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ARTES

Iberian
& Latin American
Visual Culture Group

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ARTES Annual Report

Nicola Jennings, ARTES Chair (2017-2019)

I am delighted to report that 2018-2019 has been another good year for ARTES, with many events and opportunities for old and new members to meet, learn about, and enjoy Iberian and Latin American art. The first event of the year, on 28 September 2018, was a visit to the *Ribera: Art of Violence* exhibition at Dulwich Picture Gallery, where paintings such as *Apollo Flaying Marsyas* and several of the artist's extraordinary drawings looked stunning in dramatically lit spaces. We were particularly fortunate to have with us both of the exhibition's curators (and ARTES members), Dr Edward Payne and Dr Xavier Bray, who gave us a very enlightening and detailed tour. The morning started with a convivial breakfast across the street from the gallery.



Ribera: Art of Violence, Dulwich Picture Gallery, September 2018 - January 2019

Our next event was the ARTES members' visit to the *Año Murillo* in Seville, 30 November – 2 December 2018. In addition to many enjoyable meals and visits to several of the city's Baroque churches, the Casa de Pilatos, Centro Velázquez, Cathedral and Alcázar, the highlights were a splendid two-hour tour of the Murillo exhibition at the Museo de Bellas Artes

by curator Ignacio Cano, and visits to the Hospital de los Venerables and Hospital de la Caridad led by Professor Benito Navarrete.



ARTES members at the Alcázar in Seville, 2 December 2018

On 17 December 2018, Dr Holly Trusted, ARTES Founding Member and Honorary Senior Research Fellow at the Victoria and Albert Museum, gave us a fascinating tour of the museum's newly re-opened Cast Courts, a project of which she was Lead Curator. The event was one of several organised by the post-graduate Maius Workshop (<https://maiusworkshop.wordpress.com/>), which is supported by and works closely with ARTES. Holly's tour was followed, in February 2018, by a talk from Dr Nuria Ramón from the University of Valencia, who spoke about the early 15th-century *Prayerbook of Alfonso the Magnanimous*, one of the jewels of the British Library's collection of illuminated manuscripts.

Another of the year's highlights was the 2019 Nigel Glendinning Lecture at the Instituto Cervantes, given by Dr Javier Barón Thaidigsmann, Head of 19th-Century Painting Conservation at the Museo del Prado in Madrid. His talk, 'Two Masters of the Prado: Velázquez, El Greco and Modern Painting', was truly magisterial, and Instituto Cervantes

Director Ignacio Peyró and his team gave us all a very warm welcome. You can read an English translation of the talk in this edition of InformARTES.

In May 2019 ARTES held two events. The first, on 9 May 2019, was a visit to Kingston Lacy, Dorset, which has a magnificent collection of Spanish paintings. We were fortunate to have with us members of the Courtauld's Italian Renaissance MA programme, making possible some stimulating conversations about the relationships between Spain and Italy in the Early Modern period. The second event, on 23 May 2019, was a lecture entitled 'A Lifelong Involvement with the Museo del Prado', by ARTES Honorary President, Sir John Elliott, Regius Professor Emeritus at the University of Oxford, and was generously hosted by the Spanish Ambassador at his London residence. Organised by ARTES together with the Spanish Embassy and the Instituto Cervantes to celebrate the 200th anniversary of the Museo del Prado, the talk reminded us - despite John's characteristic modesty – of the significant role he has played at the Museum over the past decades, particularly in efforts to restore the Salon de los Reinos to its original glory as a picture gallery. It is very much to be hoped that this excellent project comes to fruition in the near future.



Sir John Elliott delivering 'A Lifelong Involvement with the Museo del Prado' at the Spanish Embassy, May 2019

The final events of the year took place just after our AGM (London, V&A Museum) on 13 June 2019. The first event was a tour of the *Bartolomé Bermejo: Master of the Spanish Renaissance* exhibition in the National Gallery's Room 1, led by its curator, Letizia Treves.

The Gallery is to be congratulated on this exhibition which at last brought Bermejo's extraordinary work to the attention of the British public. The second event was a symposium in late June on Joaquín Sorolla, organised by ARTES committee members Gail Turner and Akemi Herráez Vossbrink with the Instituto Cervantes and the Spanish Embassy who hosted the event and gave a splendid tapas lunch to participants. After a welcome from the Spanish Ambassador, and an introduction by Gabriele Finaldi, six speakers presented a wide variety of Sorolla topics. These included Consuelo Luca de Tena, Director of the Sorolla Museum, who spoke on "The Sorolla Museum in the 21st Century", Sorolla expert Edmund Peel on "The Rediscovery of Sorolla", Richard Ormond, formerly Director of the National Portrait Gallery and of the National Maritime Museum, on "Sorolla and John Singer Sargent", Gail Turner, independent Spanish art historian, on "Sorolla through his Letters and Paintings", Mónica Rodríguez Subirana, Curator at the Museo del Romanticismo, Madrid, on "Cataloguing Sorolla", and Akemi Herráez Vossbrink from the National Gallery on "The Exhibition Sorolla: Spanish Master of Light". The symposium was followed by a private view of the National Gallery's magnificent exhibition of the artist's work.

Sadly, we were not able to award any new scholarships or prizes this year. Coll y Cortes, which has now split into two separately-owned companies, has discontinued its sponsorship, and there were no suitable candidates for the 2018/19 Juan Facundo Riaño essay prize. We were delighted, however, to announce at the AGM that a new sponsor, CEEH, the Centro de Estudios Europa Hispánica, has agreed to take over the funding of all the scholarships, as published on the final page of this edition.

As I stand down from my position as Chair, I'd like once again to thank my fellow committee members and our honorary members for their unfailing support: Costanza Beltrami, who manages our website and social media; Xanthe Brooke, who produces the Exhibitions, Events and Publications listings in InformARTES; Clare Hills-Nova, our Secretary; Peter Lea, our Treasurer; Tom Nickson, who organises our scholarship programme; Sarah Symmons, who edits the art/architecture issue of the Hispanic Research Journal each year; Gail Turner, our Membership Secretary; Piers Baker-Bates, Ed Payne and Susan Wilson, who have helped to organise various events over the year; Holly Trusted and Hilary McCartney, our founding members; and, of course, our Honorary President, Sir John Elliott. I'm also delighted to announce that we have appointed two new honorary members, Dr Lorne Campbell and Dr Catherine Reynolds, both of whom have worked extensively on Spanish art over the past decade. Thanks are due also to the V&A for allowing us to hold our June 2019 AGM in one of its Education Rooms, and to the Instituto Cervantes and the Spanish Embassy for their

continuing support. Finally, I'd like to congratulate my successor, Dr Piers Baker-Bates, under whose chairmanship ARTES will no doubt continue to thrive.

ARTES Nigel Glendinning Memorial Lecture 2019

Two Masters of the Prado. Velázquez, El Greco and Modern Painting

**Given by Javier Barón, Head of Conservation of 19th Century Painting, Museo
Nacional del Prado
(English translation)**

Thank you, Ignacio and ARTES for inviting me to speak tonight. I am honoured to give this talk in memory of Nigel Glendinning, a wise and elegant personality, whom I often saw at Mirto, the antiquarian bookseller in Madrid.

The Prado, founded in 1819 and whose bicentennial is celebrated this year, was a source of inspiration for many artists. In the beginning these were mainly Spanish artists who already knew about the royal collections – because at first the Prado was a royal collection – and took advantage of its resources even before it was founded as a museum. This is true of the greatest European painter of the time, Francisco de Goya. Goya soon realized the importance of Diego Velázquez, who was magnificently represented in the royal collections, and in 1778 and in the 1780s he made a series of engravings (and Goya was a fantastic engraver as well as painter) which were disseminated – including by Lord Grantham, the British ambassador in Spain, who sent five copies to Britain, one of them destined for Sir Joshua Reynolds. Here we see Goya's engraving of *Las Meninas*, Velázquez's masterpiece, the touchstone for those painters who were interested in Velázquez; but his full-length portraits also inspired Goya. Here we have his portrait of Francisco Cabarrus, the great '*afrancesado*', one of the most illustrious Spanish figures of French origin, who favoured Goya. And we can see how natural the gesture is – the first influence – and the spatial ambiguity with lack of definition between the horizontal and vertical planes in the background. You can see how the darkness obscures the difference between the horizontal and vertical planes and creates an ambiguous and mysterious atmosphere which was very much to the taste of the painters inspired by Velázquez, from Goya to John Singer Sargent.

Goya also owes to Velázquez his facility in portraits of children, of which Goya – like Reynolds, was a real master. Here we have *Manuel Osorio Manrique de Zúñiga* (ca. 1788), in relation to Velázquez's portrait of Felipe Próspero (in Vienna), which show us that one of the things which is most characteristic of Velázquez is the natural quality of his portraits of



Francisco de Goya y Lucientes (1746 – 1828)

Manuel Osorio Manrique de Zúñiga, ca. 1788

Oil on canvas, 127 x 101,6 cm.

New York, The Metropolitan Museum of Art.



Diego Rodríguez de Silva y Velázquez (1599-1660)

Prince Philip Próspero, ca. 1659

Oil on canvas, 128,5 x 99,5 cm.

Vienna, Kunsthistorisches Museum.

children. This is extremely difficult to achieve, along with real individuality, that sense of being in the same physical space, something which really impressed all the foreign painters who went to the Prado and saw Velázquez's works, and this ability also impressed Goya. We also see, in this portrait of Carlos III by Goya, how he is inspired by the series of portraits in the Torre de la Parada, as in this painting of Prince Balthasar Carlos with a landscape background -- landscape which is very important to the way that the 19th century masters read a painting, especially in terms of realism, because they could see that Velázquez is very advanced in that quality of atmospheric and realistic representation of landscape: of how the horizons are bluer, increasingly undefined, and how everything pulses with that sense of living nature which is what the painters of realism, of naturalism, especially in France, would later try to achieve. And we see how in Goya's portrait of the family of Carlos IV the influence of *Las Meninas* is



Francisco de Goya y Lucientes (1746 – 1828)

The Family of Carlos IV, 1800-01.

Oil on canvas, 280 x 336 cm.

Madrid, Museo Nacional del Prado.

very palpable, very visible. Look at how we see the painting from behind, as in Velázquez's work -- we see the frame and the back of the canvas; -- and see how there is a hidden self-portrait of the painter on the left, more timid in Goya than in Velázquez; and see how there is a painting within a painting;-- the two paintings on the back wall, which give an idea of the richness of the collections of the Palacio Real and which also give an idea of the importance which this painting had: where Velázquez is painting himself, Goya does the same thing.

But not only this, look at the great similarity between Jacques-Louis David's *Napoleon Crossing the Alps* (1800-1805) with this portrait of the Count Duke of Olivares on horseback by Velázquez. There are two versions of the painting. David, like many of the painters I will discuss, never went to Madrid but Velázquez's paintings became widely known from engravings, not only engravings by Goya but by others too. In those days the arena of greatest influence (of Spanish paintings) was England, but this was not due to the works of Velázquez but instead to those of Murillo. Murillo was the painter most appreciated by artists such as Gainsborough and he was extensively collected by the British. Murillo also influenced French artists such as Delacroix, who later copied works attributed to Velázquez, but later surpassed all the others in terms of influence. The first important non-Spanish artist to visit the Prado and see his works was David Wilkie, the Scottish painter, whose visit lasted five months and

was fascinated by both Murillo and Velázquez. John Frederick Lewis and David Roberts would go there, both in 1832, and, later, another Scottish painter John Phillip (1817-1867), followed by other painters.

