Jaume Plensa

Pedestal in Plaza de Colón, Madrid | 20 December 2018–20 December 2026

Julia is a project created for the city of Madrid by Jaume Plensa (Barcelona, 1955) under the patronage of Fundación María Cristina Masaveu Peterson. In 2025, Jaume Plensa's sculpture *Julia* remained on the old pedestal in Plaza de Colón, consolidating its status as one of the most familiar artistic landmarks in the urban landscape of Madrid.

In light of popular demand and the interest expressed by Madrid City Council, Fundación María Cristina Masaveu Peterson renewed its commitment to the patronage initiative and agreed to keep the work in place until December 2026, with the idea of potentially extending the term until the end of 2027.

In 2025, progress was made on planning the conservation work scheduled for spring 2026, with a view to ensuring that the piece is kept in optimal condition while it remains in the public space.

Throughout the year, *Julia* remained a symbol of calm and introspection for

residents and visitors. After being installed in 2018, the work's presence took on an emotional significance that intensified with each passing year and especially during the pandemic, when her serene face was etched in the city's shared memories. 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." This idea has lingered over the years as the work continued to alter people's perception of the urban environment, providing a focal point of silence, amplitude and contemplation in a particularly busy part of the city.

Designed specifically for this location, the sculpture stands twelve metres high and is made of polyester resin and white marble powder. It represents the head of a girl with closed eyes, a familiar image in the work of this artist, who regards the inner universe as the true territory of every human being. The face was created by making a 3D scan of a girl from San Sebastián and using digital distortion to produce a stylised, vertical figure that converses with the urban scale and the surrounding architecture. The resulting image is a monumental yet introspective presence. The fact that she is facing west, aligned with the setting sun, underscores her meditative quality and symbolic relationship with time and light.

Jaume Plensa, an artist born in Barcelona in 1955, is internationally renowned for his reflections on the human condition and his ability to combine materials, words, light and memory. His interests include literature, poetry, music and philosophy, and a substantial part of his career has unfolded in public spaces, where he strives to establish sensory connections between people and their surroundings. After attending the Llotja and the Escola de Belles Arts de Sant Jordi, he lived and worked in various European countries and the United States and has taught and lectured at institutions around the world. Prior to 2018, Plensa had never installed a work of this size in a public space anywhere in Spain, so *Julia*'s installation marked a significant turning point in his relationship with Madrid and in the foundation's patronage endeavours.

In 2025, the foundation continued to support this initiative as part of its commitment to contemporary art and to promoting culture in the city of Madrid.

▪ Patronage

Supporting the Metropolitan Museum of Art (The Met)

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 substantial array 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 two 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

2025/2026 season

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

→*Hänsel und Gretel* (Engelbert Humperdinck). 2025/2026 opera season at Teatro Campoamor, Oviedo

The 2025/2026 season of the Ópera de Oviedo was certainly a particularly moving one, with warmly appreciative audiences confirming that the operatic arts are thriving in the Asturian capital. The programme clearly sought to strike a balance between tradition, discovery and support for local talent.

One of the highlights was the opening of the season with *Hänsel und Gretel*, staged for the very first time at Teatro Campoamor, as was later the case of *Vivaldi's Orlando Furioso*. Both works expanded the theatre's standard repertoire, and their addition was quite an event for regular patrons. The fantasy and lyricism of Humperdinck's score and the Baroque brilliance of Vivaldi's music brought new sounds to the Oviedo stage and offered proof of the season's determination to explore uncharted territory, with very impressive results.

In terms of promotional and creative activities, one of the most interesting was *Rigolerdo*, an original production that uses comedy and wit to introduce younger audiences to the opera. In a similarly instructive vein, the children's company

↑↑ *Carmen* (Georges Bizet).
↑ *Roméo et Juliette* (Charles Gounod). 2025/2026 opera season at Teatro Campoamor, Oviedo

associated with the Ópera de Oviedo, La Federica, dazzled with adaptations of *Die Zauberflote* and *Carmen*, proving that it pays to build audiences from the ground up. These initiatives reinforced the season's social and educational aspect, along with the talks, broadcasts and concerts offered in other towns to reach new audiences and expand the foundation's range of action.

The most iconic repertory shone particularly brightly in *Rigoletto* and, to end the season with a bang, a vibrant production of *Carmen*. This year, audiences in Oviedo were introduced to the voices of highly acclaimed singers like Génesis Moreno and Marcela Rahal, who made quite an impression in their respective roles, and became reacquainted with beloved artists like Celso Albelo and Ismael Jordi, among many others.

Another distinguishing feature of this season was its support for Asturian professionals, apparent in the creative and musical casting choices, reaffirming the institution's commitment to homegrown talent. Local music and stage directors and artistic collaborators were actively involved in a season committed to nurturing both up-and-coming talent and established artists. Overall, 2025/2026 will be remembered as an enriching, participatory, artistically solid season in which audiences were responsive and Teatro Campoamor thrilled to the passion of opera once more.

▪ 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 François.

▪ Patronage

Digitisation of the academic library of the Real Academia Española

Every year since 2021, Fundación María Cristina Masaveu Peterson has partnered with the academic library of the Real Academia Española (RAE) on a project that allowed it to launch a digital library. Thanks to this initiative, readers and researchers now have access to over 4,800 digitised works divided among 5,250 volumes from the institution's invaluable hold.

The academy has had a general card index since its founding, although it began to grow significantly in the 1930s when the RAE first attempted to compile a historical dictionary of the Spanish language. Despite having undergone different digitisation processes in the past, the existing system had limitations in terms of accessibility and user friendliness, and it needed to be updated and fully integrated with the RAE website by giving it a fresh, modern, accessible online viewer.

Continuing these efforts to digitise and provide public access to our documentary heritage, in 2025 the foundation renewed its partnership with the Real Academia Española by signing a new agreement with one particularly important goal in mind: to modernise and enhance the RAE's general card index. This vast archive is one of the most monumental compilations of the Spanish language. It is estimated to contain approximately eleven million slips of paper, filed in alphabetical order, with sample sentences, lexicographical history and research on each word that have been used to support academic scholarship in the past.

The new project, made possible by the support of Fundación María Cristina Masaveu Peterson, involves the use of cutting-edge technology, including multimodal large language models, to automatically transcribe the slips (even handwritten ones) and convert that information into metadata. This undertaking will give researchers access to powerful search and analytical tools that can do far more than just look up lemmas, significantly expanding the possibilities of Spanish language scholarship.

▪ 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 2024/2025 edition of this project.

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 expanded to offer musicians the opportunity to appear at two different locations 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 The Catholic University of America
- **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 Beliakov de Felipe, piano, and New York University
- **May 2025:** Irene Mata Tejero and Annapolis Symphony Orchestra
- **June 2025:** María Florea and Pontificia Universidad Católica de Puerto Rico

▪ Patronage

Sociedad Filarmónica de Gijón

Special concert for the philharmonic society's 117th anniversary.

↑ Noelia Rodiles
→ Cosmos Quartet

On 2 April 2025, exactly 117 years after it was established in 1908, the Sociedad Filarmónica de Gijón celebrated its anniversary with a special concert at Teatro Jovellanos thanks to the sponsorship of Fundación María Cristina Masaveu Peterson. With this support, the organisation reinforced its commitment to artistic excellence and the city's cultural life.

The programme featured pianist Noelia Rodiles and the Cosmos Quartet, comprising Bernat Prat and Helena Satué on violin, Lara Fernández on viola and Oriol Prat on cello. Rodiles opened the concert with a performance of two Schubert songs arranged by Franz Liszt (1811–1889). Next, the Cosmos Quartet played *Arcadiana*, op. 12, by Thomas Adès (1972), and the String Quartet in D Major, op. 71, no. 2, by Franz Joseph Haydn (1732–1809). For the final part, all five artists came together in a performance of the Piano Quintet in A Major, D. 667, known as "The Trout", by Franz Schubert (1797–1828).

From the moment it was founded on 2 April 1908, the Sociedad Filarmónica de Gijón has consistently pursued the aims of offering its members the finest music performed by the best artist, promoting chamber music rather than genres like opera and zarzuela, and supporting the creative talent of Spanish music performers and composers. The philharmonic society has organised a total of 1,697 concerts in its lengthy history, including this anniversary event.

▪ 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 Spanish crown.

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

Fundación
Princesa de Asturias

▪ Patronage

Presentation of the restored painting *The Battle of Tetouan*

On 25 February 2025, a painting by Enrique Estevan y Vicente titled *The Battle of Tetouan* was rehung in Buenavista Palace, General Headquarters of the Spanish Army, after being restored with the support of Fundación María Cristina Masaveu Peterson.

General Amador Enseñat y Berea, the army's Chief of Staff, presided over the event, which was attended by a number of civilian and military authorities.

The presentation reviewed the painting's condition prior to intervention and the work that was done to restore its material integrity. Special mention was made of the fact that the restoration revealed lost pictorial elements, such as figures and objects that enhanced the scene's narrative meaning, and was able to recover the signature of the artist, Enrique Estevan y Vicente, finally dispelling all doubts about its authorship.

Second Lieutenant Núñez, governor of Buenavista Palace, was instrumental in driving this restoration and supervising the entire process. And Beatriz Jiménez de Bermejo, a conservator with the Instituto de Historia y Cultura Militar, was responsible for overseeing the expert intervention performed by the company Da Vinci Restaura.

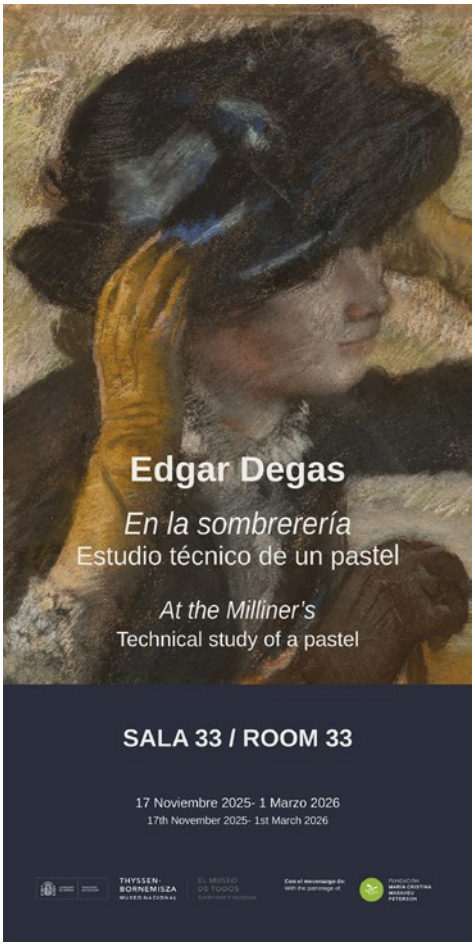
The event concluded with the picture's official installation in the Prim Room and a toast to celebrate the recovery of this work, which is part of the Spanish Army's artistic heritage and can now be admired by visitors on guided tours of Buenavista Palace.

This patronage initiativehelped to preserve and properly publicise a relevant Spanish artwork, fulfilling the stated aims of Fundación María Cristina Masaveu Peterson with regard to the conservation and enhancement of artistic heritage.

▪ Patronage

Technical examination and restoration of *At the Milliner's* by Edgar Degas

Thanks to the sponsorship of Fundación María Cristina Masaveu Peterson, the Restoration and Conservation Department of the Museo Nacional Thyssen-Bornemisza was able to conduct an exhaustive technical study for restoring *At the Milliner's* (1882), a pastel on paper by Edgar Degas.



This project provided a deeper understanding of the French artist's technique and identified the precise materials and methods used to create the work, information crucial to its conservation.

The study revealed that this pastel is closely related to other compositions on the same theme that Degas made around the same time, and confirmed the extreme fragility of the material used. *At the Milliner's* is one of the twenty-seven works by Degas featuring hat shops, a central motif in his oeuvre alongside ballerinas. This particular piece is one of his earliest depictions of the theme, which makes it even more relevant within that group of works.

Infrared reflectography and X-ray technology was used in the technical studies. The reflectograms confirmed that the composition was meticulously planned, with only minor changes made during the creative process. And the X-ray images confirmed the excellent condition of the cardboard base, consisting of paper pulp mixed with various particles identified by the laboratory. The study also showed that the paper was simply resting on the cardboard, not glued to it, a circumstance conducive to long-term stability.

Edgar Degas,
At the Milliner's, 1882

With regard to Degas's pastel technique, the restorers highlighted his skilful superimposition of colours, which he achieved by applying fixatives between each layer so that the pigments would not mix or flake off. His primary goal was to preserve the matt texture and original hues of the pastels, which is why he used a fixative formulated especially for him by his friend Luigi Chialiva, an Italian painter and chemist.

Tests conducted at the museum laboratory detected traces of a protein substance, possibly casein, which may be the base of that fixative. This discovery matched a US patent filed by Chialiva and Jules Dupont in 1899, describing a neutral fixative made from casein diluted in water, borax and alcohol. Everything seemed to indicate that this was the same product Degas used, thereby confirming the close relationship between art and science that characterised the painter's technical evolution.

The results of this study were on view from 18 November 2025 to 1 March 2026 in a special display in Room 33 at the Museo Nacional Thyssen-Bornemisza in Madrid. This research, conservation and dissemination project was made possible thanks to the support of Fundación María Cristina Masaveu Peterson, reinforcing the foundation's commitment to preserving and sharing artistic heritage.

▪ Patronage

Partnership with the Nova Opera Orchestra

Thanks to the support of Fundación María Cristina Masaveu Peterson, in 2025 the Nova Opera Orchestra stepped up its international activity and involvement in prestigious cultural and charitable initiatives.

This orchestra of talented musicians from Italy and other European countries was created to unite musicians and conductors in internationally renowned artistic experiences, with a repertoire ranging from classical music and opera to film scores. Since it was formed, the ensemble has participated in major cultural and charitable events and worked with leading artists and performers.

The Nova Opera is the permanent orchestra of the annual "Concert with the Poor", held in the Paul VI Audience Hall at the Vatican. In 2025, this Christmas concert took place on Saturday, 6 December, in Vatican City and featured the artist Michael Bublé. The event combined music and brotherhood in the service of those most in need.

▪ Patronage

Fundacion María Cristina Masaveu Peterson presents the new interpretation plan of the Museo de Covadonga

In 2025, the museum of the Royal Site of Covadonga presented its new interpretation plan, created to facilitate effective, accessible, meaningful communication between visitors and the site's rich historical and artistic heritage.

Prepared under the expert guidance of Professor Vidal de la Madrid, the interpretation plan offers visitors an array of technological and informative resources to help them fully understand the site's heritage and enrich their experience. It introduces novelties like the new multimedia guides, which can be accessed via QR codes displayed along the itinerary, with audio and text content available in Spanish, English and French. Additionally, a special children's multimedia guide was designed as a stimulating interactive resource for younger visitors.

The plan also includes an informative programme for families and schools, with gallery leaflets in several languages and educational activities related to the monarchs of Asturias, liturgical vestments and Our Lady of Covadonga. To complete the exhibition overhaul, the exhibition labels in the museum's seven galleries were updated to incorporate expanded information and complementary digital resources.

This project was carried out as part of Fundación María Cristina Masaveu Peterson's long-term commitment to support the Royal Site of Covadonga, which began in 2018 with the publication of the catalogue of the Covadonga museum's collections, a volume that laid the scholarly foundations for studying the heritage of the shrine. This was followed in 2023 by a complete remodel of the museum building and overhaul of its permanent exhibition, actions that were reinforced in 2024 by a virtual recreation of Ventura Rodríguez's original design for the shrine. The presentation of the interpretation plan in 2025 culminated this patronage programme, consolidating a comprehensive intervention approach based on the understanding, accessibility and promotion of cultural heritage.

▪ Other projects and venues | TEMPORARY EXHIBITION

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

Museu de Belles Arts de València | 6 March–15 June 2025

Fundación María Cristina Masaveu Peterson presented the exhibition *Masaveu Collection. Object and Nature: Still Life and Flower Paintings of the 17th-18th Centuries* at the Museu de Belles Arts de València.

Curated by Ángel Aterido, an expert in seventeenth-century Spanish painting, the show travelled to Valencia after visiting Centro Fundación Unicaja in Seville, the Museo de Bellas Artes de Asturias in Oviedo, and the FMCMP Madrid Centre.

This survey of the evolution of the still life from the Baroque to the Enlightenment, divided into four sections, featured outstanding pieces that offered a representative overview of the origins and evolution of one of the most widespread pictorial genres in the Western world.

The itinerary included nearly 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 compositions of Luis Meléndez.

Relevant facts
Total visitors in 2025:
68,083

▪ Other projects and venues | TEMPORARY EXHIBITION

Contemporary Spanish Art from the FMCMP Collection

Brickell Key Centre, Miami, Florida (USA) | May 2025 – April 2027

Fundación María Cristina Masaveu Peterson presented *Contemporary Spanish Art from the FMCMP Collection* at the Brickell Key Centre in Miami.

Contemporary Spanish Art from the FMCMP Collection was conceived as an exhibition series for this centrally located space in Miami to introduce American audiences to Spain's contemporary creativity by displaying works from the Fundación María Cristina Masaveu Peterson Collection.

This long-term programme is an excellent opportunity to share our country's artistic talent with the city of Miami, which has strong ties to contemporary art. The primary goal of the project is to present works by up-and-coming artists and others who are already on a solid career path, and so help to promote Spanish cultural heritage abroad.

The first exhibition in the series included nine selected pieces by renowned painters active in the final third of the twentieth century, such as José María Sicilia, Luis Claramunt and Miguel Ángel Campano, and more recent artists like Ana Barriga, Miguel Caravaca, Hugo Fontela and Albert Pinya.

Amor, one of the most iconic sculptures by pivotal Pop artist Robert Indiana, also facilitated an interesting dialogue between Spanish and American art.

