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Rosemarie Mulcahy with her husband Seán receiving her award from the Spanish Ambassador in Dublin

Tribute to Rosemarie Mulcahy, died 5 September 2012

It is with great sadness that we heard of the sudden death due to a brain haemorrhage of Dr. Rosemarie Mulcahy, one of academe's leading Hispanists. She was an acknowledged scholar and expert in the field of Philip II's patronage and the art of portraiture and religious painting at his court, and an early supportive member of ARTES. Her expertise was exemplified in her publications: *Spanish Paintings in the National Gallery of Ireland* (Dublin 1988); *The Decoration of the Royal Basilica of El Escorial* (Cambridge 1994); *Juan Fernández de Navarrete 'el Mudo'. Pintor de Felipe II* (Madrid 1999); and *Philip II of Spain: Patron of the Arts* (Dublin 2004), a compilation of articles and essays published over 25 years. It was also recognised by her appointment as Honorary Senior Research Fellow in the Department of the History of Art at University College Dublin, Honorary Associate of the Hispanic Society of America, and Honorary Member of the Royal Hibernian Academy respectively. In 2002 she was awarded by King Juan Carlos the Cross of the Order of Isabel la Católica in recognition of her contribution to the history of art in Spain. Her interest in Spanish art ranged beyond the sixteenth century and into the contemporary art of the present century. Those who had the pleasure of Rosemarie's company, even if only briefly, came away revitalised by her enthusiasm and affection for Spanish art and culture, both historic and contemporary, and with their knowledge of it greatly enhanced and expanded.

Xanthe Brooke

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In introducing Rosemarie Mulcahy as one of the speakers at Unparalleled Works, a conference on Spanish art held at New York University in 2001, Edward Sullivan described her as one of the finest of Dublin's many treasures. Everyone who knew her recognised this as much more than a merely flattering remark. Rosemarie welcomed many a visiting Hispanist to Dublin, generously offering them true Irish hospitality at the beautiful home she shared with her husband Seán in Leeson Park. She was also an outstanding scholar who combined a rigorous knowledge of written sources with a well-trained eye for detailed examination of works of art. Her lively intellect, warm personality and engaging style made her a popular and much respected figure in the field of history of Spanish art, who was frequently invited to contribute to conferences, lecture series and other special events in Spain and North America, as well as in Ireland and the United Kingdom.

An important mentor in the formation of her scholarly approach was the late Enriqueta Harris Frankfort, one of the founders and Joint President of ARTES, with whom Rosemarie would regularly stay on visits to London. She greatly admired both the incisive focus and the breadth of Enriqueta's intellectual approach, and inherited her insistence on the highest academic standards. Rosemarie's own contribution to scholarship was widely and justly recognised. Her landmark study of the Decoration of the Royal Basilica of El Escorial (1994) won the prestigious Eleanor Tufts prize from the American Society of Hispanic Art Historical Studies. Undoubtedly one of the proudest moments of her distinguished career was the award by the Spanish state of the Cruz de la Orden de Isabel la Católica, which was presented by the Spanish ambassador in Dublin in 2001. More recently, she was appointed Adjunct Professor in Art History at University College Dublin, where she taught Spanish art for many years.

Rosemarie's career in Spanish art began in the 1970s, when she studied as a mature student at the University Colleges of Dublin and London respectively, and gained a doctorate from UCD for her pioneering thesis on Juan Fernández de Navarrete, 'el Mudo'. For those of us who envied her tall, elegant figure and beautiful auburn hair, her earlier career as a successful model for iconic fashion houses including Pierre Balmain in Paris and Pedro Rodríguez in Madrid was equally fascinating and had clearly informed her eye for visual detail. It was also an indicator of the breadth of her interests, which in art encompassed modern and contemporary art as well as Old Masters – she and Seán were enthusiastic collectors, as visitors to Leeson Park would discover – and in Spanish culture included Golden Age literature to the modern novel and the cinema, not to mention her passion for flamenco and sevillanas, which she latterly studied with the same enthusiasm she devoted to art history.

Rosemarie was a loyal supporter of ARTES, serving on the committee from its foundation in 2000 till 2006, and made a very valuable contribution to a number of our events, most notably the successful conference on Nature and Reality: Spanish and Portuguese Art in the Eighteenth Century, organised by ARTES and held at the National Gallery of Ireland in Dublin in 2004 to coincide with the exhibition of Luis Meléndez: Still Lives, curated by Peter Cherry and Juan Luna. In 2003, she chaired an ARTES session at the annual conference of the Association of Hispanists of Great Britain and Ireland held at Pollok House in Glasgow, and afterwards participated very actively in the animated discussions during a tour of the collections there, enthusiastically climbing ladders to proclaim the high quality of a Studio of Velázquez Portrait of Philip IV, and debate the attribution of the famous Lady in a Fur Wrap or the relative merits of the hand added to the Portrait of a Gentleman by El Greco. More recently, at the study day held in honour of Professor Nigel Glendinning's eightieth birthday in 2009, she contributed an enthusiastic and erudite paper on the Fiestas de Sevilla for the canonisation of Ferdinand III in 1671 as recorded in the important festivals book by Fernando de la Torre Farfán. She had been prompted to move out of her 'comfort zone' of the late sixteenth and early seventeenth centuries, as she put it, by her delight at finding a fine copy of this rare book in the library of the prestigious Smith College, Northampton (Mass.), during a semester there as invited

professor in Spring 2009. Her paper was published in the special number of the Hispanic Research Journal Visual Arts Issue in 2010 and reflected the impeccable scholarship that was her trademark.

With Rosemarie's passing, Dublin has indeed lost one of its treasures, and the community of Hispanists one of its finest scholars, but her contribution will continue to inform and, above all, inspire.

Hilary Macartney

Report on ARTES 2011-2012, delivered at the AGM

firstsite visual arts centre, Colchester, 21 June 2012

I had not expected at the 2011 AGM at the Fitzwilliam to be elected as ARTES Chair. The previous day had seen me arrive at Buckingham Palace at 6 a.m. to hang fifty-five drawings made by the Princes' Drawing School students whom I had taken to Paris in February to draw in the Louvre for a week. Amongst all we did, I had taken them to see the Spanish pictures where they made drawings from Goya, Zurbarán, El Greco, Murillo and Velázquez.

You might, reader, ask why a painter might be the Chair of ARTES? Since my first foray into Spain by overnight bus in 1976, I have wandered by train across Spain to see small towns, altarpieces in churches, buildings, bridges such as the Roman Bridge at Alcántara, the Roman dam, Proserpina outside Mérida, where the water still held back after so very long, and gleamed in the spring light and wildflowers carpeted the surrounding hillsides. Often I travel alone, and I have spent weeks drawing in the Prado, San Fernando, and the Reina Sofía.

On a Richard Ford Award when Picasso's *Guernica* was first on show in El Casón, with soldiers armed with machine guns and bag searches at the entrance, I would watch and listen to the heated debates. Will I ever live to see a painting spark so much talk and deep and passionate an interest? Whenever I went, and I went often, the room was always full of soldiers, of old people, of priests, of teenagers, all ages, the room loud with conversation. As other members observed at Colchester, there can be no pleasure so great as that of walking around Madrid in any of her seasons be it the August heat or chill of February when as Ford says 'The wind which would not so much as blow out a candle can extinguish a life.'

For a painter ARTES visits have so much. The discussions over paint handling, authorship, quality and the condition of the surface of works, whether paintings have been restored, lined, copied or are fakes, all captivate the mind. Artists' lives would be my chief interest and pressures and obligations incurred whilst carrying out commissions another. Portraiture contains peculiar psychological imperatives. It is not a matter of making a replica. We don't know exactly what Philip IV looked like, we know how Velázquez perceived him. I am used to handling paint, to the huge possibilities of oil paint in different hands, the inventiveness of mark-making, the wild chances, accidents, inventiveness and sheer unpredictability of the stuff. Oil paint is the hardest medium to control. Those new to it despair. It won't do what they want it to do. Its very flexibility is its greatest obstacle.

The year has been busy with events. The Cambridge AGM in 2011 was a rich day of diverse material and experiences. Professor Ted Buttrey showed us pieces of eight and brought Hispanic coins vividly to life. We saw works by Luis Tristán and Zurbarán, and Dr Victoria Avery showed us objects which were puzzling in terms of origin and manufacture.

In December we went to Bonhams to view a work, attributed to Velázquez, by ARTES member Dr Peter Cherry and Carmen Garrido of the Prado Museum, which had been found in an attic in Whitstable, Kent, and originally consigned for sale as a work by British artist Matthew Shepperson (1787-1874), a previous owner. The painting had not been cleaned, and a good turnout of ARTES members peered and gazed at the paint surface. Caroline Oliphant from Bonhams made us all very welcome and joined in our discussion of the paint handling, surface, and the impact of the image. (See News. Auctions below for further information.)

On 10 January Dr Zahira Véliz took us on a tour of The Spanish Line, the exhibition of Spanish drawings held by the Courtauld Gallery, and two days later her excellent catalogue raisonné of the Gallery's collection was launched in the Sala Luis Vives at the Spanish Embassy. The focus on Spanish drawing culminated in a study day at the Courtauld Institute on 14 January, organized by Zahira, which attracted thirteen international speakers and a host of prestigious moderators and was followed by a drinks reception. The papers presented ranged from discussions of architectural plans and elevations of the Madrid Alcázar, including a fascinating view of the palace in 1596 showing Italian gymnasts performing for the king, to drawings by the late contemporary sculptor Juan Muñoz (1953-2001) which appropriated imagery by Velázquez and Goya. Presentations that particularly caught the attention or imagination were: Edward Payne on Ribera's images of tortured and bound figures and their satirical undertones; Janis Tomlinson re-opening the debate over Goya's Madrid Album 'B' drawings; and a double act by Rafael Romero and Adelina Illán from Madrid's ICONO restoration studio about recovering previously hidden evidence for underdrawing in a succession of seventeenth-century Andalusian paintings on canvas, including beautiful works by Murillo.

Dr Marjorie Trusted and Dr Giuseppe Schembri Bonaci launched their book Velázquez/Picasso. Las Meninas at the Maltese Embassy on 19 January with first-rate food and wine, a cheering evening in the depths of winter.

In March the Annual ARTES lecture, usually held at the Instituto Cervantes, took place at the Spanish Embassy. Dr Gabriele Finaldi, Deputy Director of The Prado gave a talk on restoration and conservation work at the Museo del Prado. (See the illustrated report by Nigel Glendinning in this issue.)

At the V&A in April Dr Marjorie Trusted and Dr Kirstin Kennedy held a study day devoted to Latin American objects in the collection which was very well received and is reported on below by Kirstin Kennedy.

Finally, the afternoon study day on the Pórtico de la Gloria at the V&A was little short of extraordinary with contributions from amongst others, ARTES members Tom Nickson and Marjorie Trusted and was followed by a concert of music from the twelfth and thirteenth- centuries with wooden reproductions of the instruments seen in the Pórtico. We went to view the cast. Marjorie Trusted had told us how Bruccioni and his team of assistants had made a stormy crossing of the Bay of Biscay only to be quarantined in the Lazaretto at Vigo as the group had sailed from London at the time of a cholera outbreak. This event was generously funded by the Fundación Barrié which provided a very good lunch and a drinks reception. A more detailed report is provided below by Gail Turner.

It remains for me to thank the ARTES committee for all their work this year, especially Morlin Ellis for her sterling work as membership secretary and her rebuilding of the website and continual updating of contents. Hilary Macartney has been a key figure in the production each year of InformARTES and has decided to step down from this role. We are very grateful to her for all she has done over the years. Peter Lea continues as our exemplary treasurer, ensuring that we remain in the black and continue to thrive. Nigel Glendinning as ever provides us with support, advice and guidance as does Marjorie Trusted. We are most grateful to Marjorie for enabling us to hold committee meetings in the V&A sculpture offices.

Kirstin Kennedy, Geoff West and Gail Turner have given considerable time and energy to the ARTES committee work and I am deeply appreciative of their commitment. Xanthe Brooke continues in her role as editor of InformARTES, our guide to events and publications past and forthcoming in Europe and the USA. Tom Nickson has been instrumental in setting up the Juan Facundo Riaño ARTES Hispanic Essay prize this year which is generously supported by the Spanish Embassy. The medallist selected from the exhibition The New Medallists to design a medal as part of the prize is Phoebe Stannard. We very much look forward to receiving essay entries in November.

Our programme for the coming year is taking shape and we will continue to hold events as ever before and look forward to seeing ARTES members at as many of these as they can make.

Susan Wilson, Chair ARTES

The Collections of the Prado: New Works and Restored Paintings

The Annual ARTES Lecture, was delivered at the Spanish Embassy, London, by Dr Gabriele Finaldi, Deputy Director of the Prado Museum, Madrid, 29 March 2012. The following report was produced by Nigel Glendinning from his notes.

The lecture set out to show how the improved environment created by the recent expansion of the museum – with better facilities for its Conservation Studio, now one of the best in the world and with opportunities for revising the display of the collections – had also given rise to important discoveries in relation to both existing holdings and new acquisitions.

Dr Finaldi's first example related to the recent restoration of Velázquez's equestrian portraits of King Philip III and his Queen, Margaret of Austria, originally designed to hang in the Hall of the Realms in the Retiro Palace.



fig. 2 *Diego Velázquez and studio assistant, Equestrian portrait of Philip III, Museo Nacional del Prado, Madrid.*

Technical analysis prior to the process of cleaning revealed that two rather different artists had worked on these portraits: one quite clearly a studio artist with a concern for careful detail and

finish, and the other Velázquez himself with his typically bold and free brushwork. Restorers had the task of preserving Velázquez's creation for the future as best as they could, and making sure that the assistant's work was properly explained and recorded for further analysis by later generations, following current best practice that changes introduced in the restoration process should be reversible.

Next to be discussed was the restoration of Goya's *Dos de Mayo*, to make good the damage caused to it during the Civil War when a balcony fell on the lorry carrying the painting and *The Shootings of the 3rd May* from Valencia to a place of safety in Switzerland. Pre-Civil War photographs reproduced life-size were used to enable restorers to reinstate as accurately as possible details which had been damaged or lost and subsequently painted over with reddish patches after the war (patches sometimes said to have been intended to cast the blame for the damage indirectly on the political 'Reds' in the Franco period). When the painting was being restored, a possible Goya signature was found on the dagger-blade of the Spaniard crouching in the foreground at the extreme right.

Dr Finaldi then passed to the Prado's copy of Leonardo's *Mona Lisa*, the earliest known copy of the work in question, which had been in the Spanish royal collection from the 1630s and has been much in the news recently when shown in Madrid and subsequently lent to the Louvre. Analysis showed that revisions in underdrawing in the copy corresponded with changes made to the Louvre original. Infrared reflectography also revealed a landscape in the copy and chemical analysis showed up an addition made in the eighteenth century, so that studies made in Madrid proved that the copy must have been made at the same time as the original and could be helpful to studies of the work in Paris.

The lecturer went on to mention another case in which the Prado's holdings could throw light on a major work by an Italian artist. In the process of re-cataloguing the Prado's collection of sixteenth-century Italian drawings recently, an original drawing by Michelangelo was found on a sheet containing two studies for the Sistine Chapel!

In a final section, Dr Finaldi, drew our attention to recent acquisitions, whose study has been significantly advanced by the work of the Prado's conservation studio and related research in the museum. The fine portrait by Velázquez usually called *The Pope's Barber*, which had been in a British collection until the

early twentieth century was a case in point. Following the Prado's purchase of the work, it has been established that the sitter in question was a Papal financier called Ferdinando Brandani rather than a barber, a man of Portuguese origins and also a dealer in paintings.

In 2006, to strengthen Spanish holdings still further, the Prado bought a well-preserved *Crucifixion* by Juan de Flandes, and in 2009 a group of 40 still-life paintings from the Naseiro collection were acquired, including striking works by El Labrador and Juan van der Hamen. One of the works by the latter was found to have an inventory number linking it to the important seventeenth-century collection of the Marqués de Leganés.

A significant non-Spanish purchase came in 2010 when the Prado acquired a work from the Medinaceli collection. This turns out to be a long-lost work by Pieter Bruegel the Elder, by whom fewer than fifty paintings are known. Since it was painted with glue-sized tempera on a fragile linen support known as a *tüchlein*, or in Spanish a *sarga*, it was in an extremely delicate condition. During the 20-month restoration, the artist's signature was found and a fragmentary date placing it in the mid-1560s. Bruegel's *Wine of the Feast of Saint Martin's Day* was presented to the public in the autumn of 2011.



fig. 3 *Pieter Bruegel the Elder, Wine of the Feast of Saint Martin's Day, 1566-67, Museo Nacional del Prado, Madrid*

Moneo, the frescoes are no longer hung as if they were easel paintings but are placed in a setting that evokes their original context on the walls of a church.

