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Tribute to Nigel Glendinning (1929-2013)

Earlier this year we heard with great sadness of the death of our founding joint President Nigel Glendinning, who provided unstinting support for **ARTES** activities and publications from its inception in 2000 right up to his sudden death aged 83. In tribute to him we reprint below an obituary written by Marjorie Trusted (**ARTES** founding member and Senior Curator of Sculpture at the Victoria & Albert Museum, London) and first published in April 2013 issue of The Art Newspaper. Another **ARTES** founding member, Hilary Macartney, also produced an obituary for The Burlington Magazine, which was published in the July 2013 issue p. 488.

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Professor Nigel Glendinning, died 23 February 2013

The historian and art historian Nigel Glendinning died at his home in East London after a heart attack on 23 February, 2013, aged 83. Nigel's scholarly acumen, along with his constant willingness to share his academic knowledge, were abundantly evident to all who knew him. As a profoundly sage and benevolent writer and teacher, he had few parallels in the Hispanic world. He was known primarily as a Goya specialist, but had a far-reaching acquaintance, indeed comfortable familiarity, with Spanish art, history and literature, from the sixteenth to the twenty-first centuries.

Oliver Nigel Valentine Glendinning was born in East Sheen, Surrey in October 1929 to a creative family. His mother, Olive, née Ledward, was the sister of the sculptor Gilbert Ledward (1888-1960), and had worked as an assistant to the novelist Arnold Bennett (1867-1931) in the 1920s. Nigel was fascinated by his mother's rich life, and planned to write her biography in due course. Olive's first husband, Guy Valentine, had died in the First World War, but his artistic and theatrical antecedents remained a strong influence on her, and even on her son; Nigel's middle name was Valentine. His father Alec, a bank manager, was a practising amateur musician and singer, and clearly Nigel grew up in a musical family. Nigel too was musically talented, playing instruments and singing throughout his life. He served as a chorister at St Paul's Cathedral, and during the Second World War, when he was evacuated to Cornwall, he sang in Truro Cathedral. He matriculated at King's College, Cambridge, where he read Modern Languages (French and Spanish), graduating in 1953. His doctoral thesis at Cambridge was on the eighteenth-century Spanish writer José de Cadalso, under the supervision of Professor J.B. Trend at Emmanuel College. As an undergraduate and post-graduate Nigel played the piano, organ and violin, and was also active as a composer, often illustrating his manuscript music himself. In 1955 he was elected Research Fellow at Trinity Hall, Cambridge, and was then appointed an assistant professor at the University of Oxford in 1956, where he remained until 1962.

Nigel's interest in eighteenth-century Spanish literature and art, especially Goya, flowered in the early 1960s. He became involved in the exhibition Goya and his Times at the Royal Academy in 1963, writing the entries on the portraits for the exhibition catalogue. His participation in that show laid the groundwork for perhaps his most renowned book, Goya and his Critics. This was first published in 1977 in English, and then appeared as a revised edition in Spanish five years later in 1982. Nigel was to write five other ground-breaking books on Goya, and at the time of his death was preparing a biography of the artist. Additionally he wrote innumerable academic articles on a range of cultural topics in both English and Spanish, a language in which he was fluent. Frequently he focussed on Spanish subjects, particularly Goya, but he also retained a strong interest in twentieth-century art and architecture in Britain. Additionally he was active as a patron and collector of art, and warmly supported female painters and sculptors. He also published on women artists, especially those who were active in the Iberian peninsula.

Nigel enjoyed a highly eminent academic career. He was elected to a number of university chairs, and was the recipient of numerous honorary awards. In 1962 he became Chair of Hispanic Studies at the University of Southampton, where he was based until 1970. He served as Professor of Spanish at Trinity College, Dublin from 1970 to 1974 and then at Queen Mary (from 1989 Queen Mary and Westfield) College, University of London, from 1974 to 1991. Thereafter he was Professor Emeritus of Queen Mary. Additionally he was awarded honorary degrees by the University of Southampton and Madrid (Complutense), was a Corresponding Member of the Real Academia de Bellas Artes de San Fernando, Madrid, and an Honorary Fellow of the Hispanic Society of America in New York. He was created Commander of the Order of Isabel La Católica in 1998, an honour bestowed on him by King Juan Carlos of Spain. He received a prize and an act of homage from the Friends of the Prado Museum Foundation in Madrid in 2005, and was awarded the international Elio Antonio de Nebrija prize by the University of Salamanca in 2007.

In the UK Nigel's proactive support for Hispanic studies was immense. He helped found **ARTES**, Iberian and Latin American Visual Culture Group in 2001, with Hilary Macartney and Marjorie Trusted. He was the group's first Honorary President, at first alongside another great Hispanist, Enriqueta Frankfort Harris. Thanks to these two illustrious figures - who were far more than figureheads - and most of all thanks to Nigel's own stimulating presence and his ideas for furthering the appreciation of Spanish art, **ARTES** evolved into an active and effective society of enthusiasts for Spanish art and culture. In 2010 Nigel co-edited with Hilary Macartney a notable volume of studies on the reception of Spanish art in Britain and Ireland, a book which was dedicated to Enriqueta. After her death in 2006, Nigel became sole President of **ARTES**, and continued to support, lead and inspire the group, fostering links with the Instituto Cervantes in London, and with the Centro de Estudios Europa Hispánica in Madrid. With the help of the CEEH, and in particular its Director, José Luis Colomer, Nigel had established a research project to publish the works of William Stirling Maxwell (1818-1878), the great Scottish promoter of Spanish culture in the mid-nineteenth century. This venture, to which Nigel had unstintingly given his time, expertise and considerable financial support, was ongoing at the time of his sudden death.

Nigel married Victoria Seeböhm in 1958, and they had four sons; the marriage was dissolved in 1981. Nigel's acute understanding of art and artists, and his perceptive response to paintings, prints and sculpture of all eras, were immediately obvious to all who knew him. Above all he was aware of the physicality of a work of art, and his ideas about connoisseurship and attribution were founded on close observation and considered appraisal in front of the work itself. His early nineteenth-century house in Bow, East London, not far from Queen Mary, was adorned with an array of works by twentieth- and twenty-first century artists, many of them British, many Spanish, and many women. When at Southampton University he had often installed exhibitions of contemporary artists, since he thought it was important for students to study works of art face to face. In addition to his art collection, Nigel had accumulated over the years an impressive and eclectic library, rambling over four floors of his house in dozens of bookcases, lining reception rooms, as well as in numerous bedrooms, and in nooks and crannies on landings and elsewhere. His books included of course recent scholarly publications in his own field, but also comprised contemporary literature, and a significant collection of illustrated versions of Cervantes' Don Quixote in various European editions from the seventeenth century onwards.

Nigel was ever a genial and a congenial companion. In addition to his outstanding scholarly achievements, his wide circle of friends and colleagues were continually conscious of his warm and generous character, his delight in art, music and literature, as well as his appreciation of good food and fine wine. He was a great cook, for example in his re-creation of Nigella Lawson's clementine cake, 'a great standby', as he put it. But he could on occasion be too eager in his appreciation of wine. He was once asked to inspect a Goya owned by a member of the Rothschild family in France. After the visit,

Baron Rothschild sent him a case of Mouton Cadet as a gift. Within a relatively short time Nigel had drunk all the wine (presumably with the help of friends), and wrote to thank him. The Baron, no doubt somewhat shocked by Nigel's precipitousness, explained that in fact this had been a vintage wine to be put down, not drunk immediately. Nigel was avid in his appreciation of music, and would regularly attend Proms concerts of contemporary and earlier classical music at the Royal Albert Hall. He travelled to Spain frequently, both to see longstanding friends there, and to enjoy the great art collections in Madrid and other Spanish cities. He was a solemn thinker and a sensitive man, but his perennial kindness and gentle humour were paramount, along with his wish to impart knowledge, and to assist and inspire Hispanists, whether they were students embarking on their careers, or seasoned colleagues based in universities and museums throughout Europe. He is survived by his elder brother Keith, his four sons and his grandchildren.

Reports on ARTES Events

The Annual **ARTES** Lecture was delivered on 19 March 2013 at the Instituto Cervantes, London by Mercedes González de Amezúa, Curator of Paintings at the Real Academia de Bellas Artes de San Fernando, Madrid. The following is a transcript produced by Mercedes from her notes with some material added by the editor Xanthe Brooke.

Highlights from the collection of Manuel Godoy and Recent Acquisitions of the Real Academia de Bellas Artes de San Fernando

The Royal Academy of Fine Arts was established by Philip V in Madrid in 1744, to train students from all over Spain in architecture, painting and sculpture. It was first housed in one floor of the Casa de la Panadería, a royal property in Plaza Mayor. In 1773 it was moved to Calle de Alcalá 13 close to the Puerta del Sol, where it remains today - a handsome house built in the 1720s for Don Juan de Goyeneche, a prominent figure in the Spanish Bourbon court. However, its Baroque façade was considered unsuitable for the Academia and replaced with the classical columns and lintel we now see.

The Bourbons were not entirely foreign to the country, since Philip V (d. 1746) was a grandson of Louis XIV of France and Maria Teresa his queen, herself the eldest daughter of Philip IV (the patron of Velázquez). Philip V married twice: Ferdinand VI (d. 1759) who succeeded him as king, died childless and his half-brother the King of Naples (son of Philip V and his second wife Isabella Farnese) came to the Spanish throne as Charles III (d. 1788). His son and heir Charles IV (d. 1819 in exile) became Goya's patron. Finally, Charles IV's son Ferdinand VII (d. 1830), was forced into exile by Napoleon and returned as king in 1814 after the Peninsular War.

Philip V, as the Academia's founder, still presides over the 220-seat public room in a handsome portrait by Jean Ranc. Answering repeated pleas from various courtiers and artists, the King agreed to a Junta preparatoria or founding body that held its first meeting in July 1744. It began to draft, or prepare the Estatutos or by-laws that were to govern the new institution. Classrooms were set up by 1745 in the Casa de la Panadería and two colossal plaster casts, Heracles and Flora (brought from Italy by Velázquez a century before) were sent over from the Alcázar. Philip V appointed his own architects, painters and sculptors to take charge of the classes. Both tuition and materials were covered by the royal purse, and soon students were applying from all over Spain.

The Academy, therefore, existed de facto, training youths in the three arts – architecture, painting and sculpture. However, the Estatutos took seven years to complete, and Philip V died in 1746. His son Ferdinand VI (portrayed by Louis Michel

van Loo) formally established the Academia in 1752, under the protection of his namesake St. Ferdinand, King of Castile, who conquered much of Muslim Spain in the mid-1200s and was buried in the Cathedral of Seville. The Real Academia de Bellas Artes de San Fernando – or San Fernando for short – was placed at the core of the Bourbon cultural policies, beyond the mere training of students. It set out to shape public taste in architecture and the visual arts, overruling the gremios (traditional guilds). The Estatutos notably specified that the Protector, head authority at the Academia, should be the Secretario del Despacho de Estado, i.e. the prime minister. In other words, San Fernando is not and has never been a private gathering of artists and scholars (unlike London's Royal Academy). The last revised Estatutos (2005) were sent to the Cabinet for approval; this is a pro-forma reminder of San Fernando's public status.

Charles III was a major figure at San Fernando. The King's portrait (by Andrés de la Calleja after Mengs, and today at the Prado), showing him holding an army commander's baton rather than a sceptre was multiplied by copies all over the country. To mention just a few examples of his crucial role for San Fernando: in 1773, Charles III purchased the former Goyeneche house and the Academia came of age with its spacious new premises. In 1778 the King bought a major Rubens work, *Susanna and the Elders*, for the collection. In 1786 Charles created the Academia's Architecture Board (Comisión de Arquitectura), with full powers to control the design of every new or reformed public building in Spain.

The portrait of Charles IV was commissioned in 1790 by the Academia from a distinguished member, Francisco Bayeu, who repeated the pattern created by Mengs for the previous King. Charles IV is best known as Goya's royal patron. Aged 17 he was married to a first cousin, María Luisa of Parma (daughter of Don Felipe, duke of Parma, a younger brother of Charles III). As Prince and Princess of Asturias, both Charles and María Luisa first began granting honours and promotions to a clever young officer of their personal escort: Manuel Godoy. Born into a good family of hidalgos, or gentlemen, Manuel at 17 followed in the steps of his brother Luis, entering the Guardias de Corps, in the personal service of the Crown Prince (the future Charles IV).

Fast forward 20 years to the fourth Spanish Bourbon (not counting Luis I who died so soon as to leave hardly a mark). In March 1808 the Prince of Asturias, Fernando son and heir of Charles IV headed a coup against his own father and Godoy was toppled from power: Charles was forced to sign a decree confiscating Godoy's fabulous collections and removing all his honours and grades. The 24-year-old Crown Prince, who hated Godoy as his *bête noire*, was proclaimed king as Ferdinand VII. The Academia then decided to commission his portrait by Francisco Goya. It clearly goes back to equestrian portraits by Velázquez and Titian, which were in the Royal Collection. Goya as a younger man had obtained permission to make etchings after them and once remarked that his masters had been "Velázquez, Rembrandt and nature". In 1808 Goya was one of the longest-serving members (28 years) and since 1799 first royal painter also.

Of course Ferdinand's triumph was short-lived and very soon Napoleon forced the entire royal family out of the country, replacing Ferdinand with his own brother Joseph Bonaparte. Ferdinand had briefly sat for Goya, who painted only the king's head from life and the rest in his studio, delivering the picture in October (by which time the Peninsular War was raging). Once the war was over Ferdinand returned as king in 1814. By then the French had looted the Godoy collection (and Spain lost with many other masterpieces the *Rokeby Venus*). Out of eleven hundred pictures which Isadora Rose documented in her seminal Phd thesis, some 350 had survived. A copy of Rose's unpublished thesis is available for consultation in the Academy's Library. She has also published a number of articles on Godoy in San Fernando's periodical *Academia*. About 100 paintings were returned to Godoy's estranged wife the unhappy Condesa de Chinchón and the rest came to San Fernando in 1816, including the *Majas* which only went to the Prado in 1901. (The *Majas* were a direct commission

for Godoy and never had the remotest link with the Duchess of Alba). The collection included naturally a number of portraits of Godoy himself; only a sample is shown here, along with a few of the remarkable paintings he amassed during his years in power.

This first (and very flattering) portrait of Manuel Godoy y Álvarez de Faria shows him aged about 20, in the final years of Charles III's reign as a handsome officer in the Guardias de Corps, serving the Prince of Asturias (soon to be Charles IV). Pérez Sánchez in his inventory of paintings (1964) stated laconically, "Ascribed to Esteve. Not his." Isadora Rose later correctly identified the artist as Folch de Cardona. Within the Guardias de Corps, Godoy's promotion was accelerated and a few years later as coronel exempto he sat for a quite important painter, Francisco Bayeu. The silver-trimmed frock and waistcoat, the marble table top and heavy curtain are all fit for a prominent courtier, not an army man. Godoy had been made a Knight of Santiago (5 January 1790) and the Order's gold badge is seen just below his lace cravat. His expression, rather naive in the previous portrait, has become confident and astute, with a smirk of satisfaction. Soon afterwards he was created a duke and grandee (April 1792) and more importantly, Secretario de Estado i.e. prime minister (November 1792) aged only twenty-five. Later he was granted the Toisón, or Golden Fleece a truly exceptional honour and in 1797 he married María Teresa, daughter of the late Infante Don Luis and therefore a grandchild of King Philip V. However, the marriage improved her status as she became known as Princess of the Peace, after her husband's title awarded to him in 1795. Until then she could not even be called Bourbon – her late father's name. In the wedding year of 1797 yet another portrait, a marble bust by the royal sculptor Juan Adán showed Godoy's self-satisfied smile. He wears the Golden Fleece and as ultimate flattery is dressed a la heroica, i.e. as a Roman emperor.



Francisco de Goya, Manuel Godoy as capitán general, 1801, Real Academia de San Fernando, Madrid

In Spain or abroad Goya's powerful rendering is the most familiar image of Manuel Godoy (1767-1851). This canvas was a commission from Godoy himself after defeating the Portuguese in the brief War of the Oranges (1801). The all-powerful minister had brought about the 1795 Peace of Basel with France, and Charles IV granted him the title he would use afterwards. Godoy was prime minister by the age of 25, and as such Protector at San Fernando; Goya perfectly captures the sitter's determined ambition. He wears full military dress of a captain general with red sash, the Portuguese Orden de Cristo and the cross of Charles III with blue-and-white sash. He holds a paper dispatch, intensely white against the stormy horizon; its corner is placed on the middle axis of the painting. Godoy's indolently reclining figure, flanked by an aide and

other officers, is balanced by the Portuguese flags which he kept by personal favour from Charles IV. In October of that year 1801, the kin made him generalissimo or supreme army commander. The background is a foretaste of the Black Paintings nearly twenty years ahead.

Godoy fled the Aranjuez royal palace with the coup of March 1808, but was soon imprisoned until Murat released him (21 April), allowing him to join Charles IV and María Luisa in exile in France and then in Rome. None of the three would ever return to Spain. However, they managed a small court (with income sent by Ferdinand VII) and Godoy in Rome kept a *bella figura*, as shown in this portrait by José de Madrazo recently acquired by the Academia from the London art dealer Clovis Whitfield. Godoy is shown posing as a dilettante in his study, with only the Malta cross on his chest, very *décontracté*, in his open shirt and fur-trimmed robe. The double herm behind him was found on his property, Villa Mattei on the Celio, and Godoy had a scholar from La Sapienza write an essay on the piece, which was printed in 1816: this is what he holds and gives us the earliest possible date for the portrait. He is just short of fifty (but Madrazo has flattered him). Godoy also began to build up a second art collection which included Murillo's 'Summer' as a Young Man Holding a Basket of Fruit and Vegetables, now in the National Gallery of Scotland, Edinburgh.



José de Madrazo, Manuel Godoy exiled in Rome, 1816, Real Academia de San Fernando, Madrid

The following are a few highlights from the first Godoy collection, held by the San Fernando. Sometime after 1595 Leandro Bassano signed the lovely *Sposalizio*, or wedding of the Venetian Republic with the Mediterranean sea.

Francisco de Zurbarán, born in 1598, is now recognised as a first-rate master of the early Spanish Baroque. In 1628 Zurbarán was commissioned to paint a set of canvases for the Boxwood Cloister of the Seville monastery of la Merced Calzada (or Shod Order of Our Lady of Mercy), which now houses the city's Museo de Bellas Artes, depicting the life of the Order's founder St Peter Nolasco. At an unknown later date – between the early and mid-1630s – the artist undertook a further series of paintings for the Merced library. Ceán Bermúdez, a fellow member with Goya at San Fernando, includ-

ed it in his guidebook of Seville in 1800. Ceán saw the library untouched and described the Zurbarán canvases in situ – eleven life-size figures of theologians and preachers from the Order, plus a Christ on the Cross. They must have been an impressively monumentalsight, ‘keepers of the city of books’ as Paul Guinard defined them (*Zurbarán et les peintres espagnols de la vie monastique*, Paris, 1960); eight of these canvases survive today. Five of them – four of first-rate quality – were taken by order of Godoy for his collection c. 1802, then confiscated after he was toppled from power in 1808 and were brought to San Fernando in 1813. Fray Jerónimo Pérez and Fray Francisco Zúmel, both lived in the 1500s, and so are not really portraits. Their physical features were unimportant in this project. These prestigious figures were held as an example for the monks who sat studying in the room. Pérez, author of a treatise on St Thomas Aquinas, was called to Valencia by the Jesuits as guest professor. Zúmel taught at Salamanca, served in the royal council under Philip II and Philip III, and was abbot general of the Order.