This cultural programme is an excellent example of Fundación María Cristina Masaveu Peterson's active patronage and promotion of the arts outside Spain.

▪ Other projects and venues | TEMPORARY EXHIBITION

Masaveu in the United States (II)

Corporación Masaveu Pavilion at the 67th International Trade Show of Asturias (Gijón) | 2–17 August 2025

For the third year in a row, Fundación María Cristina Masaveu Peterson helped Corporación Masaveu to organise the exhibition it has been presenting in the corporation's pavilion at the International Trade Show of Asturias, held at the Luis Adaro exhibition centre in Gijón, every year since 1998, featuring some of the highlights of its diversified financial and business activities as well as a hand-picked selection of works from the Masaveu collections.

Building on and continuing the 2024 exhibition *Masaveu in the United States*, the 2025 show explored the group's commitment to expanding its business interests in this country. While the previous year's exhibition focused on the state of Texas, *Masaveu in the United States (II)* offered a broader perspective of Corporación Masaveu's main American investments in real estate, industry and energy, which are spread across Texas, California, Florida and Washington, DC.

Additionally, the Corporación Masaveu pavilion housed a small yet significant display of nine works from the Masaveu collections—specifically the Fundación María Cristina Masaveu Peterson Collection and Fernando Masaveu's private collection—with direct ties to the United States, divided into two groups.

The first contained six canvases by José Guerrero and Esteban Vicente, Spanish painters of the New York school, which illustrated the powerful allure and influence of the US, and New York City in particular, on Spanish art in the second half of the twentieth century. Made between the 1950s and 1970s and closely linked to American Abstract Expressionism, these pieces represented a small sample of the sixteen works (five by Guerrero and eleven by Esteban Vicente) in the Masaveu collections.

The second group consisted of three sculptures by American creators, from consecrated names in contemporary art to young street artists, that showcase the diversity and eclecticism of this legacy.

Relevant facts
Total visitors: 8,000

▪ Other projects and venues | EDUCATIONAL PROJECT

“Texts for a Collection: Writing, Works of Art and Interpretive Materials”

Educational innovation project with the Universidad Complutense de Madrid

During the 2024/2025 school year, Fundación María Cristina Masaveu Peterson participated in the educational innovation project “Texts for a Collection: Writing, Works of Art and Interpretive Materials”, as part of the practical requirements of the Avant-garde Art class taken by students pursuing a BA in Art History at the Universidad Complutense de Madrid.

The project was carried out with two groups of third-year students. Participants wrote a total of sixty-four texts that were compiled in an online publication. Each set of two or three texts was linked to an artwork, object or document from the collections of the Museo Reina Sofía, Museo Nacional Thyssen-Bornemisza or Museo Nacional de Artes Decorativas. These three institutions were chosen because they would allow the students to examine the actual pieces, facilitating an approach based on physical experience, careful observation and knowledge of museum collections.

UNIVERSIDAD
COMPLUTENSE
MADRID

Proyecto de Innovación
Convocatoria 2024/2025
Nº de proyecto: 022

Textos para una colección. Escritura, obras de arte y elementos museográficos
Responsable del Proyecto: Rocío Robles Tardío

Facultad de Geografía e Historia
Departamento de Historia del Arte

The selected works enabled them to address the principal aesthetic, artistic, social and political problems of the early-to-mid twentieth century, as well as the diversity of avant-garde languages, the presence of women artists and the variety of media and supports studied in the class.

One of the fundamental aims of this project was to help participants hone their analytical and critical writing skills, teaching students how to write for museums. They produced three main types of texts—exhibit label, website text and catalogue entry—which allowed them to achieve three important things: learn to write for specific settings and audiences, put their theoretical knowledge to practical use, and acquire career skills.

This non-profit activity was implemented without financing for exclusively educational purposes.

Participating team:
Belén Benito Moreno (Museo Reina Sofía), Alicia Fuentes Vega (UCM faculty), Néstor Navarro Pérez (Museo Reina Sofía), Ana Redondo Plaza (UCM faculty), Adrián Rioja Herrero (lecturer in training, UCM doctoral programme), Rocío Robles Tardío (UCM faculty), Paloma Sequeros Monzón (UCM doctoral programme), María Soto Cano (Fundación María Cristina Masaveu Peterson) and Ángela Villaverde López (Museo Nacional Thyssen-Bornemisza).

▪ Other projects and venues

2025 Christmas card

Street Art initiative

The 2025 Christmas card sent by Fundación María Cristina Masaveu Peterson featured the Street Art Space at the FMCMP Madrid Centre, which offers a rotating display of the foundation's recent acquisitions and commissioned projects related to this urban art form.

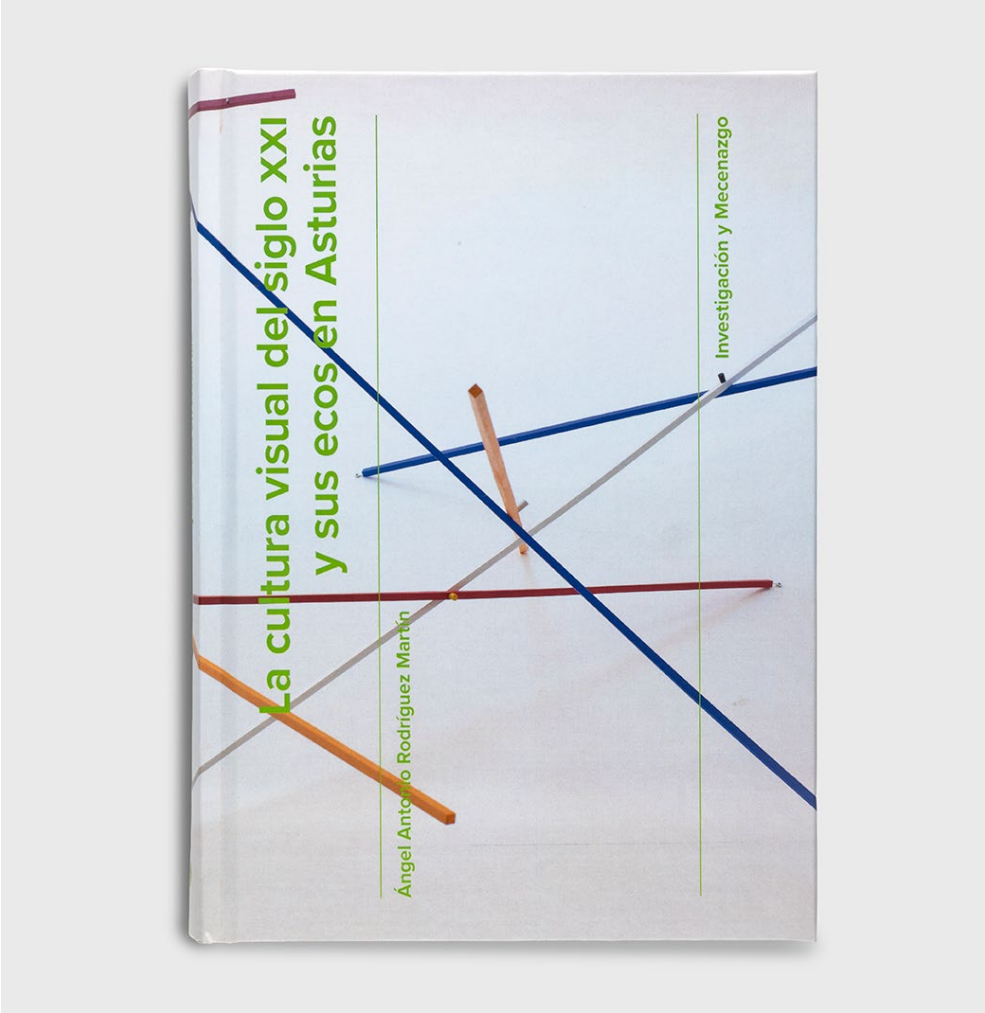
Demonstrating Fundación María Cristina Masaveu Peterson's commitment to the art of our time, this long-term initiative includes a cultural programme of regular acquisitions, temporary exhibitions and educational activities that have to do with street art.

The 2025 card was designed with a view to promoting both the Street Art Space and the street art collection it houses.

PUBLICATIONS

La cultura visual del siglo XXI y sus ecos en Asturias

In 2025, Fundación María Cristina Masaveu Peterson published Ángel Antonio Rodríguez Martín's book about the visual culture of the twenty-first century and its echoes in Asturias.



The book is a revised version of the doctoral thesis *La cultura visual del siglo XXI y sus ecos en Asturias* that Ángel Antonio Rodríguez Martín successfully defended on 30 June 2022 at the Universidad de Oviedo. His PhD supervisor was Dr Ana María Fernández García, tenured professor with the Faculty of Art History and Musicology at the Universidad de Oviedo.

The text discusses prominent artists from different generations as well as the institutional, public and private framework that helped them to grow and thrive.

It is a book that sheds light on the situation of the arts in Asturias in recent years.

La cultura visual del siglo XXI y sus ecos en Asturias

AUTHOR: Ángel Antonio Rodríguez Martín
PUBLISHER: Fundación María Cristina Masaveu Peterson
GRAPHIC DESIGN: Pandiella y Ocio

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- BINDING: Hardcover
- LEGAL DEPOSIT: M-22290-2025
- ISBN: 978-84-09-77923-9

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, with the goal of supporting projects with major scientific and clinical impact and encouraging the transfer of knowledge to healthcare practice.

During 2025, the research team consisted of Dr Guadalupe Álvarez Cifuentes and Dr Juan Cadiñanos Bañales, who were joined by additional scientific and technical staff throughout the year to provide reinforcement on different lines of work. The laboratory focused on completing projects inherited from the former IMOMA and pursuing strategic new research in early disease detection and personalised medicine.

Two of the projects begun under the aegis of the 2023 partnership agreement with Fundación María Cristina Masaveu Peterson were finished in 2025. Firstly, the enriched exome sequencing project for the advanced genetic diagnosis of congenital deafblindness concluded the empirical stage and is currently in the process of publishing the results, which show the genetic cause of the disease can be detected in previously undiagnosed patients. Secondly, the team wrapped up the project on the functional characterisation of a large deletion responsible for congenital deafness by publishing their findings in an international scientific journal, having uncovered information relevant to the diagnosis of this pathology in patients of Spanish heritage.

Meanwhile the laboratory continued its efforts to characterise variants of uncertain significance in the DRAM2 gene, which is involved in congenital blindness, by developing specific cellular models to determine the clinical relevance of these genetic mutations.

One of the highlights of the year was competing for and winning third-party funding for ScanHealth, which focuses on non-invasive methods of early cancer detection. The goal of this project, which began in December 2025 and has a projected timeline of three years, is to develop tools that use infrared spectroscopy, advanced mathematical analysis and artificial intelligence to detect breast, lung and colon cancer in the earliest stages, even before clinical symptoms appear. Its potential impact on public health and prevention is quite significant.

Additionally, in 2025 the laboratory concluded its involvement in several third-party projects, pursued in partnership with Hospital Centro Médico de Asturias, for the early detection of colon and lung cancer, having contributed to scientific progress and the sustainability of research activity via fundraising.

In the field of clinical and epidemiological research, the team finished the project about the prevalence and control of dyslipidaemia in the population treated at Centro Médico de Asturias, and the results are being written up for future publication.

As part of the laboratory's medium and long-term consolidation strategy, in 2025 significant progress was made on the groundwork for establishing a biobank, such as expanding and modernising infrastructure, digitising and parametrising informed consent documents, and developing tools to anonymise and encode clinical data and diagnostic images.

Finally, over the course of the year, the lab studied the viability of creating a clinical trials unit at the FCMA, in partnership with Hospital Centro Médico de Asturias, and establishing internal procedures and support structures to streamline and organise research activity for the entire centre.

The sum of its activities in 2025 have strengthened the position of Fundación Centro Médico de Asturias as a leading centre of applied biomedical research that is committed to generating knowledge, improving early detection, and making a positive impact on healthcare and society; and the patronage of Fundación María Cristina Masaveu Peterson over the past several years has played a vital role in making that happen.

EDUCATION

María Cristina Masaveu Peterson University Degree Scholarship 8th Call: 2025/2026 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 2025/2026 education programme, the foundation issued the eighth 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 2025, the foundation's eighth call for applicants resulted in the concession of thirty-five 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 558 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
2025-26	77	35

Academic evaluation committee

The evaluation meeting held on 29 November 2025 was attended by the twenty-three 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 María del Carmen Bermejo Lorenzo
Associate 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 Santiago Jesús Cal Miguel
Professor of Biochemistry and Molecular Biology
Universidad de Oviedo

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

Dr Consuelo Martínez López
Professor of Algebra
Universidad de Oviedo

Healthcare Sciences Committee

Dr Elías Delgado Álvarez
Professor of Medicine
Universidad de Oviedo

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

Dr Juan Evaristo Suárez Fernández
Professor of Microbiology
Universidad de Oviedo

Social-Legal Committee

Dr Ramón Durán Rivacoba
Professor of Civil Law
Universidad de Oviedo

Dr Rodolfo Gutiérrez Palacios
Professor of Sociology
Universidad de Oviedo

Dr Juan Antonio Trespalacios Gutiérrez
Professor of Marketing and Market Research
Universidad de Oviedo

Engineering and Architecture Committee

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

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

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

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

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

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

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

Carlos Cuesta Requena
BEng Industrial Engineering
María Cristina Masaveu Peterson Scholar
2008-2009

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

Rebeca Lorca Gutiérrez
Bachelor of Medicine
María Cristina Masaveu Peterson Scholar
2009-2012

Paula Rodríguez Ruiz
Bachelor of Medicine
María Cristina Masaveu Peterson Scholar
2014-2019

Results of the 8th call, 2025/2026 academic year

Scholar requirements

The scholarship programme is founded on the theoretical bases of education, holistic personal growth and social responsibility as effective tools 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

Asia Azahara Ait Idir Lahuerta
Xulia Antuña Ezama
Elena Argüelles Perillán
Ángel Arróspide Marco
Carolina Ming Arteaga García
Raúl Cabo Mosquera
María Cebrián Llaneza
Rosa Díaz López
Mara Fernández Dupuy
Paula Fernández-Combarro Navarro
Jorge Flórez Martínez
Alejo García Iñesta
Inés García Pescador
Elena González Álvarez
Alberto González Sánchez
Inés González Valdés
Héctor Gorria Rozas
Diego Gutiérrez López
Julia Huergo Muñoz
Martina Köpke Sánchez
Iyán López Fernández
Raquel Maray Antolín
Javier Martínez Martínez
Manuel Mateos Suárez
Mateo Mencía Rodríguez
Sara Nacimiento Soberón
Álvaro Ordóñez González
Javier Ortín Rodenas
Alberto Pardo López
Carlota Pérez Fernández
Miguel Prendes García
Celia Relucio González
Gonzalo Riesgo García
Ángela Sanchis Rey-Stolle
Diego Suárez Dickson

Winner of the 2025 Rubén Perea Molleda Prize

Awarded to the most outstanding scholar of the 2025/2026 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.

Announcement of the 8th call for applicants to the María Cristina Masaveu Peterson University Degree Scholarships, 30 December 2025

The eighth 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 David Rodríguez Suárez, winner of the 2025 Rubén Perea Molleda Prize and beneficiary of the foundation scholarship in 2024.

Welcome, respected members of Fundación María Cristina Masaveu Peterson, fortunate recipients of this year's scholarships, and esteemed relatives of Rubén Perea Molleda, whose presence here today has moved me so deeply that I find it hard to keep my emotions in check.

Good morning to you all.

First of all, of course, I must express my heartfelt gratitude to the foundation for putting their trust in me one year ago and for reiterating that support by awarding me the Rubén Perea Molleda Prize. I am standing here today, and we are all here today, largely because we worked hard to get here. You have all been singled out as excellent scholars, and that doesn't happen without commitment, effort, striving and dedication in spades.

However, we cannot forget that, as we walk through life, we all have a travelling companion capable of wonderful and despicable things. That companion, who inspires love one minute and loathing the next, is none other than Lady Luck. As Rubén Perea Molleda wisely realised, and I quote:

> "Accepting success with a humble, down-to-earth attitude tends to be a good strategy in life. There is absolutely no way to determine the precise reason for victory or failure. It is true that, for the most part, talent and hard work determine how things turn out in our lives; but it is just as true that we all know highly capable people who, for whatever reason, are unable to reach their goals because of factors that are often entirely arbitrary.
>
> Therefore, we would do well to remember that, all our merits aside, a large part of everything that we are—for better or for worse—is due to luck, plain and simple."

Today, as I receive the prize that bears his name, those words strike me as particularly relevant. Because I didn't get here just by studying hard. I'm also here because I had the immense good fortune to cross paths with an institution that saw something in me which I didn't even see in myself.

And I say this because my path to this scholarship wasn't straight or clear-cut; it was more like a stubborn struggle to overcome my own insecurities. It all began back in 2022, during my second year at uni. When I first heard about the foundation and saw where other scholars had gone—places like Oxford or the London School of Economics—it sounded too good to be true. Even so, I got excited and decided to apply. Though I must admit the application process was quite a reality check. For the first time in my life, I faced the blank page of a CV. And since my contact details took up more space than my work experience, I was hardly surprised when I didn't get picked.

That first shock was so mortifying that I didn't dare try again the following year. I fell into the harmful yet all too human trap of thinking, "Why bother if they already turned me down once?" But then came my fourth year and my last shot. And I realised that this time would be different; my page wasn't blank anymore. I had a good academic record, I'd won prizes and, most importantly, I had goals and a plan. I was a bundle of nerves in the weeks after submitting my application, constantly refreshing the foundation's website and waiting for the decision to be announced. My persistence paid off in the end.

I vividly recall the first information online session. At these types of meetings, you usually expect to hear a talk about deadlines, invoices and mandatory paperwork. But the foundation's message to us completely threw me off: they said the foundation wasn't there just to cover expenses, but also to support our loftiest personal ambitions, and they used a particular term to define us that has stayed with me: "Renaissance people."