But most important in terms of impact was Edouard Manet's visit to the Prado in the early 1860s. With Manet, the founder of modern painting, we are going to see a sort of fascination with Velázquez which links later to that other founder of modern painting -- Picasso -- another great admirer of Velázquez. So there is a thread which leads from Velázquez, to Goya to Manet and Picasso: three great masters who see in Velázquez the greatest painter ever. During his visit to the Prado Manet discovers a sort of unknown treasure. It was very difficult to see the paintings of Velázquez other than in a few collections in Spain and England; or an occasional painting such the *Gathering of Gentlemen*, which Manet saw in the Louvre but which we know today isn't by Velázquez but is instead is a painting of the Spanish School. The great paintings by Velázquez were in the Prado.

So in one visit to the Prado an artist could see them all those works known previously only through engravings, and this greatly surprised the artists visiting the Prado. Manet goes, then Courbet, then Degas, the academic painters such as Cabanel and Paul Baudry, and later John Singer Sargent, in 1879, who becomes one of the best copyists, producing magnificent interpretations of Velázquez. Coming back to Manet, it is very interesting to see how he assimilates Velázquez in a way which is much more synthesized, more modern, moving towards a painting which is flat, and in contrast with other artists such as Sargent and Sorolla, where there is another type of interpretation, closer to the model. In the case of Manet, there is a transformation in his copies. We see the spatial ambiguities of Velázquez, and openings in the background such as the open door in *Las Meninas*, influence Manet directly. Also the series of beggars, of philosopher like *Mennipus*, like *Aesop*. Manet is very influenced by these marginal figures: *The Absinthe Drinker (A Philosopher)* (1858-59) seems to be inspired by Velázquez. Also children, such as Manet's *Boy with a Sword* (1860-61). His *Dead Toreador* (1863-64) consists of a very daring foreshortening in a space with no horizon and with a very high viewpoint, inspired by a work in the Pourtalès collection, then considered to be by Velázquez and today regarded as Genoese School ca. 1630. Look at how the works are very similar. Here we have a work very much inspired by *Menippus*. this *Philosopher (Beggars with Oysters)* (ca. 1864-67) in which we see the same way of creating shadows, using the same very wide and fluid brushstrokes used by Velázquez, which influences those artists, Manet but also later Sargent



Édouard Manet (1832 – 1883)
Dead Toreador, 1863-64.
 Oil on canvas Washington, D.C., National
 Gallery of Art



Formerly Diego Rodríguez de Silva y Velázquez,
 now Italian, 17th century,
Dead Soldier.
 Oil on canvas, London, The National Gallery

as we see in this posture, the natural quality of this direct gesture, this space which is so atmospheric, like we see in *The Tragic Actor (Rouvière as Hamlet)* (1865-66).



James McNeill Whistler (1834 – 1903)
*Harmony in Gray and Green: Miss Cicely
 Alexander*, 1872-74.
 Oil on canvas, London, Tate.

Moving on to Edgar Degas, the Impressionist most fascinated by Velázquez and also by El Greco. Here we see *Variation on Velázquez's "Las Meninas"* (1857-58); Degas is a very learned painter who visits Italy and Madrid, who sees Velázquez and is fascinated by him. And we see something of Velázquez's portraits in Degas's portrait of the Bellelli family. The American painter Whistler doesn't go to Madrid, but he could have seen Velázquez's works on display at the Manchester Art Treasures Exhibition in 1857. And there really is in Whistler an almost symbolist interpretation of the qualities of Velázquez. Look at this *Harmony in Gray and Green* (1872-74): grey and black and the colours of Velázquez *par excellence* and in the Spanish tradition. You can also see this in *Arrangement in Black: Pablo de Sarasate* (1884), a homage to the virtuoso Spanish violinist.

Renoir visits the Prado in 1892 and, as we can see in his *Romaine Lacaux*, (1864), he is fascinated by Velázquez and El Greco, but especially by Velázquez. Then Americans such as Thomas Eakins arrive in the years around 1870/1880 - see for example, his *The Thinker: Portrait of Louis N. Kenton* (1900); and later Germans such as Wilhelm Leibl, Hans von Marées, Konrad Fiedler, Franz von Lenbach – all of them fascinated by the realist sensibilities expressed by the Spanish School.

But it is John Singer Sargent who gets the most from the fascination with Velázquez. At the Prado we hung Sargent's *Daughters of Edward Darley Boit* (Boston, MFA, 1882) at a right angle to *Las Meninas* because this is where his inspiration came from: Sargent's painting also represents young women in waiting, and it also conveys the same sense of mystery; it's even a bit ominous, dark and threatening. There is something in the fascination with Velázquez in the last two decades of the 19th century that makes it different from that of 1860s with Manet: Manet's reaction was about revitalising the art of painting whereas in the later period it is more about searching for something mysterious, as in Victorian ghost stories. Here we have William Merritt Chase's *Ring Toss* (1896). Chase arrives in Madrid with his fellow American, Robert Frederic Blum (1857-1903). They are also fascinated by El Greco, as we will see. These spaces are again inspired by Velázquez. And Robert Henri – who visits Madrid in the early 20th century, disseminates the influence of Velázquez through his activity as a teacher, for example in his *George Luks* (1904). Henri is another painter who uses wide brushstrokes and favours greys and blacks. Among Sorolla's many group portraits, this *Family of Rafael Errázuriz Urmeneta* (1905) is the most similar to Velázquez. Like Sargent he is inspired by *Las Meninas*. It's a perfect transcription, with the door in the background, to the left, and the very similar placement of figures. It is a bourgeois portrait but referencing Velázquez.

With Picasso we return to Manet and Goya, the other painters who do not take direct inspiration from Velázquez (such as Sargent and Sorolla) but are radical painters who break with tradition completely. Picasso, like Manet, uses a completely flat background



Pablo Ruiz Picasso
(1881-1973)
Woman in Blue, 1901.
Oil on canvas, Madrid,
Museo Nacional Centro
de Arte Reina Sofía.

and a figure which comes out of this as in this *Woman in Blue* from 1901. But from this point on Velázquez is no longer of interest to artists.

From here on it is El Greco and Goya. Especially El Greco – a master who up to then had been almost completely forgotten and has to be rediscovered – who, due to the originality and daring of his brushwork, becomes the greatest painter to influence the modern. From an unknown figure, El Greco suddenly becomes a beacon. He is a painter who moves through many different styles and from whom different artists take different elements. Already in the 19th century he had been appreciated by Mariano Fortuny who made a magnificent copy of El Greco's *Trinity* in 1866-67. And Fortuny is the best copyist of the whole 19th century. But it is in Manet, again, as in the portrait of his friend, the critic and painter Zacharie Astruch - who himself admired both El Greco and Velázquez – that we see a double fascination: on the one hand Velázquez – in the left-hand side of the painting, with its secondary scene reminiscent of Velázquez's early works such as *Christ in the House of Martha and Mary*; and on the other hand El Greco's portraits such as the one now in Amiens. El Greco's *Jerónimo de Cevallos* and *Old Gentleman* in the Prado were copied by for example in a watercolour by Ricardo de Madrazo and reinterpreted by William Merritt Chase in his portrait of his friend, Robert Frederick Blum, with whom he visits Spain and when both are fascinated by El Greco. So this type of frontal portrait with a monochrome background and the subject directly looking at the viewer is really the result of having seen El Greco's portraits at the Prado.

The Spanish Gallery of Louis Philippe d'Orléans, formed in Paris in 1838 by Baron Taylor, was a very important vector for making works by El Greco known over a ten-year period. Théophile Gautier, for example, was fascinated by El Greco's *Lady in a Fur Wrap*, and later Cézanne made a copy of it which the Prado first exhibited in relation to El Greco in 2014. This was admirable because Cézanne did not see the original but only a woodcut of it. What he did was synthesize, construct and make an image of a woman who is almost poor, humble, whereas El Greco's *Lady* was from a high social class as indicated by the ermine she wears. So Cézanne, just like Picasso and Manet, completely transforms the original image and in this way opens up new ways of seeing. We know from his writing that El Greco was the painter that most fascinated him.



Paul Cézanne (1839-1906)

Lady in a Fur Wrap, after El Greco, 1885-86
Oil on canvas, London, Daniel Katz Ltd.

Around the same time in Spain, Santiago Rusiñol was also collecting works by El Greco, as was Ignacio Zuloaga. Rusiñol buys two paintings, a *Saint Peter* and a *Magdalen* in Paris and passes through a spiritualist phase, influenced by El Greco, which leads his friend Pitxot to portray him as if he were the *Nobleman with his Hand on his Chest* (at the Prado), a sort of effigy of El Greco. These kinds of “nods” – portraying the painter as if he were the artist who inspired his models - are very common in 20th century art, but it was surely Zuloaga who was most closely associated with El Greco in this way.

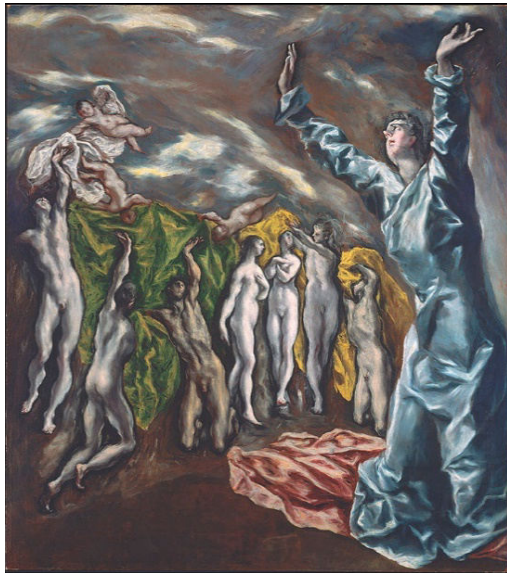
Here you see his *Saint Bernardino of Siena*, the anchorite, a work which is closely related to El Greco's figures in the stylization of the body and landscape, the trees which look like flames on the right-hand side, the swirls of light, and above all an expressive mood which is going to be very important for painting of the 20th century and which is going to have El Greco as a very clear reference point. And this is Zuloaga's portrait of Maurice Barrès, whose book on *El Greco o el Secreto de Toledo* was translated into Castilian, and in whose portrait Zuloaga includes a scene of Toledo in the background. El Greco and Toledo are intrinsically united and Barrès shows this in his book, which was widely read in 1913. It also appears in this portrait of Zuloaga who had collected many works by the artist such as his *Vision of Saint Juan*. Look, too, at how Zuloaga also portrays Toledo as something very ghostly, very influenced by El Greco's nocturnal vision of Toledo now in the Metropolitan Museum (New York).



Ignacio Zuloaga (1870-1945)
A Dominican Monk, 1937
Oil on canvas, Colección Zuloaga

In Zuloaga's vision of his friends, *Mis Amigos*, we see members of the "generations" of '98 and '14" – Unamuno, Azorín, Valle-Inclán, Ortega y Gasset, the authors from what has been called a "Silver Age" of Spanish art – and in the background Zuloaga includes none other than the *Vision of Saint John* which he had bought on a trip to Spain in 1905 with Rodin. At that time, Zuloaga was also looking at El Greco's portrait of *Fray Hortensio Felix Paravicino*.