Dr Finaldi ended his lecture by reminding us that the Prado was currently preparing an exhibition entitled *Murillo y Justino de Neve: El arte de la Amistad* and some of the works to be shown had been restored in the Prado with fairly sensational results. We shall be able to see a modified version of it in London at the Dulwich Picture Gallery in 2013 (for which see **Exhibitions 2012-2013**).



fig. 3 *Juan van der Hamen, Still Life with flowers, cherries and artichokes, 1627, Museo Nacional del Prado, Madrid*

Dr Finaldi also drew our attention to significant improvements in the display of the frescoes removed from the church of San Baudelio de Berlanga outside Soria in the 1920s and bought in part at the time for the Prado, which also has on loan sections of the work which were sold after removal to the USA. Thanks to the suggestions of the architect of the Prado extension, Rafael



fig. 4 *Virtual reconstruction of the new 2011 display of the twelfth-century frescoes removed from the Ermita de San Baudelio de Berlanga, Soria*

The audience showed its appreciation of the lecturer with persistent and enthusiastic applause, doing just homage to the engaging manner in which material of very great interest had been presented.

Nigel Glendinning

OTHER ARTES SUPPORTED EVENTS

South America in South Kensington: Objects from the South American Collections in the Victoria and Albert Museum, 20 April 2012

On 20 April a small but select band of **ARTES** members gathered in the V&A Research Department to handle and hear about South American and Mexican objects in the Museum's collections. The speakers included not just members of the host institution, but curators from the Wallace Collection and the Royal Collections respectively. The study morning began with a fascinating talk on Peruvian textiles and weaving during the early colonial period by Susana Hunter, a textile conservator. She brought not only examples of weaving, but weaving instruments as well. These dated from the nineteenth century, and were also from Peru, having been purchased by the Museum to demonstrate the technical aspects of the craft. Marjorie Trusted spoke next on carved ivory sculpture from Peru, Mexico and possibly Brazil. The objects she brought included ivory billiard balls, cut in half and their core carved into devotional scenes. A statuette of the Virgin that Marjorie also discussed may be a rare example of Brazilian ivory carving. **ARTES** members Peter and Christine Lea had kindly brought along a recently-published book on Brazilian Baroque sculpture with some comparative examples. Christopher Maxwell (Royal Collections) then spoke on the odoriferous and tactile properties of a particular type of clay found in Mexico and exported in quantity to Europe. There it was admired for its scented properties when damp, and for its power to numb and drug when eaten. From clay we progressed to gold and silver: Carmen Holdsworth-Delgado (Wallace Collection) introduced the audience to little-known examples of pre-Columbian gold ornaments in the V&A's collections. The questions and discussion arising from these papers made time fly: the session closed with a fascinating look at some colonial silver, including a large and beautiful chest adorned with intriguing imagery, such as mermaids and exotic animals, by Kirstin Kennedy.

The organisers would especially like to thank Glenn Adamson and Helen Woodfield, of the V&A Research Department, for generously allowing us space and sustenance for the morning.

Study Afternoon and Concert at the V&A : The Pórtico de la Gloria, Santiago de Compostela, 15 June 2012

From the Middle Ages, pilgrims on the Camino de Santiago arrived at the cathedral in Santiago de Compostela and gazed in wonder at the great twelfth-century Pórtico de la Gloria. Even today contemporary pilgrims and travellers are still astounded by Master Mateo's uniquely expressive carvings, which since the eighteenth century have been hidden behind the Casas y Novoa late Baroque façade. The Pórtico was the subject of a study afternoon and concert organised jointly by the V&A and the Galician cultural organization, the Fundación Barrié. Over 120 art historians, Hispanophiles, and members of the Confraternity of St James attended this fascinating afternoon, and these numbers were swelled by a further hundred in the evening when the Galician early music ensemble, Martín Códax, played on copies of wooden instruments which feature on the Pórtico. This project began in 1991 and once again was generously sponsored by the Fundación Barrié.

After a welcome by Paul Williamson, Keeper of Sculpture and Metalwork, and Javier López Martínez of the Fundación, there was an audiovisual presentation of the action plan to clean, stabilise, preserve and restore the Pórtico, followed by an informed and inspirational lecture by curator Francisco Prado-Vilar on 'The Portal of Glory: Restoring Matthew's Vision'. His enthusiastic talk showed how the context of the vision of the Pórtico, in terms of the Crypt and Gallery of the Romanesque Cathedral, had changed with time, and how the building had symbolised the New Jerusalem and the coming together of the Old and New Testaments, with the statue of the apostle Santiago acting as a bridge between Earth and Heaven. Prado-Vilar was particularly eloquent pointing out the skills of Master Mateo, sculptor, architect and master-builder, in the constant movement and variety of draperies, and the expressive role of hands on the Pórtico, which create conversations and elegant choreography, and also by the presence of the classical poet Virgil on the counter-facade as a forerunner of later spectators. He showed examples of five different layers of polychromy on the Pórtico dating from the late twelfth century to the nineteenth century, and noted how important it was, and still is, for pilgrims on arrival in Santiago to touch the *trumeau* – the central column between the two arches – as this gesture touches both history and

eternity, although unfortunately at present restoration work prevents tactile communication. As Prado-Vilar aptly summed up in a wide sense 'there is one Pórtico, but many porticoes'.

Tom Nickson (Courtauld Institute) followed with 'Mapping Pilgrimage', an interesting talk about the transmission of ideas, particularly in the nineteenth and early twentieth century by the English architect G.E. Street and by French writers, and how some maps of the pilgrimage – for example the Nationalists 'War Route Map' of 1938, published by the newly created Spanish State Tourist Department – were manipulated for political ends. Marjorie Trusted, who did sterling work co-ordinating the study afternoon, talked about 'The Cast Courts at the V&A: Past, Present and Future'. The Courts opened in 1873 and were of exceptional importance for both students and the general public, and are currently being renovated. The first Curator of the Museum, John Charles Robinson, was passionate about casting the Pórtico, whose vast proportions eventually influenced the size and arrangement of the Cast Court, although for its first few years in the V&A, only portions of it were initially displayed. Marjorie described the involvement in the casting story of English railway engineers, like the aptly named George Mold, and the vicissitudes suffered in 1866 on the way to Galicia by the English team of cast-makers, led by the London-based Italian cast expert, Domenico Brucciani, who endured a voyage of storms and fire at sea, quarantine on arrival in Vigo and interrogation by customs officers, before the team could start the project, and how, not surprisingly, on its completion, they refused to return home by ship. Victor Hugo López Borges showed John Charles Robinson's 1865 sketches of the Pórtico, and described his insistence on using an Italian expert, like Brucciani, because there were experienced cast-makers in every Italian city, and in Robinson's opinion, they were better than the French. Johanna Puisto showed paint flaking and hairline cracks and emphasised the need to carry out emergency repairs, and not to restore but to preserve. Dry cleaning methods involve the skilful use of latex poultices and sponges.

Questions and thanks were followed by glasses of (French) wine kindly donated by the Spanish Embassy, and participants went to look anew at the V&A cast of the Pórtico, described by John Charles Robinson in his time as in a 'perfect state of preservation'. The 'elegant choreography', variety of drapery and hand conversations, to which Francisco Prado-Villar referred in his talk, and which were so adventurous compared with other

contemporary and relatively static Romanesque sculptures, were all particularly appreciated.

After this short break, Martin Roth, Director of the V&A, the recently arrived Spanish Ambassador, Federico Trillo, and José María Arias, President of the Fundación Barrié, welcomed an even larger audience to a concert of twelfth- and thirteenth-century music performed by the Martín Códax ensemble on reconstructed instruments inspired by examples from the Pórtico. It was as if the Twenty Four Elders, who play their silent music on the Pórtico, had suddenly been brought to life and given a new and memorable musical incarnation.

Gail Turner

ARTES-sponsored Juan Facundo Riaño Essay Medal and Prize

To encourage emerging scholars ARTES, in collaboration with the Embassy of Spain, will award an annual essay medal, designed by the contemporary medallist Phoebe Stannard, to the author of the best art-historical essay on a Hispanic theme. The winner is also awarded a cash prize of £400 and the runner-up is awarded £100 and a certificate. Both prizes are generously sponsored by the Office for Cultural and Scientific Affairs of the Embassy of Spain. Prize-winners also receive a year's free membership to ARTES and the winning essays are considered for publication in the annual visual arts issue of the *Hispanic Research Journal*. The medal and prize is named after Juan Facundo Riaño (1829-1901), the distinguished art historian who was partly responsible for a growing interest in Spanish culture in late nineteenth-century Britain. Essays must focus on the production or reception of the art, architecture or visual culture of the Hispanic world, defined in the broadest terms and judges will be looking for evidence of originality of thought and high academic and literary quality. Essays are submitted by 1 November each year and applicants are informed of the decision in late March of the following year. Further information about eligibility and rules can be found on the ARTES website, www.artes-uk.com/info. Essays should be sent to: Marjorie Trusted, Department of Sculpture, Victoria & Albert Museum, Cromwell Rd., London SW7 2RL, UK and envelopes should be clearly marked 'ARTES Essay Medal'.

EXHIBITION REVIEW

Infinitas Gracias: Mexican Miracle Paintings,

Wellcome Foundation, London, 6 October 2011 – 26 February 2012.

The Wellcome Foundation is always a venue with innovative and unusual temporary exhibitions often drawing upon or reflecting the Wellcome's own collections, which include works of art that focus on the history of healthcare and the development of medicine. A selection from its own art collection is always on display in the permanent galleries on the upper floor of the Foundation's office block on Euston Road. The *Infinitas Gracias* exhibition, organised in association with the Instituto Nacional de Antropología e Historia (INAH), Mexico, illustrated the depth of the votive tradition in Mexico by focusing on about 100 paintings produced in three Mexican regions from the nineteenth century to the present day. It was selected from five collections held by museums in and around Mexico City and two sanctuaries located in mining communities in the Bajío region to the north, the city of Guanajuato and the isolated mountain town of Real de Catorce in the Chihuahuan desert, whose population of 1,500 swells to over 40,000 each October as the faithful congregate for the fiesta of St Francis of Assisi, the town's patron saint.

In Mexican churches large doctrine-driven images of saints came to be replaced, from the early nineteenth-century, by small votive paintings produced on tin roof tiles or plaques, which offered direct and personal praise of personal saintly intervention. Votive paintings, usually commissioned from local artists by the petitioner, often narrate in image and word intensely personal stories ranging from intimate family dramas to politically-inspired revolutionary violence, from which petitioners believed themselves reprieved by divine intervention. Detailed, sometimes gruesome written descriptions of death, ill health and surgery were complemented by captivating images representing operating theatre equipment, false imprisonment by judicial authorities and transport accidents of all sorts, from those caused by nineteenth-century horses, trams and railways to those generated by twentieth-century electricity cables! Each saint or figure had their own specialised intercessory areas, some well known internationally, such as St Anthony of Padua invoked by those who have lost items, others less so such as the Holy Child of Atocha, with his miraculously replenishing basket of food, who intercedes for miners, immigrants and victims of crime and

injustice. It was fascinating to see how the self-taught artists coped with transforming the written description into coherent often vivid imagery. The display might also inform an analysis of the rationale behind the work of professional artists, such as Goya's votive *Self-portrait with Dr Arrieta* (Minneapolis Institute of Arts, Minnesota) as well as Frida Kahlo's many paintings inspired by her operations and medical sufferings. Indeed both Diego Rivera and Kahlo were avid collectors of these vernacular paintings and were profoundly influenced by them.

The contemporary legacy of the votive ritual was presented in the exhibition by a wall covered with hundreds of modern-day offerings presented over three years at the church of the 'Cristo negro' of Villasecas in the mining region of Guanajuato which, along with the Real de Catorce sanctuary, remains a place of annual pilgrimage attracting thousands to celebrate their chosen saints. The paintings and contemporary offerings were accompanied by video clips, photographs and interviews with present-day creators of votive images and other inhabitants discussing why they commissioned the paintings or gave offerings. Besides affording a social context the interviews often provided insights both moving and humorous into the motivation for the decision to give thanks in this form.

Although no exhibition catalogue was published there was a free 15-page guide, illustrating five of the paintings, a book of 20 postcards sold for £9.95 in the Wellcome's shop, and further illustrated information can be accessed on the collection's website: <http://www.wellcomecollection.org/whatson/exhibitions/infinitas-gracias/votives-gallery.aspx>.

Xanthe Brooke

Searching for Spanish art in the UK: an introduction and user guide to web resources

Over the past year a number of online databases have been launched on the web which can prove useful for those searching for Hispanic art in British collections. The largest of these so far is one hosted on the BBC's website and located with the phrase 'BBC Your Paintings'. The site is based on digital images taken to accompany the Public Catalogue Foundation project to photograph all paintings in public ownership in the United Kingdom. The database has now reached about 145,000 paintings out of an approximate target of 200,000. The predominantly illustrated database can be searched by artist, school, picture title or institution, but the English institutions

are gathered together under counties so one has to be sure in which counties regional towns are located! The collections covered include all the likely suspects for Spanish art in the UK: the Bowes Museum in Barnard Castle, County Durham and the Glasgow Museums' holdings collected by William Stirling Maxwell. But there are also less well-known collections that hold Spanish and Latin American paintings, such as the Wellcome Foundation in London. Many of the paintings in the Wellcome Library collections appear to have been listed as 'Spanish' before the Wellcome's exhibition of Mexican votive paintings (see the exhibition review above) and should really be placed under Nineteenth-century Mexican School. However, the Wellcome's Spanish School *Apothecary (A man using a pestle and mortar)* certainly deserves further and more serious scholarly attention to judge by the illustration on the website.

However, the BBC/PCF database has very basic 'tombstone' information and, as the misinformation about the Wellcome Foundation suggests, it is not always the most current data or the firmest attribution. This is especially true of small and provincial collections. The PCF project is essentially a photographic campaign with summary data attached. As its data was collected in a hurry and collated essentially from summary information, culled either from old publications or brief computerised databases, it often ignored information in a gallery's own files and there was rarely an opportunity for the collated information to be reviewed by specialists. So, for example, all seven of the Lady Lever Art Gallery's paintings (which were viewed by some ARTES members in July 2005) have been classified as Spanish paintings and undated, when in fact they are all definitely fifteenth or early sixteenth-century Catalan or Aragonese panel paintings. Four of the Lady Lever paintings, those illustrating the story of St Ursula, are known to be associated with a former altarpiece in the Dominican church of San Pablo in Palencia (as are four panels in the Prado). They probably come from the workshop of a Valencian artist, possibly Lorenzo Zaragoza (active 1364-1406) or Jaume/Jaime Mateu (active 1395-1443) and painted sometime between 1400-1410.

However, there are also occasional unusual works in unlikely places: a 'portrait' of a 'Spanish' boy in court dress painted on canvas applied to board and then cut out, possibly as a 'fire-screen' or 'dummy-board' figure intended to 'greet' visitors to country house entrance halls, is to be found in Rotherham Museums and Galleries in South Yorkshire. Two similar but larger seventeenth-century 'dummy boards' this time of a young

girl holding a doll and a young boy holding an alphabet board (missing the letters J, U and W) are on loan to the National Trust at Castle Drogo, near Exeter in Devon. Another West Country National Trust property owns what appear to be two mid-to-late seventeenth-century still lifes of *Flowers, with fruit, book, violin and a blue drape* and *flowers with white paper sheets*. They are in the little-known National Trust collection of Tintinhull in Yeovil, Somerset, which is not generally open to the public.

National Trust paintings on the BBC website sometimes have links through to the developing online catalogue of the Trust's entire paintings collection, as do the two still lifes and the 'dummy-board'. The paintings in the V&A Museum also link through to the Museum's more detailed online catalogue. If no such link exists and one is tempted to find out if further information about provenance or previous attributions is known you should access the website of the National Inventory of Continental European Paintings under the acronym NICEPaintings (which is hosted by both Glasgow University and the Visual Arts Database VADS). This website focuses on Continental European paintings produced before 1900 and is the result of detailed research by postgraduate students in individual galleries' archives on about 8,000 paintings. For various technical and legal reasons it is less well illustrated than the BBC site (only about 2,500 entries are accompanied by images). The PCF was originally intended to supply images for the NICEPaintings project, as and when they were ready, but as the PCF began, and still continues, as a commercial publications project, in actuality the migration has only occurred in an arbitrary and haphazard fashion. Though less well illustrated the NICEPaintings site usually does have much more information especially regarding a painting's known provenance, subject matter and exhibition or publication history, and like BBC Your Paintings is searchable by artist, school or museum collection. As an example, one of the Bowes Museum's eighteenth-century oval portraits of a woman, which is categorised only as 'Spanish School' in the PCF database is suggested as possibly also being of French School in Dr Mercedes Cerón's entry in the NICEPaintings database. Each entry also has attached to it the name(s) of the researchers, several of whom have already gained employment in galleries in the UK and abroad partly as a result of their work on the NICEPaintings project. The Bowes collections at Barnard Castle and the Stirling Maxwell collections in Glasgow both have detailed entries for all their paintings on the NICEPaintings website by Dr Cerón and Dr Heiner Krellig

respectively. The National Inventory project is ongoing and certain collections in northern England, such as those in Leeds, Liverpool, Manchester and York, have not yet been covered.