At first, I admit it sounded kind of odd and almost poetic. But later I understood that the foundation was inviting us to be something more than excellent professionals in our fields; it was an invitation to be well-rounded, learned individuals with interests outside the scope of whatever we were studying at university.

And I honestly believe this idea is something we need now more than ever. We are in the midst of a profound technological transformation. Lately, at university and in the working world, we tend to prioritise hyper-specialisation—in other words, knowing a lot about a very small area. But , in a world where artificial intelligence can already replicate most knowledge, the true distinguishing value of human beings is their ability to relate and interact, to be an interesting person with a mind and culture of their own.

Based on this conviction, I tried to make the most of the resources the foundation had to offer, giving myself the most comprehensive education possible.

The first order of business was expert training. In my case, I knew I wanted to specialise in financial markets, so I searched the world for the best programmes that would benefit me the most in this area. The foundation's support gave me access to learning opportunities that rounded out my academic education, like the Asset and Portfolio Management Certificate programme at Wharton and the "Alternative Investments" course at Harvard. I was also able to work towards getting my CAIA and CFA certifications and become more fluent in English.

But an impressive CV is worthless if the person behind it lacks depth. Following that urge to look past the obvious, the scholarship prompted me to venture into areas that felt completely foreign, like philosophy or classical music. I understood that the foundation was looking for well-rounded individuals, and that being a "Renaissance person" meant keeping your curiosity alive and realising you will inevitably be better at your own job if you have a broader view of the world at large.

Which brings me to the message I want to share with you, the latest bunch of scholars, today.

We often think the people with the most awards must have been born with some unbeatable talent. But the truth is usually quite different. A person's real value is defined more by their perseverance than their intelligence.

That's why I beg you not to make the mistake of thinking this scholarship is merely a reward for past accomplishments. It's not a trophy to be put on a shelf. This scholarship is an opportunity and, at the same time, a responsibility. You'll have the chance to make your most ambitious dreams come true with the foundation's backing, but you'll also have an obligation to embody the values of excellence and commitment on which this institution is founded.

And, as I see it, the most natural beneficiary of that commitment is our homeland. I'm well aware of the fact that there are more opportunities outside Asturias than inside, and that packing our bags and leaving to find success seems like the easiest way forward. Yet I am convinced that we can also succeed by staying and building a career here. Thanks to this scholarship, today I can proudly say that I am part of the only brokerage firm in Asturias. Learning lessons abroad and applying them here to help our region thrive is perhaps the greatest success we can hope to achieve.

In conclusion, I'd like to say a few words to Rubén's family and friends, who have my deepest respect and admiration. I never had the chance to know him, but his example lives on through his words and the impact he had on this foundation. Rubén passionately pursued a single purpose: "to have value in life." In that same spirit, today I am honoured to accept this distinction because it motivates me to keep on improving and striving, day after day, to become the well-rounded person of integrity that this foundation inspires us to be. I receive this award with the humility and respect that Rubén's memory deserves.

My sincere thanks to the foundation for this opportunity and to all of you for listening to me, and my heartfelt congratulations to the scholars.

David Rodríguez Suárez (Gijón, 2003)
Winner of the 2025 Rubén Perea Molleda Prize
Graduate of the Business Administration & Management programme at the Universidad de Oviedo, with a specialism in financial market analysis and asset management.
End-of-Studies Prize for a bachelor's degree in Business Administration and Management and Banco Sabadell Award for Best Undergraduate Dissertation in Sustainable Finance, both awarded by the Faculty of Economics and Business at the Universidad de Oviedo.
Palacio de Hevia, 30 December 2025

Extracurricular education received by scholars during the 2024/2025 academic year

Academic, research and international activities of scholarship recipients

During the 2024/2025 school year, our scholars pursued educational and research activities at some of the world's most prestigious universities and research centres, consolidating the programme's academic excellence and international reputation.

The scholarships gave them access to renowned institutions and cutting-edge training in such strategic areas as artificial intelligence, life sciences, mathematics, sustainability, economics and health. These experiences have strengthened their international, research and professional credentials, boosted their skills and academic networks, and opened the door to future opportunities, confirming that this programme is an effective driver of talent development, internationalisation and global presence.

Educational activities at top-tier international schools

Aarhus University – Denmark
Expert course: "Genetic Engineering using CRISPR/Cas"

University of Bern – Switzerland
5th Bachelor Climate Summer School. Investigadores: Christoph Raible y Seba Topuz.

University of Cambridge – United Kingdom
International summer courses in science, mathematics and humanities
- "Cryptography: Unlocking the Future" + "From Here to the Edge of the Observable Universe". Organised by: Professional and Continuing Education (PACE). Director: Dr Sarah J. Ormrod. Instructors: Dr James Grime and Dr Robin Catchpole
- International Summer Programme. Organised by: Professional and Continuing Education, University of Cambridge. Director: Dr Jim Gazzard

Columbia University, Law School – United States
US Business Law Academy programme. Instructor: Adam Kolker

Harvard University – United States
Courses in international politics, finance and investment
- "Debates in International Politics". Harvard Division of Continuing Education. Instructor: David A. Rezvan.
- Harvard Business School. "Alternative Investments".

Imperial College London – Reino Unido
Formación avanzada en Matemáticas, Estadística y machine learning.

King's College London – Reino Unido
Cursos en Economía, comercio internacional y crecimiento económico. Tutores: Daniele Girardi y Pierre-Louis Vézina.

Leiden University – Netherlands
Advanced linguistics courses: "Typology of Syntax beyond the Clause", "Historical Syntax" and "Evolutionary Linguistics: Introduction and Background". Instructors: Martin Kohlberger, Marieke Meelen, Arie Verhagen and Mily Crevels.

LMU Munich – Germany
Advanced courses in the philosophy of mathematics.
- Summer School for Widening Participation in Mathematical Philosophy. Coordinated by: Cordelia Berz, Nicola Bonatti, John Dougherty, Levin Hornischer, Alessandra Marra and Toby C. P. Solomon

University of Oxford – United Kingdom
Advanced and summer school courses and research placements in physics, artificial intelligence, philosophy and engineering
- "Quantitative Finance: Mathematics in Investment Banking". Organised by: University College London
- «Artificial Intelligence and Machine Learning: Theory and Practice". Organised by: Lady Margaret Hall, University of Oxford. Instructors: Dr Christopher Adamson and Prof. Naeemullah Khan
- Philosophy course. Organised by: Oxford Summer Courses. Instructor: Dimosthenis Patramanis
- Physics course. Organised by: Oxford Summer Courses. Instructor: Simranjeet Singh (DPhil. Candidate, Department of Engineering Science)
- Research placement: Searching for Dark Matter at the LHC. Organised by: Department of Physics, University of Oxford, Lead researchers: Prof. Alan Barr and Dr Benjamin Hodkinson

University of Pennsylvania – Wharton School – United States
Online course: "Asset and Portfolio Management Certificate" programme.

Charles University (Pilsen) – Czech Republic
Summer School of Experimental Surgery. Instructor: Dr Václav Liška, PhD

Reykjavik University – Iceland
Course: "Energy Field School" (Focus on Geothermal Energy)

Ruhr-Universität Bochum – Germany
European Summer School in Logic, Language and Information (ESSLLI). Organised by: Ruhr-Universität and the Association for Logic, Language and Information (FoLLI).

Shanghai Jiao Tong University – China
International School on Mathematical Biology

Stanford University – United States
Expert courses in biology, statistics, machine learning and technological entrepreneurship Instructors: Jehangir Amjad and Pedram Mokrian

TU Delft – Netherlands
Summer schools: Sustainable Housing from a European Perspective and Circularity in the Built Environment

Universidad Francisco de Vitoria – Spain
Escuela de Liderazgo Universitario. Directors: Dr Carola Díaz de Lope-Díaz Molins and Dr Juan Serrano Vicente. Instructor: Dr Martín Tami

Universidad Internacional Menéndez Pelayo – Spain
Advanced course in Spanish language studies: "Dialectology and Sociolinguistics in the History of Spanish". Instructor: Javier Rodríguez Molina

University of Bern – Switzerland
International Bachelor Summer School for Climate Change Research

University College London (UCL) – United Kingdom
Intensive courses in artificial intelligence, neuroscience, finance, creative writing and life sciences:
- "Artificial Intelligence: Concepts and Applications"
- "Anatomy and Developmental Biology" (ISSU0019). Instructor: Dr Yoshiyuki Yamamoto
- "How the Brain Works and What Can Go Wrong"
- "Creative Writing". Instructor: Rhod Fiorini
- "Machine Learning" (UCL Summer School). Instructor: Dr Dariush Hosseini

Utrecht University – Países Bajos
Summer schools in data science, theoretical physics, art and history
- "Data Science: Programming with Python". Faculty of Social and Behavioural Sciences
- "Theoretical Physics". Instructors: Dr L. Fritz and Dr U. Gürsoy
- "The Art of Renaissance in Florence and Rome". Instructor: Dr Michael Kwakkelstein

Research activities at international centres of excellence:

Max-Planck-Institut für Kohlenforschung – Germany
Advanced research group: Sustainable Catalysis for Organic Synthesis. Lead researcher: Dr Josep Cornella

UK Atomic Energy Authority (UKAEA) – United Kingdom
Culham Plasma Physics Summer School

Clay Mathematics Institute / VIASM – Vietnam
Expert course in advanced mathematics

Instituto de Ciencias Matemáticas (ICMAT) – Spain
17th International ICMAT Summer School on Geometry, Dynamics and Field Theory. Instructor: Dr María Barbero

CIC nanoGUNE – Spain
Research placement in theoretical physics and nanoscience. Summer internship in the Theory group

International academic and professional conferences

By actively participating in professional and expert gatherings, scholars make a significant contribution to knowledge transfer and international visibility:
- International mathematics, linguistics, physics and social science conferences
- Professional congresses in the fields of medicine, nursing, dermatology and health sciences
- Events organised by prestigious Spanish and international societies

Advanced foreign language courses and proficiency exams Cambridge English (C1–C2), IELTS – British Council, Goethe-Zertifikat, DELF/DALF (France Éducation International)

At leading centres: Alliance Française (Spain and France), Humboldt-Institut (Germany), ILAC (Canada), Inlingua, Business Language Centre, Expert English

Prizes and distinctions

Carolina Ming Arteaga García (2023–2025 scholar). Fourth-year student pursuing a bachelor's degree in Foundations of Architecture, Universidad Politécnica de Madrid - ETSAM Prize for Commercial Premises, BIM category, 35th Pladur® Building Solutions Competition

2024/2025 End-of-Studies Prizes. Universidad de Oviedo

Ana Cuetos Menéndez (2023–2025 scholar). End-of-studies prize for a bachelor's degree in Nursing awarded by the Gijón Faculty of Nursing, Universidad de Oviedo

Sara García Iñesta (2022–2023 scholar). End-of-studies prize for a bachelor's degree in Electrical Engineering awarded by the Gijón Polytechnic School of Engineering, Universidad de Oviedo

Raquel Mera Álvarez (2021–2025 scholar). End-of-studies prize for a bachelor's degree in Biology awarded by the Faculty of Biology, Universidad de Oviedo

Alberto Pico Alonso (2023–2025 scholar). End-of-studies prize for a bachelor's degree in Biology awarded by the Faculty of Biology, Universidad de Oviedo

Jaime Prieto Sanzo (2021–2025 scholar). End-of-studies prize for a bachelor's degree in Chemistry awarded by the Faculty of Chemistry, Universidad de Oviedo

David Rodríguez Suárez (2024–2025 scholar). End-of-Studies Prize for a bachelor's degree in Business Administration and Management and Banco Sabadell Award for Best Undergraduate Dissertation in Sustainable Finance, both awarded by the Faculty of Economics and Business, Universidad de Oviedo.

Mario Suárez Álvarez (2023–2024 scholar). End-of-studies prize for a bachelor's degree in Civil Engineering awarded by the Mieres Polytechnic School, Universidad de Oviedo

Juan Villazón Vallina (2024–2025 scholar). End-of-Studies Prize for a bachelor's degree in Philosophy, and "Rector Alas" Award for Best Academic Record in the Arts and Humanities, both granted by the Faculty of Philosophy and Humanities, Universidad de Oviedo. Award for Best Academic Record of 2024/2025 at the Universidad de Oviedo

Software to manage the María Cristina Masaveu Peterson University Degree Scholarship

As part of the foundation's ongoing efforts to improve the María Cristina Masaveu Peterson University Degree Scholarship programme, in 2025 the computer software used to manage it was completely overhauled and updated. This digitalisation has streamlined and expedited administrative tasks associated with the programme, thereby making it easier for candidates to apply and for scholars to monitor different processes. The new software also made the programme's internal management more efficient, honouring the foundation's commitment to modernise its procedures.

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 HM Queen Emerita Sofía of Spain.

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. 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

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 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 András 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 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 Vilkomirskaia, 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 Vilkomirskaia, 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

- Fundación "la Caixa" French Horn Chair
- Instructor: Radovan Vlatković
- Master classes: Radovan Vlatković, José Miguel Asensi, Javier Molina, Rodolfo Epelde, Anaís Romero, Estefanía Beceiro, Matías Piñeira, Antoine Dreyfuss, Laurens Woudenberg and Felix Klieser

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 Academía 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.

Training and Research Fellowship. Digital Development Department, 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**

Fundación María Cristina Masaveu Peterson and the Museo Nacional del Prado officially renewed their partnership on 17 April 2024, and at the same time they issued a call for applicants interested in a fellowship involving training, research and technical skills development for experts in the Prado's Digital Development Department. The aim of this initiative was, among other things, to develop digital content, solutions and experiences that would publicise and promote the museum's research and conservation efforts.

Endowed with a total of 36,000 euros, funded entirely by the foundation, for a term of twenty-four consecutive months, the fellowship focused on research, training and technical skills development for experts in the Digital Development Department of the Museo del Prado, with a special emphasis on viewing information on the museum website.

An ad hoc examination and evaluation committee was convened to review applications, choose the finalists and award the 2025 fellowship in a competitive selection process governed by the principles of objectivity, transparency, equality, non-discrimination and full public disclosure. The 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 September 2025. The winner of the 2025 fellowship was Ms Elisa Andueza Dosal.

Fundación UWC Scholarship

In 2025, Fundación María Cristina Masaveu Peterson and Fundación UWC España signed a partnership agreement to offer an annual scholarship to young Asturians until 2027.

The purpose of this scholarship was to support the education of pupils residing in Asturias by sponsoring their enrolment in an international baccalaureate programme at one of the United World Colleges (UWC).

Fundación UWC España aims to promote international understanding by providing scholarships that enable young Spaniards to attend a UWC school. As an international organisation, the UWC network strives 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, encouraging personal growth through effort and example.

The UWC España selection process was based on the same criteria used by all international UWC schools: intellectual curiosity and ability to think critically about global issues; active commitment to UWC values and readiness to live in harmony with others; social competence for teamwork and effective communication; the resilience, self-awareness and independence needed to cope in challenging situations; personal responsibility and integrity reflected in behaviour consistent with one's values; and the academic robustness required to successfully meet the demands of the International Baccalaureate Diploma or Career-related Programme.

Fundación UWC España issues the call for applicants in September, and the winner is announced in March of the following year.

Three individuals have benefited from the scholarship to date: Jazbel Valeska Salas Soto, who won in 2023 and completed the second year of her International Baccalaureate programme at UWC Dilijan College (Armenia) in 2025; Elsa Ruiz Ríos, the 2024 recipient, who began her second year at UWC Li Po Chun (Hong Kong) in 2025 and will graduate in 2026; and Lola Muñoz Álvarez, the 2025 winner, who started her first year at UWC Adriatic (Italy) shortly afterwards and will finish her programme in 2027.

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 2025 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 address 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 cognitive, physical, organic or sensory disabilities.

NGOs that are properly managed, transparent and well governed are better equipped to make wiser decisions. 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.

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 career 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, intellectual, emotional and educational development of persons with any type of disability, regardless of the social or minority group to which they belong, and to promote their integration in society and the job market.

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

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

▪ Scheduled activities

FMCMP Madrid Centre

Guided tours programme

General public

Masaveu Collection. Twentieth-Century Spanish 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 2025, a total of 5,265 people participated in 740 guided tours.

Street Art Space

This space displays works by internationally renowned artists like Banksy, Keith Haring, Yayoi Kusama and Kaï alongside the creations of established and up-and-coming Spanish talents like Okuda San Miguel, Marria Pratts, Javier Calleja, Luis Pérez Calvo and Albert Pinya, as well as site-specific projects the foundation commissioned from Queen Andrea, El Rey de la Ruina, Juan Díaz-Faes and other young artists.

During 2025, a total of 1,532 people participated in 300 guided tours.

"The FMCMP: Its Exhibitions"

This comprehensive itinerary explores Fundación María Cristina Masaveu Peterson as a whole, with a guided tour of all its current exhibitions.

During 2025, a total of 242 people participated in twenty-eight guided tours.

"Women Artists and the Representation of Women in Twentieth-Century Spanish Art"

This guided tour takes a closer look at artists like María Blanchard, Soledad Sevilla and Cristina Iglesias, and at depictions of women appearing in works throughout the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*.

During 2025, a total of 108 people participated in thirteen 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 Centre in 2025.

All activities last approximately ninety minutes and are led by cultural mediators. The principal activities held in 2025 were as follows:

School programme for the show Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló

▪ Workshop-tour for pre-primary and primary pupils: "Exploring Art with All Five Senses"

Activity for pre-primary and primary schoolchildren that included a dynamic tour of the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló* and a creative experience. Using a methodology based on play and teamwork, this activity invited participants to become avant-garde artists for a day, showing them how to approach contemporary art via all five senses.