Picasso, too, writes "Yo el Greco" on a self-portrait sketch from 1899 (now in the Museu Picasso in Barcelona), when he arrives in Paris, a sketch which includes the head of El Greco on one side. El Greco is an outsider who creates his own style, who comes from Crete and who trained in Byzantine art. He passes through Venice and Rome and arrives in Toledo with a definite artistic personality. In that sense he is a model for all avant-garde painters who had to form their own styles. There are several more Picasso drawings and paintings which reference El Greco: those from the Blue Period. Picasso's *Burial of Casagemas* is clearly related to El Greco's *Burial of the Count of Orgaz*. Casagemas, his friend, is taken to Paradise, but this is not a Christian Paradise, it is a bit pagan, with magnificent naked women, prostitutes, with whom Casagemas can finally be happy! We know that Picasso was highly influenced by El Greco's *Burial* because it is precisely that painting which he goes to see in Toledo. It has also been said that he was influenced by El Greco's *Adoration of the Name of Jesus*. There is also a stylization of figures which we see in his Blue Period, for example his *Two Sisters* (1902) which can be related to the very similar composition of El Greco's *Visitation* (Dumbarton Oaks) – the gestures of the hands are so stylized, so thin. This influence is also apparent in Picasso's Pink Period, albeit to a lesser extent, with his *Acrobat Family with a Monkey* (now in Gothenburg) which references El Greco's *Holy Family*. And in this work from 1906, after his Gosol period, Picasso's *Study of Peasants* reflects El Greco's *Saint Joseph and the Holy Infant* in the chapel of San José in Toledo. Again, from the Gosol period there is the influence of El Greco's *Saint Martin and the Beggar* (National Gallery of Art, Washington, DC), which was in Toledo (or which had only recently been sold to an American). But in particular it was the marvellous *Vision of Saint John* which Zuloaga had bought, with its monumental expressive figures constructed from those broken folds which would influence Picasso when he saw it in Zuloaga's studio in 1906, at a time when his ideas for *Las Demoiselles de Avignon* were beginning to mature. As William Rubin has said, we see a degree of inspiration here superior even to that of Cézanne. Look at how Picasso transposes El Greco's drapery folds into the curtains behind the figures, at how the monumentality of these figures occupies nearly the whole composition as they do in El Greco, and also at the similar expressivity of the figures – everything speaks of Picasso's real obsession with the El Greco painting that Zuloaga had acquired.



El Greco (1541-1614)

The Vision of Saint John, ca. 1608-22

Oil on canvas, New York, Metropolitan
Museum of Art.



Pablo Picasso (1881-1973)

Les Femmes d'Alger (O.K.), 1907

Oil on canvas, New York, Museum of Modern
Art.

Also in the works Picasso paints later, in his early Cubist period as well as in his Analytical Cubism period, we see him starting from the same point of inspiration. Likewise, the Czech painters Antonín Procházka and Emil Filla who see these El Greco works - as well as those of Picasso. Here we move on to second degree influence. We also see the expressivity of El Greco in works such as *Paul Alexandre before a Mirror* (Museum of Fine Arts, Rouen, 1913) by Modigliani, a close friend of Picasso, as well as in Derain's *Portrait of Iturrino*, the Spanish painter who exhibited with Picasso.

The German world are would not see El Greco as Picasso did, but as the starting point for Expressionism. Before WWI, the Germans were experiencing a sort of cultural malais



Robert Delaunay (1885–1941)

The Three Graces, 1912

Watercolour on paper, Ulm, Ulmer Museum.

Loan of the country Baden-Württemberg.

which translated into a very expressive form of painting, and El Greco was much admired by them at this point. For example, El Greco's *Saint John the Baptist*, now in San Francisco, is a copy of a work acquired by the collector Bernhard Koehler, who gives it to the Almanac of Der Blaue Reiter. It was then hung next to a work by Delaunay. It was one of two Old Master paintings in the Almanac, which was otherwise full of paintings by Kandinsky, ethnographic and folkloric works, and works by Picasso and Delaunay, in other words by the masters of the avant-garde. We see here El Greco's influence on Delaunay, the creator of Orphism, who would himself influence Macke and the Cologne School.

Duchamp, related to Villon and to Orphism in the years of the Section d'Or, also made works like *Spring* from 1911 (Jerusalem, Israel Museum) which shows a fascination with El Greco. This is also true of Diego Rivera, the Mexican muralist who visited Toledo often. In Paris there were also the paintings of Soutine, such as *The Houses* (Paris, Musée de l'Orangerie, 1919), in which nature seems to have been set to movement, and his *Praying Man* (Avignon, Fondation Calvet, 1921), which evoke El Greco.

Marc Chagall, another Jewish artist who was in Paris, was also influenced by El Greco. – And it must be said that the Jews were especially susceptible to El Greco, perhaps because of the sense of exile, of nomadic existence that they saw in his works, and an outsider condition that before WWI, long before WWII and the rise of Nazism, Jews were already beginning to sense. Chagall's *Jew in Red* from 1914 (Basel, Kunstmuseum) is very eloquent because El Greco's name appears in an inscription by Chagall along with a series of other artists. Chagall produced several series of Jews in green, red and white which show the same influence; as does his *Self-Portrait* from Vitebsk, painted just after the Russian Revolution, which depicts the Muse dictating the new art which will transform the world. Closely modelled on El Greco's *Annunciation*, Chagall occupies the place of El Greco's Virgin – the mediator through whom the angel or the Muse transmits the good news.



El Greco (1541-1614)
La Anunciación, h. 1600-3
 Óleo sobre lienzo, 91 x 66,5 cm
 Budapest, Szépművészeti Múzeum, n.º inv. 3537

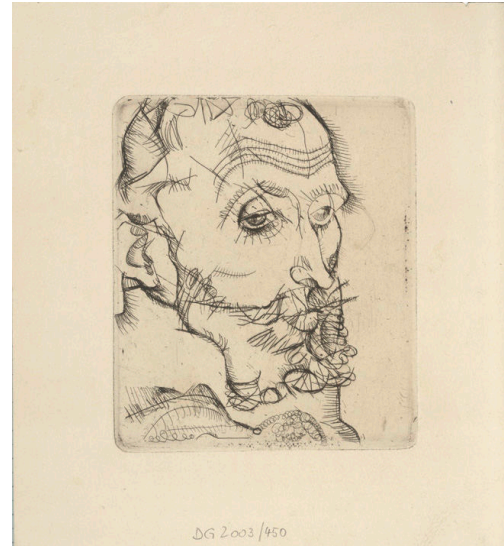


Marc Chagall (1887-1985)
Visión (Autorretrato con musa), 1917-18
 Óleo sobre lienzo, 132,8 x 134 cm
 Museum of Avant-Garde of Europe (MAGMA of Europe), inv. CHAG03

In Germany, the great art critic Julius Maier-Graefe goes to Spain and subsequently writes *Spanische Reise*, a very important text as it is read by Paul Klee, Kandinsky, Max Beckmann, Oskar Kokoschka and all the artists living in the Austro-German regions. We see El Greco's influence in Lovis Corinth, a very nervous character, very sensitive to new ideas. Corinth is not interested by Velázquez when he visits the Prado, but he is amazed by El Greco. The latter's *Laocoön* was in Germany at that time, first in the Cassirer collection, and on display at the Pinakothek in Munich, and they then bought this version of El Greco's *Expulsion from the Temple*, the only work by the artist the Germans managed to buy, despite their fascination for him. August Macke's *Apocalypse* was directly influenced by El Greco, and Franz Marc also made copies of his works; Jewish painters like Jacob Steinhart in his *Cain Fleeting* and Ludwig Meidner were enormously influenced by El Greco's apocalyptic visions. This was also the case for the Austrian artist, Max Oppenheimer, another Jewish painter and rival of Kokoschka, who accuses Oppenheimer of copying him (although Oppenheimer is in fact a very original painter). Kokoschka himself is directly influenced by El Greco, for example in his *Bride of the Wind* and above all in his portraits. His *Self-Portrait* can also be related to a work which was then attributed to El Greco, the *Saint Louis, King of France*, and El Greco can also be seen in Kokoschka's portrait of Carl Moll.

In Egon Schiele's drypoint of his patron, Franz Hauer, he portrays him as if he were one of the gentlemen in the *Burial of the Count of Orgaz*.

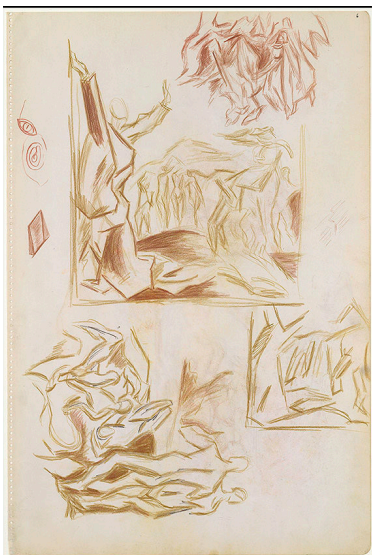
In Max Beckmann's *Resurrection* from 1908-09 (Stuttgart, Staatsgalerie, 1908-09) and also in his *Descent from the Cross* (New York, Museum of Modern Art, 1917) there is a real parallel with El Greco. There are also strong El Greco parallels in Otto Dix, for example in his *Nun* (New York, Museum of Modern Art, 1914). Then there are works by the impressive but little known Adriaan Korteweg, such as his *Laocoön* (1914); and by Karl Hofer who is influenced by El Greco's *Saint Maurice* at the Escorial.



Egon Schiele (1890 – 1918)

Franz Hauer, 1914

Drypoint on paper, Vienna, Albertina.



Jackson Pollock (1912 – 1956)

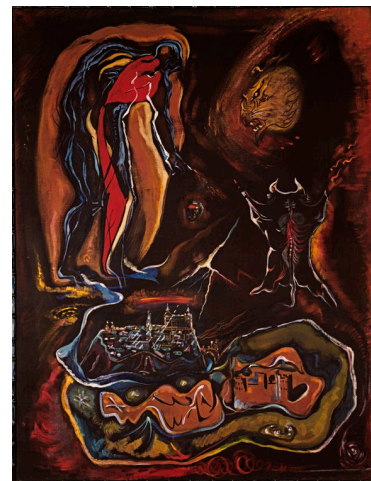
Untitled, ca. 1937–39

Coloured pencil and graphite on paper,
New York, Metropolitan Museum of Art.

Moving on briefly to North America, there is the *Sky According to El Greco* by Charles Demuth (Tempe, Collection of the Arizona State University Art Museum, 1919); and Georgia O'Keeffe's *Seaweed* (Palo Alto, Cantor Arts Center, 1927), with its broad brushstrokes; but above all the landscapes of Thomas Hart Benton, Jackson Pollock's teacher, who copies El Greco from illustrations in books. At that time, it was common to make copies from books, as Pollock and Giacometti would also do. Benton himself suggests doing this. Pollock does it first, in his *Going West* (Washington, Smithsonian Institute, 1934-35), and in works which are much more interesting than those of Benton, displaying an inner expressivity. Then there are the drawings he made from El Greco's *Apocalypse* as well as from *Laocoön*.