Those who have Google Chrome software on their computer can also access, via the Google Art Project, selected works from a number of art galleries, museums and institutions from across the world. Its eccentricities include the fact that although it can be searched by collection and by artist, the latter appear to be indexed only by first name! Its merit however is that all the images are high definition and are 'zoomable', so signatures and inscriptions can be searched for and brushwork can be examined at close quarters. The collections include several in Latin America – Buenos Aires and Mexico City – and more unusual ones in Spain, such as 212 paintings and sculptures owned by the Fundación Banco Santander, though a slightly larger selection can be found on the Fundación's own website. There are only a few British institutions with historic collections on the site, and most of those include only a small selection from their entire holdings (for example, the V&A in London and the Walker Art Gallery in Liverpool, which does however show its Murillo *Madonna and Child in Glory*) but Dulwich Picture Gallery displays 650 of its paintings including Spanish works that usually reside in its stores. Another British collection on the Google Art site is the Royal Collection, with 152 works that cover not only paintings but also applied arts, manuscripts and photographs, including one of a hippo taken at London zoo in 1852 by Don Juan, Comte de Montizón, younger son of the pretender to the Spanish throne.

The Royal Collection has itself recently put on line its entire database of images and information about all its artistic collections amounting to 135,000 objects at www.royalcollection.org.uk. This has received relatively little publicity because it was deliberately given a 'soft' launch in late March 2012 to give the Royal Collection Trust staff time to iron out any glitches, and presumably also to prevent a crash of the site if there had been a highly publicised launch during the Queen's Diamond Jubilee year. The database is still being updated and expanded with new information and images, but wherever possible it has extensive newly researched entries often adapted from recently published catalogues. It does still have some problems namely if you search under 'Spain' you will retrieve every single mention of the country in every Royal Collection press release or text – some 60 webpages of links! But among the Spanish-related paintings there is a run of fifteenth-

sixteenth- and seventeenth-century royal portraits including *Ferdinand V* (of Aragon) and *Isabella of Castile*, from the collection of Henry VIII; a copy attributed to the studio of Alonso Sánchez Coello of his double portrait in the Prado of Philip II's daughters the *Infantas Clara Eugenia and Catalina Micaelina*, the former holding a green parrot, which was presented to Britain's Charles I by one of his courtiers, Richard Kerr, Earl of Ancrum; a series of works by Pantoja de la Cruz presented by Philip III to James I; and Sánchez Coello's representations of Rudolph II Emperor of Austria and his brother Archduke Ernest. The latter will soon be cleaned and conserved in preparation for display in a costume exhibition entitled *Finery* at the Queen's Gallery, Buckingham Palace, opening in May 2013. In addition to paintings the collection not only holds albums of photographs by Charles Clifford with views of the Alhambra and Martorell on the Llobregat river taken in 1861, but even a fencing sword supposedly owned by Christopher Columbus!

All the above websites should provide a happy hunting ground for those of us searching for Iberian or Latin American art in British collections. The surprises one encounters can be both informative and amusing. I recommend typing in 'Catherine of Aragon' into the search field of the BBC Your Paintings site if only to access one of the more bizarre and extraordinary works by the Anglo-Swiss artist Henry Fuseli, whose large *Vision of Catherine of Aragon* representing the Queen's deathbed scene from Shakespeare's *Henry VIII* (Act IV Scene 2) is in the ownership of Fylde Borough Council and kept in the collection of Lytham St Anne's art gallery on the Lancashire coast.

Xanthe Brooke

CONFERENCES: PAST AND FUTURE

The 2012 annual conference of the British Association of Art Historians held in April included a session entitled **Material Culture and Identity in Spanish Europe 1200-1600**. It was organised by Dr Kim Woods and Dr Piers Baker-Bates of the Open University at Milton Keynes. The session was convened by a putative interdisciplinary Spanish network dedicated to exploring issues of identity. It involves British academics researching aspects of the Iberian Peninsula or the Hispanic New World wishing to forge links with colleagues in the Iberian Peninsula and further afield. Dr Woods is presently researching Netherlandish sculpture in Spanish ecclesiastical collections and Dr Baker-Bates is interested in Spanish patrons and collectors of

Sebastiano del Piombo. The papers presented at the session focused particularly on the period between about 1430 and 1530. Papers were presented by PhD student Brandon Kline of the Courtauld Institute on Rogier van der Weyden, his 'Miraflores Altarpiece in Context'; Ioana Jimborean (Karlsruhe University) on 'The Loggia Triumphalis of King Alfonso V of Aragon at the Castelnuovo in Naples and the Legitimation of Sovereignty'; María Aurora Molina Fajardo (Granada University) 'From Fortresses to Houses: the Adaptation of some Andalusí Towers after the Castilian Conquest of the Kingdom of Granada'; and Philippa Joseph (Oxford Brookes University) 'Entering the World of Don Fadrique in Sixteenth-Century Seville'.

15-16 October 2012, Art et réforme grégorienne en France et en Espagne, Institut Suisse de Droit, Lausanne. Two-day symposium with papers by ARTES member Rose Walker of the Courtauld Institute, London, on the influence of the papal legates on Spanish art in the second half of the eleventh century; Manuel Castineiras of Barcelona's Autonomous University about the relationship between the Gerona Creation tapestry and the paintings in the Catalan church of Sant Pere de Burgal and the Gregorian reform programme and another paper on the impact of the reform movement on the churches of the diocese of Roda de Isábena in the province of Huesca.

14-16 February 2013, **Copy & Invention. Models, Replicas, Series and Quotes in European Sculpture**, Museo Nacional de Escultura (MNE), Valladolid. A number of the papers proposed will discuss Spanish collections including the Museo Nacional de Reproducciones Artísticas, or individual works, such as the Pórtico de la Gloria in the V&A's Cast Court, and Juan de Juni's *Virgen de las Angustias*; and particular reproductive techniques, such as the reproduction and restoration of Romanesque cult images in Cataluña or the use of lead in Spanish Baroque sculpture. Registration via the MNE website <http://museoescultura.mcu.es/> is from 1 October to 21 December 2012.

LISTINGS

EXHIBITIONS 2011-2012

Gonzalo Bilbao. Fondos del Museo de Bellas Artes de Sevilla, Museo de Bellas Artes, Seville, 24 November 2011 – 4 March 2012. Exhibition of 41 paintings and drawings from the 1870s to the 1930s, from the Seville gallery's own collection, focusing on Seville's key late 19th-century artist Gonzalo Bilbao

and culminating in the display on his newly conserved impressionistic masterpiece *Las Cigarreras*, showing the tobacco factory workers. A downloadable nine-page press release with a full list of exhibits is available on the museum's website in the press/prensa section at www.juntadeandalucia.es/cultura/museos.

Divine Messengers: Angels in Art, Israel Museum, Jerusalem, 20 December 2011 – 30 December 2012. Thematic exhibition drawn from the permanent collection of the Museum includes examples of eighteenth-century Cuzco School paintings from the Museum's South American collections.

The Solemnity of Shadows: Juan Laurent's Vision of Spain, National Gallery of Art, Washington, 7 November – 30 December 2011. Exhibition of 23 photographs from the Washington gallery's collection by one of the leading figures of nineteenth-century Spanish photography, Juan Laurent (1816-1886). Featured mainly architectural shots of buildings in Barcelona, Granada, Valladolid, Segovia, Seville, Valencia and Madrid, including the Puerta del Sol in 1862. No catalogue published but exhibition text and images available at <http://www.nga.gov/exhibitions/2011/laurent/laurent.pdf>

Saintly Blessings: A Gift of Mexican Retablos from Joseph and Janet Shein, Lowe Art Museum, University of Miami, Coral Gables, Florida, 8 October 2011 – 23 September 2012. First display of a collection of 28 nineteenth-century retablos, painted on tin, which has just been donated to the Lowe Art Museum by the Philadelphia and Miami-based art-collecting couple Joseph and Janet Shein.

Diego Rivera: Murals for the Museum of Art, Museum of Modern Art (MOMA), New York, 13 November 2011 – 14 May 2012. Temporary redisplay of the five portable murals painted by Rivera in 1931 for the New York museum along with three other New York-themed pieces and related watercolours, prints and drawings.

Spain between Two Centuries: from Zuloaga to Picasso (1890-1920), Musée de l'Orangerie, Paris, 7 October 2011 – 9 January 2012. Exhibition of about 60 paintings including works by Anglada, Casas, Dalí, Darío de Regoyos, Mir, Miró, Picasso, Rusiñol, Sorolla, Sunyer, Zabaleta and Zuloaga.

2012

Eduardo Arroyo, Prado Museum, Madrid, 4 July – 30 September 2012. Arroyo (b.1937), one of Spain's older generation of contemporary artists and a leading Spanish follower of the PopArt movement, exhibited in the Prado his series of line drawings and studies after Van Eyck's Ghent altarpiece of the *Mystic Lamb*.

María Blanchard (1881-1932): Cubista, Fundación Botín, Santander, 23 June – 23 September 2012. One of two exhibitions opening in 2012 (see MNCA Reina Sofía 2012-13 below) devoted to the relatively unknown Santander-born contemporary of Picasso and friend of Juan Gris and Diego Rivera. This exhibition focused on her Cubist period showing some fifty works from 1913 to 1919.

Frank Stella and Santiago Calatrava: *The Michael Koolhaas Curtain*, Instituto Aragonés de Arte y Cultura Contemporáneos (IAACC) Pablo Serrano Museum, Zaragoza, 22 May – 15 December 2012. This collaborative work was previously shown in Berlin (April – August 2011) for which see *InformARTES* 2011.

Santiago Calatrava: the Quest for Movement, State Hermitage Museum, St. Petersburg, 27 June – 30 September 2012. Retrospective exhibition charting thirty years of Calatrava's career as an architect, painter and sculptor, using drawings, models, sculptures and a video installation. The importance of movement in Calatrava's work was displayed with a range of kinetic sculptures, mobile architectural models and suspended structures. The show was the first in the 'Hermitage 20/21' architecture series, which aims to bring contemporary art into the Hermitage, and was curated by Cristina Carrillo de Albornoz and the museum's curator of contemporary art, Ksenia Malich.

Catalunya 1400: El gótico internacional, Museu Nacional d'Art de Catalunya, Barcelona, 29 March – 15 July 2012. The MNAC's first large exhibition on the style brought together some 48 works: paintings, illuminated manuscripts, sculpture, embroidery and silverware, including four panels from Bernat Martorell's *Retable of St George* from the Louvre, which probably came from the Chapel of St George in the Barcelona Palau de la Generalitat. There were also other altarpieces by Lluís Borrassà, Joan Mates, Martorell and Jaume Ferrer as well as 2 masterpieces of manuscript illumination on the *Missal of Santa Eulalia* by

Rafael Destorrents from Barcelona Cathedral and Martorell's *Psalter and Book of Hours* from the city's historic archives. Exhibition included a selection of metalwork, sculptures and embroidery including the altar frontal and dalmatics from the Chapel of Saint George, specially restored for the show and recently revealed to have been designed by Martorell. The catalogue to the exhibition is out of print.

Contested Visions in the Spanish Colonial World/Miradas comparadas en los virreinos de América. México y Perú, moving from the Los Angeles County Museum after 29 January 2012 to the Museo Nacional de Historia, Mexico City, 12 July – 7 October 2012. Traces how art made by indigenous peoples, Spanish and *mestizo* (mixed Spanish and Indian) heritage reflected the cultural complexities after the arrival of the Conquistadors including new local material. Curated by Ilona Katzew, LACMA's curator of Latin American art. For catalogue, which has won the Eleanor Tufts Book Award 2012, see *News* below and *InformARTES* 2011. Illustrated checklist available on the LACMA website www.lacma.org.

Grandes Encuadernaciones en las Bibliotecas Reales (s.XV – s.XXI), Royal Palace, Madrid, 25 April – 2 September 2012. Exhibition of some 450 objects, mainly bookbindings from all the royal libraries including those of the Escorial and the monasteries of Las Huelgas in Burgos and Encarnación in Madrid, accompanied by other examples of courtly decorative arts such as tapestries, furniture and clocks. For a selection of bindings and other exhibited items see: <http://www.patrimonionacional.es/encuadernaciones/>, for an unillustrated 39-page guide to the exhibition see <http://www.realbiblioteca.es/index.php/catalogos-a-monografias>. Extensive website enables one to search by authors, titles and owners, bookbinding styles and techniques.

Fotografía de Vanguardia en Cuba, Institut València d'Art Modern (IVAM), Valencia, 14 February – 6 May 2012. Exhibition of Cuban photography of the 1920s to 1940s by Joaquín Blez and José Manuel Acosta drawn from the little-known collection of the Fototeca de Cuba. A copy of the trilingual catalogue (Catalan/Castilian/English) is viewable on the IVAM website www.ivam.es.

Dalí, Magritte, Miró: Surrealism in Paris Musée Royaux des Beaux Arts de Belgique, Brussels 16 March -15 July 2012. For further information see *InformARTES* 2011.

Salvador Dalí: Illustrations for Lewis Carroll's Alice in Wonderland, 27 June – 22 October 2012, Christ Church Picture Gallery, Oxford. Exhibition to celebrate 150 years since the Oxford don and author Charles Dodgson (alias Lewis Carroll) first told the story of Alice's adventures. Illustrating the tale as interpreted by Dalí in his series of 13 watercolours, worked on over two years, and published in 1968 as heliogravure prints, a costly, time-consuming and subtle technique which Dalí revived.

Cuerpos de dolor. La imagen de lo sagrado en la escultura española (1500-1750), Museo de Bellas Artes, Seville, 3 May – 16 September 2012. Previously shown at Museu de Arte Antiga, Lisbon, this exhibition of 33 polychromed sculptures derived from the collections of the National Museum of Sculpture in Valladolid, and included works by Pedro Berruguete, Felipe Bigarny, Juan de Juni, Gregorio Fernández, Pompeo Leoni, Alonso Cano and Pedro Mena.

Siron Franco: Suspicious Story, firstsite, Colchester, 23 June – 4 November 2012. Showcases some of the work by one of Brazil's foremost artists (born 1947) in the form of paintings and a hanging 'cocoon' sculpture created from mixed-media. The display, held in the Rafael Viñoly designed gallery, firstsite, includes a video of Franco at work on one of his cocoons in his Brazilian studio. It is the latest exhibition drawn from the collection of ESCALA (Essex Collection of Art from Latin America) and Franco was the first artist whose work entered its collection in 1993 with the painting *Memória* (1990-92). The Collection which now has over 750 works owns the largest number of Franco's works in Europe. Franco's work from the exhibition is illustrated and discussed on the Escala website: <http://www.escala.org.uk/events/exhibitions/siron-franco>.

Gallaccia Petrea. Naturaleza, Trabajo y Arte, Museo de Galicia, Santiago de Compostela, 15 June -15 December 2012. Exhibition of some 340 stone objects divided into six sections ranging from geology and prehistory through Roman, medieval, modern and contemporary use of stone as building material and artistic medium across Galician territory on either side of the Spanish/Portuguese border.

Carlos Garaicoa: The City View from the Table of My House, Kunstverein Braunschweig, Brunswick, Germany, 10 March – 20 May 2012. Thematic exhibition of the Havana-born contemporary artist using his photographs, drawings, sculpture

and video installations to focus on the crisis in urban development. Included his 12-part series of small paper sculptures entitled *Old and New* (2010) in which building facades rear-up from lithographic prints.

Góngora: la estrella inextinguible [the unquenchable star], Biblioteca Nacional, Madrid, 30 May – 19 August; touring to Centro de Arte Pepe Espaliú, Córdoba, 12 September – 11 November 2012. Explored four centuries of the influence of the Córdoba-born poet Luis de Góngora (1561-1627) via 200 works including paintings, prints, drawings, books, letters, sculpture and tapestries by his contemporaries such as Velázquez and later artists. Accompanied by multiple-authored 560-page illustrated catalogue (for sale at €40).

Roberta y Julio González, Institut Valencià d'Art Modern (IVAM), 14 March – 17 June 2012. Exhibition of about eighty sculptures, paintings and drawings by the daughter of the sculptor Julio González, Roberta (1909-1976), showing her fusion of figurative and abstract influences from her father and husband Hans Hartung. Her works were accompanied by a further twenty-eight sculptures by Julio. A copy of the catalogue is viewable online.

Luis Gordillo: Horizontalia, Centro de Arte Contemporáneo (CAC), Málaga, 25 May – 26 August 2012. Retrospective exhibition of work from the 1960s to the present day, including the latest project *Horizontalia*, by one of Spain's leading contemporary artists, Seville-born Luis Gordillo, curated by Fernando Francés. Included his diptychs and polyptychs and examples of his photographic works. Exhibition guide leaflet available from CAC website.

El pensamiento constitucional en la obra de Goya (Constitutional ideas in Goya's work), Prado Museum, Madrid, 10 May – 12 August 2012. Temporary one-room installation of 16 prints, drawings and documents, 11 of which were by Goya. Focused on works that interpreted subjects associated with the social and political reforms arising from the constitutional programme proposed in the Statute of Bayonne (1808) and shortly afterwards in the 1812 'Cádiz' Constitution. Some of Goya's Album C drawings depicted scenes reflecting the Constitution's key ideas, e.g. *Divine Liberty*, Album C, 115 (1812-14). The return to Spain of Ferdinand VII led to the abolition of the Constitution and the repression of supporters. In the final prints of the *Disasters of War* series Goya symbolically

expressed the disappearance of the new liberties, e.g. the end of national sovereignty, the separation of powers and an uncensored press and publishing industry and the consequences of the Inquisition. Accompanied by a five-minute web-based video by José Manuel Matilla, the Prado's head of Prints and Drawings, an exhibit list and captioned illustrations of 12 of the works.