▪ Workshop-tour for primary pupils: "A Stroll through Twentieth-Century Spanish Art"

Activity for primary schoolchildren in Years 4 and 5 that offered a dynamic tour of the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló* and a creative experience. By observing the paintings and sculptures of artists like Picasso, Miró, Sorolla, Antonio López and Tàpies, pupils were introduced to some of the most important art movements of the 1900s, including Cubism, Surrealism and abstraction.

After the tour, participants were invited to experiment with different media, colours and materials in the workshop area and become artists for a day.

▪ Workshop-tour for primary pupils: "Creative Women of the Twentieth Century"

In this dynamic activity for primary pupils in Years 4 and 5, participants were invited to discover twentieth-century Spanish art through some of its greatest female exponents, including María Blanchard, Carmen Laffón, Isabel Quintanilla, Soledad Sevilla and Cristina Iglesias. During the tour, they were introduced to Cubism, realism, abstraction and other art movements of that century.

In the creative workshop that followed, participants had a chance to experiment with different artistic styles and media.

▪ Dynamic tour for lower and upper secondary pupils: "Twentieth-Century Spanish Art in the Masaveu Collection"

Participatory activity for lower and upper secondary pupils. This guided tour offered an informative survey of selected paintings and sculptures that epitomise certain Spanish art movements of the twentieth century. The itinerary featured works by great artists like Pablo Picasso, María Blanchard, Joaquín Sorolla, Salvador Dalí, Joan Miró, Tàpies and Miquel Barceló, among others.

▪ Dynamic tour for lower and upper secondary pupils: "Women Artists and the Representation of Women in Twentieth-Century Spanish Art"

Participatory activity for lower and upper secondary pupils. On an itinerary featuring works by artists like María Blanchard, Carmen Laffón, Isabel Quintanilla, Soledad Sevilla and Cristina Iglesias, as well as pieces by Pablo Picasso, Salvador Dalí and other male counterparts, participants were able to analyse how women were represented and the role that female artists played in twentieth-century Spain.

School programme for the Street Art Space

▪ Workshop-tour for pre-primary and primary pupils: "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 for lower and upper secondary pupils: "'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 for lower and upper secondary pupils: "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 2025, the foundation offered a total of ninety-two workshops and dynamic tours for 1,997 pupils from twenty-nine different schools.

Workshop-tours for families

Little Street Artists

In 2025, we continued to offer the free educational programme introduced in 2022 for families with children between the ages of four and twelve.

The programme was expanded in 2025 to include activities related to the two exhibitions on view last year that were tailored to specific age groups.

The foundation's educational programme in connection with the show *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló* featured the following activities:

▪ "Exploring Art with All Five Senses"

For families with children between ages four and seven. Using a methodology based on play and teamwork, this activity invited participants to become avant-garde artists for a day, showing them how to approach contemporary art via all five senses.

- "Matter and Colour: A Stroll through Twentieth-Century Spanish Art"

For families with children between ages eight and twelve. By observing the paintings and sculptures of artists like Picasso, Miró, Sorolla, Antonio López and Tàpies, participants were introduced to some of the most important art movements of the 1900s, including Cubism, Surrealism and abstraction.

- "Art Explorers. Mission: Mysteries of the Twentieth Century"

Self-led activity that allowed families with children between ages four and ten to explore the exhibition in a fun, engaging way. Along the way, the families had to complete ten missions by carefully observing, imagining and interacting with the works on display.

Through play and exploration, kids and adults were drawn into the show as they worked to decipher its mysteries, discovered some of the most iconic artists and movements of the twentieth century in an accessible way, and enjoyed learning together as a family.

The foundation's educational programme for the Street Art Space consisted of the following activities:

- "Little Street Artists"

For families with children between ages four and seven. Using a methodology based on play and teamwork, this activity invited participants to become street artists for a day, showing them how to approach art through works of our time.

- "Street' Art?"

For families with children between ages eight and twelve. As they observed works by street artists like Banksy, Keith Haring, Yayoi Kusama, Kaï, Queen Andrea and Juan Díaz-Faes, participants 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.

These workshops were held every Saturday at 11 am and were led by the centre's cultural mediators.

In 2025, a total of 254 individuals participated in thirty-two family workshops.

Special workshop-tour for families

A Day's Journey to the Twentieth Century
25, 26 and 27 April 2025

To mark World Book Day, and in connection with the 2025 World Book Night celebrations, the FMCMP Madrid Centre opened its doors on 25, 26 and 27 April 2025 to offer "A Day's Journey to the Twentieth Century", a workshop-tour for families with children between ages four and twelve.

The activity included a dynamic tour and a creative experience that combined art and literature, based on the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*. Through micro-narratives inspired by some of the movements and artists represented in the show, participants travelled back to the 1900s to discover the stories and universes of Pablo Picasso, María Blanchard, Joan Miró and other art legends.

The activity adopted a methodology based on play and teamwork, inviting the children to become illustrators of the stories they heard and explore their own creativity by using different art techniques adapted to their age.

A total of fifteen people participated in three workshops.

Christmas workshop-tour for families

Christmas through Colours

20 and 27 December 2025 and 3 January 2026

Over the holidays, Fundación María Cristina Masaveu Peterson organised "Christmas through Colours", a family workshop offered at the FMCMP Madrid Centre on 20 and 27 December 2025 and 3 January 2026.

This creative educational activity for families included a dynamic tour and a hands-on workshop that revolved around *The Virgin Nursing the Child*, a work by Italian painter Artemisia Gentileschi, and typical Christmas imagery.

It began with a dynamic tour of the Christmas display, where participants were able to admire *The Virgin Nursing the Child,* learn more about Artemisia Gentileschi, one of the great Baroque painters, and discover how light, colour and emotion became fundamental components of her creative vocabulary. The visit also addressed some of the Christmas symbols that are most representative of the iconographic tradition of that period.

After the tour, participants moved into the workshop space, where they were invited to design a Christmas ornament and a postcard inspired by Artemisia's painting. By employing visual media like collage and making expressive use of colour, each family came up with their own contemporary vision of Christmas in an activity that stimulated creativity and collaboration.

This workshop-tour was held at 11 am on Saturday mornings as part of the foundation's educational Christmas programme, which aimed to offer participatory experiences that help families engage with art and cultural heritage.

Twenty-seven people participated in a total of two workshops.

Programme for seniors

Twentieth-Century Spanish Art: The Masaveu Collection

Expanding its offer in the field of education, in 2025 Fundación María Cristina Masaveu Peterson presented a new programme of free activities whose primary goal is to make Spanish art of the twentieth century more accessible and comprehensible to users of senior day centres, care homes and associations over the age of sixty-five.

This programme offered on-site tours at the FMCMP Madrid Centre as well as virtual tours, for which cultural mediators from the foundation travelled to participating centres, thereby making the activity available to a larger number of senior citizens.

Available between 11 November 2025 and 19 July 2026, the programme revolved around the exhibition *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló.*

Each session consisted in an educational tour of selected paintings and sculptures that are representative of different twentieth-century art movements, tailored to the needs and interests of the target audience and led by the foundation's cultural mediation staff.

The visit was followed by a creative workshop where participants explored various art styles and techniques, stimulating creativity and encouraging active involvement and shared experiences.

In 2025, a total of seventy-six individuals participated in three workshops.

Lectures

▸ **María Cristina Masaveu Auditorium**

Lecture series
Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló
14 October 2025–18 November 2025
Director: María Dolores Jiménez-Blanco

This lecture series revolved around the *Masaveu Collection: Twentieth-Century Spanish Art: From Picasso to Barceló* exhibition and was directed by its curator, María Dolores Jiménez-Blanco.

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 7:15 pm in the María Cristina Masaveu Auditorium.

▪ 14 October 2025
«De Picasso a Barceló. Una visión del arte del siglo XX español a través de las Colecciones Masaveu (I)»
María Dolores Jiménez-Blanco

In this first lecture, María Dolores Jiménez-Blanco, curator of the exhibition and director of the series, spoke about twentieth-century Spanish art by analysing works in the Masaveu collections.

▪ 21 October 2025
"Las vanguardias artísticas y sus sombras (II)"
María Dolores Jiménez-Blanco

This lecture, again delivered by María Dolores Jiménez-Blanco, was about the early twentieth-century avant-garde movements.

▪ 11 November 2025
"El informalismo y otras manifestaciones artísticas de las décadas centrales del siglo xx (III)"
Genoveva Tusell

In the third instalment of the lecture series, Genoveva Tussel, associate professor of Art History at the UNED, talked about Art Informel and other mid-twentieth-century art styles.

▪ 18 November 2025
"Coleccionismo y conservación del patrimonio (IV)"
Rafael Mateu de Ros

Rafael Mateu de Ros, a lawyer with a doctorate in Art History and founding partner of the firm Ramón y Cajal Abogados, conclude this lecture series with a talk about the setup of the Masaveu Collection, which experts regard as one of the most important private art collections in Spain.

"Virgo lactans. Artemisia Gentileschi en la Colección Fundación María Cristina Masaveu Peterson"
16 December 2025

During the 2025 Christmas season, Fundación María Cristina Masaveu Peterson invited Leticia Ruiz Gómez to give a lecture titled "*Virgo lactans.* Artemisia Gentileschi en la Colección Fundación María Cristina Masaveu Peterson" in the María Cristina Masaveu Auditorium at the FMCMP Madrid Centre.

This event was arranged to mark the first public presentation in Spain of *The Virgin Nursing the Child*, an early painting by Artemisia Gentileschi recently added to the foundation's collection. In connection with its public display, the work was studied in-depth by Leticia Ruiz Gómez, who holds a PhD in Art History and is Head of the Department of Spanish Renaissance Painting and the Frame Section at the Museo del Prado.

During her talk, Ruiz Gómez discussed the iconography of the Madonna Lactans and the place this representation occupies in Catholic devotional tradition and Artemisia Gentileschi's creative process. She also analysed the singular value of this painting in the artist's career, underscoring its importance as a work from an early formative period that illustrates her remarkable technical and expressive skill.

The lecture began at 7:15 pm, with free admission on a first-come, first-served basis. The event had a strong turnout, reflecting the high level of interest in Artemisia Gentileschi and this work's addition to the Fundación María Cristina Masaveu Peterson Collection.

Institutional partnerships

9th AEF Awards Ceremony
María Cristina Masaveu Auditorium
11 March 2025

On 11 March 2025, the María Cristina Masaveu Auditorium hosted the 9th AEF Awards Ceremony organised by the Asociación Española de Fundaciones (AEF), an event for acknowledging and applauding the work of Spain's foundations and the philanthropists and institutions behind them.

At this ninth edition, the Award for Philanthropic Initiative was presented to Dr Fernando García Marín, founder of Fundación Española de la Cooperación Sanitaria (FECS), in recognition of his stellar humanitarian track record. Since 2001, García Marín has done extensive medical work in Equatorial Guinea, Tanzania and other disadvantaged parts of the world, focusing on oral and maxillofacial surgery. Today his foundation has a board of trustees, an executive committee and a network of approximately seventy-five partners, volunteers and collaborators involved in its various projects.

The Award for Cooperation went to Fundación Integra, established more than twenty-three years ago, for its work as an intermediary between over 450 frontline social organisations and more than seventy leading companies. This foundation's job placement programme for people at high risk of social exclusion—women who have been victims of gender violence, prostitution or human trafficking; homeless individuals; former drug users; prisoners and ex-convicts; and people with disabilities—had helped nearly two thousand people across Spain find employment.

The Award for Social Innovation was given to the alliance formed by Acción contra el Hambre and Fundación Acciona.org on a joint project to decarbonise humanitarian emergency response launched in April 2023. This initiative developed a free, open-source digital tool that humanitarian organisations can use to measure the energy requirements of their operations and design solutions based on renewable sources, with foreseeable applications in education and healthcare settings in countries like Mauritania and Colombia.

The ceremony concluded with a motivational speech by José María Gasalla, a lecturer and writer who also teaches at Deusto Business School, and a musical performance by Valentín Chong, a student in the Telefónica Violin Chair at the Escuela Superior de Música Reina Sofía.

Presentation of the Ópera de Oviedo
María Cristina Masaveu Auditorium
19 June 2025

Fundación Ópera de Oviedo presented the seventy-eighth season of the Ópera de Oviedo in the María Cristina Masaveu Auditorium at the FMCMP Madrid Centre on 19 June 2025. This event was the

official announcement of the operatic programme for the period from September 2025 to February 2026, which included performances of classics like *Hänsel und Gretel*, *Roméo et Juliette*, *Orlando Furioso*, *Rigoletto* and *Carmen*.

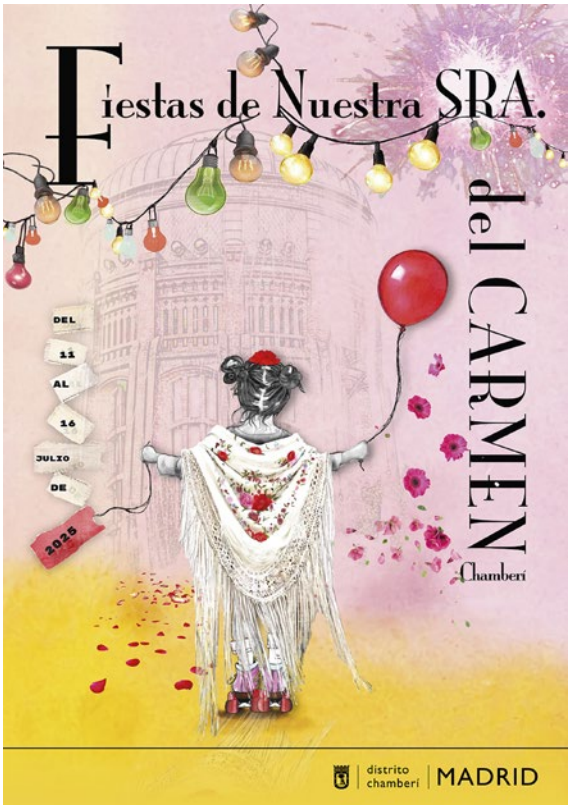
Fundación María Cristina Masaveu Peterson acted as a patron of Fundación Ópera de Oviedo, an organisation that works to develop and promote operatic activities in the Principality of Asturias. Via the opera season, the institution supported access to the culture of music and the stage, helping this art form to reach a

broader and larger audience and promoting a more open, participatory society.

Established in 1995 as a non-profit foundation, Fundación Ópera de Oviedo's stated purposes are to promote, organise, support, aid and fund, to be best of its abilities, the Oviedo opera season. In addition, it consistently strives to support 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
17-20 July 2025

Fundación María Cristina Masaveu Peterson joined in the Chamberí district's traditional festivities of Nuestra Señora del Carmen (Our Lady of Mount Carmel) by offering several free cultural activities between 17 and 20 July 2020 at the FMCMP Madrid Centre. The aim of this initiative was to give neighbourhood residents a chance to learn more about the foundation's art, exhibitions and work by encouraging participation in and access to culture.



One of the activities was an open house that gave people the opportunity to see *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló* during the exhibition's final days before the centre closed for the summer break.

The programme also included educational and informative activities, like family workshop-tours for different age groups and dynamic tours focused on the foundation and its exhibitions. All these activities were offered free of charge and accompanied by the centre's cultural mediation team.

Special guided tours: Open House Madrid
27 and 28 September 2025

Fundación María Cristina Masaveu Peterson participated in the Open House Madrid programme with several guided tours of its headquarters in the Spanish capital.

For the second year in a row, Fundación María Cristina Masaveu Peterson was actively involved in the 11th Open House Madrid.

Open House festivals about architecture and the city are held one weekend a year in more than fifty cities around the world. On the last weekend in September each year, architecture becomes the star of Madrid's urban stage, proving that architectural culture is essential.

For its second appearance, 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 María Cristina Masaveu Auditorium.

The foundation offered a total of six guided tours as part of this programme, which were attended by ninety-one people.

Special guided tours: 22nd International Architecture Week
3, 4 and 5 October 2025

Fundación María Cristina Masaveu Peterson participated in the 22nd Architecture Week with several guided tours of its headquarters in the Spanish capital.

This event was organised by Fundación Arquitectura COAM, the Professional Architects' Association of Madrid, and Madrid City Council, in partnership with the Regional Government of Madrid, from 3 to 13 October 2025.

The foundation participated for the first time by inviting 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 María Cristina Masaveu Auditorium.

The foundation offered a total of three guided tours for this programme, which were attended by twenty people.

Special guided tours: Madrid Otra Mirada (MOM)
17, 18 and 19 October 2025

Once again this year, Fundación María Cristina Masaveu Peterson participated in Madrid Otra Mirada (MOM), a cultural programme organised by the Directorate General of Cultural Heritage and Urban Landscape in Madrid City Council's Department of Arts, Tourism and Sport, which 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.

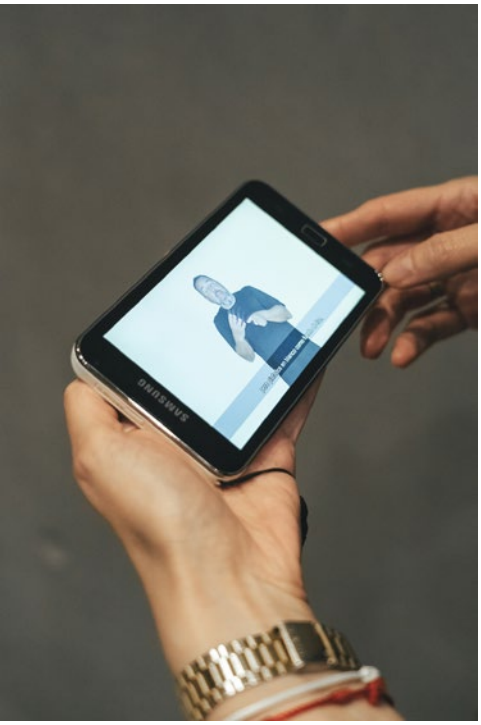
As heir to the Masaveu family's collecting and patronage tradition, Fundación María Cristina Masaveu Peterson has its own art collection, which focuses mainly on contemporary art and includes pieces by established and up-and-coming artists. This guided tour showcased the foundation's efforts to promote and publicise the arts as well as the renovation of its Madrid headquarters, a former nineteenth-century mansion recently converted into a cultural centre.