Francisco de Zurbarán, Portrait of Fray Jerónimo Pérez, Real Academia de San Fernando, Madrid

Before turning 20 Van Dyck already showed undeniable talent, and he entered Rubens’ studio not as an apprentice but as a prominent assistant. His portraits are greatly admired, but his religious paintings should not be overlooked. For his altarpiece canvas with the Two Saints John, a popular subject in Counter-Reformation art, young Van Dyck used the portico in Rubens’ house (built in 1618) as an architectural frame. The altarpiece, originally commissioned for an unidentified place, was by 1660 in the Cistercian abbey of Ter Duinen in Bruges, together with a Crowning of Thorns and a Pentecost also by Van Dyck. In 1755 Frederick, King of Prussia, purchased all three paintings and took them to Sanssouci near Potsdam; in 1806, they were removed to Paris for the Musée Napoléon, then returned in 1815 and brought to the Kaiser Friedrich Museum in Berlin. Sadly they were destroyed in 1945, except for the Pentecost. The small panel in San Fernando which shows the Two Saints John is considered a modello or finished sketch for the lost full-size altarpiece, therefore adding historical interest to its obvious quality. It is very unusual to find a low-rank soldier (Corporal Antonio Servás) portrayed full-length by a renowned artist such as Peter Snayers, who was court painter to archduchess Isabella in Flanders. No doubt a

lifetime of service was seen as worthy of reward: the inscription reads that Servás took part in the siege of Ostende and all campaigns thereafter including Bergen-op-Zoom (not far from Breda, near the present Belgian border) led by Ambrosio Spinola in 1622. His mission was to stick blasting powder mines under the enemy defences with the long ramrod he carries on his shoulder. The 56-year-old veteran is depicted with a battlefield beyond, and a Dutch bastion with exploding mines can be seen in the distance.

The Dream of a Young Knight, or Sueño del caballero is a modern title for a fascinating canvas of c. 1650. In London it was a highlight of the National Gallery's exhibition of Spanish Still Life curated by William Jordan and Peter Cherry in 1995, where it was attributed to Antonio de Pereda (1611-1678). Pereda's authorship is not completely certain, nor do we know who first commissioned the picture. The artist has added a sleeping young man to the usual desengaño or vanitas still life, showing objects relating to the fragility and ephemeral nature of the wealth, fame and pleasure we seek in this world, ultimately defeated by chance, time and death.

Pompeo Batoni certainly needs no introduction to the British public. He was the preferred artist for Grand Tour patrons, and the only rival of Anton Raphael Mengs. However, his consistently brilliant portraits have left in the shadow other achievements, such as ample compositions with mythological or religious scenes. His monumental pala or altarpiece with the Martyrdom of St Lucia was sold or presented to Godoy by a private collector in Madrid.

Finally, Batoni's fine portrait of Don Manuel de Roda, 1765 was also owned by Godoy. Roda served in Rome for years, appointed by Ferdinand VI as agente de preces, then was called by Charles III in 1765 as minister of Justice (secretario de Gracia y Justicia), a title which Batoni included in the letter Roda is holding.

A fitting companion for Batoni is Carlo Broschi, Farinelli, 1750 by Jacopo Amigoni. Farinelli's fame on opera stages brought him to London, making his debut in 1734 and achieving three seasons in triumph. In 1737 he was called to Spain by Isabella Farnese and remained for 22 years at the Spanish court. In 1750 the king's sister Infanta María Antonia was married to the Duke of Savoy. The wedding celebrations included a performance of Armida placata in the Royal Coliseum at Aranjuez. On this occasion Ferdinand VI created Farinelli a Knight of the Order of Calatrava. A handsome portrait, purchased in 2006 through J.-L. Baroni, celebrates this occasion. Amigoni was at the Spanish Court by March 1747 and appointed Royal Painter at Farinelli's suggestion.

In 1738 the young King of Naples, later King Charles III of Spain, married Maria Amalia, daughter of Augustus III, Elector of Saxony and King of Poland. The royal wedding was celebrated with four splendid wax reliefs showing views of Dresden, Naples, Madrid and Jerusalem. A family of artists was especially skilled in this difficult art: Johannes Cetto and his son Nicolas (d. 1746), of Italian descent and possibly related to the painter Domenico Cetto, who worked in Vienna in 1672. The court city of Dresden is described with amazing precision; angels above hold a banner listing the many palaces, bridges and churches – including St Sophia and the Frauenkirche – numbered in ink, and the various parts of the army camp in the middle distance. Augustus III on horseback is surrounded by officers and courtiers, with the troops in marching order behind. Smaller reliefs, showing nuptial festivities and luminaries, are set in ovals within the gilt wood frames, on a mock-lapis blue ground.

In the View of Jerusalem the King of Naples kneels before the Church as nominal King of Jerusalem. We are invited to gaze at the ancient walled city, built 'at unity with itself' (Psalm 122) and presided over by the great Temple. Angels above

hold plans of the Holy Sepulchre at left and the Bethlehem basilica at right. We can imagine crusaders or pilgrims in awe at their first sight of the sacred city, as described by Torquato Tasso: 'Ecco apparir Gierusalem si vede ...'. The Church, the pope and the king appear in the foreground with several knights including Godefroy of Bouillon, who was buried there in A.D. 1100. Tasso has him put the question to his companions: 'Who among us would not be buried where God's bones were laid to rest?' The crest of the crusaders' kingdom is held by two cherubs; a tall palm tree at left is hung with five medallions showing the Christian churches in the city.

Naples still has its complete frame, resting on pairs of sphinxes and topped with a graceful double scroll. The city's sheer vitality dances throughout the work; 76 names of famous sights, crowned by St Elmo's fortress, are listed in the banner held aloft by angels. Vessels and ships of every kind and size fill the harbour, with an amazing sense of movement in the curling waves, so that the boats appear to move as well. An exquisite royal medallion, incorporated into the relief, shows the royal couple in bust portraits – the king's important nose is clearly recognized! – while Fame over them trumpets their names written in Latin on her banners. Neptune and Amphitrite rise from the water to hold the medallion and present them with the crowns and sceptres. In a typical baroque concetto, they address the portrait as if Charles and Maria Amalia were actually present, making real what is mere appearance. Nereids, tritons and putti cavort from side to side, displaying at right the kingdom's crest and name under a garland: another triton, to the left, holds up a shell that reads Mare Mediteraneo. All the smaller oval reliefs are lost except two, showing the piazza di Spagna and the city's seaport.



Nicolas Englebert Cetto, Naples, c.1740, Real Academia de San Fernando, Madrid

All three of these beautifully constructed wax reliefs were acquired by the Academy of San Fernando from Robillant + Voena in London in 2007 and 2008. The Madrid relief is still in private hands. The Real Academia has also recently uploaded 61 paintings, drawings and sculptures from its collections onto the Google Art Project, including some of the paintings mentioned but not illustrated in this lecture, for further information see News. Web features below.

Report on ARTES events 2012-2013, delivered by retiring Chair Susan Wilson at ARTES AGM, 12 June 2013

It is with great pleasure that I hand the chair to Tom Nickson who teaches at the Courtauld and has interest and expertise in Medieval Spain.

Our year began with a visit to firstsite in Colchester for our AGM. It was overcast, cloudy weather: big tall cumulonimbus drifting overhead, with rain passing through as wind caught and blew the rippling tree leaves; quite perfect being in Constable country. We were taken around the Latin American collection at firstsite (its building was designed by the Uruguayan-born Rafael Viñoly) by Valerie Fraser and Joanne Harwood, respectively Chair and Director of ESCALA (University of Essex Collection of Art from Latin America) and discussed the paintings on show by Siron Franco 'A Suspicious Story'. Nigel Glendinning joined us and we were a small select band. The day concluded with a visit to the nearby University of Essex 11Campus to see an exhibition of Mexican political posters from the 1968 Mexican Olympics in the campus gallery entitled 'Contested Games'.

In July members were taken on a tour by Ashmolean Senior Assistant Keeper, Catherine Whistler of 'The Spanish Prize – the Capture of the Westmorland', an exhibition which gave a good insight into collecting habits of young aristocratic grand tourists in Italy, with complete sets of Piranesi prints, watercolours by Sandby made in Rome, and mostly kept in the collections of the Real Academia de San Fernando, Madrid, since their seizure from the Westmorland ship in 1779.

In September we were taken on a tour of 'Spanish Drawings' at The British Museum by Mark McDonald the curator- and longstanding **ARTES** member. Drawings were displayed in regional groupings and Mark used photographs of altarpieces below each one to show where drawings had served as plans, designs and exploratory sketches. I found this so interesting, especially when looking at Naples and considering the effect of Naples on Spanish painters' works. This exhibition is touring to Australia and to Santa Fe, USA, see Listings 2013-2014 below.

On a dark, wet drizzly night in October we gathered outside Malplaquet House to tour the collection made by Tim Knox and Todd Longstaffe-Gowan, which they told us was largely gathered from the Portobello Road Market. We looked at wonderful Baroque and eighteenth-century sculpture, Spanish paintings and a double-portrait of the former seventeenth-century ambassador to Madrid, Sir Arthur Hopton and his brother Thomas, and appreciated the age and state of the house which is very beautifully maintained without change. Our thanks to Tim and Todd for this remarkable opportunity. This was followed by a visit to the house and collection of Nigel Glendinning which members greatly enjoyed.

In addition to the tributes that top and tail this edition of **InformARTES** I would like to include my personal note, as an artist, on the passing of Nigel Glendinning. We all felt a keen sense of loss combined with the realisation that we had worked as a committee members with a very great Hispanic scholar, patient and kind, generous to an extent we had not fully understood, deeply thoughtful and intent on understanding what it meant to be a painter and how the creative process of being a painter worked, in a cerebral and practical, everyday sense. He spoke to me once in Madrid about where the Quinta del Sordo was, showing me the location of the house and with this I saw he understood the studio and the action of making works so spontaneously they were made on the walls, thoughts in process, gestural rough marks, wild free brushwork.

In February Maria Chiara D'Argenio showed us photographic images from a Peruvian archive at King's University in a talk called 'Photography and Nation in Nineteenth-century Spain.' We explored the concept of the Carte de Visite, which emigrants made often with the purpose of sending back home, very much as a statement of their success in establishing

themselves in the New World. Images of wet nurses in costume provoked the most absorbing debate on class and culture in Lima in the 1900's as did photographs of Hawaiian slaves brought to Peru at the time Gauguin would have been a child in Lima.

In March in the Sala Luis Vives as guests of the Spanish Embassy we awarded the first **ARTES** medal and prize to Maite Usoz for her paper on Urban Eroticism in Rodrigo Munz Ballester's manual series. Runner up was Helen Melling whose essay was on the subject of Inca iconography. The medal was made by Phoebe Stannard who was selected to take part in 'The New Medallists' last year at the V&A. We cast five medals in total. We ask you as members to encourage students you may be teaching or know of to apply and submit an essay for consideration.

In February we were invited to see "Becoming Picasso " at the Courtauld Institute accompanied by the curator Barnaby Wright. And in March (invited by Gail Turner) Mercedes González de Amezúa, Director of the Real Academia de San Fernando, gave our Annual Lecture at The Instituto Cervantes on 19 March, after a tribute to Nigel from the current Director of the Instituto Julio Crespo MacLennan.

April saw an **ARTES**/Dulwich Picture Gallery collaboration with the 'Murillo Scholars Day'. This event was supported by **ARTES** in the form of fielding participants/lecturers, such as Xanthe Brooke, Gabriele Finaldi, Peter Cherry and Xavier Bray, and attendees and was funded generously by the Spanish Embassy. We are most grateful to them for their support in difficult economic times. This kind of initiative is even more important in creating wider interest in Spanish culture and creating a new generation of Hispanic Scholars which will have future long-term economic benefit for Spain.

I am grateful for the hard work the committee has given in the past year: to Peter Lea our exemplary treasurer, to Geoff West, Hilary Macartney, Mark McDonald and Gail Turner Mooney. We welcome as new committee members Clare Hills-Nova, of the Bodleian Library, Oxford, Nicola Jennings post-graduate student at the Courtauld Institute and David McGrath of King's College, London.

Our thanks go to Marjorie Trusted for her continual assistance and guidance throughout the past year and to Kirstin Kennedy for taking excellent minutes each meeting and keeping track of our ongoing events and our plans and their execution! Morlin Ellis, as Membership Secretary, has kept everyone informed of all our events and helped maintain membership levels over the past years. She also took over printing of this journal for which we remain very grateful. Particular thanks go to Xanthe Brooke for compiling and producing **InformARTES**: her detective work in finding out about current exhibitions which we ought to go and see in the Hispanic field, is outstanding. The art dealers Coll & Cortés are now established in Albemarle St, London W1 and we are very pleased to welcome them as new **ARTES** members.

ARTES will continue to organise events and conferences and membership fees are essential to fund these events. We plan various trips this coming year including visits to Malta in October with Marjorie Trusted and Guiseppe Schrembri Bonaci and to Bishop Auckland to see the Zurbarán paintings and other Spanish works on display in the region. Ideas for events are most welcome from our members. Please send an email to myself susanruddwill@sky.com or to Morlin morlin.ellis@tiscali.co.uk

Susan Wilson

Reports on Other ARTES Supported Events

ARTES 2013 AGM visit to the Wallace Collection and St James's Roman Catholic Church (the 'Spanish' church) on 12 June

On a damp, blustery June morning ARTES members headed for Manchester Square, where they gathered for morning coffee and croissants in the basement study room of the Wallace Collection. Fortified, they headed back upstairs where Toby Capwell, Curator of Arms and Armour, gave the first talk of the day on sixteenth and seventeenth century Spanish armour in the collections. We began with sixteenth-century Italian helmets (or 'armets') made for the Spanish market, distinguished as such because the edges of the plates that comprised the sections of the helmet were finished in a pronounced series of curves or ['mean-looking'] spikes. Italian customers preferred cleaner lines, apparently. Much armour for Spanish noblemen during the reign of Charles V was made in Augsburg – Charles was, after all, a Habsburg – and the group admired an Augsburg-made helmet with the crown in the form of a vicious-looking dolphin. Italian taste, on the other hand, was less fantastical and predictably more classical. Charles V adored jousting, but despite his best efforts, was unable to impress his enthusiasm upon his son and heir, Philip II. The Augsburg armourers suddenly found themselves without Spanish clients, and many went bankrupt. Philip, meanwhile, confounded English courtiers by expressing no desire to participate in jousts organised to celebrate his marriage to Mary Tudor. Toby's talk finished with an examination of a splendid armour (not a 'suit of armour', which is tautology and a Victorian affectation) attributed to the Augsburg armourer Kolman Helmschmid (1470-1532) [catalogue no. A28]. Etched, embossed and gilded, it bears devices which allude to the Holy Roman Emperor Charles V, and it has been argued that it may have been commissioned by Charles for his younger brother, the future Emperor Ferdinand I. For more information, see the Wallace Collection website <http://www.wallacecollection.org/whatson/treasure/73>

Hungry for more knowledge, the group moved on to look at two paintings in the company of Lucy Davis, curator of Old Master Paintings. The first of these was a portrait of a pale, aristocratic woman by Velázquez, who Zahira Véliz recently argued should be identified as Marie de Rohan, Duchess of Chevreuse ('Signs of Identity in "Lady with a Fan" by Diego Velázquez: Costume and Likeness Reconsidered', *The Art Bulletin*, 86.1 (March 2004), pp. 75-95 + **InformARTES** 7 Report on **ARTES'** visit on 17 October 2006 to the Wallace Collection's exhibition publicising Zahira's identification). A thoughtful discussion between Zahira and Lucy ensued about the circumstances of the painting's commission and the life of the sitter. The second painting Lucy drew to our attention was a large, devotional picture by Murillo, 'The Adoration of the Shepherds' [catalogue no. P34]. The painting's journey to London is documented. In 1674 the merchant Giovanni Bielato bequeathed a number of paintings by Murillo to the Genoese Capuchin church. Six of these were purchased in 1805 for the agent William Buchanan and brought to London, three ultimately coming into the collection of the 4th Marquess of Hertford, this one among them. (For more information, see the Wallace Collection website <http://www.wallacecollection.org/collections/exhibition/98>, and the painting also featured in the recent Wallace Collection show, 'Murillo at the Wallace Collection: Painting of the Spanish Golden Age', which was visited by a group of **ARTES** members the morning after the Dulwich Murillo Study Day in April 2013. Also see Exhibitions and Publications in listings below.)

Appropriately, the final curatorial talk before lunch involved tablewares. Suzanne Higgott, Curator of Glass, Limoges Painted Enamels and Earthenware, and Early Furniture, introduced the Wallace Collection's small but beautiful collection of Hispano-Moresque lustreware to us. Now displayed in what was formerly Richard Wallace's smoking room, the pieces on display were principally large dishes decorated with patterns of foliage, prophylactic Arabic characters and heraldic devices. The case also included a large, lustred, cylindrical pot, blandly and briefly described on the museum label as a 'Vase' but in fact, as Suzanne explained, probably a chamber pot to judge by the number of references to such items in fifteenth-

century Catalan inventories (such as the reference in the 1494 inventory of Barcelona resident Eulalia Pellicera to a pot ‘per semblant a orinar’, no doubt empty at the time). Suzanne also pointed out a small selection of seventeenth and eighteenth century Spanish glass vases and sprinklers. Most of this glass is thought to be from Barcelona, once a famous centre for the manufacture of glasswares to rival that of Venice. However, the finish on the underside of some of the pieces is rough, which suggests that for Barcelona glassblowers and their customers, out of sight was out of mind.

ARTES members filed back down to the study room for a swift AGM and a hearty lunch of sandwiches and wine. Unfortunately affairs of state meant one of our guests, D. Fidel López Álvarez, the Cultural Attaché to the Embassy of Spain was unable to join us, but we were pleased to welcome new members, among them Jorge Coll and Andreas Pampoulides, of the newly opened Coll & Cortés Fine Arts gallery in London’s Albemarle Street (<http://www.collcortes.co.uk/?lang=en>). Coll and Pampoulides are enthusiastic recruits, and their support for **ARTES** was evident this September (17 – 27), when artist and former Chair Susan Wilson exhibited works at Coll & Cortés that engage with the paintings and sculpture on display in their gallery.

Fortified by their lunch and not too muddled by wine, the **ARTES** membership headed out into the grey June weather to visit St James’s Roman Catholic Church, also known as the ‘Spanish Church’ because the local Catholic congregation gathered in the seventeenth century to hear mass at the Spanish Embassy in Manchester Square. The present building dates from 1890 and the parquet flooring in the nave is currently being re-polished. Instead of cool silence, we were greeted with the sound of sanders and the not-unpleasant smell of incense combined with floor wax. Our guide was Father Christopher Colven, who pointed out two tiny crowns high above the brightly-painted and gilded neo-Gothic choir stalls, a reference to where Alfonso XIII of Spain and his Queen (grand-daughter of Queen Victoria) sat when at mass. Fleeing the sound of the sanders, we moved to the sacristy, where Father Colven pulled out various pieces of church plate from a large cupboard for us to admire. The first to emerge was a large silver sculpture (ca. 1890) of the patron saint of the church, James the Apostle, with pilgrim’s staff, cockleshell hat badge and a small window with a relic set in his chest. Father Colven pronounced himself sceptical on the authenticity of the relic (but Bonhams valued the piece at £12,000). St James was followed by a heavy silver hand-bell (1949-50) decorated with a design of crowns and the letter ‘M’. Father Colven observed that he disliked the piece, but had experienced new respect for it when it received a valuation of £5,000. We also saw an eighteenth-century German monstrance (£8,000) and an elegant twentieth-century pax with an image of the Lamb of God (no value offered). Father Colven’s own chalice (a personal gift) was, appropriately, Spanish. The silver-gilt stem and hexagonal foot engraved with the sacred monogram dated he said, with great precision, to 1485. The bowl was a much later replacement. Sated with silver, we trooped upstairs to view the church from the gallery, to see the organ (beside which lay a pair of abandoned brogues) and to peep over the wall along the edge of the roof down onto the little garden and George Street below.