Goya: Luces y Sombras (Lights and Shadows), CaixaForum, Barcelona, 15 March – 24 June 2012. Almost 100 paintings, drawings, prints and letters displayed in a chronological journey through Goya's career. Exhibition curated by Manuela Mena and José Manuel Matilla of the Prado. For further information see *InformARTES* 2011. For accompanying catalogue see **Publications** and for visitor numbers, see **News: Exhibitions** below.

Goya: Estampas de invención (Prints of Invention), Museo de Bellas Artes, Bilbao, 11 June – 23 September 2012. Exhibition provides an opportunity to see all four of Goya's series of prints *Los Caprichos* (80), *Los Desastres de la Guerra* (80), *La Tauromaquia* (40), *Los Disparates* (18), all of them from Bilbao's collection. The final series was acquired by the Museum in 2008. Accompanied by a specially edited catalogue of the Museum's collection written by the Curator of Prints and Drawings for the Prado, José Manuel Matilla.

El Greco and Modernism, Museum Kunstpalast, Dusseldorf, 28 April – 12 August 2012. Major exhibition of about 40 works exploring the affinity between El Greco and the art of German Expressionists from the late nineteenth into the early decades of the twentieth century, including works by Max Beckmann and Oskar Kokoschka. Focused particularly on the fascination for El Greco's art of German and Austrian Expressionist artists, collectors and curators in the early decades of the twentieth century, but also included works by Cézanne, Van Gogh, Picasso and Delaunay. The exhibition celebrated the centenary of an exhibition of ten paintings by El Greco first shown in Dusseldorf, which gave the German Expressionists a direct encounter with El Greco's work. There were sections on the 'rediscovery' of El Greco, exhibitions and sales of his work and the publications of the author and art critic, Julius Meier-Graefe.

Anselmo Guinea (1855-1906): los orígenes de la modernidad en la pintura vasca, Museo de Bellas Artes, Bilbao, 13 February – 20 May 2012. The first monographic exhibition devoted to this Bilbao-born painter brought together some 80 paintings,

drawings and watercolours of which about one half have never been displayed in public before. It covered his whole career from his interest in Orientalism to his visit to Paris at the end of the nineteenth century, which inspired his move towards a more modern style and interest in designing in stained glass, and his final stay in Rome between 1902 and 1905. Bilbao's own collection of the artist's work can be viewed online on the Museum's website www.museodebilbao.com. The exhibition was accompanied by an extensive catalogue by the museum's curator, Mikel Lertxundi Galiana; see **Publications** below.

Gyenes: Maestro fotógrafo, Biblioteca Nacional de España, Madrid, 13 September – 14 November 2012. Display of about 150 black and white photographs by the Hungarian-born photographer Juan Gyenes (1912-1995), who made his career capturing the social, artistic and political life and celebrities of Spain in the second half of the twentieth century from his studio on Madrid's Gran Vía. A selection of photographs from the exhibition, including Dalí in front of his *Christ Crucified* as photographed on 24 September 1951, is viewable on www.hoyesarte.es website published 30 July 2012.

Luis Meléndez: Bodegones para el Príncipe de Asturias, Fundación Selgas-Fagalde, El Pito, Cuchillero, Asturias, 29 June – 23 September 2012. Touring exhibition of 26 of the 45 still-lives painted by the artist (1716-1780) for the Prince of Asturias at the command of Charles III, drawn from the Prado's holdings. The series set out to depict all the fruit and vegetables that could be grown in the different regions of Spain during the four seasons of the year. The exhibition was housed in the nineteenth-century Renaissance-style palace of the Selgas-Fagalde Foundation on the outskirts of Cudillero on the Asturias coast. The palace, set in landscaped gardens, also contains the Foundation's own collection of fine and decorative arts, especially 16th-century tapestries, a Luis de Morales *Ecce Homo*, an El Greco oil sketch for the Oballe Chapel *Assumption*, Goya's *Hannibal viewing the Alps for the first time* and a version of his portrait of *General Ricardos* as well as other paintings from the fifteenth to the nineteenth centuries. Further information including publications relating to the Foundation's collections can be found on www.selgas-fagalde.com.

Miguel Jacinto Meléndez: Portraits for the Royal Public Library, Prado Museum, Madrid, 23 May – 19 September 2012. One of the Otras Miradas/New Viewpoints loan exhibitions organised by the Biblioteca Nacional to celebrate its

third centenary by lending works from its own collections to complement those in other Spanish museums starting with institutions in Madrid. The six works lent to the Prado were portraits of the family of Philip V (1727) by Miguel Jacinto Meléndez (Oviedo 1679-1734 Madrid), uncle of the still-life painter Luis. The portraits were shown alongside two Prado oil sketches for paintings for the church of San Felipe el Real, *St Augustine vanquishing a plague of locusts* and *The Burial of the Count of Orgaz*. The display was accompanied by a bilingual Spanish/English leaflet.

Contested Games: Mexico 68's Olympic design revolution, an exhibition. 11 June – 14 July 2012, Art Exchange, University of Essex, Colchester. The exhibition drawn from the University's own collections examined how, at the time of the Olympic Games in Mexico in 1968, design did not go unnoticed by students protesting for change. Their appropriation of the Olympic design was explored in the display. Accompanied by a fold-out exhibition guide-cum poster incorporating an essay about the Mexican Olympics, the student protests it generated and their massacre, which unfolds into a reproduction of one of the students' posters.

Posada to Alj's: Mexican Art from 1900 to the Present, Kunsthaus, Zurich, 16 March – 20 May 2012. Presented figurative art beginning with graphic plates by one of Mexico's leading nineteenth-century artists José Guadalupe Posada (c. 1852-1913) and concluded with work by contemporary artists including Francis Alj's (b. 1959), Teresa Margolles (b.1963) and Carlos Amorales (b. 1970).

Modern Mexican Painting: from the Andrés Blaisten Collection, Meadows Museum, Dallas, 29 April – 12 August, the final venue having previously toured to Phoenix, Arizona and San Diego, California in 2011. Exhibition of some 80 paintings focussing on the first half of the twentieth century from Blaisten's collection of over 8,000 works of art, a part of which is usually on display at the Centro Cultural Universitario Tlatelolco overlooking the archaeological site of Tlatelolco. Included works by Rivera, Orozco, Siqueiros and Rufino Tamayo alongside a host of their lesser-known contemporaries, such as María Izquierdo and Roberto Montenegro, many of whom also explored their Mexican cultural identity in styles ranging from Symbolism to Surrealism. To view the entire Blaisten collection of Mexican art from the seventeenth century to the present day, visit www.museoblaisten.com.

Bartolomé Esteban Murillo (1617-1682): Dibujos, Fundación Marcelino Botín, Santander, 30 March – 27 May 2012. Exhibition of 45 drawings and the double-sided oil on copper miniature which recently came on to the market (Caylus, Madrid) and may well have been owned by Murillo's patron Justino de Neve. Organised by Manuela Mena of the Prado who is presently working on a catalogue raisonné of Murillo's drawings. For exhibition catalogue see **Publications**.

Men of Fire: José Clemente Orozco and Jackson Pollock, Hood Museum of Art, Dartmouth College, New Hampshire, 7 April -17 June 2012. In 1936 a young Jackson Pollock visited Dartmouth College to see the recently finished monumental mural by Orozco, *The Epic of American Civilisation* (1932-34), which depicted the history of American civilisations from the Aztec empire to modern industrialisation. This exhibition brought together the drawings and paintings by both artists to show the impact of the Mexican artist on the North American. Accompanied by a catalogue. A 16-page guide to the Orozco mural is available from the Hood Museum's website at www.hoodmuseum.dartmouth.edu.

Observed: the photographic art of Milagros de la Torre, Americas Society Art Gallery, New York, 8 February – 14 April 2012. Monographic exhibition curated by Edward J. Sullivan of some 40 photographic works made by the Peruvian-born artist Milagros de la Torre (b. 1965), which focused on objects and issues related to the surveillance and censorship culture of Mexico and Peru from the 1990s onwards, shown alongside redacted seventeenth- and eighteenth-century documents from Spanish Inquisition archives in the University of Salamanca. Will be accompanied by a fully illustrated bilingual catalogue with essays by Sullivan and an interview between the artist and Anne Wilkes Tucker published as part of the Visual Arts of the Americas Modern and Contemporary Publication Series and distributed by ARTBOOK/DAP. An interview between Sullivan and the artist is on the Society's website at www.as.americas-society.org, and reveals her family links to the surveillance culture in Peru and the importance to her development of British punk music of the 1970s.

Pérez Villamil, Museo de Bellas Artes, Bilbao, 10 January – 8 April 2012. Display brought together two paintings from the Colección Banco Santander in Madrid by the nineteenth-century artist (1807-1854) depicting the exterior and interior of Seville, *La catedral de Sevilla por el lado de las gradas* and *La procesión del Corpus en el interior de la catedral de Sevilla*, and revealing the

influence of his friend and mentor the Scottish artist David Roberts (1796-1864), whom he first met in Seville in 1833. Description and images are available on the Museum's website.

Picasso and Modern British Art, Tate Britain, 15 February -15 July; National Gallery Modern Art, Edinburgh, 4 August – 4 November 2012. The first exhibition to explore Picasso's lifelong connections with Britain, and chart the response of British artists, critics and public through more than 150 works including over 60 by Picasso. Explores his impact on British modernism via works by Francis Bacon, Henry Moore, Ben Nicholson, Graham Sutherland and David Hockney.

Picasso: Me, Myself and I, Museo Picasso, Málaga, 5 March – 10 June 2012; touring to the Museum für Kunst und Gewerbe, Hamburg, 2 August – 28 October. Exhibition of 166 photo portraits of the artist by 34 leading photographers across his career, including Brassai, Cartier Bresson and other members of the Magnum group, Man Ray, Lee Miller, Dora Maar and Cecil Beaton amongst others. The exhibition and the accompanying book analyse how Picasso constructed his image as an artist through photography and film and discuss them as forerunners of Andy Warhol's staged media events. For **Publication** see below.

Picasso's *Vollard Suite (1930-37)*, British Museum, London, 3 May – 2 September 2012. Display of the full set of 100 etchings celebrating the Museum's recent purchase making it the only gallery in the UK to own a complete set of the pioneering prints, and only the sixth in the world to own what is Picasso's most important graphic cycle. The exhibition displayed the prints alongside a selection from the British Museum's extensive collections to show the artists and artefacts that influenced and inspired Picasso's series – from Etruscan pottery and classical sculpture to prints and drawings by Rembrandt, Goya and Ingres. See **Publications** for catalogue.

Pinta, New York City, 7 West and 34th Street, 15 – 18 November 2012. The New York fair which showcases modern and contemporary art from Latin America, Portugal and Spain. For information on exhibiting galleries and highlights of works see: <http://www.pintaart.com/newyork/index.php>.

Portrait of Spain. Masterpieces from the Prado, Queensland Art Gallery, Brisbane, 21 July – 4 November 2012. Curated by

Javier Portús, the exhibition includes masterpieces from the sixteenth to the nineteenth century.

A la luz de la seda, Museo Lázaro Galdiano, Madrid, 28 June – 25 September and Museo de la Alhambra, Palacio Carlos V, Granada 11 July – 31 December 2012. Two-venue exhibition which highlights the importance of Spanish Islamic textiles and costume, especially that produced in the Nasrid kingdom of Granada, to the culture of the monarchs, nobility and clergy of both Muslim and Christian inhabitants of Spain between the thirteenth and the sixteenth century. The exhibitions also publicise a major national government-funded project that has resulted in catalogue raisonnés of the Islamic textile collections of the Museo Lázaro Galdiano, the Alhambra museum and the Granada-based Instituto Gómez-Moreno (part of the Rodríguez Acosta Fundación), named after the discoverer and researcher of the textile collection in the Royal Pantheon at the monastery of Las Huelgas Reales in Burgos. For the catalogues see **Publications**. The exhibitions are also accompanied by a website www.alaluzdelaseda, which reproduces the illustrated catalogue entries with detailed high-definition images and introductory catalogue essays and includes video clips and a map, for which see **Webpublications**. The Alhambra museum website also has a downloadable two-page leaflet explaining the research project in English.

José María Sert (1874-1945), Petit Palais, Paris, 8 March – 5 August 2012. Exhibition of maquettes, drawings and photographs of the decorative schemes produced by the Catalan artist who was greatly admired by Parisian society before and after World War I but whose reputation declined as he accepted Francoist patronage. Accompanied by a catalogue; see **Publications**.

Antoni Tàpies: Head arms legs body, Fundació Antoni Tàpies, Barcelona, 22 June – 4 November 2012. Covers the final thirteen years of the artist's life before he died in March 2012. Includes works on paper and wood focusing on the body in the form of heads, feet, truncated torsos and sexual organs.

Joana Vasconcelos, Waddesdon Manor, near Aylesbury, Buckinghamshire, 26 May – 28 October; Palace of Versailles, near Paris, 19 June – 30 September; and Haunch of Venison, New Bond Street, London, 10 October – 17 November 2012. Vasconcelos Paris-born (1971) Lisbon-based and the leading Portuguese sculptural installation artist of her generation has

shown at a number of venues in 2012 generating admiration; at Waddesdon with a filigree iron-work *Pavilion de Thé* (2012) in the form of a giant teapot referencing Portugal's role in the import of tea; and controversy at Versailles with lace-napkin covered monumental lions and a hanging textile-assemblage *Mary Poppins* (2010)

2012-13

El legado Casa de Alba. Mecenazgo al servicio del arte, CentroCentro Cibeles, Palacio de Cibeles, Madrid, 1 December 2012 – 31 March 2013. Exhibition of some 150 works of art and archives from the collection of the House of the Dukes of Alba, including archaeological material, paintings, drawings, sculpture, furniture, costume, jewellery and autograph documents by Christopher Columbus. Highlights will include paintings by Goya, Murillo, Ribera, Zurbarán and Zuloaga.

Afonso V and the Pastrana Tapestries. The Invention of Glory. Touring from its opening venue, the National Gallery of Art, Washington (see *InformARTES* 2011) to Meadows Museum, Dallas, Texas, 5 February -13 May; San Diego Museum of Art, California, 10 June – 9 September 2012; Indianapolis Museum of Art, 5 October 2012 – 6 January 2013.

Hermen Anglada-Camarasa: Personajes femeninos [Female Figures], Museo Carmen Thyssen, Málaga, 6 November 2012 – 3 March 2013. Exhibition of female portraits by the Barcelona-born Anglada-Camarasa (1871-1959) drawn mainly from the artist's collection owned by the Caixa of Palma de Mallorca, the island on which he died. Curated by Silvia Pizarro Anglada-Camarasa and Lourdes Moreno.

Maria Blanchard (1881-1932): Retrospective, MNAC Reina Sofía, Madrid, 16 October 2012 – 25 February 2013. Exhibition of some 77 works, predominantly paintings and some drawings, covering the Santander-born artist's entire career from 1908 to 1932. The cubist period of her work (1913-1919) numbering 38 works was shown earlier in 2012 at the Fundación Botín in Santander.

Fernando Botero: Celebration: Palacio de Bellas Artes, Mexico City, 29 March – 10 June 2012; travelling in a reduced version to Museo de Bellas Artes, Bilbao, 8 October 2012 – 20 January 2013. The Mexican exhibition displayed 190 works including nine large sculptures, 11 bronze statuettes and about 20

drawings. The Bilbao exhibition will reunite over 80 works by the Colombian artist (b. 1932), many from his private collection.

Lola Álvarez Bravo (1903-1993): la fotografía de una época, Museum of Latin American Art, Long Beach, Ca., 23 September 2012 – 27 January 2013. Display of recently discovered photographs and archive material relating to one of Mexico's most prolific photographers, a contemporary of Edward Weston and Tina Modotti and wife of the better-known Manuel Álvarez Bravo. Will also include a group of photos by some of her students at the Academy of San Carlos in Mexico City.

Coleccionismo al cuadrado. La colección Leandro Navarro en el Museo Lázaro Galdiano, Museo Lázaro Galdiano, Madrid, 17 October 2012 – 7 January 2013. Shows highlights from the collection of Leandro Navarro, which specializes in twentieth-century art including work by Miró, José Gutiérrez Solana (1886-1945), Pablo Gargallo (1881-1934) and Carmen Laffón (b. 1934) and draws comparisons with the collection of historic art in the Madrid museum.

Corps et ombres. Caravage et le caravagisme européen/Caravaggio: Burst of Light, Musée Fabre, Montpellier, 23 June – 14 October 2012; Wadsworth Atheneum, Hartford, Connecticut, 8 March – 16 June 2013. The Montpellier museum has collaborated under the auspices of FRAME (French Regional and American Museums Exchange) with French colleagues in the Musée des Augustins, Toulouse and two American museums, Los Angeles County Museum and the Wadsworth Athenaeum to survey the impact of Caravaggio on painting in southern and northern Europe. The Toulouse exhibition focuses on northern Europe whilst the Montpellier show explores Caravaggio's effect on artists in Italy, France and Spain, including works by Ribera, Velázquez and Zurbarán. The American exhibition will display five paintings by Caravaggio alongside nearly 50 works by seventeenth-century artists including Ribera and Zurbarán. Accompanied by catalogue to the French exhibition for which see **Publications**.