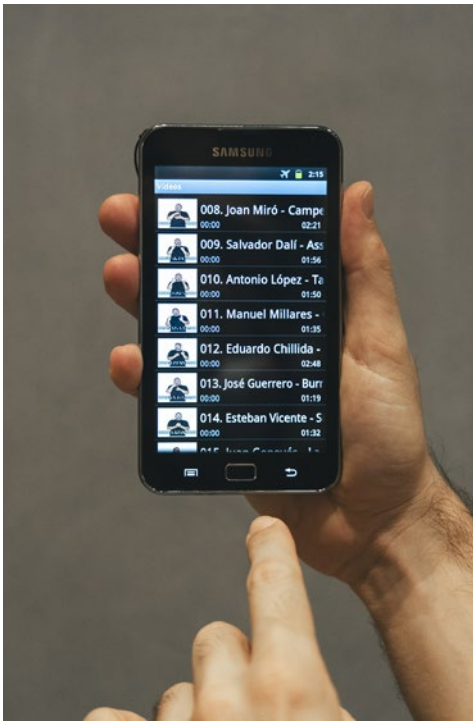
The foundation offered a total of three guided tours in connection with this programme, which were attended by thirty people.

Accessibility

Accessible content developed for *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*

Honouring its commitment to universal accessibility, in 2025 Fundación María Cristina Masaveu Peterson strove to make sure that visitors with disabilities or special needs had the same opportunity as others to enjoy its exhibitions and activities. To this end, several accessible resources were offered in connection with the show *Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló*, making the content more understandable and improving the visitor experience for diverse audiences.





Easy read

The foundation created easy read materials for a selection of representative works in the exhibition, so that a wider range of visitors would be able to access and comprehend the content on their own. These texts used plain language and simple words and sentences to convey artistic and contextual information in a way that is easier to understand.

Easy read materials were created specifically for people with cognitive impairments or difficulty reading or who speak multiple languages. Anyone interested in using them can request a free device at the centre's ticket office or access the content online using their own devices.

Guides in Spanish sign language (LSE)

In order to make the exhibition more accessible for people with hearing loss, visitors were offered guides in Spanish sign language (*Lengua de Signos Española*, LSE) with subtitles. These sign guides included video explanations of some of the most outstanding works in the show, providing a more inclusive experience adapted to the needs of Spanish sign language users.

The sign guide devices could be borrowed free of charge upon request at the centre's the ticket office.

Audio description

The foundation also created audio-described content for selected works in the exhibition, primarily for the benefit of people with sight loss. These recordings gave detailed descriptions of the visual elements in each piece, so that they could be understood and enjoyed without being seen.

Like the other resources mentioned above, visitors were able to request the devices needed to hear the audio descriptions at the ticket office free of charge.

▪ Scheduled activities

FMCMP Morasverdes Centre (Salamanca)

Guided tours programme

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, Marina Abramović, David Nash, Olafur Eliasson, Axel Hütte, Agustín Ibarrola, Cristina Iglesias and Perejaume, among many others.

During 2025, a total of 1,062 people participated in 101 guided tours about this exhibition.

Family programme

Workshop-tour: "The Shapes of Nature"

During each workshop-tour, our cultural mediators led visitors through the exhibition *FMCMP Collection. Art and Nature: Footprints Are the Road*, followed by a creative activity. Participants 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 2025, a total of forty-three individuals participated in five family workshops.

Special workshops

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

"Natural Ornaments with the Family: Creating Christmas Together"

Activity for families with children between ages four and sixteen, 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. There, each family made their own "natural Christmas ornaments", inspired by the idea of using natural elements to make art. The families were also invited to adorn the FMCMP Morasverdes Centre with one of their creations, working together to fill the centre with Christmas spirit.

"Christmas through Nature"

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.

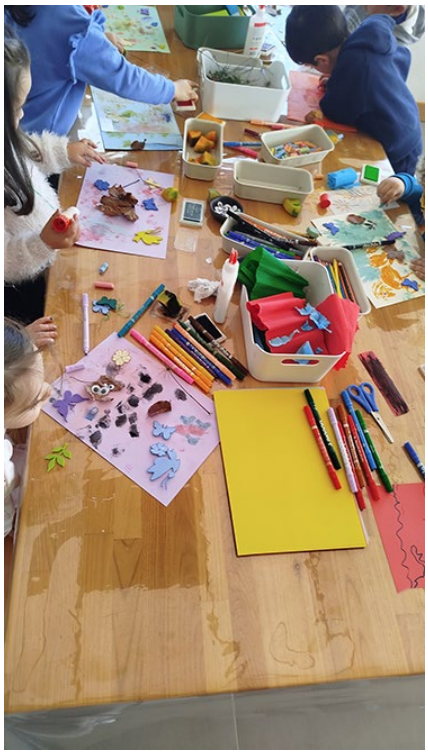
After the tour, the session continued in the workshop area, where each family got to make their own "winter tree" inspired by Agustín Ibarrola's work *Las cuatro estaciones* [The Four Seasons] or craft a "creative Christmas mobile" inspired by Eugenio Ampudia's piece *Somos aquello que dejamos de ser* [We Are What We Cease To Be].

In 2025, a total of forty individuals participated in two special workshops.

School programme

Drawing on its experience of training-related activities, in 2025 Fundación María Cristina Masaveu Peterson presented a free educational programme to meet the needs of the school community, from pre-primary to upper secondary, with different types of visits.

All activities last approximately ninety minutes and are led by cultural mediators. The principal activities held in 2025 were as follows:



School programme for the show *FMCMP Collection. Art and Nature: Footprints Are the Road*

▪ Workshop-tour for pre-primary and primary pupils: "The Shapes of Nature"

Activity for pre-primary and primary schoolchildren that includes a dynamic tour of the gallery with interactive features and a creative experience. In these workshop-tours, pupils 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.

▪ Dynamic tour for lower and upper secondary pupils: "Art and Nature in the FMCMP Collection"

Participatory activity for lower and upper secondary pupils. In these workshop-tours, pupils 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. The aims of this activity were to help participants to discover the landscape genre, ephemeral art, land art and performativity and examine how they interact with nature, and to identify and associate the most important milestones in the evolution of art related to landscape and nature.

School transport assistance

Promoting historical and artistic heritage and giving young people a well-rounded education are among the foundation's stated purposes, which is why it decided to offer schools the possibility of receiving financial assistance to cover the cost of bus transport to the FMCMP Morasverdes Centre in Salamanca province.

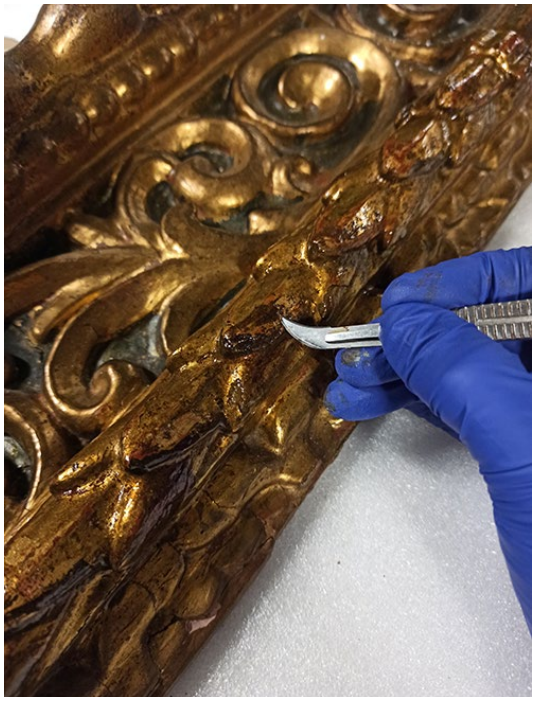
In 2025, the foundation offered a total of twelve workshops and dynamic tours which were attended by 424 pupils.

Six schools were able to participate in these activities thanks to the foundation's help with school transport.

MASAVEU COLLECTION

Conservation and restoration

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



The foundation has managed the Masaveu Collection since 2013. Its job 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 2025, conservation or restoration work was done on the thirty-eight artworks 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 2025

› Performed by TSA, Conservación de Patrimonio

2. Painting

- Isolated interventions on thirty-three works and frames in the Masaveu Collection

› Performed by Corporación Masaveu

- Restoration of one seventeenth-century painting on canvas and of two seventeenth-century paintings on copper and their frames
› Performed by Emilio Casero

- Restoration of one sixteenth/seventeenth-century painting on canvas and its frame
› Performed by Sofía Calderón

3. Tapestries

- Restoration of one seventeenth-century tapestry
› Performed by the Royal Tapestry Factory

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. Twentieth-Century Spanish Art: From Picasso to Barceló*, particularly with regard to the complementary displays in the Gallery of Works of Paper which, for conservation reasons, must be periodically rotated. Corporación Masaveu inspected a total of ten works in the collection for these projects.

Loan requests

1

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 2024–2 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.

1
- TITLE: *Saint Joseph and the Christ Child*
- AUTHOR: Alonso Cano (Granada, 1601–1667)
- DATE: ABOUT 1645– 1646
- MEDIUM: oil on canvas
- DIMENSIONS: 142.5 × 102 cm

Works loaned for the exhibition *Luz y sombra. Goya and Spanish Realism. A Contemporary Reflection*

- ORGANISED BY: AECID
- CURATORS: Rocío Gracia Ipiña and Leticia Sastre Sánchez
- VENUE: Bozar Palais des Beaux-Arts, Brussels| Centre for Fine Arts
- DATES: 7 October 2025–11 January 2026

EUROPALIA is a prestigious cultural festival that has been held in Belgium every two years since 1969. This year the guest country was Spain, as it had been previously in 1985, and the aim was to promote Spanish culture by presenting a multidisciplinary art programme.

Organised by Acción Cultural Española (AC/E) in partnership with Europalia España and Bozar as part of the special EUROPALIA programme, the exhibition *Luz y sombra. Goya and Spanish Realism* paid tribute to one of Spain's most iconic artists while also analysing his influence on subsequent Spanish art.

After reviewing the master's oeuvre in the first sections, the show went on to examine his impact on the Spanish realist tradition through the work of more than seventy Spanish artists from different generations who, from the eighteenth century to the present day, have engaged with Goya by addressing the events and changes that shaped our country's recent history.

In this way, the exhibition invited thoughtful consideration of the "Spanish question", how culture has been understood inside and outside Spain, and how, ever since Goya, Spanish art has collectively responded to moments of crisis and transformation, building bridges between heritage and contemporary creation.

2
- TITLE: *Flamenco*
- AUTHOR: Hermenegildo Anglada-Camarasa
- DATE: ABOUT 1901
- MEDIUM: oil on panel
- DIMENSIONS: 43.2 × 81.2 cm

2

Image rights requests for works in the Masaveu Collection

1

1

- TITLES: *Still Life*, 1943, and *Mars*, 1954
- AUTHOR: Óscar Domínguez
- REQUESTED BY: TEA Tenerife Espacio de las Artes
- FOR: exhibition catalogue *Óscar Domínguez. La conquista del mundo por la imagen*

CREDITS

- *Naturaleza muerta*, 1943. Author: Óscar Domínguez. Owner: Colección Masaveu. © of the reproduction/ photograph: Fundación María Cristina Masaveu Peterson, 2015. Author of the photograph: Marcos Morilla.
- *Marte,* 1954. Author: Óscar Domínguez. Owner: Colección Masaveu. © of the reproduction/photograph: Fundación María Cristina Masaveu Peterson, 2017. Author of the photograph: Marcos Morilla.

2

- TITLE: Flamenco, about 1901
- AUTHOR: Hermenegildo Anglada-Camarasa
- REQUESTED BY: EUROPALIA
- FOR: exhibition catalogue *Luz y sombra. Goya and Spanish Realism*

CREDITS

- *Flamenco*, about 1901. Author: Hermenegildo Anglada-Camarasa. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2014. Author of the photograph: Marcos Morilla.

3

- TITLE: *Assumpta corpuscularia lapislazulina*, 1952
- AUTHOR: Salvador Dalí (Figueres, 1904–1989)
- REQUESTED BY: Fundación Gala-Salvador Dalí
- FOR: *Dalí News* magazine

CREDITS

- *Assumpta corpuscularia lapislazulina*, 1952. Author: Salvador Dalí (Figueres, 1904–1989). Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

3

4

4

- TITLES: *Mending the Nets*, 1904–1905; *Mr and Mrs Saridakis in their Automobile*, about 1908; *The Two Spinners (Women Spinning)*, about 1931; and *Gypsies of Vera*, 1902
- AUTHOR: Fernando Álvarez de Sotomayor (Ferrol, 1875–Madrid, 1960)
- REQUESTED BY: Fundación Barrié
- FOR: exhibition catalogue *Fernando Álvarez de Sotomayor (1875–1960)*

CREDITS

- *Reparando las redes*, 1904–1905. Author: Fernando Álvarez de Sotomayor (Ferrol, 1875–Madrid, 1960). Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson. Author of the photograph: Marcos Morilla.
- *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.
- *Las dos hilanderas (Fiando)*, about 1931. Author: Fernando Álvarez de Sotomayor. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2019. Author of the photograph: Marcos Morilla.
- *Gitanos de Vera*, 1902. Author: Fernando Álvarez de Sotomayor (Ferrol, 1875–Madrid, 1960). Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2018. Author of the photograph: Marcos Morilla.

5

- TITLE: *Crucifixion*, 1460–1465.
- AUTHOR: Joan Reixach.
- REQUESTED BY: Mandragora S.R.L.
- FOR: catalogue *The Pittas Collection. El Greco and Spanish Paintings*

CREDITS

- Title: *Calvario*, about 1460–1465. Author: Joan Reixach. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

5

6

6

- TITLE: *Descent from the Cross*, about 1115–1120
- AUTHOR: Anonymous Leonese artist, 12th century
- REQUESTED BY: Universidad de León
- FOR: book *Reina Ella. Urraca I de León*

CREDITS

- Title: *Descendimiento*, about 1115–1120. Author: Anonymous Leonese artist, 12th century. Owner: Colección Masaveu. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2013. Author of the photograph: Marcos Morilla.

FMCMP COLLECTION

New Acquisitions

As it has from the start, the FMCMP Collection continued to pursue an acquisitions policy focused on contemporary art, honouring its commitment to patronise and support young and emerging artists, although it also added remarkable pieces of antique and nineteenth-century art, contemporary sculptures, and textiles made between the sixteenth and twenty-first centuries, among other items.

2

In 2025, a total of 160 new works entered the Fundación María Cristina Masaveu Peterson Collection. The majority were purchased through domestic and international galleries, especially during the ARCOmadrid and Art Basel Miami fairs, and at auctions in Spain and abroad. A small selection of ten pieces acquired in 2025 is presented below.

1
AUTHOR: Josep Grau-Garriga (San Cugat del Vallés, Barcelona, 1929–Angers, France, 2011)
TITLE: *Pell del poble*
DATE: 1976
MEDIUM: hemp and hessian
DIMENSIONS: 225 × 120 cm

2
AUTHOR: Okuda (Óscar San Miguel Erice, Santander, 1980)
TITLE: *When the Nature Wants to Kiss You*
DATE: 2022
MEDIUM: synthetic enamel on panel
DIMENSIONS: 220 × 170 cm

3

3
AUTHOR: Beverly Pepper (New York, 1922–Todi, Italy, 2020)
TITLE: *Doors*
DATE: 1992
MEDIUM: aluminium
DIMENSIONS: 244 × 202 × 15.5 cm (total measurements)

4
AUTHOR: José Gutiérrez Solana (Madrid, 1886– 1945)
TITLE: *The Chinese Table*
DATE: ABOUT 1927
MEDIUM: oil on canvas
DIMENSIONS: 142 × 107 cm

4

5

6

7

5
AUTHOR: Jean Arp (Strasbourg, France, 1886–Basel, Switzerland, 1966)
TITLE: *Sculpture mythique*
DATE: 1949/1964
MEDIUM: cast bronze
DIMENSIONS: 63.5 × 31 × 31 cm

6
AUTHOR: Mattia Preti (Taverna, Calabria, Italy, 1613–Valletta, Malta, 1699)
TITLE: *Samuel Anointing David*
DATE: 17TH CENTURY
MEDIUM: oil on canvas
DIMENSIONS: 217.5 × 312.5 cm

7
AUTHOR: Anselm Kiefer (Donaueschingen, Germany, 1945)
TITLE: *Geheimnis der Farne* [Secret of the Ferns]
DATE: 2005–2007
MEDIUM: oil, emulsion, shellac, dried plants, plaster, resin and clay on canvas
DIMENSIONS: 282 × 192 × 36 cm

8

9

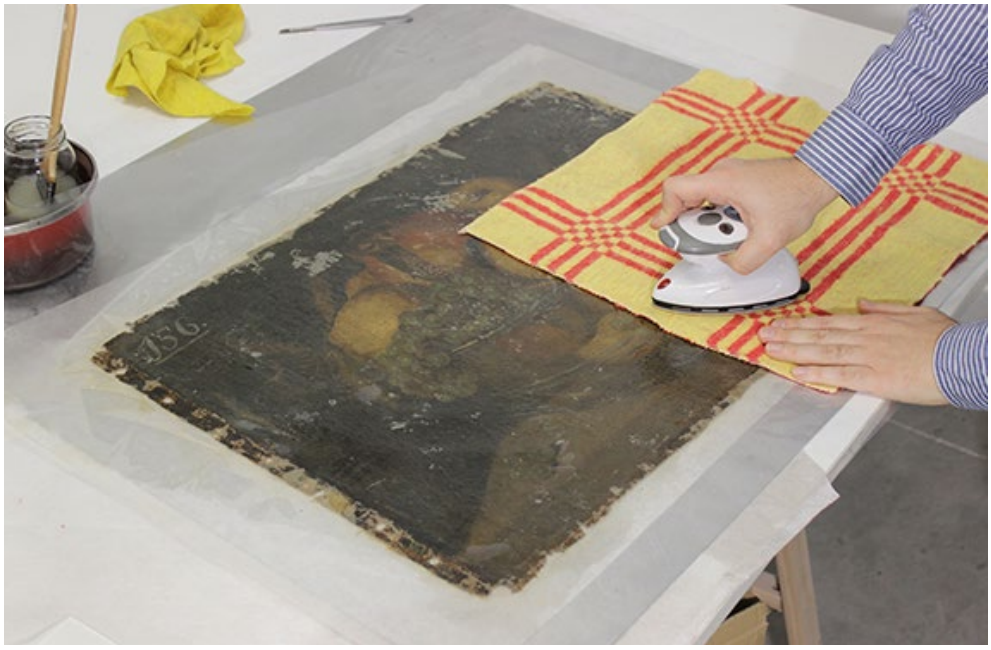
8
AUTHOR: Brussels workshop of Frans van der Hecke, after a cartoon by Peter Paul Rubens
TITLE: *Triumph of the Eucharist over Idolatry* (from the *Triumph of the Eucharist* series)
DATE: ABOUT 1660
MEDIUM: WOOL AND SILK
DIMENSIONS: 411 × 660 cm

9
AUTHORS: Luca Giordano (Naples, 1632–1705) and Giovanni Battista Ruoppolo (Naples, 1629–1693)
TITLE: *Allegory of Autumn*
DATE: 1684
MEDIUM: oil on canvas
DIMENSIONS: 245.4 × 348.5 cm

10
AUTHOR: Ana Teresa Barboza (Lima, Peru, 1981)
TITLE: *Quebradas que forman redes*
DATE: 2022
MEDIUM: COTTON AND WOOL TAPESTRY COLOURED WITH NATURAL DYES
DIMENSIONS: 650 × 190 cm

Conservation and restoration

The Fundación María Cristina Masaveu Peterson Collection, with a strong albeit not exclusive 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.