We said goodbye to Father Colven and retraced our steps around the corner to the Wallace Collection, where Assistant Curator Carmen Holdsworth-Delgado was waiting to show us an enigmatic piece of seventeenth-century Spanish (or Spanish-American) jewellery. The enamelled gold pendant, set with emeralds, has been described as an eagle but the long-necked bird appears to incline its head to peck its chest, a gesture associated with the pelican. Behind the bird’s outstretched wings (though not visible to us as the pendant remained in its case) were two serpents. Jewellery historians have been at a loss to explain this iconography; so, too, were the assembled members of **ARTES**. Though the presence of the snakes combined with the gemstones colours of green, red and white brought to mind the national colours and iconography of the Mexican flag devised in 1821.

Jeremy Warren, Collections and Academic Director, was our final cicerone. Rather subversively, he drew our attention away from Spain to her neighbour, Portugal. The Wallace Collection is fortunate to possess the finest of only four surviving statues of Christ as the Good Shepherd carved in rock crystal [catalogue no. S50]. The statues, which show the Christ-Child seated atop a mountain with little sheep on His shoulder and lap, at His feet, and grazing around the mountainside, are a particular iconographic type that originated in Portuguese Goa and which is usually found carved in ivory. (For more information, see the Wallace Collection website <http://www.wallacecollection.org/whatson/treasure/66>). Jeremy also told us of the Wallace Collection's hopes of organising (funding permitted) an exhibition in 2014-15 devoted to Renaissance arts in Portugal and across its colonies. He then led us back to the study room to handle a scrapbook which recorded the nineteenth-century wanderings through Spain of Anatole Demidoff and his sentimental companion 'Ana'. The album had been recently acquired by the museum (part of Russian émigré Demidoff's collection of paintings was bought by Sir Richard Wallace), but its significance was still somewhat mysterious. For example, the folio that contained a French poem on a prisoner's desire for liberty when behind prison walls, copied in an informal, cursive hand, was a curious preamble to a slim volume which contained mostly engraved views of Spanish cities which appeared to have been cut from books.

The wanderings of the **ARTES** members ended there, where they had begun, in the study room of the Wallace Collection study. The tables mostly cleared of lunchtime debris and un-drunk bottles of wine gathered up for the next occasion, the members dispersed, grateful to the curators at the Wallace Collection, to Father Colven, and to some of the hard-working officers on the **ARTES** committee (Morlin, Marjorie, Tom, Susan) for another enjoyable and educational day out.

Kirstin Kennedy (Victoria & Albert Museum)

J. Soler y Palet, 'L'art a la casa al segle XV' Boletín de la Real Academia de Buenas Letras de Barcelona 62 (1916), 385-94 (p. 390).

Reports on other events

Lecture given by Professor Jesusa Vega on English Satirical Prints, the Peninsular War and the New Image of Spain, 8 March 2013.

Early March this year saw a fascinating presentation by distinguished honorary fellow of the Birkbeck School of Arts and professor of the Universidad Autónoma of Madrid, Jesusa Vega.

Professor Vega offered to a packed audience a vivid and striking panoply of images - the products of satirical and propagandist cross-fertilisation between British and Spanish artists. Initially spanning the wars between the two countries, Charles IV and his wife María Luisa de Borbón, the corrupt Godoy, they continued by charting the rise of Napoleon and Joseph Bonaparte, the improbable alliance between Britain and the common people of Spain, culminating in the return of the execrable Ferdinand VII.

It was gratifying and surprising to learn of the Spanish taste for seemingly quintessential British forms of expression, as represented by the scathing cartoons of Gilray, Rowlandson, Cruikshank et al. Not only did madrileños eagerly consume original prints on sale in the town, but, as Professor Vega demonstrated, several classic images (such as Gilray's Maniac

Ravings or Little Boney in a Strong Fit of 1803) were adapted and disseminated by local artists in the resistance to Napoleon in the Peninsular War (or War of Independence as it is known in Spain).



James Gillray, Maniac Ravings or Little Boney in a Strong Fit, 1803

As the interests of the British and the cause of the common people of Spain came to coincide, they required a complete revision of how the latter were to be portrayed to the British public. The standard figure of ridicule, the indolent block-head 'Don Diego', for example, was now re-focused upon the corrupt favourite Manuel Godoy, and the Spaniards were now recast in terms of heroic resistance. The figure of the fighting bull became a staple (if only for a time) before the unprepossessing Ferdinand VII was returned to the throne.

Most intriguing of all – at least to this reviewer – was the unlocking by Professor Vega of hitherto baffling images by Goya and their equally mysterious captions. For example the well-known print from the Disasters of War series entitled *Algún partido saca* [He gets something out of it] shows Goya questioning the nature of the British intervention since their destructive effect on Spanish industry, particularly the Royal Factory of Buen Retiro, known as the China Factory, devoted to ceramic works. Here, the barefoot Spaniard is fighting against the British bulldog.



Francisco Goya, 'Algún partido saca' from the Disasters of War, 1810-1820

Similarly, the Fiero monstruo [Fierce monster] from the series can be seen in a broader light - not just as a generic anti-war image, but as a specifically anti-French reference to events with the huge rat exploiting the popular pun on the name of Murat, who suppressed the Madrid uprising of the 2nd May, executing many in the process, as is shown at the bottom of the print.



Francisco Goya, *'Fiero monstruo'* from the Disasters of War, 1810-1820

David McGrath (King's College, London)

CONFERENCES. PAST AND FUTURE

2012

Artistic Commerce and Confrontation in the Portuguese and Spanish Empires, University of Zurich, Kunsthistorisches Institut, Switzerland, 6-7 December 2012 (sponsored by The Getty Foundation). Included papers covering the 'Jesuits as Global Agents Connecting Europe and Africa' by Luisa Elena Alcalá; the iconography of Luso-African salt-cellars in sixteenth and seventeenth centuries by Peter Mark; 'Merchants as cultural mediators in Spain, Portugal and their Overseas Empires'; 'Antwerp, the Portuguese Merchants and the Oriental Indies'; 'A Mass of St Gregory' as a Feather Mosaic from 1539' by Margrit Kern of University of Hamburg; 'Vanitas in the Tropics. Manuel de Costa Athaide (1762-1830) and the end of a pictorial genre'; Mari-Tere Álvarez, of the Getty, on 'He who controls the Palo de Brasil Controls the World'; Goa as an urban space; Diego de Ocaña and the implementation of the Cult of the Virgen de Guadalupe in Charcas (1600-01); Clara Bargellini 'Coins and Miracles. How engraving arrived in New Spain and What it Meant'; 'The performative use of a statue of St Francis Xavier in late seventeenth-century Goa'; 'Exporting exotic works of art into Japan around 1600: the Fumi-e'; 'The Portuguese Empire through Flemish Eyes: the Indian gem trade and the Jeweller-Merchant Karel Helman' by Christina Anderson, of Oxford University. Abstracts of all papers translated into English can be found at www.khist.uzh.ch/institut/veranstaltungen.

2013

Colonial (Mis)Understandings: Portugal and Europe in Global Perspective, 1450-1900, Centre for Overseas History (CHAM), the Faculty of Social and Human Sciences, The Universidade Nova de Lisboa and Universidade dos Açores, Lisbon, Portugal, 17-20 July 2013. The 200+-page programme with abstracts of all papers is accessible at <http://nomadit.co.uk/cham/cham2013/book/>

[conference_programme.pdf](#). Papers included discussion of the impact of Catholic religious imagery in Portuguese colonies in Africa, South America, South-East Asia and Japan; the trade in ivory and corn paste sculptures, and influence of silks and other decorative arts such as European porcelain in Africa; the collecting of casts of classical sculpture from the fifteenth to the nineteenth centuries; and Portuguese architectural influence in the British Empire.

London and the Emergence of a European Art Market (c.1780-1820), National Gallery, London, 21-22 June 2013. Included a paper on 'Spanish art dealers in the United Kingdom' given by Ana María Fernández García of Oviedo University, who is currently working on decorative arts in Spain. The paper focused on the history of Spanish painting before and after the War of Independence and aimed to identify the leading exponents of selling Spanish art and notably the Spanish art firms that operated in the UK.

Photography & Nation in 19th-Century Peru: Images from El Peru Ilustrado and the Courret Studio, Lecture given 26 February 6pm (Strand Build Room K-1.56 King's College) by ARTES member Maria Chiara D'Argenio, Visiting Research Fellow at the Department of Spanish Portuguese & Latin American Studies at King's College, London. Previously based at the University of Naples, her interdisciplinary research is in the fields of Spanish American literature, illustrated cultural magazines, photography and cinema specialising especially in Peruvian visual culture in relation to discourses on modernity, national identity and indigeneity.

The Renaissance in Spain: Art & Visual Culture during the Long 16th Century, Northwestern University & Art Institute of Chicago, 16-17 May 2013. Keynote address at the Art Institute was given by James Amelang of the Universidad Autónoma de Madrid. Organised by Jesús Escobar the event brought together art historians and historians from both Spain and the USA to consider the cultural climate of sixteenth-century Spain and focus in

particular on Spain itself. Speakers included Miguel Falomir of the Prado, Kelley Helmstutler Di Dio (University of Vermont), Richard Kagan (Johns Hopkins University) and Catherine Wilkinson Zerner (Brown University). For titles of their and other lecturers' papers see Departmental Symposia at www.arthistory.northwestern.edu.

Translating Cultures in the Hispanic World, University of Edinburgh (Teviot Row House, 13 Bristol Square), 7-8 November 2013. The conference is being hosted by the online journal *Art in Translation* (which publishes the best writing from around the world about art, architecture and design) and aims to explore and expand the interface between translation and the study of visual culture in the Hispanic World. There will be four sessions covered over the two days discussing: Visual Culture and Translation in Medieval Spain; Spain and the New World; Foreignisation, Domestication and Adaptation; Modernity, Memory and Historiography. Several **ARTES** members will be giving papers including Carmen Fracchia, Hilary Macartney, Tom Nickson and Marjorie Trusted. For full details, see www.artintranslation.org or contact Claudia Hopkins: C.Hopkins@ed.ac.uk.

2014

The Anglo-Spanish and Anglo-French marriage negotiations and their aftermath (c.1604-1630), University of Kent, Canterbury, 10-12 April 2014. Conference will investigate the cultural, religious, foreign and domestic politics surrounding the two sets of marriage negotiations. Keynote lectures will be given by Thomas Cogswell and Malcolm Smuts. Proposals are invited for individual papers or panels (of three papers) on topics including: art, literary and cultural exchange; the court patronage and the pursuit of office; spectacle and performance; and popular interpretations of the marriage negotiations. All proposals should be sent to earlystuartconference@gmail.com by 15 September 2013.

LISTINGS

Exhibitions

2013

Eduardo Arroyo: retratos y retratos, Museo de Arte Abstracto Español, Cuenca, 7 June – 6 October, 2013. An exhibition of just over 40 paintings, drawings and sculptures by the Madrid-born Arroyo (b. 1937) and 70 photographs from his collection, acquired from flea-markets and family albums sold from the 1970s onwards, which he has subsequently worked over. It focuses on his portraiture of self and others, whether real or imagined, contemporary or historic, including images of both Queen Isabel la Católica and the UK's Elizabeth II and ranges from the 1950s, when he moved to Paris, up to 2011.

Nestor Basterretxea: Retrospective (1948-2012), Museo de Bellas Artes, Bilbao, 25 February - 19 May 2013. Extensive exhibition displaying some 200 works by the Basque sculptor and designer, whose paintings were first influenced by those of Ben Nicholson, and who was later recognised as one of the leading renovators of the Basque sculptural tradition. The exhibition was divided into 12 sections and accompanied by a catalogue, for which see Publications.

Mariano Benlliure (1862-1947): El dominio de materia, Real Academia de San Fernando, Madrid, 10 April - 30 June 2013; Centro del Carmen, Valencia, 23 July – 1 September 2013. Reunited some 51 works by the Valencian sculptor about half of which were displayed in Spain for the first time. Curated by Leticia Azcue Brea and Lucrecia Enseñat Benlliure, the sculptor's great granddaughter, and displayed in five thematic sections, including public and funerary monuments, processional sculpture, drawings and models for projects, works inspired by bullfighting, and portraiture in bust and medal form. A well-illustrated two-page leaflet can be downloaded from

http://www.realacademiabellasartessanfernando.com/assets/docs/museo/triptico_exposicion_benlliure.pdf.

Colección ACB-Paular Contemporáneo, Monasterio de El Pular, Rascafría, (Madrid), 24 May – 15 September 2013. Inaugural exhibition of the collection put together by the road engineer Alberto Corral López-Dóriga (1938-2008) which is rich in work by Spanish artists of the 1960s to the 1980s, including paintings, sculptures, photographs and graphic works by Chillida, Tàpies, the Grupo El Paso, Millares, Feito, Lucio Muñoz, Pablo Palazuelo, Luis Guerrero, Guillermo Pérez Villalta and Luis Gordillo. A four-page leaflet can be downloaded from www.mcu.es/promoArte/img.

Dalí Todas las sugerencias poéticas y todas las posibilidades plásticas, Museo Nacional Centro de Arte Reina Sofía, Madrid, 27 April – 2 September 2013; having travelled from the Pompidou Centre, Paris. 21 November 2012 – 25 March 2013. Over 200 works including 120 paintings, drawings and sculpture displayed in thematic and theatrically-devised sections such as a visitor entrance through Mae West's mouth. Included about 30 works never previously seen in Spain. The exhibition focused on Dalí as the self-promotional impresario including alongside the paintings, drawings and sculpture, the ephemeral and commercial material in the form of film, video, holograms, poetry, scans of books he had 'manipulated' and 'happenings'. Among the paintings displayed was the late Tunny Fishing (1966-67) from a Marseille collection, rarely seen since 1979. Dawn Ades provided a detailed review (Burlington Magazine May 2013 pp. 357-359) placing the show in the context of other Dalí exhibitions. For catalogues see Publications below.

Francisco Durrio (1868-1940): sobre las huellas de Gauguin, Museo de Bellas Artes, Bilbao, 3 June – 15 September, 2013. Exhibition of 160 objects which reunited almost all the known works by the Valladolid-born but Paris-based sculptor, ceramicist and jeweller along with 65 items, some of which belonged to Durrio, by fellow Spanish and French artists, including Casas, Gauguin, Picasso,

Regoyos, Rusiñol and Zuloaga. The final section covered some of his unfinished family memorials and state monuments. Summaries of all six exhibition sections can be found on the museum's website www.museobilbao.com/exposiciones. For catalogue see Publications.

Mariano Fortuny's *La batalla de Tetuán (1862-1864)*: From the trench to the museum, Museu Nacional d'Art de Catalunya, 19 April – 15 September 2013. The Moroccan battle scene is one of the most celebrated and largest paintings by Mariano Fortuny (more than 9.5 metres wide) and was the centre of an exhibition of some 130 items that concentrated on its creation and chronicled its history after it was acquired by Barcelona's Diputació in 1875. The final section included photographs of and drawings for Dalí's version of the battle scene painted in 1962. For catalogue see Publications. Coincided with the display of some 50 of Fortuny's works in the artist's home town of Reus in an exhibition Fortuny el mito, Museo de Reus, 27 April – 7 September 2013.

Frida Kahlo & Diego Rivera and the art of Modern Mexico from the Jacques and Natasha Gelman Collection, Nelson-Atkins Museum of Art, Kansas City, Kansas, 1 June – 18 August 2013. More than 100 paintings, drawings, photographs and sculptures from the collection of the Gelmans, naturalised Mexican citizens since 1942, whose collection is now administered by the Vergel Foundation. As well as many major works by Frida Kahlo and Diego Rivera, including several Kahlo self-portraits and Rivera's portrait of Natasha Gelman, the couple also collected from the 1940s onwards paintings by Carlos Mérida (1891-1984) and Cisco Jiménez (b. 1960) and sculpture by Betsabé Romero (b. 1963) and commissioned a portrait of Jacques Gelman from Ángel Zárraga (1886-1946).

Luis Gabú, arte y ritual en la Catedral de Santiago, Museo Nacional de Antropología, Madrid, 7 June – 1 September, 2013. Exhibition of 20 photographs taken by the Galician-born photographer during 2010, focusing on the pilgrims and pilgrimage to Santiago de Compostella.

José Gutiérrez Solana (1886-1945): Drawings, Fundación Botín, Santander, 19 April – 2 June 2013. More than 90 works, many of which have never been displayed before, despite there having been many previous exhibitions, as the artist's drawings have usually been eclipsed by his paintings. The exhibition covered his entire career from his formative years (1896-1900) until his death. The artist was closely linked to Santander where he holidayed each summer and his drawings, finished works in their own right, focused on genre scenes and classes on the margins of society. An extensive summary of the artist's development as a graphic artist, written by the exhibition's curator María José Salazar, can be found on the Foundation's website at http://virtual.fundacionbotin.org/visita_solana/insolito.php?lang=es. The exhibition coincided with the publication of a catalogue raisonné of the artist's drawings entitled *El siempre insólito Solana*. The latest in a series of monographic catalogue raisonnés published by the Foundation that now number five: Eduardo Rosales (1836-1873), Antonio del Castillo (1616-1668), Alonso Cano (1601-1667), Pablo Gargallo (1881-1934) y Mariano Salvador Maella (1739-1819).

Hidden Beauty in the Museo del Prado, Prado Museum, Madrid, 21 May – 10 November 2013. A display curated by the Prado's Curator of 18th-Century painting and Goya, Manuela Mena, of some 250 of its works spanning the fourteenth to the nineteenth centuries all of which are linking by their small size, whether intended as preliminary sketches, informal portraits, cabinet paintings or private devotional sculptures and reliefs. Many of the works have been recently conserved and include: Velázquez's *Views of the Gardens at the Villa Medici in Rome*; Francisco Bayeu's *Paseo de las Delicias* and the *Pradera de San Isidro* by his son-in-law Goya; and the sparkling *Nude on the Beach at Portici* by Mariano Fortuny.

Ice Age art: arrival of the modern mind, British Museum, London, 7 February – 26 May 2013; touring to Botín Foundation, Santander, in a different reduced form entitled *Art in the era of Altamira* 28 June – 29 September

2013, where it incorporated works from French and Spanish collections not shown in London. The Santander exhibition displayed some 68 works created between 22,000 and 10,000 years ago by artists including ones from the Altamira cave system in north-west Spain, and including loans from the Archaeological Museum of Asturias in Oviedo. They were presented alongside modern works by Henry Moore, Mondrian and Matisse, which were influenced by them.

Cristina Iglesias: Metonimia, Museo Nacional Centro de Arte Reina Sofía, Madrid, 6 February – 13 May 2013. Largest retrospective yet of the San Sebastian-born and Chelsea School of Art trained sculptor and installation artist, who represented Spain at the Venice Biennale in 1986 and 1993. Displayed some 50 works created over the last three decades. For details of catalogue see Publications below. Two-page leaflet with text by one of the curators Lynne Cooke can be downloaded from <http://www.museoreinasofia.es/exposiciones/cristina-iglesias-metonimia>.

The Insides are on the Outside, Casa de Vidro and SESC Pompeia, Sao Paulo, 5 April – 2 June, 2013. Thirty architects and artists including Cildo Mireiles and Cristina Iglesias created a house-museum as a homage to the late Brazilian architect Lina Bo Bardi.

In Fine Style: The Art of Tudor and Stuart Fashions, The Queen's Gallery, Buckingham Palace, 10 May – 6 October 2013. Exhibition of some 60 paintings, prints and books from the Royal Collection, displayed alongside sixteenth- and seventeenth-century costume, jewellery and fashion accessories. Includes eight portraits of members of the Spanish royal family and their relatives by or attributed to Pantoja de la Cruz, Alonso Sánchez Coello, and Anthonis Mor. Amongst them are Frans Porbus the younger's portrait of Infanta Clara Eugenia with her dwarf (about 1598-1600), given to James I's consort Queen Anne by the Flemish ambassador, and the joint portrait of the young Infantas Isabella Clara Eugenia and Catalina Micaela holding a parrot attributed to Alonso

Sánchez Coello. The Spanish paintings are discussed and well illustrated in the accompanying book for which see Publications.