José Clemente Orozco is another painter Pollock looks at, travelling to Pomona College (Claremont, California) to see Orozco's mural inspired by El Greco's *Saint Sebastian* and commissioned by José Pijoan, who was teaching there. After seeing this mural he creates the tremendous *Figure Kneeling Before Arch with Skulls* (Dallas Museum of Art, ca. 1934-35); and also produces his highly aggressive *Naked Man with a Knife* (London, Tate, 1938-39), which recalls the figure of Felipe II in El Greco's *Adoration of the Name of Jesus*. And then there is the irradiation of *The Flame* (New York, Museum of Modern Art, 1938). It is from this that Pollock develops his new style -- the drip technique, and that of action painting. In this sense El Greco is not only the patron of, or reference point for, Cubism and Expressionism but also for Abstract Expressionism.

As well as Pollock, Arshile Gorky and Robert Motherwell come to Spain, and Clyfford Still is similarly interested in El Greco. Roberto Matta's *Psychological Morphologies* have this fluid space of floating spots, independent compartments, with colours such as a range of yellows, which are derived from El Greco. And one of Clyfford Still's first works, *PH-324* (Denver, Clyfford Still Museum, 1936), follows this reference point, which although remote can be seen from his texts. In this way El Greco also influenced the Surrealist contingent that had fled Europe for the U.S. Not only Matta, also André Masson and Marcel Duchamp, but especially Masson who had passed through Spain just before the Civil War and gave us this view of Toledo, with its compartmentalized spaces. This is a work he produces in the U.S.A.



André Masson (1896 – 1987)
Emblematic View of Toledo, 1942
 Oil on canvas, Private Collection.

We also see how El Greco's *Visitation* influences another Surrealist, Oscar Dominguez, and how Henry Moore, too, produces his *Homage to El Greco* with its figures from the Apocalypse which also appear in his magnificent drawings of people sheltering in the London Underground

– figures sheltering other figures, as in El Greco. David Bomberg is another Jewish painter who produces a *View of Toledo with the Tajo* (Oldham Gallery, 1929). The French artist Nicolás de Staël visits too, and produces his *Portrait of Jeannine* (1942). The sculptor Giacometti, who also painted from the 1950s, makes drawings not only of El Greco's *Lady with a Fur Wrap* but also of his *Saint Jerome*. The same thing happens with Antonio Saura; and Francis Bacon in his *Fallen Woman* (1961) in which he adapts the fallen soldier from El Greco's *Resurrection*. Bacon is also fascinated by, as we know from his Pope Innocent X series, but he transforms the portrait completely. What had been an imposing presence becomes an isolated figure suffering from a terrible, existential solitude, and he surrounds him with those yellow lines which isolate him further, making him into a spectral presence.



Francis Bacon (1909-1992)

Study after Velázquez's Portrait of Pope Innocent X,
1953

Oil on canvas, Des Moines, Ia., Des Moines Art Centre



Pablo Picasso (1881–1973)
Man, 8 de noviembre de 1970.
 Oil on plywood, Private Collection.

Picasso, having been influenced by El Greco, later returns to Velázquez's *Las Meninas* in a series of paintings from the 1950s now in the Museu Picasso in Barcelona. Nevertheless, he Picasso continues to be fascinated by El Greco. See his *Portrait of Jaume Sabartés with Ruff and Cap* (1939), and a watercolour of *The Burial of the Conde de Orgaz according to Picasso*, which is completely irreverent because instead of a funeral it shows a feast and a nubile young woman. Despite this, we see the melancholic influence of El Greco. Picasso was very sad because he couldn't return to Spain before Franco died, and he saw in El Greco the archetype of melancholy. He produces in 1970 his own self-portrait as the *Gentleman with His Hand on his Chest*. It is a kind of metaphor for the Puer Aeternus, for the eternal child which Picasso is and the possibility of living for ever through painting when he knows he has not long to live.

Many thanks.

ARTES LISTINGS

Exhibitions

2018-2019

700 Years of the Archive of the Crown of Aragon (1318-2018), Palacio de los Virreyes de Barcelona, Barcelona, 18 December 2018-30 October 2019. The exhibition is displayed throughout the Palace, the seat of the Archive, with text panels and videos in the patio, staircase and first-floor gallery and in the exhibition space a display of 63 of the Archives' most important documents and illuminated manuscripts, ranging from the tenth to the twentieth century. Some documents, such as the *Liber feudorum maior* or the *Misal del monasterio de Sant Cugat del Vallès*, are being shown for the first time. The Archive was established in 1318 by King Jaime II in rooms adjoining the chapel of Santa Águeda of the Palacio Real Mayor of Barcelona. The bilingual catalogue (Spanish and Catalan) for the display can be downloaded for €19.23 + VAT: <https://sede.educacion.gob.es/publiventa/archivo-de-la-corona-de-aragon-siete-siglos/archivos-exposiciones/21530C>. A 6½ minute video showing some of the medieval manuscripts (without commentary, but accompanied by music), can be accessed on YouTube at https://www.youtube.com/watch?time_continue=395&v=ATDskxCM104, as can a 10-minute video about the Archive of the Crown of Aragon produced in 2017 at www.hoyesarte.com/evento/2019/04/700-anos-del-archivo-de-la-corona-de-aragon/.

Goya's Last Communion of San José de Calasanz, Museo Nacional del Prado, Madrid, 29 October 2018 – 27 October 2019. The altarpiece was painted in 1819, the same year in which the Prado was founded, and has been lent to the Prado for a year by its owners the Orden de las Escuelas Pías in Madrid. Goya's altarpiece commemorated the final communion of the Order's founder San José de Calasanz, and was his final public commission, painted for the church of San Antón, but it also seems to reference other themes, such as the three ages of man. The loan joins a group of other devotional images painted by Goya, which the Prado has acquired recently, such as his early *Santa Bárbara*, two *Holy Families*, a *Tobias and the angel* and an *Infant St John the Baptist in the desert*.

2019

Dalí Sculptures, Dalí Museum, St Petersburg, Florida, 6 June – 3 November 2019. The display features Dalí sculptures from a series originally commissioned by gallery owner Isidro Clot

and created 1969-79, the only sculptures Dalí ever worked on by hand. In the mid-1980s, the Museum acquired a set of the cast bronzes which became part of their permanent collection. A. Reynolds Morse subsequently prepared a small catalogue of the works. Twenty of the small-scale pieces have been released from the Museum's vault and showcased in galleries throughout The James Family Wing. Drawing on themes of Surrealism, Classicism and Catholicism, the bronzes present many familiar Dalinian images, including Christ of St. John of the Cross, Dragon-Swan-Elephant and the Cosmic Elephant. Additionally, the Spanish firm 2049 Obra Contemporanea S.A. cast the original compositions in enlarged versions approximately 6.5 to 10 feet in height. Four of these large format sculptures are for display in the Avant-garden. *Terpsichore* (pictured below; conceived c.1973-79, cast 2014), is a gift to the Museum and will be installed permanently on the grounds for visitors to enjoy for years to come.

The Fortuny. A Family Story, Palazzo Fortuny, Venice, 11 May – 24 November 2019. To mark the seventieth anniversary of the death of Mariano Fortuny y Madrazo, and to coincide with the 58th edition of the Venice Biennale, Palazzo Fortuny paid tribute to the versatile Spanish artist by highlighting the importance of the family context in his artistic development. For the first time, an exhibition focussed on both father and son: Mariano Fortuny y Marsal (1838-1874) and his son Mariano Fortuny y Madrazo (1871-1949). A few months after Mariano Fortuny y Madrazo's death in 1950, a room was dedicated to him in the Spanish Pavilion at the Biennale, where he had held exhibitions on several occasions. The current exhibition illustrates the reasons for this tribute by exploring two main, interwoven threads in the artistic lives of the two great Spaniards: the practice of painting, and the passion for collecting as an opportunity for study and artistic development. Mariano Fortuny y Marsal cultivated his interest in antiques by collecting and decorating his study with antique fabrics, glass, ceramics, statues, furniture and carpets. These artefacts were a rich source of artistic inspiration that he often transformed or reinterpreted in his paintings. Many of these objects, as well as a large number of his paintings, remained in the family after his untimely death. Although others were sold, Marsal's wife Cecilia retained an important nucleus that was transferred to Venice in 1889, first to Palazzo Martinengo and finally to Palazzo Pesaro Orfei, now home to the Fortuny Museum. After the artist's death, only a small part of the collections remained in Venice, since as Mariano and his wife Henriette had wished, many works were donated to various European museums and are now located in Barcelona, Castres, London, Madrid and Paris. The exhibition aims to partially reconstruct this collection, whose importance lay not only in its artistic and cultural value but also the sentimental familial

significance of bringing together in Palazzo Fortuny's evocative rooms some of the most important items that made up the collection. In addition to the common threads mentioned above, other aspects reveal continuity between father and son: the attention to light, especially a fascination for depicting clouds, and an uninterrupted study of the past, and of orientalism and travel. During his creative career Mariano Fortuny the younger widened the horizons of his artistic research. Combining art and science and art and technology, his work ranged from painting and sculpture to photography, graphics, interior decoration, clothing, set design and lighting. He produced fabrics, clothing and tempera paint, and patented technological inventions, under the "Mariano Fortuny Venise" label. The collections of the Museo Fortuny can be searched online: <http://www.archiviodellacomunicazione.it/Sicap/opac.aspx?WEB=MuseiVE&LNG=ENG>.

Mapping Memory: Space and History in Sixteenth-Century Mexico, Blanton Museum of Art, 29 June – 25 August 2019. Exhibition which featured a selection of maps from the Nettie Lee Benson Latin American Collection at The University of Texas at Austin. These maps were crafted by local artists in Mexico for the King of Spain to deepen his understanding of his territories in the so-called New World. The exceptional aesthetic value of the maps enhances their ethnographic content. The exhibition coincided with the 500th anniversary of the arrival of the Spanish in Mexico, aiming to provoke reflection on the complexities of the conquest of the Americas by acknowledging indigenous perspectives. Although there is no catalogue the Museum's webpages for the exhibition <https://blantonmuseum.org/rotation/mapping-memory/>. provide a number of blogs, a preview video and an interactive resource where one can view all 39 maps.

'The Silent Shout'. Manolo Millares on paper, Centro Botín, Santander, 8 June – 15 September 2019. This is the first exhibition entirely devoted to the work on paper by Manolo Millares (Las Palmas de Gran Canaria, 1921 – Madrid, 1972), and included some works never exhibited before. Organised with the support and collaboration of the artist's family, the show gathered a selection of works on paper in a chronological survey. Famous for his use of burlap, sackcloth and other materials, this show proposes a chronological walkthrough of the artist's academic beginnings, landscapes with watercolours, surrealist compositions and works influenced by the Guanche culture of the Canary Islands, before focusing on his output 1955 to 1972. The exhibition was curated by María José Salazar, a member of Fundación Botín's Visual Arts Advisory Committee. A published leaflet-guide to the show can be downloaded at <https://www.centrobotin.org/wp-content/uploads/2017/11/Folleto-Millares->

[EN.pdf](#); a range of images from the exhibition can be accessed at https://www.centrobotin.org/en/press/?id_galeria=12196; and a five-minute video of the exhibition can be found on You Tube at <https://youtu.be/V5cCVDWNpR8>.