Cleaning the work *Glass Fruit Dish* by Juan van der Hamen

In 2025, conservation and/or restoration work was done on the following eighteen pieces:

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

- Works from the Fundación María Cristina Masaveu Peterson Collection received preventive anoxia treatment in 2025
  - › Performed by TSA, Conservación de Patrimonio

2. Painting

- Circle of Juan van der Hamen y León, *Glass Fruit Dish with Pomegranates, Quinces and Grapes*, about 1626–1631, oil on canvas, 42.5 × 60.5 cm
- Bernardo Luis Lorente Germán, *Trompe-l'Oeil Still Life: Sculpture as an Allegory of Touch*, 18th century, oil on canvas, 69 × 50 cm
- Bernardo Luis Lorente Germán, *Trompe-l'Oeil Still Life: Sculpture as an Allegory of Hearing*, 18th century, oil on canvas, 69 × 50 cm
- Raimundo de Madrazo y Garreta, *Inside the Church of Santa Maria della Pace*, about 1868–1869, oil on canvas, 49 × 62.5 cm
  - › Performed by Emilio Casero Chamorro

- Jacques Linard, *Still Life with Black and Green Grapes in a Gilded Salver on a Ledge*, 1631, oil on panel, 47.5 × 62 cm
› Performed by José de la Fuente and Emilio Casero Chamorro

- Panfilo Nuvolone, *Salver with Peaches and Grapes*, about 1617, oil on panel, 38.1 × 50.8 cm
- Eberhard Keil (Monsù Bernardo), *Smell*, 17th century, oil on panel, 35.5 cm (diameter)

↑↑ Cleaning the work *Garland of Roses and Carnations* by Christiaan Luyckx

- Eberhard Keil (Monsù Bernardo), *Sight*, 17th century, oil on panel, 35.5 cm (diameter)
- Master of the Stirling-Maxwell Collection, *Still Life with Fruit Basket and Hare*, 17th century, oil on canvas, 80 × 120 cm
- Fernando Álvarez de Sotomayor, *Street in Bruges*, 1902, oil on canvas, 61 × 79.5 cm
› Performed by Sofía Calderón Gregorio

- Christiaan Luyckx, *Garland of Roses and Carnations*, about 1650, oil on panel, 36 × 48.5 cm
- Daniel Vázquez Díaz, *Street in Seville*, 20th century, oil on canvas, 96 × 96 cm
› Performed by Almudena Gómez Agrela

- Master active in Rome, *Still Life with Melons, Figs, Pears, Quinces and a Fruit Bowl with Grapes and Apples*, about 1625, oil on canvas, 71 × 96.5 cm
› Performed by Sofía Calderón Gregorio (painting) and Juan José de Julián Rabadán (frame)

3. Sculpture

- 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

4. Tapestry, textile art and mixed media

- Óscar Domínguez, *El rapto de Europa*, 1952, Indian ink on wool and cotton fabric, 131 × 146 cm
- Sheila Hicks, *Meeting on the Staircase 1*, 2023, cotton, linen and pigmented acrylic fibre, 30 × 27 × 14 cm
- Maria Lai, *Emilio*, 1980, paper, canvas, ink and wire, 7.5 × 5.5 × 1.5 cm
› Performed by Marina Blanch Mirabet and Sofía Fernández Vázquez

5. Technical analysis

- Artemisia Gentileschi, *The Virgin Nursing the Child*, 1609–1610, oil on canvas, 116 × 89.3 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. Twentieth-Century Spanish Art: From Picasso to Barceló*, particularly with regard to the complementary displays in the Gallery of Works of Paper which, for conservation reasons, must be periodically rotated.

Loan requests

1

1. Exhibition: *Lo tienes que ver. La autonomía del color en el arte abstracto*

- TITLE: *Small Splotch #3*
- AUTHOR: Sol LeWitt (Hartford, CN, 1928–New York, NY, 2007)
- DATE: 2001
- MEDIUM: FIBREGLASS AND ACRYLIC
- DIMENSIONS: 62 × 73 × 75.6 cm

- ORGANISED BY: Fundación Juan March
- CURATORS: María Zozaya Álvarez, Manuel Fontán del Junco and Paul Smith
- VENUE: Fundación Juan March
- DATES: 28 February–8 June 2025

Lo tienes que ver. La autonomía del color en el arte abstracto featured the work of a wide number of artists from the twentieth and twenty-first centuries for whom colour was an essential structuring principle. It focused especially on showing early experiments in abstraction, particularly the use of flat colour fields unmodulated by gestures. In addition to paintings, sculptures and works on paper, the exhibition included film and video art, installations, site-specific pieces, textiles, ceramics, photographs, books and documents. It also contained a space dedicated to the forerunners of autonomous colour, with theoretical works from the 1700s and 1800s, colour wheels and charts, and pieces that show how different civilisations obtained colours and how they have been used through the ages, as well as the early abstract colour experiments of Wassily Kandinsky, Kazimir Malevich and others that paved the way for expanding the field of colour in the second half of the twentieth and opening decades of the twenty-first century.

Solomon Lewitt (better known as Sol LeWitt, Hartford, Connecticut, 1928–New York, 2007) is considered a major exponent of minimalism, on a par with Carl Andre, Dan Flavin, Donald Judd and Robert Morris. However, he was also a key figure in post-minimal and conceptual art and became one of the leading theoreticians of conceptualism. In 1999, he began to experiment with

sculptures featuring wavy, eccentric forms and glossy acrylic paint in bright colours, of which *Small Splotch #3* is a fine example.

CREDITS
- *Small Splotch #3*, 2001. Author: Sol LeWitt (Hartford, Connecticut, 1928–New York, 2007). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

2. Exhibition: *Proust y las Artes*

- TITLE: *Laure Hayman*
- AUTHOR: Raimundo de Madrazo y Garreta (Rome, 1841– Versailles, 1920)
- DATE: ABOUT 1880–1885
- MEDIUM: oil
- SUPPORT: canvas
- DIMENSIONS: 180.5 × 75.2 cm
- ORGANISED BY: Fundación Colección Thyssen-Bornemisza
- CURATOR: Fernando Checa
- VENUE: Museo Nacional Thyssen-Bornemisza
- DATES: 4 March–8 June 2025

This exhibition revolved around the importance of art in the work of one of the most influential writers of the twentieth century, Marcel Proust (Auteuil, 1871–Paris, 1922), recognised for his accomplishments in several fields, from literature and philosophy to art theory.

In his work, Proust explored a wide range of aesthetic ideas, artistic, architectural and landscape settings inspired by those around him, and artists from the past whom he found interesting. This exhibition aimed to highlight that connection and interrelation between art and his life and work. Numerous museums and collections loaned outstanding works for the show, including many Paris institutions (Orsay, Louvre, Carnavalet, Gustave Moreau, Palais Galliera, Bibliothèque nationale de France) and other international museums, like the Metropolitan in New York, the National Gallery in London, and the National Gallery of Art in Washington, DC.

2

The show also emphasised Proust's ties to Spain through Mariano Fortuny and Maria Hahn's marriage to Raimundo de Madrazo.

Born into a prominent family of artists, Raimundo de Madrazo trained under his father Federico and his grandfather José. In 1862 he moved to Paris, where he spent many years of his life, and became one of the favourite painters of *le grand monde* in the French capital, particularly thanks to his talent for portraiture. The work requested from the FMCMP Collection was a portrait of the demimondaine Laure Hayman (1851–1932), painted around 1880–1885. It is one of Madrazo's most evocative works, created at the height of his success as a portraitist in Paris, and the woman it portrays was someone Marcel Proust knew and on whom he based the character of Odette de Crécy in his *In Search of Lost Time*.

CREDITS
- *Laure Hayman*, about 1880–1885. Author: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2021. Author of the photograph: Marcos Morilla.

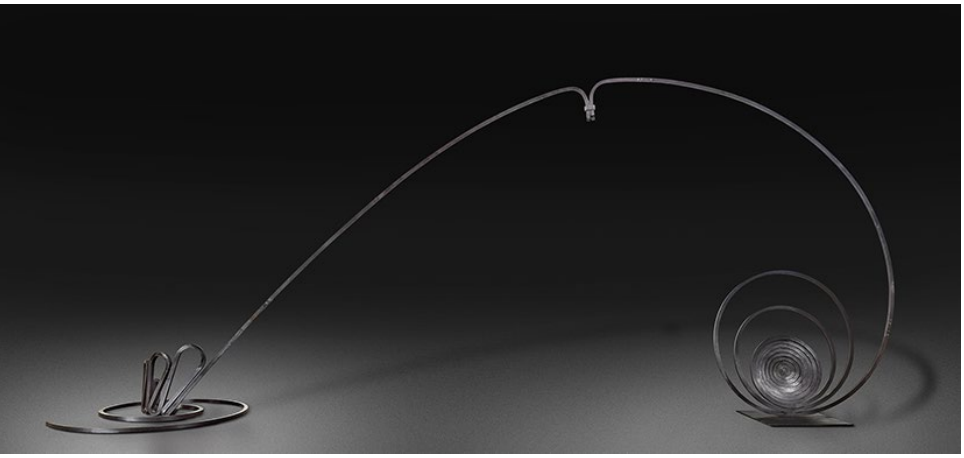
3. Exhibition: *Dear Martin! (Martín Chirino en los Estados Unidos)*

- TITLE: *Alfaguara (13–17) / Un arco para el mundo II*
- AUTHOR: Martín Chirino (Las Palmas de Gran Canaria, 1925–Madrid, 2019)
- DATE: 2005–2018
- MEDIUM: blued wrought iron
- DIMENSIONS: 450 × 1050 × 214 cm
- ORGANISED BY: Fundación Centro Cultural Internacional Óscar Niemeyer
- CURATOR: Alfonso de la Torre
- VENUE: Centro Niemeyer
- DATES: 2 June 2025–21 September 2025

The exhibition *Dear Martin! (Martín Chirino en los Estados Unidos)* was one of the highlights of the centenary of Martín Chirino's birth (Las Palmas, 1925–Madrid,

2019). This new initiative was organised by Fundación Centro Cultural Internacional Óscar Niemeyer and Fundación Martín Chirino with the support of Acción Cultural Española (AC/E).

The show featured twenty-seven sculptures and thirty-odd drawings by Martín Chirino, as well as films, correspondence, photographs, publications and even music that had a connection to the artist's relationship with the United States.



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The large work loaned by FMCMP was made to honour the memory of the victims of the terrorist bombings at Madrid's Atocha station on 11 March 2004.

CREDITS

- *Alfaguara (13-17) / Un arco para el mundo II*, 2015–2018. Author: Martín Chirino (Las Palmas de Gran Canaria, 1925–Madrid, 2019). Owner: Colección Fundación María Cristina Masaveu Peterson.

4. Exhibition: *Raimundo de Madrazo*

- TITLE: *Laure Hayman*
- AUTHOR: Raimundo de Madrazo y Garreta (Rome, 1841– Versailles, 1920)
- DATE: ABOUT 1880–85
- MEDIUM: oil
- SUPPORT: canvas
- DIMENSIONS: 180.5 × 75.2 cm

- TITLE: *Inside the Church of Santa Maria della Pace*
- AUTHOR: Raimundo de Madrazo y Garreta (Rome, 1841– Versailles, 1920)
- DATE: ABOUT 1868–1869
- MEDIUM: oil
- SUPPORT: canvas
- DIMENSIONS: 49 × 62.5 cm

- ORGANISED BY: Fundación Mapfre and Meadows Museum, Dallas
- CURATOR: Amaya Alzaga
- VENUE: Fundación Mapfre
- DATES: 19 September 2025–18 January 2026

This exhibition dedicated to Raimundo de Madrazo is curated by Amaya Alzaga, an expert on the artist. Born into a prominent family of artists, Raimundo de Madrazo trained under his father Federico and his grandfather José. In 1862 he moved to Paris, where he spent many years of his life, and became one of the favourite painters of *le grand monde* in the French capital, particularly thanks to his talent for portraiture.

As the first major retrospective devoted to this artist, the show explores not only on his person and oeuvre but also on the art market, the history of collecting and modern European society. The painter's presence in the United States and his North American patrons are also fundamental aspects of this exhibition, especially at its second venue, the Meadows Museum in Dallas, where our works have travelled in 2026.

CREDITS

- *Laure Hayman*, about 1880–1885. Author: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2021. Author of the photograph: Marcos Morilla.
- *Inside the Church of Santa Maria della Pace*, about 1868–1869 Author: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic

4

reproduction: Fundación María Cristina Masaveu Peterson, 2025.
Author of the photograph: Marcos Morilla.

5. Exhibition: *Maruja Mallo. Máscara y compás*

- TITLE: *Racimo de uvas / Los tres racimos*
- AUTHOR: Maruja Mallo (Viveiro, Lugo, 1902–Madrid, 1995)
- DATE: 1936–1944
- MEDIUM: black and red pencil
- SUPPORT: paper
- DIMENSIONS: 263 × 604 mm

- ORGANISED BY: Museo Nacional Centro de Arte Reina Sofía
- CURATOR: Patricia Molins
- VENUE: Museo Nacional Centro de Arte Reina Sofía
- DATES: 8 October 2025–16 March 2026

Maruja Mallo (Ana María Gómez González, Viveiro, 1902–Madrid, 1995) was one of the greatest Spanish artists of the twentieth century and a leading exponent of the Generation of '27, not to mention the first to present a feminine worldview from the unprecedented perspective of the modern woman.

This retrospective was arranged chronologically according to her painting series. Along with her drawings and archives, these works trace the arc of her entire career path, from the magical realism and Surrealist compositions of her early years to the fantastic and geometric shapes of her final works.

The work loaned for this occasion, *Racimo de uvas / Los tres racimos* [Bunch of Grapes / The Three Bunches], is a drawing from the series *Naturalizes vivas* [Living Lifes] and a sketch for paintings by the same title, in which she revisited a collection of sketches made from life in Galicia in 1936.

CREDITS

- *Racimo de uvas / Los tres racimos*, 1936–1944. Author: Maruja Mallo (Viveiro, Lugo, 1902–Madrid, 1995). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

5

6. Exhibition: Fernando Álvarez de Sotomayor (1875–1960)

- TITLE: Street in Bruges
- AUTHOR: Fernando Álvarez de Sotomayor (El Ferrol, La Coruña, 1875–Madrid, 1960)
- DATE: 1902
- MEDIUM: oil
- SUPPORT: canvas
- DIMENSIONS: 61 × 79.5 cm
- ORGANISED BY: Fundación Pedro de la Maza Barrié
- CURATOR: Javier Barón Thaidigsmann
- VENUE: Fundación Pedro de la Maza Barrié
- DATES: 10 October 2025–11 January 2026

Organised to mark the 150th anniversary of the artist's birth, this ambitious retrospective brought together approximately seventy-five works from institutions and private collections in Spain, Chile, Italy and France.

The chronological itinerary followed the different phases of Sotomayor's artistic production: his early years, the most diverse in terms of approaches and themes; the pictures he began making in Chile in 1908; the first taste of success with his genre scenes and elegant portraits in the 1910s; his continued exploration of both in the 1920s; and the evolution of both themes in the 1930s and after the Spanish Civil War.

It also illustrated the artist's activity as a public figure with ties to Latin America, thanks to his association with the Escuela de Arte de Chile, where he served as director, and his role as organiser of a major exhibition of Spanish painting in Buenos Aires in 1946, as well as his work as deputy director and director of the Museo del Prado. Naturally, the show also covered his well-known genre scenes set in Galicia.

This specific work was painted in 1902, when Sotomayor was studying at the Academia de España in Rome thanks to a national grant. He made this painting in Bruge during a trip to Belgium with his colleague Manuel Benedito, who also painted in the same city and used similar compositional devices.