Japonismo: La fascinación por el arte japonés, CaixaForum Barcelona 14 June – 15 September 2013; touring to CaixaForum Madrid. Exhibition of more than 300 objects examines the influence of Japanese art from the 1860s to the early twentieth century on Spanish fine and applied artists, including paintings, prints and drawings by Dario de Regoyos, Fortuny, Miró, Isidro Nonell, the young Picasso, Alexandre de Riquer and Rusiñol, and furniture and jewellery by Gaspar Homar and Frederic Vidal, and Francisco Durrio and Lluís Masiera respectively. The result of extensive new research by the exhibition curator Ricard Bru i Turull especially on the importance for the development of links between Spain and Japan of the Exposición Universal held in Barcelona in 1888, and of the Josep Mansana collection, the largest single collection (3,200 pieces) of Japanese art in Spain. A virtual reality tour of all the exhibition rooms (without text) is available on line at http://multimedia.lacaixa.es/lacaixa/onde-mand/obrasocial/interactivo/japonismo/es/visita_virtual.htm.

Lacas Namban: Huellas de Japon en España, Museo Nacional de Artes Decorativas, Madrid, 13 June – 29 September, 2013. Exhibition displaying the impact of Japanese arts of the Namban period (1543-1639) on the Spain of Philip III, and celebrating the 400th anniversary of the first commercial contact between the two nations when Hasekura Tsunegama travelled as ambassador to the Spanish court. It focused on sixteenth- and seventeenth-century lacquer-work objects, many of which were loaned from Spanish monasteries, convents, churches and chapels, and shown in public for the first time, but also displayed seventeenth- and eighteenth-century Japanese influenced folding-screens, mother-of-pearl decorated objects from Mexico

Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Col-

lection, Philadelphia Museum of Fine Art, Pennsylvania, 16 February – 19 May 2013. Exhibition curated by Mark Castro and Joseph Rishel and drawn from the Huber collection created since 1970 explored the artistic interchanges between Spain, Portugal and their colonies in America and Asia during the seventeenth and eighteenth centuries. The 126 objects included paintings by two Bolivian artists from Potosí, Melchor Pérez Holguín (c. 1665–after 1724) and Gaspar Miguel de Berrio (1706–after 1764), and examples of Latin American silverware and Asian ivories carved for the Portuguese and Spanish market. For catalogue see Publications.

El Labrador: Still Lifes, Prado Museum, Madrid, 12 March – 16 June 2013. Provided the rare if not unique opportunity to see all of the small oeuvre of the Spanish Baroque still life painter Juan Fernández, ‘El Labrador’, active in Madrid between 1630 and 1636.. Alongside the five paintings owned by the Prado it showed works, some of which had never been displayed in Spain before, such as Still Life with Grapes, Quinces and Dried Fruit from the British Royal Collection. The latter often resides at Highgrove House, being one of Prince Charles’s favourite paintings. Along with five other paintings from private collections and the Museo Cerralbo in Madrid the exhibition showed 11 out of the 13 paintings attributed to him. The exhibition was organised in two chronological sections revealing his early works, which only depicted grapes, and the more complex compositions created after 1633, which sometimes included flowers or nuts and luxury vessels. Curated by Ángel Aterido, specialist in Golden Age Spanish painting and accompanied by a catalogue, the first monograph on the artist to be published, see Publications.

Frames of Reference: Latin American Art from the Jorge M Pérez Collection, Miami Art Museum, Florida, 14 March – 2 June 2013. Displayed 43 Latin American works from the 102 gifted to the Miami Art Museum in December 2011. Included paintings by Wilfredo Lam, Roberto Matta, Diego Rivera and Joaquín Torres-García. Accompanied by a fully illustrated catalogue featuring full-

page colour photos of each work, with an essay by Elizabeth Cereido and a conversation with the collector.

La invención concreta: Colección Patricia Phelps de Cisneros, MNCA Reina Sofía, Madrid, 23 January – 16 September 2013. Explores the development of Latin American geometric abstraction. For catalogue see Publications below.

Cildo Meireles, Palacio de Velázquez, Parque del Retiro, Madrid, 24 May – 29 September, 2013. Exhibition organized by the Museo Nacional Centro de Arte Reina Sofía in collaboration with the Museu de Arte Contemporânea de Serralves, Porto, Portugal, and HangarBicocca, Milan, Italy. The Brazilian installation artist João Fernandes Cildo Meireles (b. 1948), who won the Premio Velázquez in 2008, is one of the pioneering conceptual artists who developed from the Brazilian neoconcrete trend of the 1960s. The exhibition displayed over a 100 works including drawings, sculptures and sound pieces, some of which were shown for the first time, such as *Amerikka* (1991-2013).

Mengs y Azara: El retrato de una amistad, Room 38, Museo del Prado, Madrid, 3 July – 13 October 2013. Picture-in-focus display around the newly acquired portrait by the Czech-born Mengs (1728-1779) of his friend José Nicolás de Azara (1730-1804), one of the leading lights of the Spanish Enlightenment period, who inaugurated archaeological exploration of Tivoli in 1779 and signed the Peace of Amiens with Napoleon on behalf of the Spanish king in 1802. In addition to the painted portrait the exhibition featured bronzed bust portraits of both Mengs and Azara sculpted in 1779 by the Irish sculptor Christopher Hewetson; several Mengs self-portraits and a pastel copy by Mengs' daughter Ana Maria, an engraved print by her husband Manuel Salvador Carmona and several classical sculptures from Azara's collection of some 70 works.

Mexican Art at the Louvre, Masterpieces from the 17th and 18th centuries, Louvre Museum, Paris, 7 March

– 7 June 2013. Display jointly organised by Guillaume Keintz, the Louvre's Curator of Spanish and Latin American art and Jonathan Brown of eleven paintings including the Louvre's sole Mexican work *The Visitation* of about 1680 by José Sanchez, which was donated to them in 2004. Other works including two large paintings by Cristóbal de Villalpando *The Flood* (1689) and *The Lactation of St Dominic* (1684-95) were lent by Mexican museums and public collections. The exhibition highlighted the Louvre's intention to acquire more Latin American/Mexican work in the future.

Mexican Migrations, firstsite, Colchester, Essex, 15 June – 3 November. Exhibition selected from the University of Essex Collection of Art from Latin America (Escala), including recently acquired work from Mexico's foremost living photographer Graciela Iturbide (b.1942) as well as prints by major artists such as Rufino Tamayo (1899-1991) and José Luis Cuevas (b. 1934). Some of the works re-imagine Mexico's indigenous and pre-Hispanic artistic traditions, among them those of the Aztecs, while other artworks allude indirectly to internal migration within Mexico, of people and ideas. The exhibition also explores Colchester's own Mexican migrations through the travels of its M.P. (1895-1910), Weetman Pearson (1856-1927), the first Viscount Cowdray, engineer and oil industrialist, who between 1889 and 1918 built Mexico's Tehuantepec railway and founded the Mexican Eagle Petroleum Company.

Mexico: A Revolution in Art, 1910-1940, Royal Academy (Sackler Wing), London, 6 July – 29 September 2013. Curated by Dr. Adrian Locke, the exhibition highlighted Mexico's artistic creativity in the first half of the twentieth century and focussed especially on the country's muralists. The exhibition explored the period in terms of national and international painters and photographers with work by significant Mexican artists, such as Frida Kahlo, Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, Manuel Alvarez Bravo and Agustín Jiménez, placed alongside the work of lesser-known artists, such as Francisco Goitia (a member of the revolu-

tionary general Pancho Villa's staff), and that of others affected by their experiences in Mexico, including Josef Albers, Edward Burra, Philip Guston, Paul Strand, Henri Cartier-Bresson, Tina Modotti, Edward Weston and the less well-known English watercolourist Leon Underwood (1890-1975). For catalogue see Publications.

Miró! Poetry and light, Palazzo Ducale, Genoa, 5 October 2012 - April 2013. An exhibition of some 80 works including 50 large scale paintings alongside bronzes, ceramics and watercolours all on loan from the Miró Foundation in Palma de Majorca.

Joan Miró's Spanish Dancer: Variations on a Theme, Israel Museum, Jerusalem, 26 February – 29 June 2013. Exhibition examined the various paintings, drawings, collages and sketches rendered in a variety of styles (from realism to abstraction) that Miró devoted to the theme of flamenco dancing, over 60 years from 1921 to 1981.

Murillo and Justino de Neve: The Art of Friendship, Dulwich Picture Gallery, London 6 February – 12 May 2013. On tour from the Prado and Seville (see **InformARTES** 12). The exhibition in Dulwich did not display all the works shown in Madrid or Seville but included instead an additional exhibition Murillo at Dulwich Picture Gallery displaying the results of recent technical research on Dulwich's collection of works by Murillo and his studio, including a Flemish tapestry copy of one of Dulwich's 'beggar-boy' paintings *Invitation to a Game of Argo* and re-attributing back to Murillo a small oil sketch of *The Adoration of the Magi*. For accompanying catalogue of the Dulwich paintings by or after Murillo see Publications. The exhibition at the Prado was reviewed by Xanthe Brooke in the *Burlington Magazine* October 2012 pp 732-734; and the Dulwich version was reviewed in the *Burlington Magazine* June 2013 pp 425-427 by Xavier Salomon.

Murillo in the Wallace Collection, Wallace Collection, 7 February – 12 May 2013. Special display coinciding with the Dulwich Picture Gallery exhibition, focusing on the

series of religious narratives by Murillo acquired by the Cadiz-based Genoese merchant Giovanni Bielato. The four paintings in the Wallace Collection were brought together for the first time since the nineteenth century with the *Rest on the Flight from Wrotham Abbey*. For accompanying catalogue of the Wallace paintings by or after Murillo and new research on Bielato see Publications. The exhibition and its catalogue were included in Salomon's review of the Dulwich Picture Gallery exhibition, see above.

Norma e Capriccio. Spanish Artists Working in Italy and the Birth of Mannerism, Uffizi Gallery, Florence, 5 March – 26 May 2013. An eight-room display focused on the work of Alonso Berruguete in Florence, Pedro Fernández and Pedro Machuca in Rome, Bartolomé Ordóñez in Naples, and the sculptor Diego de Silóe, and the work they produced on their return to Spain in cities such as Granada, Toledo and Valladolid. The exhibition had four key sections which juxtaposed works by Spanish and Italian artists, and was inspired by the following quote attributed to Michelangelo: 'I say that no nation and no people (other than one or two Spaniards) can perfectly assimilate or copy the Italian manner of painting (which is in the style of ancient Greece) without being immediately and easily recognised as foreigners, however much they may try.' For catalogue see Publications.

Oteiza (1908-2003). *Intimate and secret*, IVAM, Valencia, 13 June – 15 September 2013. Focuses on a group of intimate and private drawings, sketches, watercolours, cartoons and cardboard collages, which were displayed for the first time, some created in a Rabelaisian mood, some erotic and others intended as critical of Francoist politics. Two groups were displayed *Serie Euskera*, which included rural scenes and genre sketches of fishermen, dancers and musicians; and *Serie Faraldo* which included drawings related to his sculpture *Imagen de crítico a cuatro patas* (Image of a Critic on his Hands and Knees) and more scabrous images targeting the scriptwriter and art critic Ramón Descalzo Faraldo.

Becoming Picasso: Paris 1901, Courtauld Gallery, London, 14 February – 26 May 2013. Exhibition recounts Picasso's 'breakthrough' year when he helped found the journal *Arte Joven* in Madrid and later launched his career in Paris at a debut exhibition with the dealer Vollard, which heralded his 'Blue Period'. The exhibition's centrepiece was Picasso's *Blue Period Evocation (The Burial of Casagemas)*, displayed for the first time in Britain, showing his friend's ascension to heaven after his suicide, an 'altarpiece' that challenged the conventions of religious art. For fully illustrated catalogue see Publications.

Picasso. Black & White, Museum of Fine Arts, Houston, Texas, 24 February – 27 May 2013, touring from the Guggenheim Museum, New York. Thematic exhibition of 118 monochrome paintings, sculptures and drawings, but no prints, and focussing especially on work from the 1920s onwards, about a third of which have never been displayed in USA before, and including studies for *Guernica*. The exhibition and its catalogue considered whether Picasso's emphasis on black and white reaffirmed his Spanish roots, particularly citing Spanish artistic forerunners in works by El Greco, Velázquez and Goya. Reviewed in *The Burlington Magazine* March 2013 pp. 206-208. For catalogue see Publications. At Houston the Picasso exhibition was accompanied by an exhibition of Masterpieces from the Prado.

Picasso, Ceramicist and the Mediterranean, Chapelle des Pénitents Noirs, Aubagne, Provence, 27 April – 13 October 2013. Featuring about 150 pieces of ceramic from his work at Vallauris in the 1950s displayed in a refurbished classical-style chapel in the Provencal town of Aubagne. For catalogue in French see Publications.

Picasso and Chicago, Art Institute of Chicago, USA, 20 February – 12 May 2013. Exhibition of some 250 works by Picasso selected from private and public collections in Chicago celebrated the 100th anniversary of the Institute's first display of work by the artist. The display both charted Picasso's career and the rise of Chicago as a centre for modern art.

The Picassos Are Here!, Kunstmuseum Basel, Switzerland, 17 March - 21 July 2013. Exhibition drawn exclusively from Basel collections of the Kunstmuseum, the Fondation Beyeler and private holdings, some of which were displayed for the first time. For catalogue see Publications.

Picasso of Málaga. Earliest Works, Museo Picasso, Málaga, 25 February – 9 June 2013. Exhibition contextualised a significant collection of the artist's work from his childhood and youth, a time of economic recession in the port of Málaga, which the local authorities tried to recover from by promoting alternative forms of business. The exhibition mapped Picasso's early period and his relationships with his family up to 1901, the last time he visited the city, by exhibiting 53 early works alongside, some later works which reflected the impact of his early career, and 35 works by his Málaga contemporaries. The first of three exhibitions celebrating the tenth anniversary of the Museum. Two-page illustrated leaflet can be downloaded from www.mpicassom.org/prensa/PDFs/Picasso_of_Malaga.pdf For catalogue see Publications.

Pablo Picasso. Álbum de familia. Museo de Picasso, Málaga, 25 June – 6 October 2013. Exhibition of 44 family portraits by Picasso, covering his entire career from childhood to old age (1906-1971). Many of the portraits come from the private collections of the artist's heirs as well as the Picasso museums. The display of paintings, drawings, prints and sculptures is accompanied by 73 photographs taken from private Picasso family albums and never before exhibited. Accompanied by bilingual catalogue in Spanish and English.

Picasso, Matisse, Maillol: The Female Model, Courtauld Gallery, London, 14 February – 26 May 2013. Display of a group of mainly 1920s prints and drawings by the three artists selected from the Courtauld's collection which ran concurrently with the Courtauld's main exhibition 'Becoming Picasso'.

Picasso and the Mysteries of Life: La Vie, Cleveland Museum of Art, Ohio, 13 December 2012 – 21 April 2013. The first picture in focus exhibition devoted to Picasso's culminating painting from his Blue Period, which is part of the Cleveland collection. The exhibition made use of new scientific studies of Picasso's working method and was accompanied by a groundbreaking book that placed the picture in a variety of contexts, see Publications below.

Yo, Picasso. Self-portraits, Museu Picasso, Barcelona, 31 May – 1 September 2013. Described as the first major exhibition of Picasso's self-portraits covering his entire career from childhood in 1894 to shortly before his death and including paintings, drawings, prints and ceramics. Organised in nine chronological, stylistic and thematic sections, for example the four self-portraits he created in 1901 including a nude; the photographic images produced throughout his career; and the final portrayals drawn and printed only months before his death. For accompanying catalogue see Publications below.

50 Years of the Museu Picasso Barcelona 1963-2013. The Museum is marking the anniversary with three consecutive documentary exhibitions examining its Origins, Collection and Exhibitions. Origins, 9 March - 6 June 2013, detailed the people and institutions who influenced the Museum's establishment including Picasso himself, his personal secretary Sabartés, his wife Jacqueline and the Barcelona City Council, who helped found the Museum during the Franco years. Displayed in three sections: Picasso's ties to the city; Planning the Museum from 1955 onwards; the Museum's constitution and fitting out. Accompanied by a 24-page tri-lingual booklet by Sylvia Domènech available for €10, published in Catalan (ISBN 9788498504507 Castilian ISBN 9788498504514 English ISBN 9788498504521).

The Collection, 4 July – 24 November 2013. Examining the two main pillars of the collection, works from Picasso's youth and formation and the *Las meninas* series of 1957.

Monaco Celebrates Picasso, Forum Grimaldi, Monaco, 12 July – 15 September 2013. A display of 160 works by Picasso selected from the private collection of the art-dealing Nahmad family went ahead despite the arrest of David Nahmad's son the New York-based Hillel (Helly) Nahmad by FBI agents on charges of racketeering and money laundering, which Helly denies.

Jaume Plensa. Glasstress. White Light/White Heat, Palazzo Cavalli-Franchetti, Venice, 1 June – 24 November 2013. Plensa displays a seven-metre tall cast iron female head Rui Rui at the crossroads of the Accademia and San Marco as part of his Venice Biennale exhibition Glasstress. White Light/White Heat (Richard Grey Gallery). The sculptor has also installed a group of sculptures in Bordeaux, France, Jaume Plensa in Bordeaux, 27 June – 6 October 2013, which will be accompanied by a catalogue.

Impressions of Europe. Nineteenth-century Vistas by Martín Rico, 1833-1908, Meadows Museum, Dallas, 10 March – 7 July 2013, on tour from the Prado Museum, Madrid. The first retrospective of one of the most influential landscape artists in the second half of the Nineteenth Century. For bilingual catalogues see Publications below.

Julio Romero de Torres (1874-1930). Entre el mito y la tradición, Museo Carmen Thyssen, Málaga 27 April – 8 September 2013. The son of an artist and curator of the Cordoban art gallery, the exhibition examines the artist's career from early success in Madrid in 1899, via the impact of his visits to Morocco, Paris, London the Netherlands and Italy in the first decade of the twentieth century, and his establishment within Madrid's intellectual circles in the following decade, leading to his success at exhibitions in Barcelona, Bilbao, London, Seville and Buenos Aires in the 1920s. The exhibition is curated by Lourdes Moreno displayed within four thematic sections which trace his stylistic development and cover: his early luminism and social realism; portraits and symbols, espe-

cially of womanhood; poetry and allegory; and eroticism and sensuality. For catalogue see Publications.

Sacred Encounters: the Pinnacle of Counter-Reformation Art in Europe, Auckland Castle, Bishop Auckland, County Durham, 1 May – 30 September 2013. Display of seven paintings on religious themes by Spanish, Italian and French artists painted between 1620 and 1640. The exhibition includes four Spanish works: a Luis Tristán saint identified as St Andrew (c.1620-1625) though inscribed with the name of St Philip; and three paintings attributed to Ribera or his workshop, one of which also represents St Andrew (a variant of his early painting c. 1620 now at the Quadreria dei Girolamini in Naples) and two of which represent St Paul the Hermit, one an attributed workshop copy after the painting in the Prado. The display is intended to contextualise the Castle's series of Jacob and his Twelve Sons by Zurbarán, as is a separate display about the Netherlandish print sources Zurbarán adapted for some of his figures poses and costume. For further information about the newly opened Auckland Castle and its future plans for displays see News. Openings below.

Sebastião Salgado: Genesis, Natural History Museum, London, 11 April – 8 September 2013. Display of 216 monochrome photographs of landscapes, wildlife and remote communities taken by the Brazilian-born photographer during his eight-year world tour of 32 countries, and made to rediscover the mountains, deserts, oceans, animals and people that have 'escaped the imprint of modern society'. Displayed in five sections: Sanctuaries; Planet South; Africa; Northern Spaces; Amazonia & Pantanal. A five-page illustrated exhibition leaflet including an interview with Salgado can be downloaded from http://www.nhm.ac.uk/resources-rx/files/salgado-guide-a5_final-119849.pdf. A limited edition artist's book has also been published by Taschen and is being sold for between £2,000 to £7,000.