The MNAC Explores: Works of Art under Examination, Museu Nacional d'Art de Catalunya, Barcelona, October 2012 – January 2013. Curated by Mireia Mestre, Head of the museum's Department of Restoration and Preventive Conservation, the exhibition will display the results of technical analysis on paintings, polychromed sculptures and works on paper from across the centuries.

Dalí, Centre Pompidou, Paris, 21 November 2012 – 25 March 2013. Monographic survey of the artist's career with over 200 paintings, drawings, sculptures, photographs and film clips, including previously unpublished works. The product of collaboration between the Pompidou Centre, the Museo Nacional Centro de Arte Reina Sofía, the Fundació Dalí at Figueres and the Dalí Museum at St Petersburg, Florida.

Dark Romanticism: from Goya to Ernst, Städel Museum, Frankfurt, 26 September 2012 – 20 January 2013. Will trace the darker side of Romanticism via an exhibition of about 130 paintings, drawings, sculpture and film including works by Goya and Dalí.

Encounters with the 1930s, MNCA Reina Sofía, Madrid, 2 October 2012 – 7 January 2013. Major survey exhibition of 400+ works including major loans placing Picasso's *Guernica* in its 1930s context, and celebrating its seventy-fifth anniversary. Will include thematic displays on the Spanish Civil War, Spanish artists in exile, photography and advertising, the abstract, surrealist and realist movements, and related national and international exhibitions of the period.

The English Prize: The Capture of the Westmorland, Ashmolean Museum, Oxford, 17 May – 27 August 2012; Yale Center for British Art, Yale University, 4 October 2012 -13 January 2013. The first exhibition outside Spain to focus on the art and antiquities including drawings and watercolours by Robert Cozens and busts by the Irish sculptor Hewetson exported from Italy in 1779 and seized from the British merchant ship Westmorland before being stored in Madrid's Museo Arqueológico and Real Academia and forgotten about until Spanish research led to a touring exhibition in 2003. The Ashmolean exhibition takes advantage of the subsequent decade of further research identifying some of the original English collectors as the Duke of Gloucester (George III's brother) and Francis Basset, Baron de Dunstanville, who had commissioned his portrait from Batoni. Accompanied by a catalogue for which see **Publications** below.

Feminist Genealogies in Spanish Art, 1960-2010, Museo de Arte Contemporáneo de Castilla y León (MUSAC), León, 23 June 2012 – 6 January 2013. Exploration of female artistic practice in Spain over the last fifty years as represented by over 150 works by 77 artists. Curated by Juan Vicente Aliaga and Patricia Mayayo.

Frida & Diego. Passion, Politics and Painting, Art Gallery of Ontario, Toronto, 20 October 2012 – 20 January 2013. Features 75 paintings and drawings by Frida Kahlo and Diego Rivera drawn from three Mexican private collections, the Museo Dolores Olmedo, Colección Gelman and Galería Arvil. The exhibition will provide the opportunity to see almost a quarter of Kahlo's work and a range of Rivera's from his early cubist style to his late portraits and landscapes.

Gods and Myths of Antiquity: The Evidence from Hispanic Coins, Museu Nacional d'Art de Catalunya, 23 February 2012 – 17 March 2013. Exhibition of some 150 coins, supplemented by vases, sculptures and amulets, covers the period from the fifth century BCE to the settlement of the Visigoths in the seventh century AD, showing how Iberian coins feature Greek Oriental and Roman images to represent local gods. Curated by Marta Campo, Head of the Numismatic collection of the Museum. A trilingual leaflet (Catalan, English, Spanish) about the exhibition can be downloaded from the MNAC website at www.mnac.cat. For catalogue see **Publications** below.

Goya y el Infante Don Luis. El exilio y el reino, Royal Palace, Madrid, 20 October 2012 – 20 January 2013. Exhibition focuses on Goya's portrait of the Infante don Luis de Borbón (1727-1785) the estranged and self-exiled son of Philip V, and half-brother of Charles III. Displays some 20 works by Goya and 30 works by Luis Paret (1746-1799) to survey the impact of the Infante's life and patronage on Spain's artistic, musical and scientific culture. Curated by Francisco Calvo Serraller.

Francisco Goya. The Horrors of War, Hermitage Museum, St Petersburg, Russia, 6 October 2012 – 13 January 2013. The exhibition will be on show at the same time as the work of British contemporary artists Jake and Dinos Chapman.

Goya en el Prado, Prado Museum, Madrid, 1 October 2012 – 1 January 2013. Display of 17 newly conserved drawings, including 14 red chalk preparatory drawings for *Los Caprichos*, and several previously unpublished works which have been discovered on the reverse of recently unmounted drawings. The conservation, funded by Fundación Iberdrola, is part of the much larger project to restore the Prado's entire collection of prints, drawings and photographs and the more focused plan to digitally scan Goya's work for a new website *Goya en el Prado*. For information see www.museodelprado.es/coleccion/galeria-on-line and www.hoyesarte.com for 23 September 2012.

In Wonderland: the Surrealist Adventures of Women Artists in Mexico and the United States, LACMA, Los Angeles 29 January – 6 May; Musée National des Beaux Arts, Quebec, 7 June – 3 September 2012; Museo de Arte Moderno, Mexico City, 27 September 2012 – 13 January 2013. Survey of art by women surrealists in the Americas over five decades in order to show that Surrealism was not solely a Franco-Belgian inspired movement. Brings together 179 paintings, drawings, sculptures, film and photographs, including a few works by Kahlo and Leonora Carrington with lesser known artists such as Maya Deren, Jacqueline Lamba, María Izquierdo and Rosa Rolanda. The full exhibition was shown in Los Angeles with smaller versions in Canada and Mexico. For catalogue see **Publications**.

Joan Miró: Sculptor, Yorkshire Sculpture Park, Wakefield, Yorkshire, 17 March 2012 – 6 January 2013. After the YSP's successful exhibition of Jaume Plensa's sculptures last year the Park now focuses on sculpture by Miró, tracing forty years of his later career. The first major exhibition of the artist's sculptures with some 120 key works displayed in the Yorkshire landscape and indoors. Many of the works have rarely been seen away from Barcelona or Palma de Mallorca. The underground gallery space will display drawings, family photos and plasters to give an insight into Miró's working practice and found objects often transformed into sculptures. Miró claimed that it was only when he moved his studio to the Majorcan countryside in the 1950s that he began to appreciate working in 3-dimensions, often using as a starting point found objects discovered during his walks along beaches and through woods and forests. Loans from the family allow the YSP to show for the first time some of the original objects that inspired the sculptures. Organised in association with the artist's Foundation and family and accompanied by fully illustrated catalogue, for which see **Publications**.

Murillo y Justino de Neve: el arte de la amistad/The Art of Friendship, Prado Museum, Madrid, 26 June – 30 September 2012; then touring to Fundación Focus Abengoa, Hospital de los Venerables Sacerdotes, Seville, 11 October 2012 – 20 January 2013; and Dulwich Picture Gallery, London, 6 February – 12 May 2013. Picture-in-focus exhibition of 17 paintings, five of which have been specially conserved for the show. It concentrates on Murillo's friendship with his most important patron Justino de Neve, focusing in particular on Murillo's paintings (both religious and secular) painted from the 1660s onwards. For catalogue see **Publications**. The exhibition at Dulwich will not

display all the works shown in Madrid or Seville but will include an additional section displaying the results of recent technical research on Dulwich's collection of works by Murillo and his studio.

El museu explora. Obras de arte a examen/Museu Nacional d'Art de Catalunya Explores: works of art under examination, Museu Nacional d'Art Catalunya (MNAC), Barcelona, 15 November 2012 – 17 February 2013. Exhibition curated by the Museum's Head of Restoration and Preventive Conservation, Mireia Mestre, displays the results of technical examination of a variety of paintings, sculptures and drawings from the Museum's collection covering many centuries and reveals how such results help distinguish original from copy and forgery from hyper-restoration.

El Paralelo. 1894-1939, El Centre de Cultura Contemporània de Barcelona (CCCB), Barcelona, 27 October 2012 – 24 February 2013. Exhibition investigates the development and activities of Barcelona's main entertainment quarter through photographs, paintings, prints, dress, theatre programmes and other documentary ephemera. El Paralelo, the equivalent of Montmartre, attracted artists such as Casas, Nonell and Picasso and housed many of the city's theatres and popular leisure facilities.

Picasso Black and White, Guggenheim Museum, New York, 5 October 2012 – 23 January 2013. Comprehensive exhibition of some 110 works including paintings, sculptures and some drawings, which will examine Picasso's career-long exploration of the black and white palette from 1904 to 1971.

Picasso Ceramics. Jacqueline's Gift to Barcelona, Museu Picasso, Barcelona, 26 October 2012 – 1 April 2013. Curated by Marilyn McCully and Michael Raeburn the exhibition will celebrate the thirtieth anniversary of Jacqueline Picasso's gift of 41 unique ceramics to the Museu Picasso in 1982. Jacqueline Roque first met Picasso as a young saleswoman for the Madoura pottery in Vallauris. All of the works in the donation will be displayed with special focus on the groups of *plats longs* and decorated *empreintes originales*, in which Picasso carried out his largest number of ceramic experiments, the *pignates*, which recall in their decoration the pottery traditions of Antiquity; and the *plats espagnols*, which make specific reference in form and imagery to sixteenth- and seventeenth-century Spanish chargers. The show will be accompanied by a complete

catalogue of the donation, with details of techniques, materials and historical context provided for each piece.

Pablo Picasso. Works from the Musée Picasso, Paris, Palazzo Reale, Milan, 20 September 2012 – 6 January 2013. Survey exhibition of over 200 works, paintings, drawings, sculptures and photographs, drawn from the Parisian museum. Among the paintings in the exhibition are *La Celestina* (1904); *Man with the mandolin* (1911); *Portrait of Olga* (1918); *Two women running on a beach* (1922); *Paul as Harlequin* (1924); *Portrait of Dora Maar* and *The Suppliant* (both 1937). A section of the exhibition will be devoted to documenting the impact of the first display in Italy of *Guernica* in 1953.

Jaume Plensa, Museum of Modern Art, Espoo, Finland, 14 November 2012 – 27 January 2013. Monographic exhibition organised by the artist.

Pórtico virtual. Las claves de la restauración del Pórtico de la Gloria de la Catedral de Santiago de Compostela, Centro Conde Duque de Madrid, Madrid, 27 September 2012 – 17 February 2013. Virtual reality display on the history, iconography and ambitious ongoing restoration programme of the Cathedral of Santiago de Compostela's *Pórtico de la Gloria*. Curated by Francisco Prado-Vilar.

El paisajista Martín Rico (1833-1908), Prado Museum, Madrid, 30 October 2012 – 10 February 2013, touring to the Meadows Museum, Dallas, Texas, 10 March – 7 June 2013. The Prado has the largest and richest collection of the landscape painter Rico, a total of twelve oil paintings and 40 albums of sketches. This survey exhibition, the latest in a series focusing on nineteenth-century Spanish artists, will cover for the first time Rico's entire career from his earliest oil sketches in the Madrid sierras to the views he painted in Paris and Venice and will comprise of 57 paintings and a large selection of watercolours and sketchbooks, including loans from American public and private collections. It will be accompanied by a bilingual catalogue, the first monographic study on the artist, edited by the exhibition's curator Javier Barón,

Sacred Stories. Religious Paintings by Spanish Artists in Rome (1852-1864), Prado Museum, Madrid, 23 January 2012 – 27 January 2013. Temporary display of five large religious paintings produced in Rome by leading Spanish artists of the nineteenth century: Luis de Madrazo, Eduardo Rosales, Alejo

Vera and Domingo Valdivieso, all of which have recently been conserved. By the mid-nineteenth century the period spent in Rome was considered the final phase of a Spanish artist's training and marked by producing large narrative works that justified the official study grants they had received. This display focuses on the interest in sacred subjects inspired by the discovery of the papal crypt in the Vatican's catacombs and the burial place of Saint Cecilia in 1852. Video about the special display is accessible on the Prado website.

Clotilde Sorolla, Museo Sorolla, Madrid, 12 March – 14 October 2012; travelling to Museo de Bellas Artes, Valencia in December 2012. Exhibition focusing on the role of Joaquín Sorolla's wife, Clotilde, as the artist's muse and founder of the museum in his honour. Displaying 34 paintings, 40 drawings, most of which have never been shown before, and 49 photographs. Illustrated exhibition interpretation panels are accessible on the web at museosorolla.mcu.es. Accompanied by 298-page catalogue illustrated entirely in colour.

Sorolla. Jardines de luz, Palazzo del Diamante, Ferrara, 17 March – 18 June 2012; Museo de la Alhambra, Palacio Carlos V, Granada, 29 June – 14 October 2012; Museo Sorolla, Madrid, 30 October 2012 – 5 May 2013. Touring exhibition of more than 50 paintings and drawings focusing on the Valencian artist's views of gardens after 1909, when he began to repeatedly visit the Alhambra and its Generalife gardens, until his death in 1923. The exhibition is divided into five thematic sections: earth, water, the patio, the garden, and the garden of Casa Sorolla. The Alhambra website www.alhambra-patronato.es/difusion has a downloadable two-page bilingual (Spanish/English) leaflet under the tag 'exposiciones'.

Spanish Renaissance to Goya. Prints and Drawings Made in Spain, British Museum, London, 20 September 2012 – 6 January 2013 and touring in a reduced form to Prado Museum, Madrid, March-July 2013 and Australia in the summer-autumn 2013. The exhibition curated by ARTES member Dr Mark McDonald will include two recently acquired Spanish works and aims to explore the origins, form and function of prints and drawings in Spain from about 1400 to Goya's death in 1828, including architectural prints and drawings, commemorative and reproductive prints, landscapes, playing cards and fans. Accompanied by catalogue for which see **Publications**.

Diego Velázquez: The Early Court Portraits, Meadows Museum, Dallas, 16 September 2012 – 13 January 2013. Exhibition guest-curated by Javier Portús and focused around the portrait of *Philip IV* (1623-28), the third loan to the Meadows from the Prado in a three-year partnership. As with previous loans of Ribera's *Mary Magdalene* and El Greco's *Pentecost* it is accompanied by a bi-lingual publication.

2013

Behind Closed Doors. Power and Privilege in the Spanish American Home, 1492-1898, Brooklyn Museum, New York, 20 September 2013 – 12 January 2014 and three additional US venues. Touring exhibition of fine and applied arts curated by Richard Aste, Curator of European Art at the Brooklyn Museum. The exhibition will include the seventeenth-century six-panel folding screen and a nineteenth-century landscape painting by Francisco Oller recently bought by the Museum, for which see **News. Acquisitions**.

Salvador Dalí, MNCA Museo Reina Sofía, Madrid, 23 April – 2 September 2013. Survey exhibition across his career will display some 200 works from the three main holdings of his work, the MNCA, and the Dalí museums in Figueres, Spain and St Petersburg, USA, with major loans from other collections.

Cristina Iglesias, MNCA Museo Reina Sofía, Madrid, 5 February – 13 May 2013. Retrospective of some 50 works by this San Sebastián-born sculptor, covering her career from the mid-1980s, when she studied at the Chelsea School of Arts, to the present day and including 30 sculptures in a wide-range of materials: bronze, iron, cement, wood, aluminium, glass and tapestry.

Latin American Abstract Art from the 1940s to 1970s from the Cisneros Foundation, MNCA Museo Reina Sofía, Madrid, 22 January – 16 September 2013. The exhibition will inaugurate the long-term loan to the Madrid museum of part of the collection formed since the 1970s by the Caracas and New York-based Fundación Cisneros established by Patricia Phelps de Cisneros and her media magnate husband Gustavo (see **News** below). The collection includes works by the Uruguayan Joaquín Torres-García and Brazilian artists Lygia Clark, Lygia Pape and Hélio Oiticica as well as major Venezuelan and Argentinian artists, several of whose works have recently been acquired by the Museo Reina Sofía. The exhibition will aim to place some 200 works from the Cisneros Foundation in dialogue with other

Latin American works from the Museum's collection and their display of Picasso's later oeuvre.

Cildo Meireles, Palacio de Velázquez, Madrid, 16 May – 14 October 2013. Display by the Brazilian conceptual artist will include recent work and new installations yet to be created such as *Amerikka*.

Miró and the Spanish Dancer, Israel Museum, Jerusalem, 26 February – 30 June 2013. Picture in focus exhibition curated by Adina Kamien-Kazhdan.

Picasso of Málaga, Museo Picasso, Málaga, February – June 2013. Exhibition aims to recreate the cultural and topographical context of Picasso's birthplace from the time of his birth in 1881 to his last visit in 1901 using his childhood paintings alongside art by Málaga contemporaries and documents relating to his family's life in the city.

Me, Picasso. Self-portraits, Museu Picasso, Barcelona, 29 May – 1 September 2013. The first major monographic exhibition about Picasso's self-portraits from his childhood (1894) to shortly before his death (1972). The exhibition will also analyse the hybrid self-portraits based on animals and harlequins and cryptic self-portraits produced in shadows and silhouettes.

Tàpies, Museu Nacional d'Art de Catalunya, & the Fundació Tàpies, Barcelona, summer 2013. A major retrospective on the Catalan artist curated by Vicente Todolí.

2014

Miró Retrospective, CaixaForum, Madrid, and one other venue.