CREDITS

- *Calle de Brujas*, 1902. Author: Fernando Álvarez de Sotomayor (El Ferrol, La Coruña, 1875–Madrid, 1960). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.

6

Image rights requests

Image rights request for the exhibition catalogue *Proust y las Artes*

- TITLE: *Laure Hayman*, about 1880–1885
- AUTHOR: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920)
- REQUESTED BY: Fundación Thyssen-Bornemisza

CREDITS

- *Laure Hayman*, about 1880–1885. Author: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2021. Author of the photograph: Marcos Morilla.

Image rights request for the exhibition catalogue *Lo tienes que ver. La autonomía del color en el arte abstracto*

- TITLE: *Small Splotch #3*, 2001
- AUTHOR: Sol LeWitt (Hartford, Connecticut, 1928–New York, 2007)
- REQUESTED BY: Fundación Juan March

CREDITS

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

Image rights request for the exhibition catalogue *Raimundo de Madrazo*

- TITLES: *Laure Hayman,* about 1880–1885, and *Interior Scenes,* about 1868–1869
- AUTHOR: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920)
- REQUESTED BY: Fundación Mapfre

CREDITS

- *Laure Hayman*, about 1880–1885. Author: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2021. Author of the photograph: Marcos Morilla.
- *Escenas de interior,* about 1868–1869. Author: Raimundo de Madrazo y Garreta (Rome, 1841–Versailles, 1920). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.

Image rights request for the exhibition catalogue *Fernando Álvarez de Sotomayor*

- TITLE: *Street in Bruges*, 1902
- AUTHOR: Fernando Álvarez de Sotomayor (El Ferrol, La Coruña, 1875-Madrid, 1960)
- REQUESTED BY: Fundación Barrié

CREDITS

- *Calle de Brujas*, 1902. Author: Fernando Álvarez de Sotomayor (El Ferrol, La Coruña, 1875-Madrid, 1960). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.

José Jiménez Aranda: ¡Loca! *(Madwoman)*

Image rights request for the publication *La loca del desván*

- TITLE: ¡Loca! (Madwoman), 1894
- AUTHOR: José Jiménez Aranda (Seville, 1837-1903)
- REQUESTED BY: Editorial Espinas

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.

Image rights request for the Christmas card

- TITLE: *Madonna and Child*, about 1609-1610
- AUTHOR: Artemisia Gentileschi (Rome, 1593-Naples, 1653)
- REQUESTED BY: Corporación Masaveu

CREDITS

- *Virgen con el Niño,* about 1609-1610. Author: Artemisia Gentileschi (Rome, 1653-Naples, 1593). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.

Image rights request for the catalogue of the 2025 International Trade Show of Asturias

TITLES: *Untitled*, 1951; *Kaahumanu*, 1969
AUTHOR: Esteban Vicente (Turégano, Segovia, 1903-Bridgehampton, New York, 2001)

- TITLES: Blue, 1953; *Untitled*, 1961; *Dos azules*, 1965; *Burning Red*, 1960
- AUTHOR: José Guerrero (Granada, 1914-Barcelona, 1991)

- TITLE: *Knowledge Is Power*, 2022
- AUTHOR: Kaï (Los Angeles)

- TITLES: *For V. T.*, 1969
- AUTHOR: Tony Smith (South Orange, New Jersey, 1912-New York, 1980)

- REQUESTED BY: Corporación Masaveu

CREDITS

- - *Untitled,* 1951. Author: Esteban Vicente (Turégano, Segovia, 1903-Bridgehampton, New York, 2001). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2021. Author of the photograph: Marcos Morilla.
- *Kaahumanu*, 1969. Author: Esteban Vicente (Turégano, Segovia, 1903-Bridgehampton, New York, 2001). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.
- *Blue*, 1953. Author: José Guerrero (Granada, 1914-Barcelona, 1991). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2022. Author of the photograph: Marcos Morilla.
- *Untitled*, 1961. Author: José Guerrero (Granada, 1914-Barcelona, 1991). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.

→ José Guerrero: *Blue*, 1953; *Untitled*, 1961; *Dos azules*, 1965; *Burning Red*, 1960
↓ Tony Smith: *For V. T.*, 1969

- *Dos azules*, 1965. Author: José Guerrero (Granada, 1914–Barcelona, 1991). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2024. Author of the photograph: Marcos Morilla.
- *Burning Red*, 1960. Author: José Guerrero (Granada, 1914–Barcelona, 1991). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2023. Author of the photograph: Marcos Morilla.
- *Knowledge Is Power*, 2022. Author: Kaï (Los Angeles). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.
- *For V. T.*, 1969 Author: Tony Smith (South Orange, New Jersey, 1912–New York, 1980). Owner: Colección Fundación María Cristina Masaveu Peterson. © of the photographic reproduction: Fundación María Cristina Masaveu Peterson, 2025. Author of the photograph: Marcos Morilla.

Picasso, Sucesión, p. 10

Salvador Dalí. Fundació Gala-Salvador Dalí, p. 98

Sol LeWitt, p. 108

Tony Smith, p. 115

© Antonio Chagin-ACH Digital Photography (p. 42)

© Claudia Comte (p. 21)

© Eugenio Ampudia (p. 22)

© UMFotografía – Francisco Fernández (p. 110

DAC

GENERAL INFORMATION

OVERVIEW OF EVENTS AND PARTICIPANTS

FMCMP Madrid Centre

General admission (January-December)

January	11,455
February	11,577
March	11,380
April	8,412
May	8,361
June	5,039
September	1,523
October	3,882
November	3,836
December	3,340
Total visitors	**72,980**

Guided tours of the exhibitions

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

Total participants:	5,265
Total tours given	740

"The FMCMP: Its Exhibitions"

Total participants	242
Total tours given	20

Street Art Space

Total participants (January–December)	1,532
Total tours given	300

"Women Artists and the Representation of Women in Twentieth-Century Spanish Art"

Total participants	108
Total tours given	13

Commentary on Artemisia Gentileschi's work

Total participants	44
Total tours given	10

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Total guided tours	1,083
Total guided tour participants	7,191
Total gallery mediations	640

School workshops and dynamic tours

"Little Street Artists"

Total participants	652
Total workshops given	34

"Street Art in Action"

Total participants	930
Total workshops given	41

"Street Art in the FMCMP Collection" (dynamic tour)

Total participants	154
Total dynamic tours	5

"Exploring Art with All Five Senses"

Total participants	109
Total workshops given	5

"Matter and Colour"

Total participants	103
Total workshops given	5

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Total no. of schools that participated in the school programme	29
Total school workshops	92
Total pupils	1,997

Senior centre programme

Virtual workshop-tours

Total participants	76
Total workshops given	3

Lectures ▶ María Cristina Masaveu Auditorium

1. Lecture series on the Masaveu Collection: Twentieth-Century Spanish Art: From Picasso to Barceló

"De Picasso a Barceló. Una visión del arte del siglo XX español a través de las Colecciones Masaveu (I)"
▪ María Dolores Jiménez-Blanco
Date: 14 October 2025
Total participants 80

"Las vanguardias artísticas y sus sombras" ▪ María Dolores Jiménez-Blanco
Date: 21 October 2025
Total participants 88

"El informalismo y otras manifestaciones artísticas de las décadas centrales del siglo XX" ▪ Genoveva Tusell
Date: 11 November 2025
Total participants 67

"Coleccionismo y conservación del patrimonio" ▪ Rafael Mateu de Ros
Date: 18 November 2025
Total participants 67

2. Lecture "Virgo lactans. Artemisia Gentileschi en la Colección Fundación María Cristina Masaveu Peterson"
▪ Leticia Ruiz Gómez
Date: 16 December 2025
Total participants 83

Guided tours

Open House Madrid
Dates: 27 and 28 September 2025
Total participants 91
Total tours given 6

International Architecture Week
Date: 3, 4 and 5 October 2025
Total participants 20
Total tours given 3

Madrid Otra Mirada
Dates: 17, 18 and 19 October 2025
Total participants 30
Total tours given 3

FMCMP Morasverdes Centre (Salamanca)

General admission (January-December)

January 277
February 271
March 334
April 542
May 470
June 322
July 337
August 834
September 321
October 249
November 322
December 265
Total visitors **4,547**

Guided tours of the exhibition:

FMCMP Collection. Art and Nature: Footprints Are the Road
Total participants 1,062
Total tours given 101

School workshops

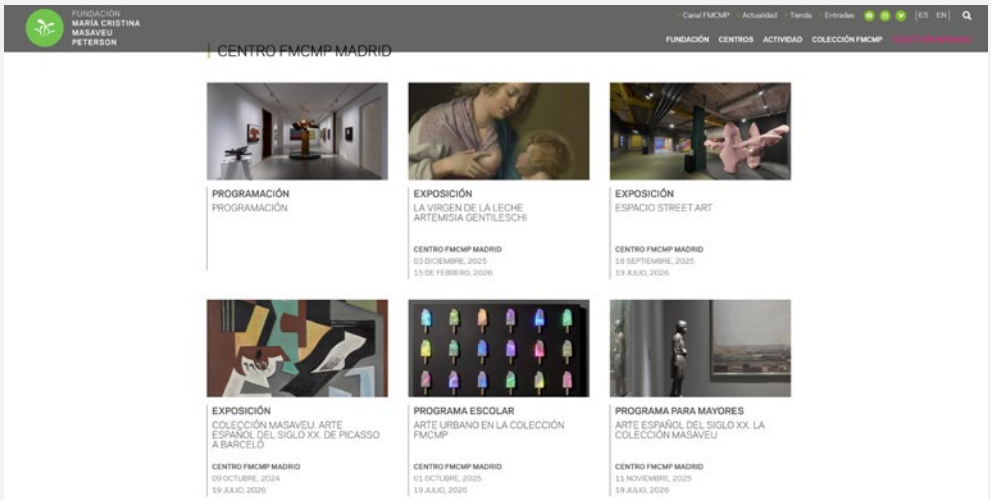
"The Shapes of Nature"
Total participants 424
Total workshops given 12

COMMUNICATION

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.

During 2025, as it does every season, Fundación María Cristina Masaveu Peterson continued to publicise its initiatives via three main channels: its website, social media accounts, and the press.

Website



At the close of 2025, 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 24 and 28 January 2025, when it received a total of 15,645 views.

Here are some of the key figures for the year:

Total no. of users 155,000
Website views in 2025 537,223

Most viewed page: Exhibition *Masaveu Collection: Twentieth-Century Spanish Art: From Picasso to Barceló*
Total views **63,894**

New audiovisual content was also uploaded to the FMCMP channel, promoting the foundation's most relevant cultural endeavours. Additionally, honouring its commitment to universal accessibility, the foundation created a special section of the FMCMP channel that offers resources for visitors with diverse needs, like guides in Spanish sign language (LSE), audio descriptions and easy read materials. These tools make exhibition content accessible to persons with hearing or sight loss or reading comprehension difficulties, helping to create a more inclusive cultural experience that everyone can enjoy.

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 2025.
These are the highlights:

Instagram
Followers: 15,433 (+18.36 %)
Impressions: 404,200
Engagement: 8.67 %

Top content

Instagram (post)
Reel with the artist Luis Pérez Calvo at the Street Art Space
26 June 2025

Instagram Stories
Video about conservation work on *Julia* by Jaume Plensa
10 March 2025

Facebook
Followers: 2,692 (+7.29 %)
Impressions: 79,200
Engagement: 8.04 %

Top content

Jaume Plensa, new member of the Real Academia de Bellas Artes de San Fernando
23 May 2025

Vimeo
Views: 91,400
Impressions: 339,000
Viewers: 27,900

Press

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

In 2025, we had a total of 166 mentions that reached an audience of 116,181,584 people.

Media	Mentions	Audience	Advertising value equivalent
Print	46	25,658,250	676,243
Digital	113	86,780,627	1,193,455,00
Radio	2	1,083,833	24,226
TV	5	2,658,874	62,645
Total	**166**	**116,181,584**	**3,150,024**

Some of the top press coverage was:

FMCMP Madrid Centre
Masaveu Collection. Twentieth-Century Spanish Art: From Picasso to Barceló
▪ Report on *Telediario Nacional. Primera Edición*, broadcast on TVE on 19 March 2025
▪ Interview with the curator on the programme *La aventura del saber*, broadcast on La 2 - RTVE on 11 June 2025

Street Art Space

- Article in ¡Hola! Madrid, 26 February 2025
- *Diario Montañés*, 11 September 2025 general information

¡HOLA! MADRID SELECCIÓN

POR QUÉ AQUÍ
Disfrutarás de la sala de arte urbano más fotografiada de la temporada.

FUNDACIÓN MARÍA CRISTINA MASAVEU PETERSON
El espacio de 'street art' más viral

Puede que te haya saltado en el *feed*, pero, si no es así, queremos descubrirte la sala de arte más fotografiada de la temporada: el **Espacio Street Art de la Fundación María Cristina Masaveu Peterson**. Aunque se inauguró en el otoño de 2021, ha sido en las últimas semanas cuando se han convertido en visita obligatoria para los amantes del arte urbano gracias a piezas de Banksy, Keith Haring o Yayoi Kusama, entre otros creadores internacionales. Además, en su exposición rotatoria, encontrarás obras de figuras nacionales como Marria Pratts, Ela Fidalgo o Marina Tellme, y cuatro proyectos diseñados específicamente para este espacio, realizados por Estudio Pedrita, Juan Díaz-Faes y Queen Andrea. La entrada es gratuita y existen visitas guiadas que puedes reservar a través de su web. Está en la **calle Alcalá Galiano 6**, en un edificio precioso que también merece la pena recorrer.

CHIC &

Cuatro planes irresistibles y muy 'cool' que te costarán muy poco.

Por AMAIA LEÓN

Okuda se suma al Espacio Street Art de la Fundación María Cristina Masaveu Peterson

En su programación de otoño destaca, en paralelo, la exposición Colección Masaveu. 'Arte español del siglo XX. De Picasso a Barceló', que incluye a María Blanchard

G. BALBONA

SANTANDER. El artista santanderino Okuda San Miguel, junto a nombres como Ai Weiwei, Vhils, Javier Calleja, Edgar Plans, Marria Prats, Albert Pinya o Iván Montaña, formará parte del Espacio Street Art, integrado en la Fundación María Cristina Masaveu Peterson de Madrid, que ayer avanzaba su programación de otoño. A partir del próximo día 16 la Fundación abre al público su centro de Madrid con las propuestas de la nueva temporada. encabezada por la exposición 'Colección Masaveu. Arte español del siglo XX. De Picasso a Barceló', con algunas nuevas piezas, y el Espacio Street Art, que presenta una selección de obras procedentes de la colección dedicada al arte más actual.

Masaveu Peterson renueva la exposición del Espacio Street Art que, diseñado con carácter rotatorio, «celebra la variedad de disciplinas y la libertad de formatos que abarca esta corriente artística». En esta etapa se muestran adquisiciones realizadas en los últimos años ,caso de Okuda junto a otros artistas de renombre internacional, como Banksy, Keith Haring, Vhils, Morton-Clark, Yayoi Kusama o Kai. Desde su apertura en 2021, este espacio se ha consolidado como un referente del arte urbano.

En el caso de la muestra 'Arte español del siglo XX' se exhibirá un importante conjunto de obras que ofrecen una visión panorámica de la pintura y escultura españolas a través de un total de más de cien piezas representativas de diferentes artistas y movimientos.

Okuda San Miguel: 'When the Nature wants to kiss you' (2022). • OKUDA SAN MIGUEL, VEGAP, MADRID 2025

Comisariada por María Dolores Jiménez-Blanco, profesora de Historia del Arte en la Universidad Complutense, la exposición se estructura en catorce secciones que trazan un completo itinerario por el arte español del siglo pasado.

Hay piezas de la santanderina María Blanchard junto a artistas como Pablo Picasso, Juan Gris, Joan Miró, Salvador Dalí, Luis Fernández, Antonio López, Carmen Laffón, Antoni Tàpies, Manolo Millares, Eduardo Chillida, Juan Genovés, Soledad Sevilla, Pablo Palazuelo, Cristina Iglesias, o Juan Muñoz, entre otros.

En palabras de la comisaria, «este itinerario no busca ofrecer una narración historiográfica al uso, sino que surge principalmente de las afinidades que afloran de las propias piezas, así como de apuestas singulares de los coleccionistas que la han configurado a lo largo de los años».

Julia renewal

- Article in *ABC Madrid*, 24 November 2025
- *Time Out*, 24 November 2025

54 MADRID

LUNES, 24 DE NOVIEMBRE DE 2025 ABC

Colón se rinde a 'Julia': la escultura de Plensa renueva por séptimo año

▸ La cabeza femenina de 12 metros se queda, al menos, hasta finales del próximo año

BELÉN SARRIÁ
MADRID

La plaza de Colón, el corazón de la capital que tantas veces ha servido de lugar de encuentro para los 'skaters' y los manifestantes, se rinde a 'Julia'. La gran escultura del artista Jaume Plensa se queda otro año más compartiendo espacio con la bandera nacional más grande del país por sus 50 metros de altura, el teatro Fernán Gómez y los Jardines del Descubrimiento, unos enormes bloques de piedra que narran la conquista de América.

El Consistorio madrileño ha renovado el contrato para que la cabeza femenina de 12 metros, y elaborada a base de resina de poliéster y polvo de mármol blanco, permanezca en esta ubicación madrileña por octavo año consecutivo.

De este modo, 'Julia' vuelve a conquistar a los madrileños. También lo hace, por ende, el artista catalán que trajo a la capital estos enormes ojos cerrados en 2018 tras forjarse una buena fama por otras tantas obras que homenajean a las figuras humanas alrededor del mundo. Como es la mano monumental suspendida en el interior de la iglesia, presentada durante la Bienal de Venecia o la gran figura humana hueca hecha con letras de acero blanco, instalada en la muralla del puerto de Antibes, en Francia.