Rafael Sanz Lobato. Fotografías 1960-2000, Real Academia de San Fernando, Madrid, 16 July – 8 September

2013. Sanz Lobato is now considered one of the leading contemporary photographers in Spain having received the National Photography Prize in 2011. The exhibition included his work from a series of monochrome photographs he took in the 1960s and early 1970s, which capture rural and urban architecture, daily life, traditional customs and religious processions in the provinces of Cáceres, Pontevedra, Segovia, Soria, and around Madrid and Seville.

Grafitos. Emilio Serrano (1945-2012), Museo Cerralbo, Madrid, 8 May – 30 June 2013. Exhibition of 16 works drawn on wood by the Cordoban artist, revealing the influence of another Cordoban artist Julio Romero de Torres (1874-1930), displayed within the eclectic nineteenth-century displays of the Museo Cerralbo. A two-page illustrated leaflet can be downloaded from http://www.mcu.es/promoArte/img/Emilio_Serrano_folleto.pdf

Sorolla. El color del mar, Museo Sorolla, Madrid, 23 May – 20 October 2013. Thematic exhibition of 66 works derived from the museum's collection of paintings, small panels and 'colour notes' made on wood and board, which he used to create his favourite subject, impressions of the sea.

Gabinete Sorolla: Una mirada a su obra ¡Triste herencia!, Centro Cultural de Bancaja de Valencia, Valencia. 3 May – 2 November 2013. The first in a series of exhibitions focused on one of the 15 works by Sorolla from the collection of the Fundación Bancaja, shown in a newly-opened display-space. The exhibition of the picture painted in 1899 on the Valencian beach of Cabañal includes preparatory sketches and press coverage of its initial impact at the Universal Exhibition in Paris in 1900, its political rejection by the Spanish conservative establishment, and its eventual purchase in 1981 by the Valencian bank from a New York church. It is considered the climax of Sorolla's series which focussed on social issues, such as in this case the effects of syphilis on children, shown being cared for by a monk of the hospital of St John of God. After the painting's display in Valencia it will form

part of the exhibition Sorolla and America touring America and Spain, see below in 2013-2014.

Tàpies. Des de l'interior/From within, Museu Nacional d'Art de Catalunya and Fundació Antoni Tàpies, Barcelona, 21 June – 3 November 2013. Two-site exhibition presented about 100 works from his earliest paintings in the 1940s to works produced shortly before his death in 2011. The exhibition is selected from both museums and focuses on two strands of the artist's work: his large scale murals (at the MNAC) covering his entire career from the 1940s until 2011; and (at the Fundació) small everyday objects and 'poor' materials, such as cardboard, thread and string. Curated by Vicente Todolí (formerly of Tate Modern) the exhibition will tour to other international museums.

In association with the Tàpies exhibition, the MNAC will also display from 6 July – 29 December **The Taüll Group of Romanesque frescoes that inspired Tàpies' Romanesque Painting with 'Barretina' (1971)**, of which the background is part of a Romanesque mural from Santa Maria de Taüll.

Tàpies: the Eye of the Artist, Palazzo Fortuny, Campo San Beneto, Venice, 1 June – 24 November 2013. A selection of the late Antoni Tàpies's works as well as pieces from the Catalan painter's personal collection displayed as part of the Venice Biennale.

Viajes artísticos y conservación del patrimonio en la España del siglo XIX: Valentín Carderera y Pedro de Madrazo, Museo Lázaro Galdiano, Madrid, 28 June – 23 September 2013. Exhibition of drawings, books and documents from the Museum's collections investigated how the idea of the Spanish patrimony emerged in the nineteenth century through the work and influence of the artists and authors Valentín Carderera and Pedro de Madrazo, especially their travels across Spain in 1840-41 and August 1865 respectively, and the impact of the desamortización (or dissolution of its monastic institutions) on Spain's artistic heritage from the mid 1830s onwards.

The exhibition serves as a prologue to the Fundación Lázaro Galdiano's project to publish their artistic itineraries and is intended to open up avenues for future investigation as well as reveal what is presently known.

2013-2014

Joan Colom, MNAC, Barcelona, 12 December 2013 onwards. Major retrospective of this Barcelona-born photographer (b.1921), who revolutionised Spanish photo-reportage with his work in Barcelona especially his series focussing on its run-down barrios and red-light districts of the late 1950s and 1960s. Selected from the archive of more than 9,000 photographic prints and negatives recently given to the MNAC.

Spanish Drawings: Renaissance to Goya, Art Gallery of New South Wales, Sydney, Australia, 31 August – 24 November 2013; then to New Mexico Museum of Art, Santa Fe, 14 December, 2013 – 9 March, 2014. Display drawn from the British Museum's collections and on tour from British Museum and the Prado for which see **InformARTES 12**.

Frida Kahlo/Diego Rivera. Art in Fusion, Musée de l'Orangerie, Paris, 9 October 2013 – 13 January 2014. Organised in collaboration with the Museo Dolores Olmedo in Mexico.

'Our America'. The Latino Presence in American Art, Smithsonian American Art Museum, Washington DC, 25 October 2013 – 2 March 2014; touring to Florida International University in Miami, 28 March – 22 June 2014; and Utah Museum of Fine Arts, Salt Lake City, 6 February 2015 – 17 May 2015, and other yet to be confirmed venues. Examines the influence of Latino art from the mid twentieth century onwards via nearly 100 works across all media and drawn entirely from the Smithsonian's own collections including some 50 recently acquired works.

Rafael Moneo. Una Reflexión Teórica desde la Profesión. Materiales de archivo 1961-2013, La Fundación Barrié, La Coruña, 24 October 2013 – 30 March 2014. First retrospective of the Navarese-born architect (b. 1937), who received the Principe de Asturias prize for the arts in 2012. The exhibition will range across his career to date from his first project a proposal for the Plaza del Obredoiro in Santiago de Compostela covering 46 of the architect's projects, displaying 143 photographs, 18 maquettes and 98 drawings.

Souvenir de la vida. El legado de Guillermo Pérez Villalta, Centro Andaluz de Arte Contemporáneo (CAAC), Seville, 11 July 2013 – 5 January 2014. An exhibition of the Tarifa-born artist's own collection of his work, which consists of significant pieces he has reserved from past monographic exhibitions over the last 40 years. Paintings, drawings, sculpture, biographical documents and applied arts in the form of textiles, jewellery ceramics and furniture by the artists are displayed in CAAC, which is sited in the old Carthusian monastery buildings of La Cartuja.

Peru: Kingdoms of the Sun and the Moon: Identities and Conquest, Montreal Museum of Fine Arts, 2 February – 16 June 2013; touring to Seattle Art Museum, from 17 October 2013 - January 5, 2014. Brought together more than 350 paintings, sculptures, pottery, drawings, textiles, photographs, and silver and gold ornaments from the pre-Columbian, colonial and modern indigenist periods, including over 100 works never before seen outside Peru and archaeological material discovered in recent decades. The exhibition was divided into four sections: starting with how archaeological discoveries, from Machu Pichu in 1911 to the present day, have informed our knowledge of Peruvian pre-Columbian and colonial history; continuing with coverage of Peru's pre-Columbian myths and rituals; the subsequent continuation and hybridization of indigenous cultures in the colonial period; and finally highlighted the rediscovery of this culture in the twentieth century. For accompanying catalogue see Publications.

Le Noir et la Bleue. Un rêve méditerranéen, Musée des civilisations de l'Europe et de la Méditerranée (MuCEM), Marseilles, 7 June 2013 – 6 January 2014. Inaugural exhibition of the Museum opened for Marseilles' and Provence's year as European Capital of Culture explores through 12 sections the 'light and shade', peace and war of Mediterranean civilisation from the eighteenth-century Enlightenment to the modern day beginning with the work of Goya and especially his *Desastres*, symbolised by the black of the title, and concluding with the 'dream-like' blue of Miró. Includes a section on Andalusian music and poetry represented by the works of Manuel de Falla and Garcia Lorca respectively.

Nur: la luz en el arte y la ciencia de mundo islámico, Fundación Focus-Abengoa, Hospital de los Venerables Sacerdotes, Seville, 25 October 2013 – 9 February 2014; travelling to Dallas Art Museum, Texas, 30 March – 29 June 2014. Exhibition about the art, culture and science of the Islamic world across ten centuries situating Spain as the bridge between it and the West and displaying some 150 objects, including illuminated manuscripts, carved precious stones, metalwork, luster-ware ceramics and scientific instruments. Star items include an eleventh-century rock crystal chess set from the Cathedral in Ourense, which has never before left the Cathedral, and architectural fragments from tenth-century Medina Azahara near Córdoba

Once obras invitadas al Museo Picasso, Málaga, Museo Picasso, Málaga, 27 October 2013 – February 2014. The third and final exhibition celebrating the tenth anniversary of the Málaga museum, displaying 11 works by artists influenced by Picasso's art. It will be accompanied by a bilingual Spanish/English catalogue.

Journey through Blue: La Vie, Museu Picasso, Barcelona, 10 October 2013 – 19 January 2014. An investigative exhibition that aims to reveal links between Picasso's *La Vie* (Cleveland Museum), whose related drawings are in the Barcelona museum, and the composition of a

couple discovered below the Museu's painting Barcelona Rooftops, also painted in 1903. It will present scientific evidence about Picasso's painting technique and the materials he used to reveal a chromatic link to his Blue Period work of 1901. The exhibition has been created in collaboration with the Cleveland Museum of Art, Ohio, and is a spin-off from their exhibition about La Vie in 2012-2013.

Pablo Picasso. Women – Bulls – Old Masters, Berlin Kupferstichkabinett, 13 September 2013 – 12 January 2014. The Kupferstichkabinett's collection of 120 Picasso prints and drawings is one of the oldest in a public collection. This survey exhibition supplements the collection with an additional 40 loans of paintings, posters and ceramics and displays them within ten thematic areas, highlighting amongst other areas his focus on bullfighting as an allegory of the battle of the sexes and his reinterpretation of the works of Goya, Rembrandt and Cranach.

Darío de Regoyos (1857-1913). La aventura impresionista, Museo de Bellas Artes, Bilbao, 7 October 2013 – 26 January 2014; Thyssen-Bornemisza, Madrid, 18 February – 1 June 2014; and in a reduced form at the Museo Carmen Thyssen, Málaga 26 June – 12 October 2014. Exhibition organised to mark the centenary of the Asturian-born artist's death with some 150 paintings, pastels, drawings and prints accompanied by original letters, photographs and gallery catalogues, along with archive material documenting his life, friendships, professional relationships, and career. The artist began his career associated with the Belgian-based Les XX, through whom he met Whistler and visited him in London in 1895. It will cover his various stylistic changes from the symbolist imagery of his España Negra series of the 1890s, to his French-inspired pointillism and impressionism, as well as Regoyos' support for the group of young Bilbao-based artists including Ignacio Zuloaga at the beginning of the twentieth century. Curated by Juan San Nicolás one of the leading experts on the artist.

Asedio, incendio y reconstrucción en San Sebastián, Museo de San Telmo and Museo Naval, San Sebastián, 29

June 2013 – 7 January 2014. An exhibition split across two sites which focuses on the siege, attacks and pillaging of San Sebastián by British, French and Portuguese troops in 1813 and the city's subsequent rebuilding as seen through archival documents and the eyes of various artists and printmakers, including Goya and twentieth-century and contemporary artists. A downloadable two-page illustrated leaflet is available in Basque and Spanish at http://www.santelmomuseoa.com/uploads/Exposiciones/1813/1813_STM_EU.pdf.

Sorolla and America, Meadows Museum, Dallas, Texas, 13 December 2013 – 20 April 2014; touring to San Diego Museum of Art, California, 30 May – 26 August and Fundación Mapfre, Madrid, 23 September 2014 – 4 January 2015. The exhibition of over 160 paintings, oil sketches and drawings, including some 40 works never before published, will explore for the first time the crucial relationship between America and Joaquín Sorolla y Bastida (1863-1923) the most popular Spanish artist of the twentieth century before Picasso. Curated by Blanca Pons-Sorolla, the leading expert on and great-granddaughter of the artist. The Meadows Museum will also present a symposium on Sorolla featuring an international panel of scholars and researchers. For catalogue see Publications below.

Antoni Tàpies. Del objeto a la escultura (1964-2002), Guggenheim Museum, Bilbao, 4 October 2013 - 19 January 2014. The exhibition of over 100 objects will examine five decades of the artist's sculptures and assemblages in metal, paper, terracotta, textile and furniture drawn from public and private collections in Europe and America.

Velázquez and the Family of Philip IV 1650-1680, Prado Museum, Madrid. 8 October 2013 – 9 February 2014. Exhibition of 30 paintings, divided into three sections, shows the development of the artist's court portraiture from 1650, during his second visit to Italy, to his death in 1660, and his influence on subsequent court artists. The display includes 14 works by Velázquez him-

self (four of which were painted at the papal court) and a group of child portraits, alongside portraits by contemporaries before and after his death, such as Juan Carreño and Juan Bautista Martínez del Mazo's copy of *Las Meninas* lent to Spain for the first time by Kingston Lacy (National Trust). Velázquez's *Las Meninas* will remain outside the exhibition in its usual place in the Prado.

Zurbarán (1598-1664), Palazzo dei Diamanti, Ferrara, Italy, 14 September 2013 – 6 January 2014. Organised by the Fondazione Ferrara Arte and the Centre for Fine Arts in Brussels and curated by Ignacio Cano, this will be the first monographic exhibition devoted to Zurbarán in Italy.

2014

British artists and the Spanish Civil War, Pallant House, Chichester, Sussex, Spring - Summer 2014

El Greco de Toledo, Museo de Santa Cruz, Toledo, Spain, and other venues in Toledo, March – June 2014. The first exhibition devoted to the link between El Greco and Toledo to have taken place in the city itself, commemorating the 400th anniversary of his death on 7 April 1614. The exhibition will place a strong emphasis on El Greco's portraiture, which gained him recognition from his contemporaries, his devotional images and his development as a designer/creator of multi-disciplinary altarpieces. Various venues, such as the Vestry of Toledo Cathedral, the Chapel of San José, at the Convent of Santo Domingo el Antiguo, the Church of Santo Tomé and the Tavera Hospital, will continue to display their works as part of the exhibition. Will be curated by Fernando Marías, Professor of Art History at the Autónoma University of Madrid.

El Greco: arte y oficio/art and craft, Museo de Santa Cruz, Toledo, Spain, September – December 2014. To be curated by Letizia Ruiz (Head of Spanish Painting before 1700 at the Prado) will focus on the artist's workshop practice in Toledo comparing El Greco's prototypes with

the workshop variants and elaborations for example one of his *Apostolado* series, formerly in the Church of Almadrones in Guadalajara province, and now split between the Prado Museum, various American galleries and a private collector in England, who normally has his *St John the Evangelist* on long term loan to the Walker Art Gallery in Liverpool.

El Greco and modern art, Prado Museum, Madrid, 14 June – 14 October, 2014. Aims to show the influence of El Greco on the work of Cézanne, Manet, Picasso and Expressionist groups amongst others in Europe and America. It will be curated by Javier Barón, curator of nineteenth-century art at the Prado.

Toledo Contemporánea, various venues in Toledo, throughout 2014, will display photographic installations on the theme of the image of Toledo by contemporary artists.

El Greco's Library/La biblioteca del Greco, Prado Museum, Madrid, 14 March – 14 June 2014.

Goya and the eighteenth century, Prado Museum, Madrid.

50 Years of the Museu Picasso Barcelona 1963-2013. The Exhibitions, 16 January – 9 March 2014. The final exhibition of a trio celebrating the 50th anniversary of the Museu Picasso. The exhibition will look at the history of the Museum within the context of the development of the city and its society, and pay tribute to some of Picasso's contemporaries whose work is also on display.

Portugal and the New World in the Renaissance, Wallace Collection, London, November 2014 – 2015 (to be confirmed). If funding is available the exhibition will explore the globalised trade in luxury goods and applied arts between the New World, Portugal and its territories in Sri Lanka and Goa in the sixteenth century, and display two large panel paintings from Kelmscott Manor in Oxfordshire, recently identified as depicting Lisbon's Rua Nova,

the bustling multi-cultural two-tiered market street destroyed in the earthquake of 1755.

Velázquez and contemporaries, Louvre Museum, curated by Guillaume Keintz.

2014-2015

Spanish Drawings from the Hamburg Kunsthalle, Meadows Museum, Dallas, Texas, summer-autumn, 2014; then to the Prado Museum, Madrid, October 2014.- January 2015. A selection from the 200 or so Spanish drawings in the German collection. To be accompanied by a bilingual catalogue.

2015

Luis de Morales, Prado Museum, Madrid, March – June 2015.

Picasso, Grand Palais, Paris. To be curated by Picasso's art-historian granddaughter by Marie-Thérèse Walter, Diana Widmayer-Picasso.

2015-2016

Mariano Fortuny, Prado Museum, Madrid, November 2015 – March 2016.

Goya Portraits, National Gallery, London, 7 October 2015 - 10 January 2016. To be curated by Xavier Bray.

Ribera Drawings, Prado Museum, Madrid, October 2015 – January 2016

2016-2017

Goya Drawings, Prado Museum, Madrid, October 2016 – January 2017

2019 will be the 200th anniversary of the opening of the Prado Museum and will be celebrated with exhibitions or events.

PUBLICATIONS

Rossella Vodret ed. *Alla ricerca di 'Ghiongrat', Studi sui libri parrocchiali romani (1600-1630)*, L'Erma di Bretschneider, Rome, 2011, 750 pp, 100 illus, €300. ISBN 9788882656270. Essentially a repertory with documentary transcripts of all the documentary references to artists in the parish records of Rome between 1600 and 1630, including 38 Spaniards (e.g. Maíno) and two Englishmen. Reviewed by Gabriele Finaldi in The Burlington Magazine July 2013 p.492.

Margarita Díaz-Andreu ed. *Archaeological Encounters: building networks of Spanish and British archaeologists in the twentieth century*, Cambridge Scholars, Cambridge, UK, 2012, 490 pp, hb. £54.99 \$82.99. ISBN 9781443840019. Book of essays analysing the relationships established between British and Spanish prehistoric archaeologists from the 1920s to the 1970s, based on the correspondence of Barcelona-based Professor Luis Pericot, the archaeologist whose archive (the Fons Pericot in the Biblioteca de Catalunya) serves as the basis for the book. It focuses on the production, transmission and reception of knowledge, between Pericot and correspondents in London, Oxford and Cambridge via their correspondence, research projects in Spain and largely unknown trips to Spain by British archaeologists to give talks and visit sites.

Beatriz Blasco Esquivias, Arquitectos y tracistas. *El triunfo del Barroco en la corte de los Austrias*, Centro de Estudios Europa Hispánica (CEEH) in association with the Madrid Universidad Complutense, 2013, 443 pp, 95 illus, pb. €33.66 (without VAT). ISBN 9788415245315. Details the debates and disputes over architectural practice and theory at the Spanish Habsburg courts between practising architects and masters of works, often trained

as masons, and artist/theorists, which ultimately led to the triumph of the Baroque in Habsburg Madrid.

Enrique Domínguez Uceta, *100 obras maestras de la arquitectura moderna española*, Lunwerg, 2013, 176 pp, fully illustrated with photographs and plans, pb €19.50. ISBN 9788497859684. A personal selection covering nine decades from the 1920s onwards including government buildings, libraries, museums, sports venues, universities, hotels and domestic accommodation.

Rafael Doctor ed., *Arte español contemporáneo 1992-2013*, La Fábrica Editorial, Madrid, 2013, 500 colour. Illustrating the work of over 300 artists and intended as a tool to map the direction of Spanish contemporary art over the last twenty years via nine thematic chapters written by different authors. The book is the outcome of three public meetings held in 2012 at contemporary art institutions in Cáceres, La Casa Encendida in Madrid, and La Coruña.