Joan Miró. Beyond Painting, Fondation Maeght, Saint-Paul-de-Vence, France, 29 June - 17 November 2019. Curated by Rosa Maria Malet, former director of the Fundació Joan Miró in Barcelona, the exhibition gives visitors the opportunity to discover the artist's graphic work via a display of over 200 items including a number of unseen gouaches, alongside artist's proofs, posters, prints, original lithographs, printing plates, final proofs and livres d'artiste. It reveals the evolution, scale and richness of Miró's graphic work through a layout focusing on four main concepts: Miró's relationships with poets; the concept of collage; combinatory possibilities; and the discovery of techniques. The exhibition is made possible largely from an exceptional donation by Adrien Maeght, who worked with Miró in his studio at the ARTE print shop, founded by Adrien in 1964, and where Miró experimented with a variety of printmaking techniques on unusual materials such as sewing patterns, canvas and parchment. For catalogue see **Publications**.

Miró-Gaudí-Gomis Fundacio Miró, Barcelona, 7 June – 6 October 2019. Miró always expressed his admiration for Gaudí's work, valuing the architect's penchant for risk and improvisation. Both Gaudí and Miró sought out new procedures and materials, pushed the conventional boundaries of their disciplines, and experimented with sculpture. Following Gaudí's example, Miró cast objects from his everyday surroundings and from nature, working them into his sculptures and transforming them into fantastic creatures. Miró was also drawn to *trencadís*, a folk craft involving repurposed tile shards that he used in his monumental and public pieces and evoked in the *Gaudí Series* prints, which he produced as a tribute to the architect in 1979. In addition to the prints, the exhibition features a selection of Miró's sculptures which establish a dialogue with Joaquim Gomis' photographs of Gaudí's architecture. Some of the images were published in what Gomis referred to as his *fotoscops*, a collection of photo books that contributed towards reappraising and drawing broader attention to Gaudí's work. A 2½ minute silent video of the display can be found at <https://vimeo.com/342961260>.

Jaume Plensa's head, entitled *Julia*, sculpted in polyester resin and marble dust, has been set up on a pedestal in Madrid's Plaza Colon, on display for a year until 20 December 2019. This is the first time that one of Plensa's heads has been shown in Madrid. It is part of a Madrid city

council project funded by the Fundación María Cristina Masaveu Peterson (FMCMP), which aims to show an artistic installation annually in the plaza de Colón.



Sorolla: Spanish Master of Light, National Gallery, London 18 March – 7 July 2019; moving to the National Gallery of Ireland, 10 August – 3 November 2019. The exhibition is the first about Joaquín Sorolla y Bastida (1863-1923) in the UK since the Grafton Gallery showed 278 of his works in 1908. It covers his entire career by focusing on 63 paintings, ranging across his portraits, landscapes, seascapes, genre scenes and some of the large-scale oil studies of people dressed in regional costume, made for the *Visions of Spain* series commissioned by his American patron Archer Milton Huntington. It also includes some of his early monumental socially realistic subjects, such as the young women forced into prostitution or naked disabled orphans shown bathing in a sunlit sea, depicted with Sorolla's luminous impressionist technique.

The latest works by the contemporary Portuguese sculptor **Joana Vasconcelos** (b. 1971) are displayed under the title '**What are you hiding? May you find what you are looking for**', at the Venice Biennale (11 May - 24 November 2019) on the island of San Clemente across the Palazzo Kempinsky gardens and in the church of San Clemente itself, supported by the film production company MGM. In the church the exhibition shows her large-scale floor sculpture *Madragoa* (2015-2019), inspired by Lisbon's buildings and façades, which explores the intersections of sculpture, architecture and painting. This piece has specially created new

elements since it was first shown in Macau in 2015. In the gardens Vasconcelos is displaying *I'll be Your Mirror #1* (2019), a giant Venetian carnival mask made of mirrors, which the sculptor recently showed at the Guggenheim, Bilbao in a solo show. Also on show in the gardens is *Betty Boop PA* (2019), a high-heeled shoe crafted out of saucepans, which proposes a revision of the “feminine” in today’s world by bringing together two tropes of a woman’s private and public image.

Velázquez, Rembrandt, Vermeer: Parallel Visions in Spain and Holland, Museo Nacional del Prado, 25 June – 29 September 2019; moving to the Rijksmuseum, Amsterdam, see **Exhibitions 2019-2020**. As part of the Prado’s bicentenary celebrations the Prado brings together 72 paintings to reflect on the artistic traditions of Spain and the Netherlands in the late sixteenth and seventeenth centuries. The exhibition is curated by Alejandro Vergara, the Chief Curator of Flemish painting and the Northern Schools. The paintings were displayed in five sections and shown in pairs to establish points of comparison between them and emphasise the pictorial traits they shared. In the seventeenth century both countries saw the emergence of a painted aesthetic that departed from idealism and which focused on the manner of representing the real appearance of things. The first section focussed on fashion similarities between the two nations, and especially the preference for black which their elites had inherited from the ducal house of Burgundy which governed both Spain and the Low Countries. The second section examined the shared desire to humanise subjects including gods and saints. Other sections covered still life and patronage links between the two regions. For the catalogue see **Publications**.

Ignacio Zuloaga, 1870-1945, Museo de Bellas Artes, Bilbao, 29 May – 20 October 2019. Major retrospective exhibition dedicated to the painter Ignacio Zuloaga (Eibar, Guipuzkoa 1870-Madrid 1945), considered in his time and alongside Joaquín Sorolla, the most important Spanish artist with the greatest international reputation. Composed of a hundred paintings, the exhibition is the first retrospective organized since 1990. It surveys his entire career and shows many unknown works and facets of the artist. Alongside masterpieces from Bilbao’s own collection there are loans from the Museo Ignacio Zuloaga de Pedraza (Segovia), the National Museum Reina Sofía Art Center in Madrid, the Museu Nacional d'Art de Catalunya, and international institutions across Europe, the USA and Mexico. See **Publications** for catalogue.

2019-2020

A Tale of Two Women Artists. Sofonisba Anguissola and Lavinia Fontana, Museo Nacional del Prado, Madrid, 22 October 2019 – 2 February 2020. Displaying a total of 60 works the Prado presents, for the first time jointly, the most important paintings by the Cremona-born Sofonisba Anguissola (c.1535-1625) and the Bolognese Lavinia Fontana (1552-1614), the former a daughter of an aristocrat and the latter the daughter of a painter. The two artists achieved recognition and fame among their contemporaries despite or perhaps because of their status as female painters. In 1559 Anguissola was invited to Philip II's court in Madrid, thanks to the Duke of Alba and to the Duke of Sessa, who was then governor of Milan. After moving to Madrid, she continued to paint portraits while engaged as one of Queen Elizabeth of Valois's ladies in waiting. Around 1571 she married Fabrizio de Moncada, whose brother was Viceroy of Sicily, and moved to that island. The exhibition will show all four of the Prado's portraits by her including *Elizabeth of Valois, holding a portrait of Philip II* (1561-65). The exhibition, curated by Leticia Ruiz, Head of the Prado's Department of Spanish Renaissance Painting, will present the work of these two women, whose artistic personalities were to some extent obscured over the course of time. For example, until 1990 Anguissola's *Portrait of Philip II* (1565) was attributed to Juan Pantoja de la Cruz, as that is whom it was attributed to in a 1686 inventory of the Madrid Alcázar.

Alonso Berruguete: First Sculptor of Renaissance Spain, National Gallery of Art, Washington, 13 October 2019 – 17 February 2020; then to the Meadows Museum, Dallas Texas, 29 March – 26 July, 2020. The first major exhibition held outside Spain to celebrate the expressive art of the most important sculptor active on the Iberian Peninsula during the first half of the sixteenth century, Alonso Berruguete. The exhibition will present an impressive range of more than 40 works from across his career, including examples of his earliest paintings from his time in Italy, where he trained. His abilities as draftsman will also be celebrated with the largest group of his drawings ever to be assembled. The primary focus will be on his painted sculptures in wood, which generally decorated large altarpieces, or *retablos*. The Museo Nacional de Escultura in Valladolid, Spain, will be lending a substantial group of some of his very best figures. A section of one of his altarpieces will be loosely reconstructed in the exhibition to convey an idea of how his sculptures were originally seen. A fully illustrated catalogue will accompany the exhibition, for which see **Publications**.

Boldini and Spanish painting at the end of the nineteenth century. The Spirit of the Age, Fundación MAPFRE, Sala de Recoletos, Madrid, 19 September 2019 – 12 January 2020. A

large exhibition of 124 works which places the art of the Ferrarese portraitist Giovanni Boldini in late nineteenth-century Paris among his Spanish counterparts, contemporaries and predecessors, such as Mariano Fortuny y Marsal, Raimundo de Madrazo Eduardo Zamacois and the Catalan Román Ribera, whose street scenes have recently been confused with those of Boldini. The Spanish painters settled in Paris during the 1860s and 1870s, when Paris began to supplant Rome's importance as 'the capital of art'. They arrived in the French capital with the intention of joining the École des Beaux-Arts and with the hope of one day seeing their work on display in the official Salon. Raimundo de Madrazo settled in the French capital in 1855 and Eduardo Zamacois did the same in 1860. Both Zamacois and Mariano Fortuny were known for their small, precisely painted works, called *tableautins*, which were greatly loved by the middle classes. The younger Ramón Casas, Joaquín Sorolla and Ignacio Zuloaga also joined Boldini who had earned a name for himself as one of the most important society portrait painters. Together these artists created a series of portraits halfway between tradition and innovation which, with their freer and dynamic brushstrokes, conveyed the spirit of a fashionable society.

El Greco, Goya, and a Taste for Spain: Highlights from the Bowes Museum, Meadows Museum, Dallas, 15 September, 2019 – 12 January, 2020. A focused exhibition, consisting of 11 paintings and associated archival material, showcases the finest of the Bowes' collection of Spanish art. The exhibition will feature artists such as Juan de Borgoña (c. 1470–1536), El Greco (1541–1614), and Francisco de Goya (1746–1828), with paintings on panel and canvas ranging from the early sixteenth to late eighteenth centuries. The exhibition will explore other issues within the context of the history of art while also taking a closer look at John and Joséphine Bowes's role in the history of the collection and display of Spanish art outside of Spain.

Valentín Carderera y Solano (1796-1880). Dibujante, coleccionista y viajero romántico, Biblioteca Nacional de España, Madrid, 27 September 2019 – 12 January 2020. Exhibition of more than 100 items, including paintings, drawings, prints, books, maps and manuscripts, celebrating the work and legacy of the painter, scholar, collector and traveller, Carderera y Solana. In 1867 the Spanish state acquired his collection of drawings and prints for the Biblioteca Nacional, including engravings by Mantegna and Dürer, and one of the few drawings attributed to Velázquez. He spent much of his career travelling around Spain, recording its monuments in drawings and watercolours, and trying to safeguard the nation's historical heritage. He became friends with the Madrazo family and was also in contact with

the English and French hispanophiles, Richard Ford and Prosper Mérimée. For catalogue see **Publications.**

Dalí/Magritte. Two icons of Surrealism in dialogue, Musée Royaux des Beaux Arts, Brussels, 11 October 2019 – 9 February 2020. The exhibition reveals the personal, aesthetic and philosophical connections between the two artists via 80 works, including paintings, sculptures, drawings, photographs, film and archival documents. Salvador Dalí and René Magritte first met in the spring of 1929 in Paris. In August of the same year Magritte was invited by Dalí to stay with him at Cadaqués, along with Miró, Buñuel and Éluard.