2015

Goya Portraits, National Gallery, London to be curated by Xavier Bray, presently Chief Curator at the Dulwich Picture Gallery.

PUBLICATIONS

Hossein Amirsadeghi, *Contemporary Art Brazil*, Thames & Hudson, 2012, 320 pp, fully colour illustrated, £48. ISBN 9780500970393. Survey guide focusing on 110 of the country's most important artists, heads of institutions, gallery owners and private collectors. Includes profiles of artists such as Cildo Meireles, Beatriz Milhazes, Ernesto Neto and Vik Muñoz and essays on the history of Brazilian modernism, the importance of

the Porto Alegre and the São Paulo biennials, and work by non-Brazilians inspired by the country.

Suzanne Stratton-Pruitt (ed.), *The Art of Painting in Colonial Quito* (Early Modern Catholicism and the Visual Arts Series, vol. 6), St. Joseph's University Press, Philadelphia, 2012, 352 pp, 231 colour, bilingual English/Spanish, hb. \$75. ISBN 9780916101695. Book of essays by art historians from Ecuador, Spain and the United States discussing 231 paintings created by Quito artists from the late sixteenth to the early nineteenth century.

Michel Hilaire and Axel Hémerly (eds), *Corps et ombres: Caravage et le caravagisme européen*, Cinq Continents edition, Milan, 2012, 504 pp, all colour, €39. Catalogue to the exhibition at Musée Fabre, Montpellier, and Musée des Augustins edited by the museums' directors with essays and sections contributed by Gianni Papi and the Louvre's Guillaume Kientz who writes about the Spanish artists.

Virginia Albarrán Martín, *El escultor Alejandro Carnicero entre Valladolid y la Corte (1693-1756)*, Diputación de Valladolid, Valladolid, 2012, 612 pp, colour illus., hb. ISBN 9788478523146. Best known for his figures for the Baroque organ in León cathedral, the choir stalls of Guadalupe monastery in Extremadura, and the altarpieces in Coria and Plasencia cathedrals, which show Carnicero as the most important Castilian sculptor in the first half of the eighteenth century. The book-cum-catalogue reconstructs his career in Valladolid, Salamanca and Madrid including his work in the new Royal Palace in Madrid with which he culminated his career.

Gudrun Ankele & Daniela Zyman (eds), *Los Carpinteros: Handwork – Constructing the World*, Walther König Verlag, Cologne, 2010, hb. €120. Monograph on the 'provocative & idiosyncratic' Cuban artists Marco Antonio Castillo Valdés and Dagoberto Rodríguez Sánchez. Interviews with the duo reveal their meandering process of collaboration and the way they transform the meanings of the objects which they use to create their sardonic, often humorous works. The duo's own words are juxtaposed with texts by international critics and curators and the book incorporates an embossed map of Havana accompanied by a pair of flip-flops.

Rafael Cornudella (ed.), *Catalunya 1400. El gòtic internacional*, Museo Nacional d'Art de Catalunya (MNAC),

Barcelona, 2012, 280 pp, €35. ISBN 9788480432498. Fully illustrated bilingual (Spanish/Catalan) catalogue to major exhibition, now out of print.

Yves Germain and Araceli Guillaume-Alonso (eds), *Les couleurs dans l'Espagne du siècle d'or. Ecriture et symbolique*, Presses Universitaires de Paris Sorbonne, 2012, 394 pp, 40 colour, €23. ISBN 9782840508199. A study of the symbolic and practical use of colour in Spanish culture in the sixteenth and seventeenth centuries, bringing together work by specialists in poetry, theatre, linguistics and painting.

Alberto Bustamante (ed.), *The Pillage of Cuban Patrimony*, Cuban Cultural Heritage, Miami, 2012. Documents the sale of private and state property after the Cuban revolution from 1960 until the 1990s. According to a former museum registrar in 1992 a hundred works were sold from the Havana Museum of Fine Arts. The property included furniture, applied arts and paintings such as the work by Joaquín Sorolla confiscated from the sugar-baron Oscar Cintas' Foundation and sold at Sotheby's in London in 1989. Another sugar family, the Fanjul, also lost a further two dozen works by Sorolla including the painting *Málaga Castle* (1910) temporarily held by Sotheby's between 1993-1995. Other sales have been through Barcelona galleries and Italian dealers.

Marta Campo et al., *Déus i mites de l'antiguitat*, Museu Nacional d'Art de Catalunya (MNAC), Barcelona, 2012, 136 pp, pb, €30. ISBN 9788480432467. Bilingual (Catalan/Spanish) catalogue to the exhibition of Iberian coinage from the fifth century BC to the seventh century AD held at the MNAC.

Lisa Banner, *Spanish Drawings in Princeton University Art Museum*, Yale University Press, 2012, 286 pp, 195 colour, £35. ISBN 9780300149319. Catalogue of 95 drawings including works by Ribera, Murillo, Goya, Dalí and Picasso. Most of the drawings have never been published before and many are attributed here for the first time. Watermarks discovered with beta radiography are included in an appendix.

Mark McDonald, *Renaissance to Goya: Prints and Drawings from Spain*, British Museum Publications, 2012, 320 pp, 350 colour, hb. £45, pb. £25. ISBN 9780714126807. First ever study of Spanish prints and drawings published to accompany an exhibition selected from the British Museum's collections. A specific aspect of the catalogue will focus on the impact of

foreign artists on the Spanish artistic landscape and will range across architectural drawings, reproductive prints, landscapes and religious subjects and prints on fans and playing cards produced for commemorative purposes.

Zahira Véliz, *Spanish Drawings in the Courtauld Gallery. Complete Catalogue*, Paul Holberton, London & Centro de Estudios Europa Hispánica (CEEH), Madrid, 2012, 368 pp, 500 colour, hb. £80. ISBN 9781907372292. Catalogue of 116 drawings divided into nine geographical and chronological sections ranging from the sixteenth to the twentieth century, including works by Alonso Berruguete, Cano, Murillo, Navarrete, Pacheco, Ribera, Goya and Picasso, and a large number of works once owned by the nineteenth-century pioneering Hispanist, Sir William Stirling Maxwell (1818-1878). Catalogue preceded by an essay on the nature of Spanish drawings and their collecting history and succeeded by an appendix of watermarks. A brief summary of Véliz's essay introduces the guide by Edward Payne to the exhibition *The Spanish Line. Drawings from Ribera to Picasso*, Courtauld Gallery Publication, 2011, 48 pp, 42 colour, £7.50.

Julien Lugand (ed.), *Les échanges artistiques entre la France et l'Espagne (XVe-fin XIXe siècles)*, Presses Universitaires de Perpignan, 2012, €28. ISBN 9782354121518. First volume in a series entitled 'Collection Histoire de l'art' brings together for the first time 17 papers given at three conferences held at the University of Toulouse (architecture 2007, sculpture 2009, painting 2010) on the theme of artistic exchange between France and Spain. Papers include studies and reports on architectural relations between Valencia and France in the fifteenth and sixteenth century; French influence in Catalan architecture of the modern age; the sculptor Jean de Joigny (1507-1533)/Juan de Juni (1533-1577); the work of the sculptor Miguel Perrin in Seville Cathedral (1517-1552); artistic exchange between French and Castilian painters in the fifteenth and sixteenth centuries and French and Catalan painters in the seventeenth and eighteenth centuries; and Véronique Gérard Powell's study of French connoisseurs of Spanish polychrome sculpture in the late nineteenth and early twentieth century.

María Dolores Sánchez-Jáuregui & Scott Wilcox (eds), *The English Prize. The Capture of the Westmorland. An Episode of the Grand Tour*, Yale University Press, 2012, 378 pp, 270+ colour, hb. £40. ISBN 9780300176056. Catalogue of the 140 items in the exhibition preceded by 13 essays covering various

aspects of the Grand Tour, individual works retrieved from the Westmorland and the story of the rediscovery of the 'English Prize' and followed by appendices with transcripts of the ship's inventory and the consignments sent to the Madrid Academy in 1784.

Tom Bean, 'The Spanish Library of Richard Ford', in *The Book Collector*, 59, no. 3 (Autumn, 2010), pp. 269-291, unillustrated. An extended version of the paper which Tom Bean first read at an ARTES event organised in Exeter to mark the 150th anniversary of the death of Richard Ford. Article includes two annotated appendices listing the books from Richard Ford's library which later entered the British Library, and those from his library that are to be found in the Acton Library of the University of Cambridge.

Courtney Watson McCarthy, *Gaudí Pop-Ups*, Thames & Hudson, 2012, 16 pp, 7 pop-ups, 16 illustrations, £19.95. ISBN 9780500516508. The author is a graphic designer and paper engineer and the pop-ups display the Park Güell entrance gates, the Salamander fountain, the Park Güell viaducts, Casa Batlló, Casa Milà, Sagrada Família exterior and interior.

R. Cornudella, C. Favà, G Macías, *Gothic Art from the MNAC Collections*, Lunwerg, Barcelona, 2011, 220 pp, colour illustrated, hb. €25. ISBN 9788480432429. The result of recent research on the collections. Published in Catalan, Spanish, English and French.

Manuela Mena & José Manuel Matilla, *Goya. Lucas y sombras*, Prado Publications & Obra Social 'La Caixa', 2012, 336 pp, fully colour illustrated, €40. ISBN 9788499000572; 9788484802327. Catalogue to the Barcelona Caixa Forum exhibition with entries for all 96 exhibits, preceded by two essays and introductory texts to the 15 sections by the exhibition curators.

Javier Blas, María Cruz de Carlos, José Manuel Matilla, *Grabadores extranjeros en la Corte española del Barroco*, co-published by the Biblioteca Nacional, Madrid, in association with the Centro de Estudios Europa Hispánica (CEEH), 2011, 746 pp, 980+ illus., hb. €115.20 + VAT. ISBN 9788415245193. Documents the production of engravings by foreign printmakers, mainly Flemish, French and German and resident in Madrid from 1575 to 1650, who laid the grounds for

Spanish engravers, such as Gregorio Fosman and Pedro de Villafraña, in the second half of the seventeenth century.

Marcia B. Hall, *The Sacred Image in the Age of Art: Titian, Tintoretto, Barocci, El Greco, Caravaggio*, Yale University Press, 2011, 352 pp, hb. £50. Hall discusses El Greco's creation of a new type of devotional image and the admiration his work drew from Italian contemporaries.

Grandes encuadernaciones, Patrimonio Nacional & El Viso, 2012. Ten essays, some covering different types and styles of bookbinding in the royal collections, others focusing on individual book collectors such as Diego Hurtado de Mendoza (1503-1575). The introduction and index to the catalogue are available at <http://www.realbiblioteca.es/index.php/catalogos-a-monografias> along with an unillustrated 39-page guide to the exhibition.

Beat Wismer and Michael Scholz-Hänsel (eds), *El Greco and Modernism*, Hatje Cantz Verlag, Germany, 2012, 416 pp, 33 b&w, 273 colour, hb. €49,80. ISBN 9783775733274 English edition. Bilingual (German/English) catalogue to the Düsseldorf exhibition with essays by experts from the Prado and Budapest Museum of Fine Arts, amongst others.

Mikel Lertxundi Galiana, *Anselmo Guinea (1855-1906): los orígenes de la modernidad en la pintura vasca*, Museo de Bellas Artes, Bilbao, 2012, 272 pp, 155 colour, €42. ISBN 9788496763364. Catalogue to the first ever monographic exhibition about the Basque painter, whose art was inspired by his native country and his visits to Paris and Rome.

J. H. Elliott, *History in the Making*, Yale University Press, London, 2012, 256 pp, hb. £17.50. ISBN 9780300186383. John Elliott discusses the progress of historical scholarship since the 1950s, explaining in the process the roots of his interest in Spain and analyses the challenges of writing the history of a country other than one's own. He also offers a commentary on other topics such as the history of art and culture.

Graciela Iturbide, RM/Museo Amparo, Mexico, 2012, 144 pp, fully illustrated in b&w, hb. \$50. ISBN 9788415118213. Iturbide is considered one of Latin America's most important contemporary photographers and this book, which accompanied a recent exhibition, includes previously unpublished photographs on themes such as children, rituals, urban spaces and gardens

alongside contact sheets for her better known series *Oaxaca*, *Birds* and *LA*.

María A. Fernández del Hoyo, *Juan de Juni, escultor*, Universidad de Valladolid, 2012, 232 pp, €17.90. ISBN 9788484487098. The book (part of the 'Acceso al Saber' series) provides an overview of the French-born Castile-based sculptor (c.1507-77), including an introductory historiography and detailed bibliography from the seventeenth century to the present day. The text is divided into two main sections focusing on the man and the artist, including his relationship with other artists and clients, and family trees of the sculptor and his son Isaac. It traces the sculptor's career from his arrival in León at the beginning of the 1530s, his move to Salamanca and his final establishment in Valladolid in 1540 and covers the final division of his inheritance.

Mary Miller & Barbara Mundy (eds), *Painting a Map of Sixteenth-Century Mexico City. Land, Writing and Native Rule*, Yale University Press with the Beinecke Rare Book and Manuscript Library, New Haven, 2012, 304 pp, 277 colour, 10 b&w, £55. ISBN 9780300180718. The first publication of the research on a mid-sixteenth-century map of Mexico City from the Beinecke's collections. A team of experts in history, art history, linguistics and conservation science have analysed the map, including its pigments and paper, to reveal the information it contains on the artistic, linguistic and material culture of the Nahuatl-speaking peoples after the Spanish invasion.

Miró: Sculptor, Yorkshire Sculpture Park, 2012, 128 pp, pb. £20. ISBN 9781871480979. Fully illustrated exhibition catalogue with essays by the artist's grandson Emilio Fernández Miró, Pilar Ortega Chapel from the Successió Miró, poet and art critic Jacques Dupin and Peter Murray. There is also a 47-page paperback exhibition guide available for £5. The YSP website provides access to the illustrated catalogue raisonné of Miró's 365 sculptures (1928-82) published on line in 2006.

Manuela Mena Marqués, *Bartolomé Esteban Murillo (1617-1682). Dibujos*, Fundación Botín, Santander, 2012, 76 pp, 59 colour, €2. Pocket-sized catalogue to the Santander exhibition with illustrated entries for all 45 drawings and one double-sided miniature, preceded by an 11-page introductory essay discussing Murillo's technique as a draughtsman. Extremely good value taster for Mena's forthcoming catalogue raisonné of Murillo's drawings also being published by the Fundación Botín.

Jesús María González de Zárate, *Mitología e historia del arte. Vol. I De Caos y su herencia. Los Uránidas*, Ediciones Encuentro, Madrid, 2012, 271 pp, €27. ISBN 9788499201344. First volume in a study by the Professor of Art History in the Universidad de País Vasco that tries to establish the relationship between ancient literature relating mythological narratives and its imagery.

Jaime Passolas Jáuregui (ed), *Juan Martínez Montañés*, Tartessos, Seville, 2008, 2 vols. each 397 pp, mainly illustrated in colour, €250. ISBN 9788476631300. First volume contains essays by Passolas and C. M. López-Fé y Figueroa covering the sculptor's activities in his birthplace Alcalá la Real, and his later career in Granada and Seville with a chronology and bibliography. The second volume provides a catalogue of all documented sculptures, whether located or not, and attributed works.

Murillo y Justino de Neve: el arte de la amistad/The Art of Friendship, Prado Museum, 2012, 183 pp, 83 colour, 1 b&w, €20. ISBN 9788484802341. Bilingual exhibition catalogue including six essays by Gabriele Finaldi, Ignacio Cano, Peter Cherry, Teodoro Falcón, Benito Navarrete, and Javier Portús, examining the importance of Neve's patronage to Murillo's art. It includes entries on all displayed works and a documentary appendix on Neve's life and family tree, with full transcripts of his inventory, will and *almoneda*. Exhibition and catalogue reviewed by Xanthe Brooke in the *Burlington Magazine* vol. CLIV October 2012 pages 732-73.

Marta Cacho Casal, *Francisco Pacheco y su Libro de Retratos*, Marcial Pons, Ediciones de Historia, Madrid, 2011, 380 pp, pb. €30. ISBN 9788492820559. The winner of the first Premio Internacional Alfonso E. Pérez Sánchez awarded in 2009 for fostering the study and research towards contextualizing the paintings of Velázquez. ARTES member Marta Cacho has written the first monograph studying the composition, significance and critical fortune of Pacheco's manuscript 'Book of Portraits', which combined portraits in red and black chalk with eulogies of all the leading personalities and intellectuals of the day, especially those of seventeenth-century Seville. Includes chapters on Pacheco and his biographer, his patron the third Duke of Alcalá and the history of the various versions of the text.

Carmen Fracchia, 'The Neglected Works of the Slave-Painter Juan de Pareja', *Art in Translation*, vol. 4.2 (June 2012). This is

one of several articles or chapters in books published in April and May 2012 and written by ARTES member Carmen Fracchia which discuss either Juan de Pareja or the image of the slave in Spain and New Spain. Others are: 'The Urban Slave in Spain and New Spain' in Elizabeth McGrath and Jean Michel Massing (eds.), *From Renaissance Trophy to Abolitionist Emblem: The Slave in European Art*, Warburg Colloquia, London, April 2012; 'Metamorphosis of the Self in Early Modern Spain: Slave Portraiture and the Case of Juan de Pareja', in Agnes Lugo-Ortiz and Angela Rosenthal (eds.), *Invisible Subjects? Slave Portraiture in the Circum-Atlantic World (1630-1890)*, Cambridge University Press, Cambridge and New York, May 2012; and 'Spanish Depictions of the Miracle of the Black Leg' in Kees Zimmermann (ed.), *One Leg in the Grave*, Barkhuis Publishing, Eelde, Netherlands, 2012.