Peio Aguirre & Begoña González, *Néstor Basterretxea. Forma y universe*, Museo de Bellas Artes, Bilbao, 2013, 392 pp, 328 colour, pb €38. ISBN 9788496763418. Catalogue in Spanish to the extensive exhibition of one of the leading Basque sculptors of the late twentieth century.

Carmen BernándeZ, *María Blanchard (1881-1932)*, Fundación Botín & MNCA Reina Sofía, Madrid, 2012, 279 pp, 23 b&w, 150 colour, €30. ISBN 9788480264570. With essays and contributions by the editor and Eugenio Carmona, Gloria Crespo, María Dolores Jiménez-Blanco, Griselda Pollock, Xon de Ros and María José Salazar. Reviewed by Chris Michaelides in *The Burlington Magazine* (February 2012 p 129).

James Stourton and Charles Sebag-Montefiore, *The British as Art Collectors from the Tudors to the Present*, Scala Publishers, 2012, 352 pp, 383 colour, hb £60 \$100. Survey by the chairman of Sotheby's UK and

a trustee of London's National Gallery including a chapter on Spanish art.

John Beursterien, *Canines in Cervantes and Velázquez. An Animal Studies Reading of Early Modern Spain*, Ashgate, 2013, 162 pp, 10 b&w, hb £50. ISBN 9781409457138. Not only the first scholarly history of early modern Spanish dogs but also an evaluation of the representation of dogs in the works of Velázquez and Cervantes. Part of Ashgate's New Hispanisms: Cultural and Literary Studies series.

Víctor Mínguez *La invención de Carlos II. Apoteosis simbólica de la casa de Austria*, Centro de Estudios Europa Hispánica (CEEH), 2013, 401 pp, 164 illus, pb €28.85 (without VAT). ISBN 9788415245308. Examines the attempts to transform the image of a physically and mentally weak child monarch, the last Habsburg King Charles II, via the portraiture and allegorical image-making of Luca Giordano, Sebastián de Herrera Barnuevo, Carreño, Claudio Coello, Francisco Rizi and Valdés Leal.

Nigel Morgan, Stella Panayotova & Suzanne Reynolds, *A Catalogue of Western Book Illumination in the Fitzwilliam Museum and the Cambridge Colleges. Part two: Italy, Spain, Portugal*, Harvey Miller Publishers/Brepols, Turnhout, Belgium, 2 vols, 720 pp, all colour, hb £190.41. Part of a five-part catalogue of all 3,000 illuminated manuscripts, books and cuttings in the Fitzwilliam and colleges in Cambridge, England. The majority of the illuminated manuscripts covered in these two volumes are Italian but a small number of Spanish and Portuguese manuscripts are incorporated including several patents of nobility produced in Spain into the seventeenth century.

Inge Reist and José Luis Colomer, *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*, Centro de Estudios Europa Hispánica (CEEH), Madrid, (in collaboration with the Center for the History of Collecting at the Frick Collection), 2012, 400 pp, 172 illus, €57.70 (without VAT). ISBN 9780912114583. Book of

essays examining the fascination with Spanish art in America from the 1870s to the 1930s via the collections of Isabella Stewart Gardner, Henry Clay Frick, Charles Deering, Archer Huntington, Algur Meadows and William Randolph Hearst and the particular appreciation of Velázquez, Murillo and Goya.

Jean-Hubert Martin, Dalí, Centre Pompidou, Paris, 2013, 383 pp, numerous colour and b&w illus, €44.90. ISBN 9782844266149. Catalogue to the exhibition shown at the Pompidou Centre and the MNCA Reina Sofía, Madrid.

Maria José Martínez Ruiz and José Miguel Merino Cáceres, *La destrucción del patrimonio artístico español. W.R. Hearst: "el gran acaparador"* Cátedra Ediciones, Madrid, 2012, 704 pp, €32.50. ISBN 978-84-376-3039-7. Study by professors from the University of Valladolid and the Universidad Politécnica, Madrid, detailing the sometimes dubious 'collecting' activities in Spain of the American newspaper magnate William Randolph Hearst in the late nineteenth and early twentieth centuries, which resulted in many major works of Spanish sculptural and architectural heritage being transported to the United States. The authors also track down the present whereabouts of some of these works, such as the entire cloister from the monastery of Santa Marina la Real from Sacramenia (Segovia province), which was later reconstructed in Miami in 1964; the elements sold from the Burgos Cartuja of Miraflores in 1927, which were later redistributed among private and public collections in the United States; the doorway of the church of San Vicente in Frias (Burgos), now in the Cloisters Museum, New York; and the eighteenth-century metalwork screen (reja) from the choir of Valladolid Cathedral, which Hearst bought from the Cathedral Chapter and is now in the Metropolitan Museum, New York.

Ana Aspíri and José Manuel Bielsa, *Donostia/San Sebastián*, Editorial Nerval, 2013, 268 pp, 147 illus, hb €48 (€46.15 online), multilingual (Spanish/Basque/English/French). ISBN 9788415042563. Book of architectural photographs by José Manuel Bielsa with an historical

introduction by Professor Ana Aspíri tracing the development of the capital city of Guipuzcoa, published to commemorate the bicentenary of the burning down of the city in 1813 and its subsequent reconstruction.

Javier González de Durana, Miriam Alzuri, María Amezaga, Francisco Durrio (1868-1940): sobre las huellas de Gauguin, Museo de Bellas Artes Bilbao, 2013, 304 pp, 297 colour, pb €38. ISBN 978849676432. Catalogue to the exhibition which both examines the materials, techniques and themes of the artist's work and highlights his relationship with other artists in Montmartre, where he worked for over 50 years.

Fernando Marías, *El Greco. Visionary of the Golden Age*, Thames & Hudson, November 2013, 352 pp, 30 b&w, 174 colour, £60. ISBN 9780500093771. A biographical account of the artist's life and career illustrated with many newly cleaned and conserved paintings, written by the Professor of Art History at Madrid's Universidad Autónoma and curator of the El Greco of Toledo exhibition which will mark the 400th anniversary in 2014 of the artist's death.

Jordana Mendelson ed., *Encounters with the 1930s*, MNCA Reina Sofía, Madrid, 2012, 423 pp, 82 b&w 137 colour, €40. ISBN (English) 9788415691013; (Spanish) 9788415303916. Catalogue to the Madrid exhibition part of which provided a context for Picasso's Guernica by focussing on the social, political and artistic situation in 1930s Spain, including previously unpublished material by Spanish artists, such as Alberto Sánchez Pérez. Reviewed by Chris Michaelides in The Burlington Magazine, February, 2012 pp 129-130.

Guillermo de Osma Wakonigg, *Mariano Fortuny: arte, ciencia y diseño*, Ollero y Ramos, Madrid, 2013, 304 pp, 150 illus, €28. ISBN 9788478952892. Monograph on the Granada-born designer Mariano Fortuny y Madrazo (1871-1949) best known as a dress designer but also active as a painter, engraver, photographer and theatre scenographer. The author has previously published

books and catalogues on Mariano Fortuny including *His Life and Work* (Rizzoli, 1980) and *Mariano Fortuny, Proust y los Ballets Rusos* (Barcelona, Elba, 2010).

Jordi Carbonell and Francesc Quílez, *The 'Battle of Tetuan' by Fortuny: From the Trench to the Museum*, MNAC, Barcelona, 2013, 222 pp, pb €33, fully illustrated bilingual catalogues Catalan/English, Spanish/English. ISBN 9788480432641. The first in a Museum series placing works in 'Context'. The monograph provides a detailed account of the painting's commissioning, creation and reception, including its impact on Dalí's work. A chapter by the historian Josep Sánchez analyses the African war.

José Antonio de Urbina, 'Los marqueses de Bajamar, dos retratos recuperados de Goya', in *Ars* magazine no.15 July-September 2012, 14 pages, 6 b&w, 29 colour. Well-illustrated article discussing recent technical investigation of the portraits of the Marques de Bajamar don Antonio Porlier de Sopranis and his wife doña Jerónima Daoíz y Guendica, which has revealed that additions were made to the portraits, attributed to Mariano Salvador Maella.

Francisco Calvo Serraller ed. *Goya y el Infante Don Luis: el exilio y el reino*, Patrimonio Nacional, Madrid, 2012, 336 pp, 273 colour, €25. ISBN 9788471204783. Catalogue accompanying the 2012-2013 exhibition in the Palacio Real, Madrid, which was listed in InformARTES 12. Exhibition and catalogue reviewed by Xavier Salomon in *The Burlington Magazine* (February 2012 pp 127-128) which commended the catalogue's introductory essay by Manuela Mena Marqués, though criticised other editorial elements.

Mercedes Águeda Villar, 'El enigma Asensio Juliá', in *Ars* no.15 July-September 2012, 15 pages, 4 b&w, 14 colour. Article discussing what is known about the Valencian-born artist Asensio Juliá (1760-1832), who has recently been controversially suggested as the author of the Prado's *El Coloso* previously attributed to Goya. Illustrated with some of his paintings or engravings after them

Ignacio Cano, 'Francisco Herrera el Viejo y las pinturas para el retablo de la Capilla de la Encarnación en Triana' in *Ars* magazine, no.18 April – June 2013, 11 pages, 3 b&w, 17 colour. Article documents the nine canvases painted by Francisco Herrera between July 1635 and February 1636 for the chapel of the Incarnation in the Sevillian church of Sta. Ana, in Triana district, which was destroyed in 1884 having been disentailed in 1868.

Thierry Morel ed., *Houghton Revisited: Masterpieces from the Hermitage at Houghton Hall*, 2013, Royal Academy Publishing, 256 pp, 160 colour, 15 b&w, hb £40, pb. £24.95. Catalogue to the exhibition at Houghton Hall, Norfolk, which recreated the eighteenth-century display of Sir Robert Walpole's collection in its original setting at Houghton, including altarpieces by Murillo and a bust portrait of Pope Innocent X by Velázquez.

Cristina Iglesias. Metonimia, Museo Nacional Centro de Arte Reina Sofía, 2013, 263 pp, pb €30. ISBN 9788480264648. Catalogue in Spanish to the MNCARS exhibition on the contemporary sculptor and installation artist.

Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashions*, 2013, Royal Collection Trust, 300 pp, 263 colour, hb £29.95. ISBN 9781905686445. The book of an exhibition covers men's and women's clothing, dressing children, real and fantastical dress and armour, using paintings, drawings, prints and actual garments to explore fashion of the period, illustrated with high quality photographs and details and discussed with the use of official records and social commentaries of the time.

Isidro Bango, 'Los retablos de Jorge Inglés en el Hospital de Buitrago' in *Ars* magazine no.17, January-March 2013, 13 pages, 4 b&w, 11 colour. Article discusses the altarpiece dedicated to the Joys of the Virgin, recently de-

posited with the Prado, which was commissioned by the Marques de Santillana, Inigo López de Mendoza, for the hospital he had built in Buitrago de Lozoya (Madrid province).

La invención concreta. Colección Patricia Phelps de Cisneros, Museo Nacional Centro de Arte Reina Sofía & Turner, 2013, 195 pp, pb €28. ISBN 9788415427964. Catalogue in Spanish to the MNCARS exhibition of Patricia Cisneros' collection of contemporary Latin American art. An interview with the collector appeared in the Spanish *Ars* magazine, no.17, January.- March 2013.

Glaire D. Anderson, **The Islamic Villa in Early Medieval Spain. Architecture and Court Culture in Umayyad Court Córdoba**, Ashgate, UK, 2013, 250 pp, hb £60 (www.ashgate.com website price £54). ISBN 9781409449430. The author, Associate Professor of Art History at the University of North Carolina at Chapel Hill, uses Arabic textual and recent archaeological sources to explore the court culture surrounding the aristocratic villas at Córdoba from the eighth to the tenth century.

Suzanne Stratton-Pruitt & Mark Castro eds., **Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection**, Philadelphia Museum of Art, 2012, 224 pp, 7 b&w, 201 colour, special online price \$40. Catalogue showcasing the 126 artworks in the 2013 exhibition accompanied by essays by leading experts.

Priscilla Muller, **Joyas en España 1500-1800**, CEEH/El Viso and the Hispanic Society of America, 2012, 192 pp, 250 illus, bilingual Spanish/English €58 (without VAT). ISBN 9788495241894. Revised and updated edition (more copiously illustrated in colour) of Muller's seminal book originally published in 1972 on jewellery in Spain from the courts of the Habsburg monarchs to that of Carlos IV.

Ángel Aterido, **Juan Fernández el Labrador. Naturalezas muertas**, Prado Museum/El Viso, 2013, 80 pp, pb €19, Spanish. First monograph to have been published about this enigmatic still life painter whose small known oeuvre was exhibited at the Prado in the spring-summer of 2013. The book revises and updates information on the artist's life and career, including documented but now lost paintings and entries on all 11 displayed paintings, followed by a documentary appendix of all known references to the artist essential bibliography.

Daniel Muñoz Sempere (King's College, London) & Gregorio Alonso (University of Leeds), **Londres y el liberalismo hispánico**, Iberoamericana/Vervuert, 2013. Book of essays by British and Spanish academics tracking the fortunes of those who fled to Britain following the return of Ferdinand VII to the Spanish throne.

Guillaume Keintz & INHA eds., **Mexican art in French Museums**, 2013. Book accompanying exhibition of Mexican art at the Louvre, which provides an overview of the major Latin American works in French museums and is based on research by the Louvre and the Paris-based Institut National d'Histoire de l'Art.

Adrian Locke, **Mexico: A Revolution in Art, 1910-1940**, Royal Academy Publishing, 2013, 224 pp, 150 illus., hb £35, pb £14.95. A 272-page Spanish edition is published by Turner for €35. The text discusses the effect of the Mexican revolution on its arts, the government's role in employing artists to promote its reforms, the emergence of a native modernism, and the remarkable contribution of European and American artists and intellectuals, including Eisenstein, Trotsky and André Breton, to Mexico's cultural renaissance.

James Oles, **Art and Architecture in Mexico**, 2013, Thames & Hudson, 432 pp, 29 b&w, 248 colour, pb £14.95. ISBN 9780500204061. A survey of Mexican art and architecture from the sixteenth to the beginning of the twenty-first century, written by the adjunct curator of

Latin American art at Wellesley College's Davis Museum and Cultural Center, Mass. It ranges across media including paintings, murals, sculptures, buildings, photographs and prints, and draws on recent scholarship to discuss issues of race, class and gender.

Mónica Domínguez Torres, *Military Ethics and Visual Culture in Post-Conquest Mexico*, Ashgate, September 2013, 300 pp, 8 colour, 56 b&w, hb £65 (www.ashgate.com website price £58.50). ISBN 9780754666714. The Assistant Professor of Art History at the University of Delaware investigates the significance of military images in post-conquest Mexico and reveals their inter-relationship with the martial, social and religious culture of the Mesoamericans.

Xavier Bray, *Murillo at Dulwich Picture Gallery*, Dulwich Picture Gallery & Philip Wilson Publishers, 2013, 64 pp, 50 colour, pb £11.99. ISBN 9781781300084. Catalogue to the exhibition which examined new technical and archival research on all the paintings at Dulwich presently and previously attributed to Murillo, including an introductory essay detailing the history of the Murillo collection in the hands of Noël Desenfans (1744-1807) and Sir Francis Bourgeois (1753-1811).

Lucy Davis, *Murillo at the Wallace Collection*, Wallace Collection, 2013, 43 pp, 21 colour, pb £4.50. Catalogue to the exhibition which displayed all of the paintings in the Wallace attributed to Murillo or his studio along with the Rest on the Flight into Egypt (on loan from Wrotham Park) and published new research on the Cadiz-based Genoese merchant Giovanni Bielato, who originally owned it and four of the Wallace's works by Murillo.

Jonathan Brown, *Murillo Virtuoso Draftsman*, CEEH Madrid and Yale University Press, 2012, 302 pp, 100 b&w, 100 colour, £50. ISBN 9780300175707. Revised edition of Brown's seminal catalogue Murillo & his drawings of 1976, which has long been out of print. Includes 115 drawings as autograph works (adding 24 sheets), a list of accepted oil sketches and a brief section

of imitators and followers. Brown develops his thesis that the drawings were preparatory to finished paintings and that Murillo used different media at different stages of an extensive preparatory process culminating in oil sketches. A different opinion was proposed in the review in The Burlington Magazine March 2013 pp 184-185 by Zahira Veliz Bomford.

Norma e Capriccio. (Spanish Artists Working in Italy and the Birth of Mannerism), Editore Giunti, 2013, 368 pp, €38 (or €32.30 online). ISBN 9788809783423. Catalogue in Italian for the exhibition at the Uffizi Museum, Florence.

Victor Pimentel & Nathalie Bondil, *Peru: Kingdoms of the Sun and the Moon*, Montreal Museum of Fine Arts & 5 Continents Publishing Milan, 2013, 380 pp, 450 colour & b&w, Can.\$ 64.95. ISBN 9782891923651 (English) ISBN 9782891923644 (French). Bilingual English/French catalogue to the Montreal Museum exhibition with essays by the curators and interviews with other experts on Peruvian archaeology, art history and literature including the novelist Mario Vargas Llosa.

Barnaby Wright ed. *Becoming Picasso: Paris 1901*, Paul Holberton in association with The Courtauld Gallery, 2013, 160 pp, 120 colour, pb £30. ISBN 9781907372452. Book of essays, accompanying Courtauld exhibition, by leading and emerging scholars in the field, Marilyn MacCully, Gavin Parkinson, of the Courtauld and C.F.B. Miller of Manchester University.

Carmen Giménez ed., *Picasso. Black & White*, Guggenheim Museum & Prestel, 2012, 228 pp, 155 colour & b&w, hb \$60 pb \$45. ISBN 9783791352206. Catalogue to the exhibition at the Guggenheim and Houston Museum of Fine Arts, with contributions by Dore Ashton, Olivier Berggruen and Richard Shiff.

Joséphine Matamoros & Bruno Gaudichon eds. *Picasso céramiciste et la Méditerranée*, Livre d'Art Editions Galimard, 2013, 208 pp, 203 illus, €35. ISBN

9782070141074. With essays by Harald Theil, Marilyn McCully, Salvador Haro and Philippe Forest.

Marilyn MacCully, Michael Raeburn & Margarida Corradella, *Picasso Ceramics. Jacqueline's gift to Barcelona*, Museu Picasso, 2012, 175 pp, €29.50. Fully illustrated trilingual exhibition catalogue in Catalan ISBN 9788498504125; Castilian ISBN 9788498504132; English ISBN 9788498504149.

Picasso of Málaga. Earliest Works, Museo Picasso, Málaga, 2013, 407 pp, fully illustrated in colour and b&w, €29.95. ISBN 9788494024931. Bilingual Spanish/English catalogue to the exhibition. The publication contains essays by the curator, Rafael Inglada; Malén Gual, conservator of Museu Picasso de Barcelona; Natasha Staller, professor of the History of Art at Amherst College (USA); Teresa Sauret, lecturer of History of Art at Málaga University, and archaeologist Manuel Corrales.

William H Robinson, *Picasso and the Mysteries of Life: 'La Vie'*, D. Giles Ltd., 2013, 176 pp, 200 col., pb £15, \$24.95. ISBN 9781907804212. Book accompanying the 2012-13 exhibition at Cleveland Museum of Art in Ohio. Robinson, curator of European art at the Cleveland Museum, examines the physical structure of Picasso's 1903 masterpiece, using recent technical analysis, and explores its connections to Spanish and French literature, popular culture and the art of his contemporaries, including Gauguin and Rodin.

Anita Haldemann, Henriette Mentha, Christian Spies, Seraina Werthemann & Nina Zimmer, *The Picassos Are Here! A retrospective from Basel collections*, Hatje, Cantz, Ostfildern, 2013, 208 pp, 275 illus, hb 39 Swiss Francs. ISBN 9783720402088. English catalogue to the exhibition held at the Kunstmuseum Basel.