Spanish Drawing Manuals of the 17th and 18th Centuries, Museo Nacional del Prado, 15 October 2019 - 2 February 2020. This exhibition will place particular emphasis on Spanish drawing manuals of the seventeenth and eighteenth centuries, locating them in their international context. Although few in number they are particularly important, not just because they rapidly reflected this new tradition in art but also because of their distinctive Spanish and on occasion innovative character, as well as for the presence of unique elements that denote their national origin. Notable among Spanish artists in this field are Pedro de Villafranca y Malagón and prior to him, José de Ribera. Also notable are the manuals by José García Hidalgo, Friar Matías de Irala and José López Enguíanos.

El Greco. Ambition and Defiance, Grand Palais, Paris, 16 October 2019 - 10 February 2020; and then to the Art Institute of Chicago in early March through to summer 2020. Major retrospective on the work of the Crete-born Toledo-based artist Domenico Theotokopoulos (1541-1614), called “El Greco”. It is the first monographic exhibition on the artist to show in France and the Grand Palais has teamed up with the Art Institute of Chicago to show 76 works: paintings, from early icons to late portraits, some rare drawings, and the polychromed sculpture of *The Risen Christ* (1595-98), commissioned for the Hospital de Tavera in Toledo. The largest work on display will be Chicago’s newly-conserved four-metre tall *Assumption of the Virgin*, commissioned for the high altar of Santo Domingo el Antiguo, which hasn’t been seen in Europe since it was acquired in 1904 by the American industrialist Henry Osborne Havemeyer. The exhibition will also display El Greco’s annotated copy of Vasari’s *Lives of the Artists*, lent by the Biblioteca Nacional in Madrid.

Gego, Museo de Arte de São Paulo Assis Chateaubriand, São Paulo, 12 December 2019-25 February 2020; then to Jumex in Mexico City until May 2020; followed by the Museum of Contemporary Art (MACBA) in Barcelona; and ending at Tate Modern. A major survey of the work of the German sculptor born in Hamburg in 1912, as Gertrud Goldschmidt and who

died in 1994 in Caracas, having fled Nazi persecution in 1939, settling in Venezuela. She was better known by her nickname Gego, formed from the first two letters of her first and surname, and became a leading figure of the kinetic and geometric abstraction movement of the 1950s. Today, Gego is considered one of the most significant creators of the post-war period that emerged in the second half of the twentieth century in Latin America. Her work covers architecture, design, sculpture, drawing, graphics, weaving, installations, public art and educational texts. Her creative life from the mid-1960s onwards has particularly focused on uniting lines and points in space, for example playing with parallel lines to produce the effect of movement. Her radically abstract sculptures have influenced a later generation of contemporary, especially female, sculptors.

Goya Avant-Garde Genius. The Master and his School/Goya Génie d'Avant-garde. Le maître et son école, Église des Jacobins, Agen, France, 8 November 2019 – 10 February 2020. Jointly curated by the Goya scholar Juliet Wilson-Bareau and Adrien Enfedaque from the Musée des Beaux Arts in Agen (between Toulouse and Bordeaux), the exhibition aims to provide a radical new view of Goya's work based on the museum's own collections. The museum houses eight paintings by Goya or in his style, all presented in the late nineteenth century by the former French ambassador to Madrid (1874-1881), Count Damase de Chaudordy. Five paintings by Goya came with a Goya family provenance via the collection of the portrait painter and sometime Director of the Prado, Federico de Madrazo (1815-1894). Madrazo's sixth Goya painting was the *Portrait of Asensio Juliá*, traditionally described as the artist's 'only pupil', and is now in the Clark Art Institute, Williamstown, MA. Chaudordy acquired from unknown sources three other paintings attributed to or in the style of Goya: a small landscape with a couple "sold by don Mariano in 1843"; a large landscape with bulls; and a picture which was soon recognised as one of several paintings by Eugenio Lucas y Velázquez (1817-1870) that feature a *Garrotted Man*, based on Goya's early etching of that subject. The exhibition will propose a view of Goya from the early nineteenth century, as an artist with an active workshop involved with his personal projects as far as he required, and whose artists also produced replicas and variants of his paintings (which Goya never did) as well as original works based on Goya's own productions, in all media, that could also be copied on demand. It also aims to present and explore the evidence for an acceptance of the 1812 inventory (drawn up on the death of Goya's wife) as an accurate account of the paintings listed in Goya's studio that were all regarded as his work at the time. Purchases by collectors are now known to have included both autograph and 'studio' works, with no distinction drawn between them, as is confirmed by the valuations in the 1812 inventory. Finally, the exhibition also hopes

to bring into view a previously virtually unknown school of Spanish painting with Goya at its head.

Solo la voluntad me sobra. Drawings by Goya, Museo Nacional del Prado. Madrid, 19 November 2019 – 16 February 2020. This exhibition will be curated by José Manuel Matilla, along with Manuela Mena, the Prado's Senior Curator of Eighteenth-Century Painting. It is the result of research undertaken for a new catalogue raisonné of Goya's drawings (see **Publications**), a subject to which the Museo del Prado has always devoted particular attention, and which is one of the keystones of its collection. Since the publication of Gassier's catalogue in 1973 the number of drawings attributed to Goya has changed, giving rise to the need for a new catalogue raisonné updating the enormous body of information accumulated over the course of two centuries of literature on this subject. The exhibition will bring together more than 100 drawings by Goya from the Prado's own collections as well as from public and private collections around the world. It will be presented as a chronological survey of his work that includes drawings from throughout his career, ranging from the *Italian Sketchbook* to the *Bordeaux Albums*. It will also offer an up-to-date vision of the ideas that recurrently appear in Goya's work, revealing the ongoing and long-lasting relevance of his thinking.

Painted Cloth. Fashion and Ritual in Colonial Latin America, Blanton Museum of Art, University of Texas at Austin, Texas, 27 October 2019– 12 January 2020. The exhibition addresses the social roles of textiles and their visual representations in different media produced in Bolivia, Mexico, Peru, and Venezuela during the 1600s and 1700s. Beyond emphasizing how aesthetic traditions of European and Indigenous origin were woven together during this period, the exhibition showcases the production, use, and meaning of garments as well as the ways they were experienced both in civil and religious settings. This exhibition is organised by Rosario I. Granados, the Carl & Marilynn Thoma Associate Curator of Spanish Colonial Art, and includes items from the recent purchase of 119 items of Spanish and Portuguese colonial art – see **Acquisitions**.

Oriol Maspons (Barcelona, 1928 - 2013), Museu Nacional d'Art de Catalunya (MNAC) Barcelona, 5 July 2019 – 12 Jan 2020. The first ever retrospective of the Catalan photographer who revived Spanish photography in the 1950s and 1960s. This large exhibition of some 530 photographs, many of which are unknown or previously unpublished, including shots taken in London and Cuba, ranges over four decades of Maspons' activity in reportage, portraiture and fashion photography. The selection has been made from the Archivo Maspons, some 7,000 photographs, held by the MNAC since 2011. Although Maspons joined the Agrupación

Fotográfica de Catalunya in 1952 he soon rejected their aesthetic concept of photography for a more naturalistic view, supported by French photographers such as Cartier-Bresson and Doisneau, whom he may have met after he travelled to Paris in 1955. After his return to Barcelona in 1957 he joined with other young artists, models, film directors, architects and writers to form a group that at the end of the 1960s rebelled against official Franquista cultural policy. He worked for many of the main magazines of the period including *Elle*, *Interviú*, *L'Oeil*, and *Paris-Match*. He participated from the beginning in *Palabra e Imagen*, which treated image and text equally, and where he published in 1961 his first book *La caza de la perdiz roja*, with texts by Miguel Delibes, followed by *Toreo de salón*, with text by Camilo José Cela, and *Poeta en Nueva York*, with poems by Lorca.

Beloved by Picasso: The Power of the Model, Arken Museum of Modern Art, Copenhagen, Denmark, 12 October 2019 – 23 February 2020. Presents a total of 51 works in painting, sculpture, drawing and prints – including many masterpieces from the collection of the Musée National Picasso-Paris.

Calder-Picasso, Musée National Picasso-Paris, 15 February 2019- 25 August 2019; travelling to the Museo Picasso, Málaga, 24 September 2019 – 2 February 2020. This will be the first exhibition in Spain to explore the creative connections between two 20th-century modern masters. The exhibition focuses on tangible traces of the relationship between Alexander Calder (1898-1976) and Pablo Picasso (1881-1973), their points in common, their meetings, their artistic collaborations, and the coordinated display of their works. A vital connection can be found in their exploration and exploitation of the void, and the absence of space, which both artists used, from the figure through to abstraction. Each dealt with the attributes of presenting or representing non-space. The exhibition will assemble approximately 120 works, organized according to a thematic route. The show is accompanied by a catalogue comprised of numerous essays and texts, for which see **Publications**.

Picasso-Éluard, Museu Picasso, Barcelona, 8 November 2019 – 23 February 2020; travelling to the Musée National Picasso-Paris in spring 2020. On 17 January 1936 the French poet Paul Éluard (1895-1952), arrived in Barcelona to give a talk on the occasion of a Pablo Picasso exhibition. This exhibition will explore the intense personal and intellectual relationship between Picasso and the poet, one of the crucial figures of literary surrealism. Éluard was the best friend of Picasso from the mid-1930s onwards, according to Emmanuel Guigon, who will be curating the exhibition along with the museum's Malén Gual: "The exhibition explores this relationship in a dual way, Picasso as an important poet little known in Spain, and also as a

friend of poets, in particular his relationship with Éluard, while examining how his work concealed poetry, at the same time as being an influential voice in the literary revolutions of the 20th century.” The exhibition will show the relationship of the two creators through books, poems, illustrated works, portraits and drawings of Éluard and Nusch (his second wife, after Gala) by Picasso, photographs by Man Ray and Brassai, and correspondence and documentary films. Picasso was greatly affected by the sudden death of the poet at the age of 56. Shortly before Éluard’s death, the publisher Braun & Cie. had issued the book *Picasso, Dessins* (Paris, 1952) with drawings from the period 1942-1946 and preceded by a text by Éluard.

Picasso. Magic Paintings, Musée National Picasso-Paris, 1 October 2019 – 23 February 2020. Exhibition focussing on paintings created over a four-year period, summer - 1926 - spring 1930, during which Picasso experimented technically and formally with his predominantly figurative art; and also absorbed and reacted to developments in contemporary Surrealism and psychology (such as Jung vs Freud) and the interest among writers such as Leiris and Zervos in the magical powers of art. Curated by Marilyn McCully, Michael Raeburn and Emilie Bouvard.