Julien Lugand (ed.), *Peinture baroque en Méditerranée de Gênes à Majorque*, Editions Trabucare, Canet de Rosselló, 2010, €20. ISBN 9782849741177. Collection of papers given in 2006 at a conference in Perpignan includes essays about the Catalan painter Antoni Viladomat in the first half of the eighteenth-century and the mixture of influences on Baroque painting in Majorca.

Philippe Merlo-Morat, *La Peinture espagnole au musée des Beaux Arts de Lyon. Les peintures anciennes*, Presses Universitaires, St Etienne, 2012, 130 pp colour illustrated, €15. ISBN 9782862726250. Catalogue of the Lyon gallery's collection of ten Spanish paintings from the medieval period to the seventeenth century including works by Miguel Alcañiz, Ribera, Valdés Leal and Francisco de Zurbarán. The author is lecturer in Spanish art and literature at Université de Lyon 2 and a member of Grimh (Groupe de Réflexion sur l'Image dans le Monde Hispanique).

Fernando Francés, Fernando Huici March and Guillermo Pérez Villalta, *Guillermo Pérez Villalta*, Centro de Arte Contemporáneo (CAC), Málaga, 2011, 194 pp, €33. ISBN 9788496159976. Catalogue to exhibition at the Málaga museum.

James Beechey and Chris Stephens (eds), *Picasso & Modern British Art*, Tate Publications, London, 2012, 240 pp, 164 mainly colour illustrations, pb. £24.99, \$35. ISBN 9781854378903. Catalogue to the Tate and Edinburgh exhibition divided into 16 chapters by authors including Andrew

Brighton, Christopher Green and John Richardson and as well as the editors. Accompanied by a selected chronology of Picasso exhibitions and acquisitions in Britain between 1900 and 1960.

Stephen Coppel, *Picasso Prints: The Vollard Suite*, British Museum, 2012, 192 pp, 130 colour illus., hb. £40 ISBN 9780714126838, pb. £25 ISBN 9780714126845. Published to accompany the British Museum's exhibition of its newly acquired Suite of 100 prints etched by Picasso between 1930 and 1937 and considered the greatest series of twentieth-century etchings. The first substantial publication in over thirty years about Picasso's Vollard Suite, named after the art dealer Ambrose Vollard (1866-1939), and the first major reassessment of the series since Picasso's death. Illustrated with newly commissioned photography of the prints and related objects as well as documentary photos of Vollard, Picasso and Marie-Thérèse Walter, the artist's lover and model for the series.

Kerstin Stremmel (ed.), *Me, Myself and I: Photo Portraits of Picasso*, Museum Ludwig, Cologne, 2011, 272 pp, colour and b&w illus., €34. ISBN 9783775731997. Book accompanying exhibition in the Museo Picasso, Málaga, with essays by Stremmel, Pierre Daix, Kathrine Slusher and poet Friederike Mayröcker.

Javier Pérez Segura, *Scandal & Success. Picasso, Dalí y Miró en Estados Unidos*, Carnegie Institute and Editoriales Eutelequia, Madrid, 2012, 278 pp, € 21,50. ISBN 978-84-939443-7-7. Study by the professor of Contemporary Art History from the Universidad Complutense, Madrid, examining the reception and critical fortune of the three Spanish artists in the United States across cities such as Chicago, Philadelphia, Los Angeles and New York, as well as Pittsburgh where the Carnegie Institute held its international arts competitions.

Pilar Sáez Lacave, *José María Sert (1874-1945)*, Petit Palais, Paris, 2012, 272 pp, 190 colour, pb. €39. ISBN 9782759601844. French catalogue to an exhibition at the Petit Palais about the Catalan-born but Franco-supporting artist, best known for his monumental decorative schemes for international institutions in Geneva and New York and churches, such as the cathedral at Vic. The exhibition and its catalogue also focused on his decor for private households and inter-war ballet and theatre productions. The catalogue includes a detailed artist's chronology.

Ian Dudley, *Southern Press: Prints from Brazil, Paraguay and Chile*. ESCALA Research Papers no.1, published in print and online by ESCALA (Essex Collection of Art from Latin America), 2011, 12 pp, 1 b&w. ISSN 2049-1085 (print), ISSN 2049-1093 (Online). Pamphlet accompanying an exhibition from the ESCALA collection at firstsite gallery, Colchester, featuring the works of 13 Latin American printmakers made between 1930 and 1994 and focusing especially on the period between the 1950s and the 1970s. The ESCALA Research Papers, edited by Joanne Harwood, aim to investigate the works and artists in the ESCALA collection.

Ilene Fort and Tere Arcq (eds), *In Wonderland: the Surrealist Adventures of Women Artists in Mexico and the United States*, Los Angeles County Museum of Art, 2012, 256 pp, 250+ colour, hb. \$60. Trilingual (English, French, Spanish) thematic book accompanying the major exhibition with contributions by Dawn Ades and Whitney Chadwick amongst others. It features the work of 48 Mexican and North American-based artists spanning more than four decades.

Amparo López Redondo and Purificación Marinetto Sánchez, *Catálogo de la colección de tejidos nazaries del Museo Lázaro Galdiano y el Museo de la Alhambra. Orígenes y pervivencias*, Museo Lázaro Galdiano, Madrid, 2012, 228 pp, hb. €25. Part of the *A la luz de la seda* project for which also see Exhibitions above and [webpublications](#) below.

Valeria Paz Moscoso, *Unravelling Threads*. ESCALA Research Papers no.2, published in print and online by ESCALA (Essex Collection of Art from Latin America), 2012, 12 pp, 2 b&w. ISSN 2049-1085 (print), ISSN 2049-1093 (Online). Pamphlet accompanying an exhibition from the ESCALA collection at firstsite gallery, Colchester, which explored aspects of textiles by 11 artists from the Andean region of South America and 'unravelling' their relationship with works in the ESCALA collection. The author is a PhD candidate at Essex University and previously Curator of Exhibitions at the Bolivian National Museum of Art in La Paz, who recently co-authored a survey of Bolivian sculpture: *Bolivia: Los caminos de la escultura*, 2010.

Matías Díaz Padrón, *Van Dyck en España*, Editorial Prensa Ibérica, Barcelona, 2012, 2 vols. in cloth sleeve, 416 pp and 511 pp, 800+ illustrations, 250 €. A comprehensive study of 112 Van Dyck paintings linked to Spanish court, collectors and culture including those still in Spanish collections and those exported

abroad, some of which have been traced to previously unknown locations. Includes studio versions, copies and replicas and reveals that the Marquis of Carpio and Eliche owned more works by Van Dyck than Charles I of England. Also analyses Van Dyck's influence on his Spanish artist contemporaries including Velázquez and Murillo.

Anny Brooksbank Jones, *Visual culture in Spain and Mexico*, Manchester University Press, Manchester, UK, 2011, 256 pp, pb. £12.99. ISBN 9780719056796. The paperback edition of a book first published in 2008 by the Hughes Professor of Spanish at the University of Sheffield, Yorkshire. The book analyses aspects of Hispanic visual culture via films, paintings and museum exhibitions. Divided into two sections, the first focusing on Mexico and especially Mexico City and the second concentrating on the Basque country and especially discussing Guernica and Bilbao's Guggenheim Museum.

José Manuel Cruz Valdovinos, *Velázquez. Vida y obra de un pintor cortesano*, Colección Monografías de Arte CAI nº 3, Caja de Ahorros de la Inmaculada (CAI), Zaragoza, 2011, 409 pp, 200+ illustrations. Chronologically-based extensively footnoted biography of the artist in seven chapters and a catalogue raisonné of some 120 paintings, copies and attributed works by the Professor of Art History at Madrid's University Complutense. It does not include the Velázquez male portrait auctioned by Bonhams, London (7 December 2011) as the book was already in press.

Carmen Fracchia, 'Women's Artistic Production and Their Visual Representation in Early Modern Spain', in Xon de Ros and Geraldine Hazburn (eds), *A Companion to Spanish Women's Studies*, Tamesis, Woodbridge, 2011, pp.129-142. £65. ISBN 9781855662247.

Web Publications

www.alaluzdelaseda publishes high-definition zoomable photographs and the accompanying texts of the catalogue of Nazarid period textiles and costume accessories in the collections of three Madrid and Granada-based institutions, the Museo Lázaro Galdiano, the Alhambra and the Instituto Gómez-Moreno. Also accessible on the website are: introductions to the project and collections and three essays describing how the textiles were used to decorate the Alhambra, Muslim dress in Nazarid Granada, and Andalusian textile survivals in collections in Moroccan Fez; video clips of an interview with a weaver in

Fez; and a map locating the origins of the textiles and other major collections in Spain of Moorish textiles.

La Alhambra Oculta (The Hidden Alhambra) www.alhambra-patronato.es is a virtual reality project which enables users to 'visit' areas of the Alhambra palace, such as its dungeons, parts of the Torre de las Damas, previously hidden from physical visitors for conservation or accessibility reasons. It also provides information on Alhambra-based research and conservation projects, the means by which accredited researches can access the site physically, and exhibitions such as that associated with www.alaluzdelaseda.

The *Catálogo monumental de España (1900-1961)*, the uncompleted 100-volume survey of Spain's artistic heritage organised by regions including texts and b&w photos on paintings, sculpture, furniture textiles and architecture, has now been digitised by the Consejo Superior de Investigaciones Científicas (CSIC) and is available and downloadable online from: http://biblioteca.cch.csic.es/digitalizacion_tnt/index.html.

In addition to the original text it is accompanied by studies on the value of the archive for identifying works of art and architecture destroyed during the twentieth century as well as the histories of medieval and decorative arts amongst other themes.

Documents of 20th-Century Latin American and Latino Art, launched on 20 January 2012 at <http://icaadocs.mfah.org>. Digital archive of primary sources published by the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston. It is accompanied by a book series 'Critical Documents of 20th-Century Latin American and Latino Art', published by Yale University Press.

The Prado has begun a process of digitising the books, catalogues and manuscripts in its library and publishing them online as a *Biblioteca digital*. It has already put online the entire series of catalogues of its collections from 1819 up to 1996 and is moving on to digitising manuscript sources for the museum's history.

Forthcoming Publications

Actas del Museo Imperial. Colecciones e inventarios de los Habsburgo en tiempos de Carlos V y Felipe II, proceedings of the international symposium held at the Universidad Complutense, Madrid, in February 2011, is likely to be published in 2013.

The Dublin-born author Ian Gibson is due to publish the first volume of his biography of the Aragonese film director Luis Buñuel in 2013.

Stephan Schroeder, Head of the Sculpture Department in the Prado Museum, will be publishing (November 2012), *El arte de Leone Leoni y Pompeo Leoni en España*, the volume of papers presented at the Prado conference held in October 2011.

Heidi King (ed.), *Peruvian Featherwork. Art of the Precolumbian Era*, Yale University Press, 2013, 204 pp, 170 colour, £40. ISBN 9780300169799. The first in-depth review of the Peruvian featherworking tradition written by seven international experts in textile arts and archaeology. Essays discuss recent discoveries, technique and iconography.

Carmen Fracchia, 'La mulata de Velázquez', in Aurelia Martín Casares and Rocío Periañez Gómez (eds), *Reparaciones europeas contemporáneas y memoria de la esclavitud: esclavas negroafricanas y españolas abolicionistas (siglos XVI al XIX)*. Forthcoming 2012-13. Carmen Fracchia of Birkbeck College, London, is also writing a book provisionally entitled *Black but Human: Slavery and Visual Culture in Imperial Spain (15th-18th centuries)*. The book studies the construction of the black image and emergence of the slave and freed slave subjects in visual form in Imperial Spain.

NEWS

Acquisitions and Loans

The Cluny Museum, Paris, acquired in 2010 a fifteenth-century panel painting by the peripatetic Pyrenees painter Antoine de Lonhy of *Saint Vincent Ferrer Preaching*, painted in Piedmont c.1470-80. Lonhy began his career in Autun Burgundy c.1446 but worked in Toulouse and Barcelona between 1460-62 before settling in Piedmont. His polyptych for the Augustinian monastery of Domus Dei in Miralles is in the Museu Nacional d'Art de Catalunya in Barcelona.

The Basque painter, sculptor and film-maker Néstor Basterretxea (born 1924), founder member of the avant-garde Equipo 57 and Grupo Gaur with fellow Basque sculptors Jorge Oteiza (died 2003) and Eduardo Chillida (died 2002), unveiled his sculpture *Agonía de fuego* commemorating the bombing of Guernica on the seventy-fifth anniversary of the bombardment 26 April 1937. The large abstract sculpture made of oxidised steel stands on the site where the first bomb fell.

A rare *biombo enconchado*, a six-panel mother of pearl inlaid folding screen crafted in Mexico around 1700 has been bought by the Brooklyn Museum from Salvart Limited, London. Until 1996 the screen had been in the Suffolk country house of Cocklefield Hall in Yoxford. The screen was made for the palace of the Viceroy of New Spain between 1696 and 1701, José Sarmiento de Valladares y Aines, Count of Moctezuma y Tula, in Mexico City. The Brooklyn acquisition is half a 12-panel screen, the other half of which is in the Museo Nacional del Virreinato in Tepotzotlán, Mexico. The screen is painted on one side with a battle scene from the Habsburg war against the Turks (1683-87) and on the other with hunting scenes based on prints by the Medici court painter Johannes Stradanus. The scenes on both sides are framed with a mother-of-pearl encrusted floral decorative border inspired by Japanese lacquerware, which was imported into Mexico from the early seventeenth century.

The Brooklyn Museum has also acquired an Impressionist-style landscape of southern Puerto Rico *Hacienda La Fortuna* (1885) by the Puerto Rican painter Francisco M. Oller (1833-1917). La Fortuna was one of the sugar plantations owned by the Barcelona-born José Gallart Forgas who commissioned the view from the artist. Oller trained in Madrid and Paris, where he exhibited in the Paris Salons and the Salon des Refusés in 1875 and made friends with Cézanne and Camille Pissarro.

A five-year dispute in the US courts between the Spanish government and an American-owned marine salvage company Odyssey Marine Exploration has ended with a cache of almost 600,000 gold and silver coins being returned to Spain and will be dispersed to various national museum collections after conservation. The coins had been discovered in 2007 in international waters off Portugal and the salvage firm claimed they came from a Spanish vessel on a commercial voyage between Montevideo and Cádiz, whereas the Spanish government maintained they were from the 36-gun Spanish frigate *Nuestra Señora de las Mercedes* sunk by the British navy in 1804.

The Prado Museum has received on loan from the XIX Duque del Infantado for ten years the large retablo celebrating the *Gozos de Santa María* by Jorge Inglés (documented in 1455). This is one of the most important works of the Castilian Hispano-Flemish style, the first documented by the artist, who was commissioned by the first Marquis of Santillana to create the altarpiece for the chapel of the Hospital de Buitrago (Madrid). The portraits of the marquis and his wife are incorporated as

donors at the foot of the retablo. Little is known about the training of the artist nor whether he or his ancestors came from England as his surname suggests. Further information about the altar and the artist can be found on:

<http://www.museodelprado.es/sala-de-prensa/noticias/>.

A donation of £1 million from the Hamish Parker Charitable Trust has enabled the British Museum, London, to acquire a complete set of Picasso's *Vollard Suite* of 100 prints (1930-37). Only six full sets are held by museums around the world and this is the only complete set in the UK. The prints have been bought from the heirs of the Parisian dealer Henri Petiet. The full set was displayed in an exhibition at the British Museum 3 May – 2 September 2012, see **Exhibitions** and **Publications**.

The Louvre pre-empted the sale of Ribera's *St. John the Evangelist* which had been put up for sale at the Parisian auction house Drouot in late March 2012 and bought it for €353,172. A recently rediscovered example of the artist's early work in Rome (before his move to Naples in 1616), it may be from one of Ribera's earliest 'Apostolado' series painted shortly after his arrival in Rome in 1606-07. It brings to five the Louvre's collection of Ribera's work, which ranges across his career from the 1610s to 1650 with an *Adoration of the Shepherds*. It also adds to the Louvre's growing collection of Spanish painting. In 2011 it acquired from a private Barcelona collection a *Penitent St Peter*, painted by Juan Bautista Maíno possibly for a church in Toledo and dateable to before 1612, which was exhibited in the Prado's Maíno exhibition (no.12) in 2009.

Seville's Museo de Bellas Artes has recently acquired: one seventeenth-century painting of *The Rest on the Flight into Egypt* by an anonymous Seville artist; *The Count of Urgell in the hands of Ferdinand of Antequera's men* painted by the Barcelona-trained José María Tamburini in 1891 and a Zuloaga portrait of the *Flamenco dancer Antonia la Gallega* (1912). The Tamburini history painting will be on display until November 2012.