También ha sido aplaudido por la gran figura humana sentada, formada con letras en diversos alfabetos, en Alemania; el retrato monumental de una joven, encargado como proyecto de regeneración de una antigua zona minera, en Reino Unido; la escultura de rostro femenino, ubicada frente al Palau de la Música Catalana, en Barcelona, la gran cabeza humana de 12 metros hecha con malla de acero, ubicada frente al edificio The Bow de Canadá o las dos torres de vidrio de 15 metros que muestran rostros de habitantes de la ciudad, de cuya boca brota agua, en Chicago.

De este modo, tal y como anunció el propio artista el jueves pasado durante los Premios Cultura y Seguro de SegurLike y confirmó ayer el Gobierno municipal, Julia permanecerá, al menos, hasta finales del próximo año. De acuerdo con el área de Cultura, Turismo y Deporte, el Ayuntamiento de Madrid y la Fundación María Cristina Masaveu Peterson (FMCMP) han acordado prolongar la permanencia en la plaza de Colón de Julia «hasta diciembre de 2026», de acuerdo con la prórroga del convenio firmado entre ambas partes hace un año y que contempla la posibilidad de su permanencia hasta diciembre de 2027.

La escultura 'Julia', en la plaza de Colón. // ISABEL PERMUY

Además, con el fin de asegurar su correcta conservación durante el periodo de prórroga, entre los meses de abril y junio de 2026 está prevista una intervención especializada sobre la obra. Madrid Destino, como titular del espacio público en el que se encuentra la escultura, coordinará todo el proceso operativo, técnico y administrativo, incluyendo la tramitación de permisos, instalación de andamiaje, medidas de seguridad, retirada temporal de elementos del entorno y supervisión normativa.

La obra de Jume Plensa que desembarcó en la capital en el año 2018 asumirá mejoras entre los meses de abril y junio de 2026

La Fundación María Cristina Masaveu Peterson, por su parte, patrocinará los costes asociados a la intervención. «Esta actuación forma parte del compromiso conjunto de garantizar la preservación de Julia en condiciones óptimas durante su permanencia en la ciudad», añade el área delegada.

Con todo, los madrileños seguirán contando con esta obra que llama a la reflexión e introspección. Al menos ese ha sido siempre el objetivo de Jaume Plensa para quien sus esculturas representan esta parte del cuerpo como gran contenedor del conocimiento y las emociones humanas.

Christmas programme: Artemisia Gentileschi

- Article in *El País*, 18 December 2025
- *El Debate*, 18 December 2025

EL PAÍS, JUEVES 18 DE DICIEMBRE DE 2025

CULTURA 45

Dos visitantes observaban *La Virgen de la leche*, el viernes en la fundación Masaveu, en Madrid. I. FLORES

La Fundación María Cristina Masaveu Peterson expone 'La Virgen de la leche', primera obra de la artista barroca

La madona que trae buenas nuevas de Artemisia Gentileschi

ÁNGELES GARCÍA
Madrid

Otro capítulo de la apasionante vida y el legado de Artemisia Gentileschi, la gran pintora italiana del siglo XVII, se cuenta estos días en Madrid. En la Fundación María Cristina Masaveu Peterson se puede contemplar, hasta el 25 de enero, como un regalo navideño, una de las más bellas versiones de *La Virgen de la leche*, una obra que desvela numerosos secretos sobre su autora.

dro importante era *Susana y los viejos*, fechada en 1610; pero las radiografías certifican que esta Virgen lactante fue realizada entre 1608 y 1609, cuando la autora solo tenía unos 15 años. Es decir, que su gran legado comenzó con este lienzo en el que a la ternura que provoca la relación entre la madre y el niño se le suma la tristeza por el desenlace trágico que tendrá la vida del pequeño.

Ante el óleo, Ruiz explica que Gentileschi realizó al menos cuatro versiones del mismo tema, se-

Spada de Roma (fechada en 1610-1611) y otra procedente de las colecciones de los Medici, actualmente en la Galería Palatina del Palacio Pitti de Florencia (entre 1616 y 1618). Las tres ofrecen una iconografía idéntica y composiciones muy parecidas, pero hay pequeñas variaciones en la pose del Niño Jesús. Las piezas se pudieron comparar con motivo de la exposición monográfica del Museo Maillol de París en 2012, donde se observó que las figuras conservan dimensiones similares en todas las composiciones. La cuarta versión no ha sido localizada.

Las primeras huellas de la belleza con la que se representa este tema de la Virgen dando el pecho a su hijo están en las catacumbas romanas de Priscila, aunque su máxima popularidad se produjo a partir de la Baja Edad Media. Artistas y grandes museos de todo el mundo tienen en sus colecciones versiones de una escena que arrebató la sensibilidad de pintores como Ambrogio Lorenzetti, Rogier van der Weyden, Leonardo da Vinci, Durero, Hans Memling, Tiziano, Rubens, Zurbarán, el Divino Morales o Murillo, entre otros. También fascinó a numerosos escultores, entre ellos, Luisa Roldán, La Roldana, quien esculpió el tema en varias ocasiones.

Arrepentimientos

Ruiz recuerda que durante mucho tiempo se creyó que la Virgen estaba inspirada en Turcia, una joven criada del padre de la artista. El bebé podría ser el hijo de esta mujer. En cambio, la experta está convencida de que es un autorretrato: "Ella es famosa muy pronto y se autorretrata con frecuencia. Puede decirse que ya entonces era una de esas personas a las que les pesa la fama. Le ocurren muchas cosas, pero en el momento en el que pinta el cuadro, muy jovencita, prefiere no decir que es ella. El niño podría ser cualquiera de los muchos que tenía en su entorno".

La reflectografía infrarroja ha revelado algunos cambios compositivos realizados sobre el lienzo, especialmente en lo que respecta a la figura de la criatura. La revista especializada *Finestre sull'Arte* alude a los informes técnicos que detallan que el perfil facial se pintó inicialmente más cerca del pecho de su madre, y también fue corregida la posición de sus piernas y del brazo derecho. Estos arrepentimientos indican que la artista trabajó a partir de un estudio preliminar (probablemente sobre papel), pero no dificó la obra en el transcurso de la ejecución.

Finestre sull'Arte explica también que la atribución del cuadro ha pasado por varias fases. Inicialmente vendido en París en 2010, con una atribución al taller de Gentileschi, fue adquirido más tarde por una colección privada en Suiza. La obra fue mostrada como obra de la pintora en la exposición *Artemisia Gentileschi. Storia di una passione* en Milán (2011-2012) y en París (2012). A pesar de

El Louvre abre parcialmente pese a la huelga de los trabajadores

DANIEL VERDÚ
París

El Museo del Louvre no abrió ayer sus puertas a las nueve de la mañana, su hora de apertura habitual. Los trabajadores decidieron mantener la huelga que ya el lunes dejó a los visitantes en la calle. El martes no abrió porque es el día de cierre semanal de la institución. Los sindicatos convocantes ni siquiera se han podido reunir con la directora Laurence des Cars.

Pese a la negativa de los empleados, la dirección del museo decidió abrir sus puertas pasadas las once y media de la mañana, aunque tuvieron que dejar salas cerradas. Una medida que busca paliar las pérdidas millonarias que supone devolver el dinero de las entradas.

Valérie Baud, representante del sindicato CFDT, advirtió una hora antes, contra una reapertura del museo en estas condiciones, casi dos meses después del robo de ocho joyas de la Corona: "No debería ocurrir que la dirección del Louvre ponga en peligro la seguridad del establecimiento", alertó. "El preaviso de huelga se ha mantenido y la huelga fue votada por unanimidad", insistió. "Las propuestas del Ministerio de Cultura fueron consideradas insuficientes e inaceptables por el personal", comentó por su parte la CGT en su cuenta de Instagram.

Los sindicatos convocaron la huelga para protestar contra los problemas de falta de personal, el deterioro del edificio y el aumento de las tarifas para los visitantes no europeos. El lunes se celebró una reunión de crisis con los sindicatos en el Ministerio de Cultura, en primera línea en este asunto, para responder a la indignación de los trabajadores.

EL PROGRESO
DE LUGO, S.L.

FMCMP Morasverdes Centre (Salamanca)

- Article in *ABC Cultural*, 1 November 2025
- *Condé Nast Traveler*, 30 October 2025

Camino natural a Morasverdes

La Fundación Masaveu ya presume en 'la España vaciada' de un centro de arte para sus obras vinculadas al paisaje

JAVIER RUBIO NOMBLOT

El centro que la Fundación Masaveu inauguró en Morasverdes (minúscula población próxima a la frontera portuguesa) en 2023 me recuerda al CCA de Andratx: preciosos complejos en mitad de la nada que albergan grandes colecciones de arte contemporáneo y organizan exposiciones de alto nivel; iniciativa privada en ambos casos, y grandes dosis de generosidad y utopismo: «Espacio cultural y albergue concebido como lugar de encuentro e intercambio cultural y educativo entre la juventud y la Naturaleza», «necesidad de difundir los aspectos culturales y etnográficos atesorados por la tradición local», «revitalización del medio rural y fortalecimiento del tejido local», «canal de conexión entre lo rural y lo urbano a través del arte y la cultura», escribe el presidente.

Exteriores del nuevo centro

Aunque no se sepa por qué

El bonito proyecto mallorquín de los galeristas daneses Jacob y Patricia Asbaek va camino –debido a la edad de los mecenas– de reconvertirse en miniurbanización de lujo, lo cual no me sorprende; pero la Fundación María Cristina Masaveu Peterson es otro nivel y este proyecto que recién echa a andar, una curiosa mezcla de albergue juvenil –literas de diseño en las luminosas estancias de un extraordinario edificio minimalista– y centro de exposiciones y congresos, funcionará aunque no se sepa aún por qué.

En cualquier caso, Morasverdes, que como escribe Fernando Masaveu, «con casi 300 habitantes forma parte más de la España vaciada que de la olvidada», está a una hora de Salamanca y tiene tirón turístico merced a la proximidad del conjunto histórico de Ciudad Rodrigo y la Sierra de Francia y, evidentemente, a los productos ibéricos de la región.

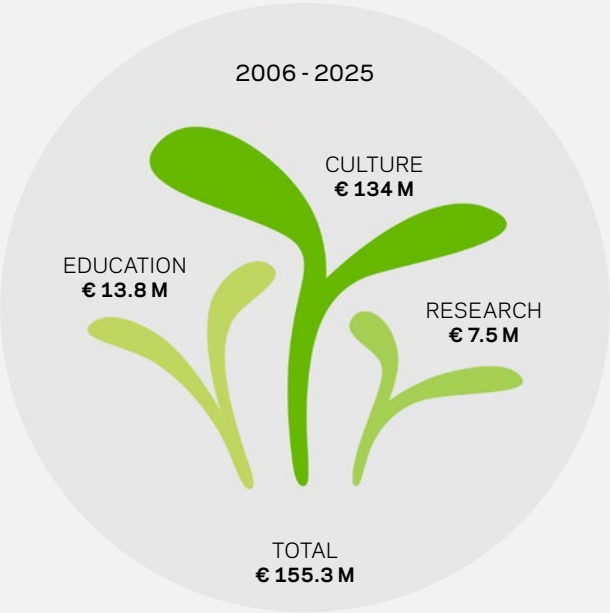
Aquí se expone pues, de forma permanente aunque con variaciones periódicas, parte de la colección de la FMCMP, la dedicada a la Naturaleza. 'Arte y naturaleza. Las huellas son el camino' es un proyecto comisariado por el crítico de ABC Cultural Ángel Antonio Rodríguez y reúne las piezas más importantes de la colección: históricos del Land Art como Robert Smithson, Oppenheim y Richard Long, y maestros como Marina Abramovic, Anish Kapoor, Olafur Eliasson o David Nash, así como destacados autores españoles entre los que están, siempre representados con extraordinarias piezas, Ibarrola, Ana Mendieta, Cristina Iglesias, Perejaume, García Rodero, Daniel Canogar, Eugenio Ampudia, Juan Asensio o Javier Riera.

Destaca la abundancia de fotos –característica de la colección Masaveu– y la de artistas poco conocidos. El comisario ha buscado –la fundación fletará en breve autobuses para los alumnos de los centros educativos de la zona– un enfoque didáctico «que sugiere recorridos cuyos puntos comunes son el paisaje, la memoria, la acción, la materia y la mirada al territorio».

Esta evocación del «camino como metáfora de vida, caminar para crecer, caminar para investigar, rememorar el camino para seguir creando...», prosigue el comisario, es la que articula las cinco secciones en las que se divide el conjunto; pero en realidad, todo depende aquí de la extraordinaria calidad y potencia de las piezas: en 'Paisaje y territorio', las fotos de Elger Esser y Axel Hütte; en 'Símbolo y memoria', las piezas de Kapoor y Eva Lootz; en 'Espacios para la acción', Hannah Collins, Long o el bosque de Ibarrola; en 'Materia viva', Mitsuo Miura, Schlosser o Aitor Ortiz; en 'Nuestras huellas', Ernesto Neto o Eulàlia Valldosera... Un tesoro en el paisaje vacío. ■

***Las huellas son el camino* Colectiva** ★★★★☆
Centro FMCMP Morasverdes. Morasverdes (Salamanca). C/ La Cumbre, s/n. Organiza: Fundación María Cristina Masaveu Peterson. Comisario: Ángel Antonio Rodríguez. Hasta abril de 2026

THE FOUNDATION IN FIGURES



160 new works entered the FMCMP Collection

—

Loan requests for **6** works from the Masaveu Collection and **7** image rights requests were approved

—

38 artworks and items in the Masaveu Collection and **18** in the Fundación María Cristina Masaveu Peterson Collection received conservation and/or restoration treatment

—

1 publication was released in 2025

—

In 2025, the foundation's seventh call for applicants resulted in the concession of **35** 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 **618** scholarships

—

3 young musicians were able to study music at the Escuela Superior de Música Reina Sofía thanks to the foundation's patronage

—

1 fellowship for training and research in the educational applications of new technology at the Education Department of the Museo del Prado was awarded

A total of **72,980 people** visited the FMCMP Madrid Centre in 2025

—

We gave **1,083** free guided tours of the FMCMP building in Madrid to **7,191** people and provided **640** gallery mediations

—

The FMCMP Madrid Centre hosted **92** school workshops for **1,997** pupils from **29** schools in the region

—

76 people attended the **3** workshop-tours we offered at senior centres

—

A total of **4,547** people visited the FMCMP Morasverdes Centre (Salamanca) in 2025

—

We gave **101** free guided tours of the FMCMP building in Morasverdes to **1,062** people

—

The **12** school workshops offered at the FMCMP Morasverdes Centre (Salamanca) drew **424** participants. A total of **6** schools were able to visit the centre thanks to the foundation's help with school transport

—

The foundation's website registered **537,223 views**

FUNDACIÓN
MARÍA CRISTINA
MASAVEU
PETERSON

Abreviated balance sheet 2025

Activo	2025
A) Non-current assets	320.679
B) Current assets	16.163
Total assets (A+B)	**336.842**

Patrimonio neto y pasivo	2025
A) Equity	330.978
B) Non-current liabilities	5.073
C) Current liabilities	791
Total equity and liabilities (A+B+C)	**336.842**

Figures expressed in thousands of euros

Informe de auditoría de cuentas anuales emitido por un auditor independiente

A los patronos de Fundación Maria Cristina Masaveu Peterson:

Opinión

Hemos auditado las cuentas anuales de Fundación Maria Cristina Masaveu Peterson (la Fundación), que comprenden el balance a 31 de diciembre de 2025, 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 2025, así como de sus resultados correspondientes al ejercicio terminado en dicha fecha, de conformidad con el marco normativo de información financiera que resulta de aplicación (que se identifica en la nota 2.1 de la memoria) y, en particular, con los principios y criterios contables contenidos en el mismo.

Fundamento de la opinión

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

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

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

Aspectos más relevantes de la auditoría

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

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Aspectos más relevantes de la auditoría	Modo en el que se han tratado en 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 150.593.400 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 2025. Los aspectos mencionados, así como la significatividad de este epígrafe motivan que este aspecto sea un área de atención significativa para nuestra 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. El resultado de los procedimientos realizados ha permitido alcanzar de forma razonable los objetivos de auditoría para los cuales dichos procedimientos fueron diseñados

Otra información: Informe de gestión y memoria económica

La otra información comprende exclusivamente el informe de gestión y la memoria económica del ejercicio 2025, cuya formulación es responsabilidad de los Patronos 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 2025 y su contenido y presentación son conformes a la normativa que resulta de aplicación.

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 Patronos en relación con las cuentas anuales

Los Patronos 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 Patronos 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 Patronos tienen intención de liquidar la Fundación o de cesar sus operaciones, o bien no exista otra alternativa realista.

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

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

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

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

- Identificamos y valoramos los riesgos de incorrección material en las cuentas anuales, debida a fraude o error, diseñamos y aplicamos procedimientos de auditoría para responder a dichos riesgos y obtenemos evidencia de auditoría suficiente y adecuada para proporcionar una base para nuestra opinión. El riesgo de no detectar una incorrección material debida a fraude es más elevado que en el caso de una incorrección material debida a error, ya que el fraude puede implicar colusión, falsificación, omisiones deliberadas, manifestaciones intencionadamente erróneas, o la elusión del control interno.

- Obtenemos conocimiento del control interno relevante para la auditoría con el fin de diseñar procedimientos de auditoría que sean adecuados en función de las circunstancias, y no con la finalidad de expresar una opinión sobre la eficacia del control interno de la entidad.

- Evaluamos si las políticas contables aplicadas son adecuadas y la razonabilidad de las estimaciones contables y la correspondiente información revelada por los Patronos.

- Concluimos sobre si es adecuada la utilización, por los Patronos, 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 los Patronos 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 Patronos 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)

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29 de junio de 2026

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