Picasso the Poet, Museu Picasso, Barcelona, 8 November 2019 – 23 February 2020; travelling to the Musée National Picasso-Paris in spring 2020. Highlights the importance of poetic writing in Picasso’s creative process and reviews the close ties between writing and painting. It will show how the work of text, with collages, repetitions and variations, is reflected in the artist’s pictorial work and especially in the autobiographical content of Picasso’s work.

Matisse/Picasso, National Gallery of Australia, Canberra, 13 December 2019-13 April 2020. Draws on loans from 40 major international collections to show how these two pioneers of Modern Art shared the need to confront the challenges set by the paintings of Paul Cézanne, and mined each other's work to enhance their own. It begins with the young Picasso settling in Paris, where he was determined to make a name for himself. Taking radical steps towards Cubism, Picasso confronted the older Matisse who was then renowned as the radical leader of the Fauves. The exhibition ends with Picasso's artistic response to Matisse's death. Mourning the loss of this most significant figure, Picasso acknowledged the immense stylistic influence Matisse had on his own artistic career. This exhibition follows the paths these two artists took over decades as they responded to the other's work.

Paula Rego. Obedience and Defiance, MK Gallery, Milton Keynes, England, 15 June- 22 September 2019; touring to the Scottish National Gallery of Modern Art, Edinburgh, 23 November 2019 – 19 April 2020 and the Irish Museum of Modern Art, Dublin, 25 May – 1

November 2020, where it will be the first ever retrospective of Rego's work in Scotland and Ireland. The exhibition focuses on political and feminist themes and includes previously unseen paintings and works on paper from the artist's family and close friends, reflecting Rego's perspective as a woman immersed in urgent social issues and current affairs. The selection of works focuses on the moral challenges to humanity, particularly in the face of violence, gender discrimination and political tyranny. There are paintings and etchings related to children sold into slavery in North Africa (1996-98), abortion (1998-2000) and female genital mutilation (from 2009). Many of the images begin with the artist's Portuguese roots and childhood experiences or respond to current affairs. This will be the first ever exhibition in Britain to present the paintings Rego made in the 1960s during the regime of Portugal's dictator António de Oliveira Salazar. Curated by the former director of London's Whitechapel Gallery, Catherine Lampert, and organised by MK Gallery (Milton Keynes), the exhibition includes over 80 works. A major new publication will accompany the exhibition with texts by curator Catherine Lampert and the American writer and novelist Kate Zambreno, published by Art/Book &.

Julio Romero de Torres. Social, modernista y sofisticado, Centro Cultural Bancaja, Valencia, 18 July – 8 December 2019. The first monographic exhibition dedicated to Romero de Torres (Córdoba, 1874-1930), one of the leading portrait-painters and genre artists of his day. The exhibition displays 55 large paintings/works dating from the mid-1890s to 1929, borrowed from some 20 public and private collections. It is divided into three sections: a post-Romantic phase in the 1890s; his 'modernist' Art Nouveau period from 1900-1906; and the period from 1907 until his death, during which he created his own unmistakable style, which went beyond the regionalism then in vogue. ~The artist was particularly sought after as a portraitist, especially after he moved to Madrid in 1916; known for imparting a classical elegance and artifice to his sitters, he often painted them full length, in sombre clothing and against a glimpse of landscape or architecture. A key series of portraits included in the exhibition are those of female dancers and singers. Unlike the light-filled art of his contemporary Sorolla, that of Romero de Torres is tenebristic and sometimes symbolist. On more than one occasion his work was accompanied by scandal, such as the controversy raised by his painting *Vividoras del amor*, removed from the 1906 National Exhibition on account of its alleged immorality, and which will be shown in the exhibition. The exhibition concludes with a selection of photographs of the artist's family – both his father and brothers were also painters – his studio, his native city and his social and intellectual circle, as well as a film directed by Julián Torremocha which includes the only moving images of the artist shot in his

house-cum-museum. A 3½-minute video can be viewed on the Fundación Bancaja website: <https://www.fundacionbancaja.es/cultura/exposiciones/julio-romero-de-torres.aspx>.

Zilia Sánchez. *Soy Isla*, Phillips Collection, Washington D.C., 16 February-19 May 2019 then moving to the Museo de Arte de Ponce, Puerto Rico, 15 June -21 October 2019; and El Museo del Barrio, New York in winter 2019-2020. Retrospective exhibition of 75 paintings, sculptures, graphic illustrations and archival ephemera by the Cuban-born artist, Zilia Sánchez (b. 1926, Havana), who worked in New York in the 1960s, and now lives in Puerto Rico. It features more than 60 works including paintings, works on paper, shaped canvases, and sculptural pieces, alongside illustrations, design sketches, and ephemera. The exhibition traces Sánchez's artistic journey from her early days in Cuba to her extended visits to Europe and residence in New York, and finally her move to Puerto Rico. She often states that she regards herself and her work as an island, isolated from mainstream art currents such as concretism and minimalism. Instead her work often references mythological themes (such as Trojans, Amazonians, and Antigone), and lunar motifs. She favours sensuous curves over linear forms. The exhibition title, *I Am an Island*, serves as a personal metaphor for Sanchez's experience as an islander—connected to and disconnected from both the mainland and mainstream art currents. Accompanied by a book for which see **Publications**.

Sorolla in the Studio, Meadows Museum of Art, Dallas, 18 October 2019-12 January 2020. The exhibition examines the development of Joaquín Sorolla y Bastida's distinctive modern approach and is anchored by the artist's 1902 painting *Female Nude*, an intimate portrayal of his wife. This portrait was inspired by Sorolla's desire to create a painting that would rival Velázquez's *The Toilet of Venus* (1647–51), a painting that Sorolla saw in 1902 at its then home at Rokeby Park in County Durham. *Female Nude* returns to the US for the first time in more than 100 years as a long-term loan to the Meadows Museum from a private collection in Spain. To celebrate the arrival of this work, the Meadows explores a key period in Sorolla's life, looking at his artistic process and the evolution of his work in a variety of media between 1902 and 1906. In addition to *Female Nude*, the exhibition draws on paintings in the Museum's collection, such as *The Blind Man of Toledo* (1906) and *Valencia Beach* (c. 1904-5), as well as several works on paper acquired by the Meadows in 2018 from the artist's descendants. Curated by Meadows Curatorial Fellow Daniel Ralston.

De Mena, Murillo, Zurbarán, Spanish Baroque Masters, Sint-Jans Hospitaal, Bruges, 18 March - 16 October 2019; moving to Musée National d'Histoire et d'Art, Luxembourg, 24 January – 7 June 2020. In the monumental hospital wards, some 20 works of religious sculpture

and painting, full of Spanish passion, are on display. It is a rare opportunity to become acquainted with some less well-known aspects of Spain's Golden Century. The highlight of the exhibition, in addition to paintings by famous Spanish masters like Murillo and Zurbarán, is a group of six hyper-realistic sculptures by the greatest sculptor of the Spanish Baroque, Pedro de Mena

Rembrandt-Velázquez. Dutch and Spanish Masters, Rijksmuseum, Amsterdam, 11 October 2019 – 19 January 2020. Exhibition marking the 350th anniversary of Rembrandt's death (1606-1669) by comparing his work with a Spanish seventeenth-century heavyweight. This will be the Dutch version of the Prado's exhibition, and will similarly display in pairs individual paintings by Dutch and Spanish artists, including Murillo, Ribera and Zurbarán as well as Velázquez.

El viaje más largo: la primera vuelta del mundo, Archivo de las Indias, Seville, 12 September 2019 – 23 February 2020; touring to the Museo de San Telmo, San Sebastián. Exhibition celebrating the 500th anniversary of the first circumnavigation of the globe by the Portuguese navigator Ferdinand Magellan and his Spanish-funded fleet between 1519 and 1522, telling the story via 106 objects and documents brought together for the first time. The display is divided into six sections. *the dream* introduces the main protagonists; *the departure from Seville* is told via audio-visual techniques and models of the five ships; *exploration* is shown through documents and maps; *destination*, focusses on their arrival in the Philippines and the islands of Molucca, and the death of Magellan; *the return* is narrated through journals of the remaining sailors; and *transformation*, relates the immediate and historical legacy of the voyage. Key objects and documents include: the Treaty of Tordesillas; a sculpted bust of a young Emperor Charles V, on loan from the National Museum of Sculpture in Valladolid; the original sculpted image of the Virgen de la Victoria, before whom the crew prayed before and after their voyage, lent by the church of Santa Ana in Triana; and some 25 pieces of ecclesiastical silver.

2020

Masterpieces from the Hispanic Society of New York, Winter Show, Park Avenue Armory, New York, 24 January – 2 February 2020. The Winter Show's annual loan exhibition offers visitors a focused look at exceptional collections of art, antiques, and design from leading historic institutions. In 2020 it will display masterworks from throughout the Iberian Peninsula,

Latin America, and the Philippines by artists including Velázquez, El Greco, and Goya, alongside such works as a mid-eighteenth-century painting from the Cuzco School in Peru and an exceptional seventeenth-century ceramic aquamanile from Portugal. Additional highlights will include a painting by John Singer Sargent created during his extended travels in Spain circa 1879–80, and a work by Valencian painter Joaquín Sorolla from the early 1900s. The exhibition will be co-curated by art historian and former Director of New York's Metropolitan Museum, Philippe de Montebello, Chairman of the Board of the Hispanic Society Museum & Library, and well-known architect Peter Marino.

David Roberts and Genaro Pérez Villaamil, Real Academia de San Fernando, Madrid, 30 September 2020 – 10 January 2021. The Scottish artist David Roberts and his Spanish counterpart Genaro Pérez Villaamil were giants of topographical art in the context of the nineteenth-century 'discovery' of Spain. Fully versed in the conventions of the Picturesque and the Sublime, they helped create a Romantic image of Spain which still colours the perception of the country. Roberts's impact on Pérez Villaamil has long been noticed but never explored in depth until now. This exhibition examines the artistic relations between the two artists over a period of two decades, starting with their encounter in Seville in 1833. It will reveal striking similarities in their iconographies and styles, but also significant differences in their imagination and cultural attitudes to Spain. The exhibition is organised by the Centro de Estudios Europa Hispánica and curated by Claudia Hopkins, of Edinburgh University, with support from Antonio Gámiz Gordo, Andrew Ginger, Briony Llewellyn, Matilde Mateo, Krystyna Matyjaskiewicz, and Carlos Sánchez.

Picasso Bathers, Musée des Beaux Arts, Lyon, 18 March – 13 July 2020. Exhibition of paintings, drawings and sculptures created by Picasso around the theme of bathers between 1928 and 1937. Organised in collaboration with the Musée National Picasso, Paris, and the Peggy Guggenheim Foundation in Venice.

Picasso and Paper, Royal Academy, London, 25 January – 13 April 2020. Exhibition in the main galleries of the Royal Academy, of more than 300 works by Picasso on or using paper, and spanning his entire career, showing his appreciation of the material not only via drawings and prints, but also through collage and sculpture.

Picasso/Rodin, Musée National Picasso, Paris, after spring 2020.