After lengthy negotiations with the Church of England's Church Commissioners the millionaire investment manager and Christian philanthropist, Jonathan Ruffer, was successful in saving the series of 12 paintings of Jacob and his sons by Francisco Zurbarán (1598-1664) from being sold on the open market and retaining them for public display at the Bishop of Durham's residence Auckland Castle in Bishop Auckland, County Durham, where they have hung for over 250 years.

Ruffer, who was born in the north-east of England, donated £15 million to save the paintings for the Castle and intends to provide a further £18 million to help regenerate the area and turn the building into a heritage attraction by funding a centre telling the history of Christianity in the North East and the story of the Castle itself. The Commissioners agreed to provide a 'dowry' of several million pounds for the Castle's care and the paintings will be owned by a separate Zurbarán Trust. Ruffer's intention to promote regeneration through art and heritage, and perhaps also the paintings by Zurbarán, attracted a visit from the Prince of Wales in July 2012.

In December 2011, Seattle Art Museum received as a gift from trustee Barney A Ebsworth Francisco Zurbarán's *Flight into Egypt* (late 1630s). It had been purchased by Mr Ebsworth from Agnew's Gallery in London in 2004 and is thought possibly to have been one of the two paintings of this subject by Zurbarán owned by Jerónimo de Tordera in 1659. The composition is known through copies in the Ashmolean Museum, Oxford by the artist's studio, and by the anonymous Master of Besançon in the Musée des Beaux Arts, Besançon and via Joaquín Urrieta's 1767 copy in the convent of Los Descalzos in Lima.

Auctions

Miquel Barceló was named the second highest European contemporary artist at auction in 2011, above other artists more publicised in the British media such as Peter Doig, Maurizio Cattelan, Andreas Gursky and Anselm Kiefer. His success at auction in 2011 included the sale of his *Faena de muleta* (1990) for £3.96 million at Christie's London in June, a record price for any work by a living Spanish artist.

Christie's New York sale of Elizabeth Taylor's clothes and jewellery (13 December 2011) included her necklace with the celebrated 'La Peregrina' pendant pearl, which had been in the possession of the Spanish royal family from the 16th century and owned by eight Kings of Spain. It was a marriage gift from Philip II to Queen Mary Tudor, who is seen wearing it in Anthonis Mor's portrait of her in the Prado, and it also featured in Velázquez's portrait of Queen Isabella, Philip IV's first wife. In 1969 it was bought by Taylor's fifth husband Richard Burton after he outbid a member of the Spanish royal family. In December 2011 it was bought by an anonymous buyer for \$11,842,500, a world record for a single pearl.

Goya's portrait of *Don Juan López de Robredo* (1798-79), the court embroiderer to Charles IV shown wearing one of his own superbly embroidered waistcoats and holding a design in his hands, failed to sell when Christie's put it up for auction with an estimated value of £4-6 million, in London on 6 December 2011. It had been put up for sale by a Spanish collector.

Velázquez's *Portrait of a gentleman in a white golilla collar* (about 1632-35), newly discovered by ARTES member Dr Peter Cherry of Trinity College Dublin, sold for just under £3 million at Bonhams in London 7 December 2011. It has been bought by New York art dealer Otto Naumann with backing from the Milwaukee collector and art dealer Alfred Bader and is now being cleaned. The portrait was acquired in the 1820s by the little-known British portraitist Matthew Shepperson, who made a minor living by copying portraits from the Royal Collection of George III and the Prince Regent.

Several galleries at the 2012 European Art Fair in Maastricht displayed a number of Spanish works. The Madrid dealer Caylus showed a preparatory study by Murillo for the destroyed *St. Anthony and the Christ Child* formerly in Berlin's Alte Nationalgalerie. Another Murillo preparatory oil sketch for a destroyed painting *Roman Charity* appeared on the stall of the London dealer Derek Johns along with an Eugenio Lucas Velázquez of a picador in a landscape dated 1851. The Murillo oil sketch may have come from the eighteenth-century collection either of Iriarte or the royal palace at Aranjuez. The Swiss dealer Rob Smeets showed a late fifteenth-century Juan Jiménez *Mass of St Gregory* in an engaged frame, formerly in a Zaragoza collection in 1941, and Richard Feigen had an *Arrest of Christ* by the Seville-based Alejo Fernández dated by Mateo Gómez to about 1527. Another Madrid dealer Coll & Cortés showed a group of works by Cano, Zurbarán and Murillo. Spanish sculpture was represented by a Cano *Immaculate Conception* on Patrick Matthiesen's stand and a *Holy Family* by José Risueño on Caylus's stand.

Awards

The archaeological museum at Madinat al-Zahra (Córdoba) has been named the European Museum of the Year 2012 by the 46-strong European Forum of Museums (a dependant of the Council of Europe). The museum was opened in 2009 to conserve, exhibit, interpret and research the ancient Islamic capital city of al-Andalus, founded in the tenth century AD by Abderraman III. The museum and the partially recovered and

restored site document a magnificent, complex city, its supporting infrastructure, buildings and gardens, as well as the social organisation and everyday life of its 10,000 inhabitants. As well as conserving the 8,000 square metres of terrain the museum, built by architects Fuensanta Nieto and Enrique Sobejano, displays some 162 objects. It also explains the city's political, economic and religious context and its later history to the beginning of excavations on the site in 1911.

The Eleanor Tufts Book Award 2012 (sponsored by the American Society of Hispanic Art Historical Studies) has been given to the exhibition catalogue *Contested Visions in the Colonial World* edited by Ilona Katzew and published in 2011 by Yale University Press. The catalogue offered a comparative view of the two main colonial viceroyalties of Spanish America, Mexico and Peru, from the fifteenth to the nineteenth century and looked at the way that the indigenous peoples were represented by colonial, European and indigenous artists.

Conservation

Fifteen Spanish missions and churches in California are to be restored thanks to a \$184,000 grant. The restoration will focus on missions founded by the Franciscans between 1769 and 1823 and will include the eighteenth-century painting of *St Clare* in Monterey's Royal Presidio Chapel of 1794.

The Municipality of Madrid has announced the conservation and consolidation of the twelfth-century church and cloister vaults of the Cistercian Monasterio de Santa María de la Real de Valdeiglesias situated to the west of Madrid. So many hermitages and churches were located in the area from the Visigothic period onwards that they gave their name to the valley. In 1150 Alfonso VII combined twelve Mozarabic churches in the area under Cistercian rule in order to found the monastery. Conservation work is due to start in the first quarter of 2013.

The Museu Nacional d'Art de Catalunya signed an accord with BNP Paribas in February 2012 to fund the conservation of Juan Bautista Maíno's *Conversion of St Paul*.

The largest of only four murals in the United States by Joan Miró *Personnages Oiseaux (Bird People)*, 1978, 26 x 52ft) has been removed from the facade of the Ulrich Museum of Art, Wichita State University, Kansas, for conservation treatment over the next five years, overseen by the Getty Museum and the Indiana Museum of Art. Of Miró's 11 murals this is the only one

in glass and marble and has been losing tesserae from its 80 panels since about 2000. The other three murals are in Cincinnati and New York's Guggenheim and MOMA.

X-ray analysis of one of the paintings by Murillo in Dulwich Picture Gallery, *The Three Boys*, which shows a negro servant requesting a piece of pie from two white street children, has revealed that Murillo originally seems to have painted a more menacing or grimacing expression underneath the smile on the face of one of the street children. Further conservation and cleaning will continue on the painting and two other paintings by Murillo in the collection, *Two Boys (Invitation to a Ball Game of Argolla)* and *The Flower Girl (Spring)*, before they are included as an additional section to the Dulwich showing of the exhibition about Murillo and his patron Justino de Neve, the canon of Seville Cathedral (see **Exhibitions** and **Publications**). The conservation work was sponsored by the Bank of America Merrill Lynch Art Conservation Project.

The Peruvian church of San Pedro Apóstol de Andahuaylillas built in the Andes west of Cusco between 1570 and 1606, and sometimes referred to in the media as Peru's 'Sistine Chapel', has completed a four-year \$1.5 million restoration of its floral and geometric-patterned 'mudéjar-style' painted and gilded adobe ceiling and walls and the cleaning of its complex mural scheme in tempera. The original Baroque decoration is thought to have been devised by the Spanish artist Luis de Reaño and undertaken by a team of indigenous painters. The conservation work was funded by the World Monuments Fund and local and national Peruvian bodies. The Fund is now looking to secure finance to conserve another Andean Baroque church La Virgen Purificada de Canincunca.

Picasso's *Woman in Blue* (1901) has returned to display at the Museo Reina Sofía with its original blue hue after an 11-month period of conservation during which a yellowed layer of varnish was removed. The work was sponsored by the Bank of America Merrill Lynch Art Conservation Project.

A €2.5 million grant has been given to restore the Pórtico de la Gloria of the Cathedral of Santiago de Compostela and the nearby Bishop's Palace over the next three years and make other improvements to the complex, such as opening the cathedral's clock tower to the public and renovating the museum, that are hoped will earn more income from visitors. A further €1 million in sponsorship has been given by the Galician-based Barrié Foundation towards the restoration of the Pórtico. Part of the

project involves the mapping of the different techniques used to apply the varying coloured layers, of which five have been discovered so far. The project's Scientific Committee has decided for the time being not to restore the facade to its original layer of polychromatic paintwork, but to respect the historical importance of subsequent layers and techniques. An afternoon study day on the Pórtico and its ongoing conservation was held at the Victoria & Albert Museum on 15 June 2012. See above for report by Gail Mooney on the study day and concert held at the Victoria & Albert Museum, London.

The Getty Conservation Institute has devised a way of protecting the only mural in the USA by the Mexican artist David Alfaro Siqueiros still in situ, his *América Tropical* painted in the El Pueblo district of Los Angeles in 1932, but almost immediately whitewashed due to its controversial anti-North American stance, and only revealed in a very faded form from the 1960s onwards. On 9 October 2012 the City of Los Angeles will also unveil a new interpretive centre beside the mural to tell the story of Siqueiros' life and work in the city and his controversial painting, its defacement and rediscovery.

Exhibitions

The exhibition *Goya: Lights and Shadows*, which was shown at CaixaForum, Barcelona (16 March – 24 May 2011) went on to be shown at the National Museum of Western Art in Tokyo (22 October – 27 December 2011), where it was seen by over 220,000 visitors, making it the third most visited Old Master exhibition in 2011 immediately below the Prado Museum's Rubens show (5 November 2010 – 23 January 2011). The varied and successful series of exhibitions at the Prado contributed to making it the eleventh most popular art museum in 2011 with 2.9 million visitors. One of the most frequently visited venues for contemporary art with 770,000 visitors in 2011 is the large Brazilian art park and gardens, Inhotim, established by the Brazilian mining billionaire Bernardo Paz in south-east of the country at Brumadinho near Belo Horizonte.

Lost & Found

Picasso's *Verre et Pichet (Glass and Pitcher)* 1944 and *Tête de Cheval (Horse's Head)* 1962 which were stolen from an exhibition the Swiss town of Pfaffikon in 2008, where they were on loan from the Sprengel Museum, Hanover, were recovered in Belgrade, Serbia in October 2011.

In January 2012 the only Picasso painting in the National Gallery in Athens, *Head of a Woman* (1939, 56 x 40cm) was stolen along with a Mondrian *Mill*. Picasso had donated the painting to the Gallery in honour of the Greek resistance fighters during World War II.

The twelfth-century *Codex Calixtinus* which was reported as stolen from the archives of Santiago de Compostela cathedral in the summer of 2011 was recovered in good condition in July 2012 from a garage in the city, along with a number of other rare books, and four people were arrested. The 225-page *Codex* includes the *Liber Peregrinationis*, a guide for pilgrims following the Camino de Santiago, probably written by Aymeric Picaud, the secretary to Pope Calixtus (died 1124).

Two signed paintings representing Adorations of the Shepherds and the Magi by the Baroque Mexican artist Cristóbal de Villalpando (1649-1714) have been conserved and returned to the nineteenth-century church of Notre-Dame-de-la-Gare in Paris's arrondissement 13, from where they had been stolen in 2005. Further details and colour photos of the paintings can be found online at www.paris.fr under *actualités* for 15/12/2011.

Museums

The Centro Cultural Internacional 'Oscar Niemeyer' in Avilés (designed by the eponymous 103-year old Brazilian architect) closed in November 2011 only nine months after it opened. Its closure was due to the withdrawal of budgetary support by the regional government after the elections in May 2011 led to change of political control. On reopening in April 2012 the arts centre dropped the architect's name from its title and cut visual arts from its programme, which presently offers music, dance and theatre.

The Museo Nacional d'Art de Catalunya (MNAC), Barcelona, opened two new rooms to show twentieth-century photographs from its collection. One room focuses on Civil War photography the other shows photography from 1915 to 1936.

The Museo de la Ciudad de Madrid, which is essentially an interpretation centre using maquettes of the city, was closed indefinitely from August 2012, due to municipal budget cuts. Its collections are being transferred to other Madrid museums.

The Museu Picasso in Barcelona, which houses 574 works donated by Picasso's secretary Jaume Sabartés, has opened a

research centre to accommodate increased space for its archives and library. The museum also announced that its new director was Bernardo Laniado-Romero (born Ecuador 1964) formerly director of the Museo Picasso, Málaga (2004-09).

The additional wing planned for the Musée Picasso in Paris is now planned to open in the autumn of 2013 rather than 2012 as originally scheduled. The new building will host touring exhibitions while renovation of the original museum, based in a seventeenth-century townhouse, will result in a trebling of display space for, and better disabled access to, the permanent collection of over 5,000 works found in Picasso's studio at his death in 1973. Newly acquired adjacent buildings will house administrative departments. The expanded museum will be expected to fund half the annual operating costs of €7 million by fundraising. Anne Baldassari the present director revealed in December 2011 that since 2008 the museum had raised between €1 and €3.5 million a year by touring its *Masterpieces from the Picasso Museum* exhibition, making €16 million in total so far. See **Exhibitions** for 2012-2013 display in Palazzo Reale, Milan. The purchaser of Picasso's 1941 portrait of *Dora Maar au chat*, which was sold for \$95.2 million in May 2006 was revealed as the 55-year old Georgian billionaire Bidzina Ivanishvili, who made his \$5.5 billion fortune in Russian banking and mining. He announced in January 2012 that he intended to build a 'Guggenheim-style' building in the Georgian capital Tbilisi next to the Georgian National Art Museum. Construction of the museum will start in 2013.

The Museo Nacional Centro de Arte Reina Sofía (MNCA) in Madrid has signed a long-term loan agreement with the Caracas and New York-based Fundación Cisneros, established by Patricia Phelps de Cisneros and her husband Gustavo, to display a part of its collection of Latin American art from 2013 onwards. This is the Foundation's first long-loan to a European collection, having previously signed long-loans (up to 2017) with Los Angeles County Museum of Art for 25 colonial works and another agreement with the Museum of Fine Arts in Boston. The MNCA's new Deputy Director and Chief Curator will be João Fernandes, from the Museu Serralves in Oporto.

Work has begun on the Centro Botín arts centre in Santander. The Renzo Piano designed building, funded entirely by the Fundación Botín, is due to open in 2014.

The proposed museum holding the work of Catalan artist and architect 85-year old Josep Maria Subirach, who worked on Gaudí's Sagrada Família cathedral in Barcelona between 1986 and 2003, has been cancelled due to the poor economic situation.

The newly renovated Casa del Sol, a sixteenth- to seventeenth-century palace in Valladolid, was opened in February 2012 to display some 300 works from Spain's Cast Collection (Colección de reproducciones artísticas), recently transferred from Madrid's Museo de Traje (Costume and Fashion Museum) where they were not displayed, to Valladolid's Museo Nacional de Escultura.

Obituaries

Horacio Coppola (1906-2012), Argentinian Bauhaus-inspired photographer, made his name with publications such as *Viejo Buenos Aires*, *Adiós* (1980).

Emili Fernández Miró, the 54-year old grandson of the artist Joan Miró (1893-1983) and manager of the artist's estate, drowned off the coast of Mallorca in August 2012.

Antoni Tàpies the Barcelona-born abstract artist died 6 February 2012, aged 88. The Barcelona museum founded in 1990 by the Fundació Antoni Tàpies holds more than 2,000 of his works including many of his paintings showing his distinctive use of sgraffito technique on materials such as ground chalk, earth, marble dust and sand.

Web news

Recommended online weblogs and newsletters:

www.hoyesarte.com provides an almost daily update in Spanish of major exhibition openings, publications and interviews with visual, theatrical and literary artists and their obituaries.

www.afficion.fr provides a monthly focus on Franco-Spanish exhibitions, publications, conferences and research, and includes new discoveries of Spanish art in French ownership as well as postings of exhibition reviews and comments. It is edited by Guillaume Keintz, the recently appointed curator of Spanish, Portuguese and Latin American art at the Louvre.



Rosemarie Mulcahy and her husband Seán, Summer 2012, courtesy of Mark McDonald

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InformARTES

Our next issue will be sent to **ARTES** members in Autumn/ Winter 2013. Please send any news of ongoing projects, requests for information and details of any relevant exhibitions, publications or other events for inclusion to: Xanthe Brooke, Editor, *InformARTES*, Walker Art Gallery, William Brown Street, Liverpool L3 8EL, email: xanthe.brooke@liverpoolmuseums.org.uk . **Copy deadline is 30 June 2013.**

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