Eduard Vallès and Isabel Cendoya, Yo, Picasso. Self-portraits, Museu Picasso, Barcelona, 2013, pp 192, €29.90. Exhibition catalogue published in Catalan ISBN

9788498504668, Castilian ISBN 9788498504675 and English ISBN 9788498504682.

Gianni Papi, 'Una creatividad prodigiosa. Ribera 'San Jerónimo escribiendo' in *Ars* no.16 October-December, 2012, 11 pages, 2 b&w, 11 colour. Article discusses the painting of St Jerome writing deposited in the Casa Colón Museum, Las Palmas by the Prado in 1940, and particularly its attribution previously suggested as either the Italian Massimo Stanzione or the Valencian Esteban March. Papi suggests it was painted by Ribera in the final months of his Roman period and also updates the catalogue of Ribera's paintings with other recent attributions.

Javier Barón ed., *El Paisajista Martín Rico, 1833-1908*, Prado Museum, Madrid, 2012, 304 pp, 102 b&w 116 colour, €35. ISBN (Spanish) 97884802501 an English language version (ISBN 9780578109428) was published for the exhibition's showing at the Meadows Museum, Dallas (10 March – 7 July 2013). Catalogue to the exhibition listed in InformARTES 12 including essays by Barón and Claude Rico Robert. Reviewed by Chris Michaelides in *The Burlington Magazine*, February 2012 pp 128-129.

Teresa Leonor M. Vale, 'Roman Baroque silver for the Patriarchate of Lisbon' in *The Burlington Magazine* June 2013, pp 384-389, 4 b&w, 3 colour. Details the commissions of Jao V of Portugal (reigned 1706-1750) for silver chapel grills, statues, lamps and other liturgical objects ordered from Roman metalworkers in the 1730s and 1740s for the decoration of the church of S. Roque in Lisbon and the basilica of the Royal Palace of Mafra. As none of the objects survived the Lisbon earthquake they can only be studied via documentary sources, including the 'Weale Album', named after its former English owner, John Weale, and now in the library of the Ecole Nationale Supérieure des Beaux Arts, Paris.

Lourdes Moreno, Jaime Brihuega and Fuensanta García de la Torre, *Julio Romero de Torres (1874-1930). Entre el mito y la tradición*, 176 pp, 84 colour, pb €22. ISBN

9788493897772. Bilingual (Spanish/English) catalogue to the exhibition at the Carmen Thyssen Museum, Málaga.

Richard Ormond & Elaine Kilmurray, *John Singer Sargent: Figures and Landscapes, 1900-07*, volume VII. The Complete Paintings, Yale University Press, 400 pp, hb £50. This volume includes Spanish landscapes painted between 1900-1907 in oils and watercolours.

Kelley Helmstutler Di Dio and Rosario Coppel, *Sculpture Collections in Early Modern Spain*, Ashgate (November) 2013, 400 pp, 20 b&w, hb £75 (www.ashgate.com website price £67.50). ISBN 9781409469049; ebook PDF 9781409469056; ebook ePUB 9781409469063. The first comprehensive study of sculpture collections and the status of sculpture in early modern Spain. Focuses in particular on the typologies of Spanish sculpture collections in the sixteenth and seventeenth centuries and the mechanics of state gifts, transport and display of sculpture collections. Includes an appendix publishing many recently discovered documents, which have helped make new attributions.

Alisa Luxenberg, *Secrets and Glory. Baron Taylor and his 'Voyage Pittoresque en Espagne'*, Centro de Estudios Europa Hispánica (CEEH), Madrid, published in collaboration with the Hispanic Society of America, 2013, 321 pp, 84 illus. hb €48.08 (without VAT). ISBN 978-84-15245-29-2. The first complete critical study of the tour of Spain by Baron Taylor (1789-1879) during which he collected many of the paintings that King Louis Philippe of France later displayed as the Galerie Espagnole in the Louvre between 1838 and 1848. Also reveals previously unknown aspects of the French collector's life, including his Masonic connections and hidden family, which influenced some of his activities, and in examining the intended audience and impact of the Galerie Espagnole raises doubts over the Baron's sole authorship of the Voyage Pittoresque.

Agnes Lugo-Ortiz and Angela Rosenthal eds., *Slave Portraiture in the Atlantic World*, Cambridge University Press, 2013, 256 pp, 1 b&w, 11 colour, hb £60. The first book to cover individualised portraits of slaves from the late sixteenth century to slavery's abolition in Brazil in 1888. Among the 15 essays is Carmen Fracchia's discussion of Velázquez's portrait of Juan de Pareja, his own slave whom he later freed.

Sorolla and America, Meadows Museum, Dallas, 2013, fully illustrated bilingual (English/Spanish) catalogue to touring exhibition opening in Dallas in December 2013. Will include essays by nineteenth-century art experts and key archival materials relating to Sorolla's reception in America.

Sorolla Gardens of Light, Ediciones El Viso, Madrid, 2012, 213 pp, 41 b&w, 176 colour, €38. ISBN (English edition) 9788495241986 (Spanish edition) 9788495241979. Catalogue to the touring exhibition listed in **InformARTES** 12 with essays and contributions by Blanca Pons-Sorolla, María del Mar Villafranca Jiménez, Ana Luengo and David Ruiz López. Reviewed by Chris Michaelides in *The Burlington Magazine*, February 2013 p. 129.

Javier Portús ed., *Diego Velázquez: the Early Court Portraits*, Meadows Museum, Dallas & Museo del Prado, Madrid, 2012, 205 pp, 3 b&w, 73 colour, \$50. ISBN 9780578104898. Catalogue to exhibition that brought together several portraits from the period 1623 to 1628, including reuniting for the first time in centuries the Prado's full length of Philip IV (1623 reworked 1628) with its supposed bust-length life-study in the Meadows and assessing these and other portraits of courtiers, poets and jesters in the light of recent technical studies and conservation treatments. The catalogue was reviewed by John Marciari in *The Burlington Magazine* in April 2013 pp. 291-2.

Javier Portús ed., *Velázquez and the Family of Philip IV (1650-1680)*, Museo del Prado, Madrid, October 2013.

Catalogue to the Prado's exhibition with all entries and one essay by Portús, and accompanying essays on painting at the Spanish court after Velázquez by Miguel Morán Turina of Madrid's Universidad Complutense and on the Habsburg court in Vienna by Andrea Sommer-Mathis of the Austrian Academy of Sciences.

Carmen Garrido 'Velázquez y el Inquisidor', *Ars* 17 (2013) pp 56-68. Article revealing for the first time a Velázquez portrait that has been lost since August L. Mayer and José López-Rey published it in their catalogues. An important addition to the artist's oeuvre as the sitter has been identified as Sebastián de Huerta, King Philip IV's Secretary for the Tribunal of the Holy Inquisition, and belongs to one of the painter's less well-known periods, the time between his arrival at Court and his first trip to Italy in 1628. For further information on the Spanish art publication *Ars* see below under **Websites** in the **News** section.

Miriam Basilio, *Visual Propaganda, Exhibitions, and the Spanish Civil War*, Ashgate, UK, (December) 2013, 340 pp, 52 b&w, 19 colour, hb £65 (www.ashgate.com website price £58.50). ISBN 9781409464815. The Assistant Professor of Art History and Museum Studies at New York University provides a history of Spanish art and architecture during the war analysing images in various media including prints and posters and revealing hitherto unpublished documents.

Odile Delenda and Almudena Ros, 'La vision de San Juan Bautista y el paisaje en la obra de Francisco de Zurbarán' in *Ars* no.16 October-December 2012, 13 pages, 2 b&w, 14 colour. Article studies the rarely investigated aspect of the artist's depiction of landscape.

Future Publications

The Spanish publishing house Editorial Nerea will be publishing in 2013 *Charles Garnier. Viaje a España en 1868*, the Spanish travel journal of the French architect of the Paris Opera, translated into English and edited by

Véronique Gerard Powell and Fernando Marías in two hard-back volumes of 690 pages, well illustrated with about 400 facsimile illustrations (ISBN 978-84-96431-99-7). The journal recorded his travels (accompanied by his wife and the artist Gustave Clarence Boulanger) and was copiously illustrated with drawings of Spanish buildings, people and landscape by both the architect and painter. It will be available in Spanish and English.

Veronique Gérard Powell and Claudie Ressort are presently working on a book about collectors of Spanish art in France in the nineteenth and twentieth centuries. It will be entitled *Les maîtres de la peinture espagnole en France de l'Empire à la 1^o Guerre Mondiale, spoliateurs, collectionneurs et marchands* and it is hoped will be published in 2014-2015.

The French publishing house Cahiers d'Art will be publishing a second updated and bilingual edition (French/English) of Christian Zervos' original 33-volume catalogue of Picasso's work originally published between 1932 and 1978. The new edition will be distributed by Sotheby's from 15 December 2013 and ordered online from zervos.sothebys.com for \$15,000.

Hugh Brigstocke, *Walpole Society Volume: The British in Spain* will be published in 2015 and cover edited transcripts of: the travel journal of William Parsons in Spain 1788; Henry Gally Knight letters from Spain in 1809 to his uncle Lord St Helens; travel letters and the Spanish Journal of William Stirling of Keir (later Sir William Stirling-Maxwell); and as an appendix the letters between Stirling and Richard Ford and between Ford and Edmund Head.

NEWS

Acquisitions & Loans

The Real Academia de San Fernando in Madrid has put on display a recently donated full-length (225 x 150 cm) portrait by Goya of *General Antonio Ricardos* (1794), which

was given to the Academy by the widowed Marquesa de Motilla and her children. The portrait shows the General (1727-94), who was known for his musical and poetry interests as well as his reforming military career and success against the French troops in Cataluña in 1793, only a few months before his death in March 1794. A seated three-quarter length portrait of the General is in the Prado, a copy of which is in the Walters Art Museum, Baltimore.

The Davis Museum at Wellesley College, Mass. put on display (from 26 April 2013) a rare late eighteenth-century Lima School *Portrait of a Young Woman* wearing a pastel-coloured high-hemmed bell-shaped dress richly-embroidered with undulating floral garlands and holding a rose in one hand and an ivory fan in the other, (oil on canvas 54 3/4" x 39 1/4"), which it acquired in 2011. The portrait is closely related to that of Doña Mariana Belsunse y Salazar (c.1780) at New York's Brooklyn Museum of Art. In the 1940s it had been bought by Jack Warner to act as a prop for the Warner Studios.

The Friends of the Museu Nacional d'Art de Catalunya (MNAC, Barcelona) have started a (crowd-funding/micro-patronage) campaign to acquire a Mariano Fortuny drawing (pen & wash) with an orientalist theme *La plegaria en la Mezquita* for €45,000. The drawing was probably produced c.1872 at a time when he was working in Granada on his painting *El tribunal de la Alhambra*, which is presently on display in the MNAC's Fortuny exhibition until 15 September 2013. The drawing has been in private hands and its architectural setting may have been inspired by the former synagogue and church of Santa María la Blanca in Toledo.

The MNAC was also donated a portrait painted in 1853 by Federico de Madrazo (1815-1894) of *Amèlia de Vilanova i Nadal*, who became one of the leading members of Barcelona society when she married Ignasi Girona i Agraful (1824-1889) of the banker-industrialist family. Their summer villa named after Amelia supplied the land

in the Sarrià-Sant Gervasi district of Barcelona for the present Villa Amèlia gardens.

The Fundación ICO has placed on loan at the Museo Reina Sofia six works by Spanish modern and contemporary artists including five sculptures: Juan Gris *Arlequin* (1923); Eduardo Chillida *Plano Oscuro* (1956); a surrealist object *Le Tirreur* (1934) by Óscar Domínguez; a 1950s work by Martín Chirino *Homenaje a Lissitzky*; and an early untitled sculpture from 1982 by Juan Muñoz as well as his drawing *Raincoat Drawing*, from the late 1980s.

Picasso's *Child with a Dove* of 1901 (once owned by Samuel Courtauld and recently on display in the Courtauld exhibition *Becoming Picasso: 1901*) has reportedly (according to *The Art Newspaper*) been acquired by the state of Qatar for £50 million. It had been sold privately in December 2012 by the descendants of Lady Aberconway who had inherited it from Samuel Courtauld. Picasso's *Portrait of a Lady* (1928) has been acquired by the Louvre Abu Dhabi, which is due to open in 2015. The collection of 33 works by Picasso owned by the 80-year-old American cosmetics billionaire Leonard Lauder, including *Woman in an Armchair* (Eva), of 1913, have been promised to the Metropolitan Museum, New York. Lauder had bought key works from the collection of the British art historian Douglas Cooper in the early 1990s.

Pinta, London's now established commercial art fair for contemporary Latin American and Iberian art focused in June 2013 on Latin American abstract, constructivist and Concrete art, the latter a movement evolving from the 1930s. Sales were made including *Stone Free: Head Gear* a wood installation with preparatory drawings created in 2012 by the Portuguese-based artist Angela Ferreira, which was sold for £50,000 to the Middlesborough Institute of Modern Art (MIMA) in the north-east of England. The purchase was partly funded by Pinta's matching funds programme, which supports acquisitions from Pinta by MIMA, Tate Modern, the Pompidou Centre and the University of Essex Collection of Art from Latin Ameri-

ca. The latter bought two 1970s drawings by Chilean artist Cecilia Vicuña.

The Ecstasy of Saint Francis by Juan de Valdés Leal began a five-year loan in spring 2013 from Santa Barbara Museum of Art, California, to the Meadows Museum, Dallas, Texas. An excellent example of the artist's mature style, it shows the saint immediately after his stigmatization swooning into the arms of an angel, and will be displayed alongside the Meadows' earlier work by the artist, *Joachim and the Angel* (1655-60).

The Prado Museum, Madrid has had placed on loan a painting of a breast-feeding Madonna the *Virgen de la Leche* by Pedro Beruguete (c.1445/50-1503). The loan is from Madrid City Council's Museo de San Isidro, the museum which houses displays about the archaeology and history of Madrid from pre-history to the seventeenth century.

The Prado Museum, has also been given a major donation by the Várez-Fisa family of 12 important Spanish works from the thirteenth- to the fifteenth-centuries. They will be displayed along with other paintings from the romanesque and renaissance periods in new gallery spaces specially designed by the architect Rafael Moneo. Among the works is a painting attributed to Jaume Serra of the *Virgen del Tobed* (c.1359-61), the central panel from the main altarpiece of the church of Santa María del Tobed (Zaragoza); two figures *St Gregory the Great* and *St Jerome* from a predella by Pedro Berruguete c.1495-1500; and an altar frontal of *Solanllong* (Ripoll) attributed to the Maestro de Lluça c. 1200-1210. Colour photographs of these paintings and information about other works in the donation including a mural painting from Andorra; an almost complete retable by the fifteenth-century Aragonese painter the Maestro de Torralba; and a Madonna and Child by the sculptor Gil de Siloe can be found on the Prado website at <http://www.museodelprado.es/coleccion/donacion-varez-fisa/la-exposicion/>.

Awards

The Focus-Abengoa Foundation in Seville announced the 4th forthcoming Alfonso E. Pérez Sánchez International Prize 'The Art of the Baroque' awarded in honour of the university professor and former director of the Prado Museum, Alfonso E. Pérez Sánchez (1935 - 2010). The Foundation awards this prize of €24,000 to recognise exceptional new work and research into Spanish Baroque Art, including its relationship with Europe and the Americas. Previous winners have included in 2009 Marta Cacho Casal's study of Francisco Pacheco and his *Libro de Retratos*. The prize is awarded for original research in Spanish, English, French, Italian or German and the winner will be announced in December of 2013. For further details see www.focus.abengoa.es/ingles/premios.

In October 2012 the first Rafael Manzano Martos Prize for Classical Architecture and Monument Restoration (Premio de Arquitectura Clásica y Restauración de Monumentos Rafael Manzano Martos) was awarded along with €50,000 to the architect Leopoldo Gil Cornet for his restoration and conservation of the Real Colegiata de Roncesvalles Navarra (between 1982 and 2012) at a ceremony held in the Real Academia de San Fernando. The aim of this new award supported by the Chicago-based Richard H. Driehaus Foundation and the School of Architecture at the University of Notre Dame, Indiana is to support Spanish professionals working in the field of architectural conservation and integration of new buildings into the historic urban environment.

The Real Academia de Bellas Artes de San Fernando awarded its Medal of Honour for 2013 to the University of Alcalá de Henares for its work between 1984 and 2013 in conserving 22 of the sixteenth-century buildings of the university and the surrounding planned town and creating many gardens out of previously neglected spaces. The renovation programme climaxed in the recent restoration of the quarters of the Prince of Asturias and

the Colegio Mayor of San Ildefonso, which revealed previously unknown decorative schemes.

Conservation

The Caixa and the Obra Social Caja de Burgos have agreed with the Archdiocese of Burgos to provide €1.15 million between June 2013 and 2016 towards the conservation of the East and South galleries of the upper cloister of Burgos Cathedral, which were originally built in a sculpturally rich style in the second half of the thirteenth century. The sum is in addition to the €6.5 million already given by the Caja de Burgos since 1987, which has supported many other conservation and archival projects related to the Cathedral's artistic heritage including a creation of a Museo del Retablo, the restoration of its choirstalls (2001-2004) and the restoration of the lower cloister as an interpretation centre.

The Prado has conserved its collection of Goya drawings including the self-portrait *I am still learning* drawn between 1825 and Goya's death in 1828. In 1960s the drawing had lost areas of shading on the body in two areas of crayon, perhaps due to activities of silverfish insects or due to adhesion of the drawn surface to another sheet. The damage was not only disfiguring but also made the paper surface potentially unstable. Using a reversible process a cellulose derivate was applied to isolate the layer on top of which the conservator Javier Macarón redrew the lost area by applying microscopic dots of watercolour, using good quality reproductions of the drawing in pre-1960s books. The drawing along with others went on display in Prado until 20 January 2013 in *Goya's Drawings Restored*.

The Bank of America Merrill Lynch is sponsoring a six-month project to restore 369 photographs from the 6,500 strong archive of Frida Kahlo (1907-1954). The group spanning 70 years from the 1880s includes photographs shot by Kahlo and her father Guillermo, who was a famous photographer in the 1930s, as well as works by other well-known twentieth-century photographers, such as

Lola and Manuel Álvarez Bravo. The photographs include portraits of David Alfaro Siqueiros, José Clemente Orozco and Leon Trotsky.

Picasso murals created between the late 1950s and the early 1970s on the concrete walls of various Norwegian government buildings in Oslo are in danger of being demolished after being damaged during the terrorist attack on 22 July 2011. The government is presently considering whether the murals, which include Picasso's *The Fisherman* (1970) can remain standing and if not whether the mural could be removed and re-integrated into another building. An architectural report has been commissioned and will be completed in summer of 2013. Picasso designed five murals to decorate the exterior walls. *The Fisherman* was illustrated in *The Art Newspaper* January 2013 p.39.

Recent conservation and cleaning of a polychromed sculpture of *the Crucified Christ* formerly in the oratory of the Real Academia de San Fernando, Madrid, has revealed its superb quality and allowed the carving to be attributed to Pompeo Leoni and the polychromy to Vicente Carducho. The Madrid University professor Alfonso Rodríguez G. de Ceballos has contributed a 10-page article to the summer 2013 issue of *Ars* magazine, which is viewable on the Academy's website at <http://www.realacademiabel-lasartessanfernando.com/es/sala-de-prensa/noticias/atribucion-a-pompeo-leoni-del-cristo-crucificado>.

The Prado announced in July 2013 that after a period of conservation, cleaning and technical investigation in its studios a painting of *St Jerome Writing*, previously attributed to the Valencian artist Esteban March, can now be confirmed as an early painting by Ribera as recently suggested by Gianni Papi. The painting came from the eighteenth-century collection of Isabel Farnese and had been on deposit at the Museo-Casa Colón in Las Palmas, Gran Canaria. The attribution has been confirmed by the close stylistic and compositional links with other documented paintings by Ribera of about 1615. In future the painting will be displayed in the Prado's Ribera rooms, while the Museo-Casa Colón will receive another Ribera,

St Andrew as a replacement. The conservation was funded by the Spanish electricity company Iberdrola, who also funded the cleaning and conservation of *The Triumph of Saint Hermengild* by Herrera the Younger, and Goya's *Queen María Luisa de Parma* wearing a French-style panniered dress and elaborate feathered hat, painted in December 1789, shortly after her accession to the throne. The Prado studio's next conservation project funded by Fundación Iberdrola will focus on El Greco's *Espolio* from Toledo Cathedral, and will be in the hands of the conservator Rafael Alonso. It will begin with the taking of X-rays, infra-red and ultraviolet photography and the painting will be returned to Toledo Cathedral in time for the 400th anniversary of El Greco's death in 2014.

Films

A trio of films about Spanish artists were shown at the 31st International Festival of Films on Art (Fifa) held in Montreal Canada 14-24 March. François Lévy-Kuentz's film *Salvador Dalí; Tragicomic Genius* was made to accompany the Centre Pompidou exhibition *Dalí: Master of Provocation* including good archive footage. Claudio Zulian's *Fortuny and the Magic Lantern* focussed on the Spanish fashion and lighting designer Mariano Fortuny y Madrazo in order to investigate the cross-fertilisation of design ideas between Western and Eastern traditions. *Sagrada – the Mystery of Creation* was a very detailed documentary by the Swiss film-maker Stephan Haupt exploring Antoni Gaudí's Sagrada Familia church.

Museums

Building work on the €7 million print museum intended to celebrate the work and legacy of Goya (1746-1828) in

his native village of Fundetodos (44 kilometres south of Zaragoza) was stopped abruptly in July 2013 when the building was only half constructed. The Museo del Grabado is intended to house a collection of Goya prints from his four famous series, *Los Caprichos*, *Los Desastres del Guerra*, *La Tauromaquia* and *Los Disparates* all selected from the 4,000 strong collection of the Fundación Fuendetodos Goya, which continues to run the village's Goya house-museum (Casa Natal Goya).

Obituaries

Nigel Dennis (1949-2013) the London-born hispanist and Professor of Spanish Literature at St. Andrews University, Scotland died in Glasgow (April 2013) aged 63. He became a leading British expert on Spanish avant-garde artists and writers of the twentieth century.

Nigel Glendinning (16 October 1929 - 23 February 2013) as well as being a noted Goya expert and literary Hispanist he also wrote poetry inspired by Spanish culture and arts. One such poem *Ampurias* was read at his funeral service and is printed as a postscript to this issue of **InformARTES**. The Director of the Madrid-based Centro de Estudios Europa Hispánica (CEEH) José Luis Colomer is also planning to publish an academic tribute to Nigel Glendinning.

Gridley McKim-Smith (19431 - 18 October 2013) was among the foremost hispanists in the United States, whose research, teaching and publications made pioneering scholarly contributions in many fields, including polychrome sculpture, Spanish and Spanish American dress, Spanish drawings in North American collections and Velázquez studies. She died after a brief, sudden illness, having lived an active life despite suffering with multiple sclerosis for almost fifty years.

Openings

Auckland Castle in Bishop Auckland, County Durham, which has displayed Zurbarán's series *Jacob and his Twelve Sons* since the mid-eighteenth century, received an initial £1million Heritage Lottery Grant (out of a potential £10 million) towards the £17 million project to restore the building and make it a major heritage site and tourist venue in North-East England. The Auckland Castle Trust headed by Jonathan Ruffer (whose purchase of the Zurbarán series in 2010 helped save them for display at the Castle), hopes in time to make the Castle and the nearby Bowes Museum at Barnard Castle a centre for seventeenth-century Spanish art, building upon the collections over the coming five years as part of the Heritage Lottery Funded project. In April 2013 it also opened a temporary display (running until October 2013 see **Exhibitions** above). The exhibition will be the first of what is intended to be annual temporary loan exhibitions (April - October) focussing on Spanish Golden Age paintings, featuring works from Ruffer's own collection which includes a reduced copy of Velázquez's *Las Meninas*.

The Madrid-based art dealers Jorge Coll and Nicolas Cortés opened a London branch of Coll y Cortés in Mayfair's Albermarle Street in February 2013 and also took part in Frieze Masters Fair in London in May 2013, where they showed Spanish paintings and sculpture. The two-storey London gallery shows Old Master paintings and sculpture on the ground floor and drawings, silver and works of art below. Its website www.collcortes.co.uk includes well-illustrated and informative online back catalogues of their stock and previous sales.

The Berggruen Museum in the care of the Berlin Nationalgalerie reopened in March 2013 after renovation and expansion, displaying the collection of the art dealer and collector Heinz Berggruen (1914-2007), which includes 100 works by Picasso. The new display includes Picasso's *Les Femmes d'Alger*, which the museum bought at auction in 2011 for £11.4 million, along with a study for *Les Femmes d'Alger* and his Rose Period *Seated Harlequin*.

The reopening of the Paris-based Picasso Museum, originally planned for summer 2013 after a four-year closure, has been rescheduled to the end of the same year. The delay has been caused by the complexities of the new systems needed to control air conditioning and security. The new museum will have triple the space to display temporary exhibitions and more than 500 works from its permanent collection of more than 5,000.

The Real Academia de San Fernando in Madrid will soon be opening two new adjoining gallery rooms on its second floor. One with seventeenth-century casts including the *Sleeping Ariadne* (brought back from Italy by Velázquez in 1651) alongside a copy after Tintoretto's *Last Supper*, which has recently been attributed to Velázquez thus confirming Alfonso Pérez Sánchez's suggestion published in 1964. The second room will display exhibits from the Academy's collection relating to the British eighteenth-century merchant ship the *Westmorland*, whose Grand Tour-related cargo has been and continues to be extensively researched, published and exhibited for more than a decade, for which see **InformARTES** passim 2003, 2011, 2012.

The Peruvian photographer Mario Testino opened a display of his photographs *Alta Moda* (2007-2012) of Cusco people in festive and traditional dress at his cultural institute in his home in Lima. It will tour to New York in the autumn of 2013.

Restitution

Hungary is appealing against a ruling in an American court that it can be sued by the heirs of Baron Mór Lipót Herzog to recover some 40 paintings from Hungarian museums including works by El Greco and Alonso Cano's *Portrait of Infante Don Baltasar Carlos* of about 1634.

Yale University has returned the final three shipments of artefacts from Machu Picchu to the government of Peru. This marks the end of a long dispute in which the gov-

ernment threatened to sue the president of Yale University if the items were not returned. The items had been in Yale's possession since the archaeologist Hiram Bingham, who 'discovered the Peruvian site, brought them to USA in the 1910s.

The Spanish embassy in Washington has received in restitution from the American authorities a sixteenth-century tapestry of *The Virgin and St Vincent* which was stolen in 1979 from the Romanesque Cathedral of San Vicente in Roda de Isábena (Huesca province). It had been recovered in Houston, Texas in November 2012. The tapestry had been stolen by a thief named Erik "El Belga", who stole other valuable items from the same cathedral, which have still not been recovered. Once stolen it was exported to Belgium and later auctioned in Munich to an Italian. It was later restored in Paris before being sold in 2010 at an antiques fair in Belgium where it was bought for \$369,000 by a Houston dealer, who was unaware of its original provenance.

Sales

An eight-metre tall 16-ton steel sculpture entitled *Buscando la Luz IV* (2001) by the Basque artist Eduardo Chillida (1924-2002) was sold at Christie's London (26/06/13) for almost £4.1 million, a record price for the artist. Prior to its sale it had stood in a Bilbao's Plaza de la Convivencia, at the foot of an office block built by its owner the Grupo Urvasco.

A new record was set for the Venezuelan kinetic artist Carlos Cruz-Diez when his six-part *Physichromie UBS Rouge* (1975) sold at Sotheby's New York on 28 May 2013 for \$845,000. It was bought by a private South American collector, having previously been owned by UBS Bank, who had originally commissioned it for their building in Zurich.

A series of 14 watercolour studies by Dalí of fruiting plants in a style which merged surrealism with botanical

drawings were sold by Bonhams, London, for a combined total of £726,700 (\$1.1 million) on 18 June 2013. The leading bid (£91,250) went for an image of a *Hasty Plum* (Prunier Hatif). They had been commissioned from Dalí in 1969 by the German publisher Jean Schneider and had had only one owner since.

El Greco's *St Dominic in prayer* broke previous records for an El Greco painting by selling at auction (Sotheby's London 3 July 2013 lot 19) for £9.2 million (€10.7 million), its estimate having been £3-5 million. The price is also the highest for a historic Spanish painting sold at auction. A small introspective work intended for private devotion it was one of four known versions of the composition dating from c.1600 onwards, the other three are in the Madrid collection of Plácido Arango, in the Sacristy of Toledo Cathedral and in the Museum of Fine Arts, Boston. The version sold had previously been owned by the German medic and philanthropist Dr. Gustav Rau and was sold to raise funds for UNICEF Germany. The previous record for an El Greco, £3.85 million had been set in 2000 by a reduced autograph version of his *Christ on the Cross* (now in the Getty Museum, Los Angeles). A large-scale version of the latter, painted between 1600 to 1610, was also sold at Sotheby's on 3 July by descendants of the Spanish artist Ignacio Zuloaga, but fetched £3.4 million. It was one of three large-scale versions of the composition others being in Cleveland Museum of Art, Ohio and the Marques de la Motilla in Seville.

Goya's late portrait of his grandson *Mariano Goya*, dated 1827 and formerly in the collection in Lausanne of the Greek shipping magnate George Embiricos (1920-2011), was put up for sale by Sotheby's, New York on 31 January 2013 with an estimated value of \$6-8 million, but failed to reach its reserve price.

A recently-discovered Murillo Vision of *St Anthony of Padua*, an oil sketch related to the altarpiece formerly in the Kaiser-Friederich Museum Berlin (but destroyed in World War II) was for sale at Galeria Caylus (November 7-12 2012). On the reverse the sketch retains the seal of

Marshal Soult, who also once owned the related altarpiece. It was acquired from Soult by Anatole Nicolaievitch Demidoff, 1st Prince of San Donato (1812-1870) (for which see the report on **ARTES** AGM visit to the Wallace Collection above) and later entered the collection of William Ward, 1st Earl of Dudley and Viscount Ednam (1817-1885), as a photograph taken in 1890 by Bedford Lemere of the Red Room, Dudley House, Park Lane shows it on an easel surrounded by a whole room of paintings by Murillo. It was sold as a studio work by Christie's 7 December 2010 lot 196 and without any of the above provenance.

A previously unpublished painting accepted by Professors Spinosa and Felton as by Ribera *The Mocking of Christ* (106.2 x 86.8 cm framed) was put up for sale at the Dorotheum auction house in Vienna on 17 April 2013, lot 602, for an estimated €300-500,000 and fetched €711,300. It was dated by Felton to c. 1615 and by Spinosa to between 1620 and 1624, on analogy with Ribera's *Crowning with Thorns* of 1620 (in the Alba Collection in Seville, which was illustrated in the *Joven Ribera* exhibition 2012, pp. 175-177). Nicola Spinosa has also identified another Ribera, a portrait of The Count of Monterey in the Costume of a Knight of Santiago, datable to about 1636-7 and published in *The Burlington Magazine*, October 2013, pp. 683-686. The painting (121 x 86 cm), which had previously passed through the Galerie Cnasso in Paris, is in an American private collection, presently on temporary loan to the Metropolitan Museum, New York.

The Prince of Liechtenstein has launched a new attempt to export from Britain Alonso Sánchez Coello's 1577 *Portrait of Don Diego, Son of Philip II of Spain*, which he bought in 2006 from the collection of Lord Northbrook as part of a private sale for £2million brokered by the London dealer Simon Dickinson, who was later investigated by the British customs authorities leading to the seizure of the painting. Although the National Gallery later made an offer for the portrait the Prince refused it claiming that due to the falling Swiss franc its value was now between £2.5-2.9 million.

Another portrait by Sánchez Coello of a *Young Noblewoman wearing fine jewels and a black dress with gold embroidery in the form of wheat sheaves and a high white ruff collar* (on panel 35.2 x 25.3) was for sale on Jean-Luc Baroni at Maasticht European Fine Art Fair.

Following the world auction record for Joaquín Sorolla's *Pescadores valencianos* which fetched £3,737,250 at Sotheby's London 20 Nov 2012, Sotheby's offered another Valencian beach scene by Sorolla *Niños en la playa* (showing the sunlit beach at El Cabañal in 1916) on 23 May 2013, which had been in the artist's family since the 1950s. It sold for £2,770,500. The auction also had other Spanish paintings by Anglada-Camarasa, Joaquim Mir, Rusiñol and Zuloaga, some of which failed to reach their reserve prices.

The bust-length *Portrait of a gentleman in a black tunic and white golilla collar* which was recently discovered and attributed to Velázquez and dated to the 1630s by **ARTES** member Professor Peter Cherry and the conservator Carmen Garrido, Head of Technical Services at the Prado, was put on the market for \$14 million at Maastricht in March 2013 by the New York dealers Otto Naumann, who had bought it at auction at Bonham's, London in December 2011 for \$4.7 million.

Websites

The www.aficion.fr website (see past **InformARTES**) which detailed Hispanic related events, exhibitions and publications in France and was edited by Guillaume Keintz of the Louvre has been taken off the web after a succession of hackings. It is presently 'inhabited' by a commercial site offering advertising posters for sale. Guillaume is also working, along with the Institut National d'Histoire de l'Art (INHA), on an online database called BAILA, which will list Spanish paintings in French museums. It is hoped that this will be launched in 2014.

For those yet unaware of *Ars Magazine* it is a specialised publication about Spanish visual arts, founded in 2009, with a hard-copy magazine and an on-line edited high-lights edition available at <http://www.arsmagazine.com>. Its aim is to offer readers articles about recent research by art historians, museum curators and conservators into painting, sculpture, photography, architecture, design, collecting, auctions, exhibitions and museum developments and interviews with contemporary artists and collectors, together with high quality images.

Carlos Foradada (of the University of Zaragoza) published a paper 'El ostracismo de Goya en El Coloso' re-attributing *The Colossus* back to Goya in the *Asociación Aragonesa de Críticos de Arte* (April 2013). Foradada's dissertation on the painting was assessed by the late Nigel Glendinning. Foradada's argument based on comparison of the painting (disputedly painted between 1808-1818) with other works such as the portrait of *General José de Palafox* of 1814, has the support of at least one other British-based Goya art historian Sarah Symmons of the University of Essex. The Prado continues to stand by its attribution to a follower of Goya published by Manuela Mena in 2008. Foradada's report can be found in full at <http://www.aacadigital.com/contenido.php?idarticulo=789>.

www.lavozdelaimagen.com is in the process of being built and will provide access to images by and interviews with veteran post-1940s Spanish photographers, who documented the political, social and cultural life in urban centres and rural areas.

The Fundación Lázaro Galdiano has launched a new website <http://www.flg.es/> which will re-focus its museum as a centre for the study of collecting via hosting exhibitions, conferences, seminars and publications. Other sections include information about the Museum's founder and originator of its collections José Lázaro Galdiano and its quarterly magazine *Goya*.

The Museo Reina Sofia website www.museoreinasofia.es has been re-designed so as to increase the availability of information in English and Spanish about its collections and past exhibitions (some 600) since its opening in 1986. Also accessible online are all seven of the editions of the museum's journal *Desacuerdos*.

www.newspanishbooks.com is a website aimed at publishers, translators and booksellers to encourage them to translate Spanish books into English, but its list of recently published Spanish books that are available for translation can be searched under broad themes such as 'Art' to provide lists of fictional and factual publications on the topic.

The Real Academia de Bellas Artes de San Fernando in Madrid has placed colour images of 61 of the works from its collection online via the Google Art Project accessible at <http://www.google.com/culturalinstitute/collection/real-academia-de-bellas-artes-de-san-fernando?projectId=art-project&hl=en-gb>. The selection includes paintings by Cajés, Cano, Carreño, El Greco, Juan Gris, Vicente López, Morales, Murillo, Pacheco, Paret, Pereda, Ribera, Sorolla and Francisco Zurbarán and his son and 13 paintings by Goya, as well as drawings by Cano, Carreño, Maella, Ribera and Velázquez, a watercolour by John Robert Cozens and sculpture by Adán, Pedro de Mena and Christopher Hewetson and one of the wax-reliefs by Nicolas Englebert Cetto, his *View of Naples*.

ARTES in conjunction with the **Centro de Estudios Europa Hispánica** are delighted to announce the creation of the Nigel Glendinning Doctoral Studentship in Spanish Studies at King's College, Cambridge. The Committee would like to thank José Luis Colomer, Director of the CEEH, for his support and kindness with the creation of this award.

Nigel Glendinning Doctoral Studentship in Spanish Studies

King's College, Cambridge announces the Nigel Glendinning Doctoral Studentship in Spanish Studies: Art and Literature of 17th and 18th century Spain. Funding is available for a three- to four- year course of study, commencing in academic year 2013/14. Candidates must apply for and secure admission to the University of Cambridge to pursue a course of study through the Department of Spanish and Portuguese (Faculty of Modern and Medieval Languages) or the Department of History of Art and must put King's College, Cambridge as their first-choice college. The successful candidate will be selected by the College.

Candidates are encouraged to apply to the appropriate department or faculty by 6 January 2014.

Funding will be sufficient to cover tuition, fees and maintenance costs, plus an annual allowance for research and travel. In addition, funding is available for conference, hosted at King's College, in Year 3. For more information, please visit the graduate studies section of the College website, [**www.kings.cam.ac.uk**](http://www.kings.cam.ac.uk)

The inaugural Nigel Glendinning Studentship is made possible through the generosity of the Centro de Estudios Europa Hispánica (CEEH), in association with ARTES.

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Ampurias

by Nigel Glendinning

(Summer Musings, written in the 1960s and read at his funeral service
held at Queen Mary, College, University of London, on 14 March 2013)

Above the bay,
Where cypress trees and oleanders rise,
Greeks and Phoenicians lived,
Bought and sold merchandise,
Worshipped their gods in temples they had built,
Knew how to pray,
Learned how to think,
Work, and live together,
In fair and foul weather,
Then die.

Above the Greeks,
Romans made their homes,
Laid out their op-art tessellated floors,
Painted the walls of their rooms
With decorative forms,
Kept perfume in lustre jars,
Ate, drank, and soaked up sun and rain
In their solarium and impluvium
Dulcé et utile
And soon they too fell silent after play,
Lived no longer than a Greek or slave,
And with no less care
Kept their ashes in elegant earthenware.

Above the Romans,
Christians next gave birth,
Built their basilica on the old earth
And, like the Greeks,
Put a church at San Martín,
Above the creeks.
A thirteenth-century Latin inscription there,
And a sixteenth – in Catalan,
– Praising God and magnifying man
On stones over the door –
Are carefully graven to endure,
And fluted ribs above the altar rise,
To echo the curved roof of the maker's skies,
Or copy a master builder's vault at Castelló.
Bodily resurrection, life after death,

They expected, expectorating their last breath,
And certainly, surviving from the past,
The graver's grave and stone tombs
(Where the oleander blooms)
A little longer than their bodies last.

Above all these remains
New villas rise:
The Roman spirit in another guise.
Holiday homes for tourists – the new race
That worships sun and sea and speed,
Grabs its own place,
And seeks no long-term company,
Since play not polis is its enterprise.

Etching a brief mark with their water-skis,
Reaching between life's thighs
And hardly bothering to say please,
Bid hellos or give good-byes,
They too will die.



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For further information on **ARTES** please see www.artes-uk.com or contact: Morlin at morlin.ellis@tiscali.co.uk

InformARTES

Our next issue will be sent to **ARTES** members in Autumn/ Winter 2014. Please send any news of ongoing projects, requests for information and details of any relevant exhibitions, publications or other events for inclusion to:

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email: xanthe.brooke@liverpoolmuseums.org.uk . Copy deadline is 30 June 2014.

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