Titian's *Poesie*, National Gallery, London, opening in March 2020; then the Scottish National Gallery, Edinburgh; the Museo Nacional del Prado; and finishing at the Isabella Stewart Gardner Museum, Boston in February-May 2021. Titian's *poesie* ("painted poems"), commissioned by King Philip II of Spain and painted between 1551 and 1562, consist of six monumental paintings of mythological episodes inspired by the ancient Roman poet Ovid's *Metamorphoses*. The exhibition will bring together for the first time in 300 years five of the six canvases: *The Rape of Europa*, *Diana and Actaeon*, *Diana and Callisto*, *Venus and Adonis*, and *Danae* (from Apsley House, London). The four exhibiting museums have been collaborating in a programme of technical research to help understand Titian's working methods.

Remedios Varo. Record after Record, Museum of Latin American Art, Buenos Aires, provisionally scheduled March – June 2020. Exhibition on the Spanish-born Mexican artist female artist (1908-1963). It will include Varo's *Simpatia (La rabia del gato)*, bought at auction at Christie's New York, May 2019, by one of Argentina's wealthiest men Eduardo Costantini, who also founded the Museum of Latin American Art of Buenos Aires (MALBA) in 2001. Costantini donated all 300 works he owned to the museum and has since placed his private collection, which includes Frida Kahlo's 1942 "*Self-Portrait with Monkey and Parrot*", at the museum's disposal. Today, MALBA has about 800 works.

2021

Gaudí et l'Art Nouveau, Musée d'Orsay, Paris.

Paula Rego, Tate Britain. A retrospective survey exhibition of the Portuguese-born London-based artist, whose artistic reputation has increased as her themes focussing on issues that affect women have attracted appreciation across Europe.

Publications

Kim Woods, *Cut in Alabaster: a Material of Sculpture and its European Traditions 1330-1530*, Harvey Miller Publishers, Turnhout, 2018, 418 pp, 5 b&w, 94 col. illus., hb. £127.50 €150. ISBN 9781909400269. A comprehensive study of the technique of working in alabaster in Western Europe during the medieval and renaissance periods. Over nine chapters Woods, a specialist in Netherlandish late medieval sculpted altarpieces and senior lecturer at the Open University, provides a series of very well illustrated case studies which place examples of alabaster work in England alongside sculptures in the same material in France, the Burgundian Netherlands and Spain, especially altarpieces and tombs in Aragon, Catalonia and Navarre. The Spanish examples include: the Castilian royal tombs executed by Gil de Siloé at Miraflores and other work elsewhere in Burgos; fifteenth-century altarpieces in Zaragoza and Vic; the tomb of Charles the Bold of Navarre in Pamplona cathedral; and funerary monuments in Sigüenza. The book was well reviewed by Paul Williamson, Keeper Emeritus and Honorary Senior Research Fellow at the Victoria & Albert Museum, in *The Art Newspaper* July/August 2019.

Lourdes de Sanjosé Llongueras, *Al servei de l'altar: Tesors d'orfebreria de les esglésies Catalanes (segles IX-XIII)*, Arxiu I Biblioteca Episcopal de Vic and Patronat d'Estudis Osonencs, Vic, 2018, 589 pp, numerous col. & b&w illus., £125. ISBN 9788469794647. A study in Catalan (but with a Spanish and English appendix) of Catalan liturgical metalwork made between the ninth and thirteenth centuries. Published as a textbook divided into three sections: introductory essays on the history of instruments for mass; 113 catalogue entries of Catalan objects; and 27 double-pages of photographs and line drawings of representative works. It traces the development of chalices, patens crosses, censers, crosiers and altar frontals via actual objects and through pictorial representations. The study is based on the author's University of Barcelona dissertation for which she gathered 376 documents, which have been published separately in 2017. Reviewed in *The Burlington Magazine* April 2019 pp 346-348 with 1 colour illustration by Maeve O'Donnell from the Getty Museum's Manuscripts department, who is preparing a book on the Castilian altar furnishings from the thirteenth and fourteenth centuries.

Stephanie Weissberg and Karen Cordero Reiman eds. *Lola Álvarez Bravo. Picturing Mexico*, Pulitzer Arts Foundation, 2018, 96 pp, 50+ b & w illus, \$30. Book accompanying the exhibition of 50 photographs focussing on Álvarez Bravo's work between the 1930s and 1970s, which

was held at the Pulitzer Art Museum, where Weissberg is assistant curator, and co-curated with the Mexico City-based art historian Cordero Reiman, who is professor emerita at the Universidad Iberoamericana. Lola Álvarez Bravo (1903–1993), one of Mexico's foremost photographers who played a critical role in Mexico's modernist wave through her work as a photographer, educator, and curator. She worked as a photojournalist, commercial photographer, portraitist, and educator and played a critical role in her country's cultural renaissance. In the years following the Mexican Revolution, she captured a profoundly transformative moment for the country's land, architecture, and people. She remains best known for these works and for her portraits of prominent modernists working in Mexico, including Frida Kahlo, Diego Rivera, and David Alfaro Siqueiros. The book delves into a lesser-known body of work, in which attention to pattern, light, and abstraction guides the artist's depictions of urban and rural landscapes and their inhabitants. It also addresses her role in building and securing the legacy of the post-Revolutionary period, her dialogue with modernist photographers, and her place within the broader cultural sphere, offering new insight into the mutual influence she shared with prominent painters, filmmakers, and literary figures of her time.

Michael Brown ed., *Art and Empire: The Golden Age of Spain*, San Diego Art Museum, San Diego, Texas, 2019 \$45. Catalogue to the San Diego's survey exhibition (May-September 2019) which featured 110 works, a fifth of which were from the Museum's own collections, and by leading artists from Spain and its global territories during the pivotal years of around 1600 to 1750. The exhibition, which was curated by the Museum's Curator of European Art, Dr Michael Brown, showcased a wide variety of paintings, sculpture, and decorative arts produced throughout Spain and the Spanish-speaking world, encompassing Antwerp, Naples, Mexico, Peru and the Philippines. In addition to organizing the exhibition, Michael Brown, was editor and contributing author of the accompanying, fully illustrated publication, which featured essays by other art historians including Jonathan Brown, Benito Navarrete Prieto Professor at the University of Alcalá, Sofia Sanabrais of the University of South Carolina, and Jorge Rivas Pérez, Curator of Spanish Colonial Art at Denver Art Museum. Artists featured in the exhibition include Diego Velázquez, Bartolomé Esteban Murillo, Francisco de Zurbarán, Jusepe de Ribera, El Greco, Juan de Valdés Leal, Juan Sánchez Cotán, and many more. The exhibition was organised into four sections including: The Courtly Image- Portraiture in the Hispanic World; The Birth of Naturalism; Art in the Service of Faith; Splendours of Daily Life; and Global Materials. A review of the exhibition by Judith Dobrzynski can be found in the

Wall Street Journal (10 June 2019) at <https://www.wsj.com/articles/art-empire-the-golden-age-of-spain-review-beyond-iberian-borders-11560200363>.

Rose Walker, *Art in Spain and Portugal from the Romans to the Early Middle Ages: Routes and Myths*, Amsterdam University Press, Amsterdam, 2016, 408 pp, 150 col. Illus. £149. ISBN 9789089648600. Walker's book published much recent research into early medieval art, mainly sculpture and architecture, across the Iberian peninsula, up to the twelfth century. Her survey focuses on the importance of salvaged Roman material in later buildings and argues for the re-dating to a later period of some monuments previously ascribed to the Visigoths as well as the involvement of Muslim-trained Andalusí sculptors on the carving of capitals in the cathedral at Santiago de Compostela. The book is complementarily reviewed by John McNeill (Honorary Secretary of the British Archaeological Association) in *The Burlington Magazine* May 2019 pp 437-438.

Miriam Alzuri, Begoña González, Miguel Zugaza eds., *Después del 68. Arte y practices el País Vasco 1968-2018 (After 1968. Art and Artistic Practices in the Basque Country 1968-2018)* Museo de Bellas Artes, Bilbao, 2018, 516 pp, 614 col. illus. pb. With cover €50. ISBN 9788496763890. Catalogue to the survey exhibition of 150 works by nearly 100 post-1968 Basque artists starting with the generation born in the 1940s that followed on from Jorge Oteiza and Eduardo Chillida, a group of whose work forms a prologue to the rest of the catalogue. It concludes with a growing representation of work by women artists. Much of the exhibition of paintings, sculpture, photography, video and graphic art and all of the archival material and documents come from Bilbao's own collection, to which loans from other private and public collections have been added.

Eloy Martínez de la Pera, Pamela Golbin, Estrella de Diego, Hamish Bowles, Juan Gutiérrez, *Balenciaga and Spanish Painting*, Museo Thyssen-Bornemisza, Madrid, 2019, 276 pp, col. illus. hb. €37.50. Spanish and English editions. ISBN 9788417173302. Catalogue for the Thyssen Bornemisza exhibition which linked the works of the fashion designer Cristóbal Balenciaga, with the tradition of Spanish painting from the sixteenth- to the twentieth-centuries. With 90 of his designs on display, this is the first major exhibition to bring together an important selection of paintings by great names in the history of Spanish art such as El Greco, Zurbarán, Velázquez, Carreño de Miranda, Murillo, Goya, Madrazo and Zuloaga, one of his main sources of inspiration. Fifty-five paintings are accompanied by the garments linked to each style or each painter. Connections based on conceptual features, architectural shapes

and volumes and chromatic complicities present a dialogue between couture and canvas, between the creativity of the talented fashion designer and his influences.

Joan Molina Figueras ed., ***Bartolomé Bermejo***, Museo Nacional del Prado, Madrid, 2019, 248 pp, col. illus, pb, £26 €28. ISBN 9788484805090. Available in Spanish and English editions. Catalogue to the first monographic exhibition on the artist which reunited 16 paintings, almost all the known works, by the fifteenth-century Cordoba-born artist, Bartolomé de Cardenas (c. 1440– c.1501), nicknamed Bermejo, who became the major painter at the court of Aragon in Valencia by the 1460s, later moving to other towns and cities in the kingdom. He became known for his great technical skill and naturalism, iconographic originality and adaptation of Netherlandish pictorial models to his own needs. The exhibition was organised in collaboration with the Museu Nacional d'Art de Catalunya (MNAC), (15 Feb-19 May 2019), and curated by Joan Molina Figueras of Girona University. The publication presents the results of research carried out over a period of more than three years by a group of specialists. Their work in archives, libraries and restoration centres and, their first-hand examination of the pictures themselves have enabled them to put together a new catalogue raisonné for this Spanish artist and also reveal new aspects of his personality, painting technique and iconographic contributions. It aims to question Bermejo's assumed training in the southern Netherlands and examines the possibility of his being a converso Jew. The essays are by: Molina Figueras; Carl Brandon Strehlke, on the relationship of Bermejo's work to that of other European artists; Javier Ibáñez Fernández and Alberto Velasco González, on Bermejo's work in Aragon. The exhibition and an associated conference was reviewed by ARTES member Nicola Jennings 'Bermejo: The 15th-century rebel genius' in *The Burlington Magazine* April 2019 pp 324-326 with 3 col. illus. A 55 minute lecture given by Laura Alba Prado conservator can be found on you tube at the link <https://www.hoyesarte.com/evento/2019/01/el-prado-prepara-una-antologica-de-bartolome-bermejo/>. Another lecture on Bermejo's portraits and iconography, given by Juan Molina is at: <https://www.hoyesarte.com/evento/2019/01/el-prado-prepara-una-antologica-de-bartolome-bermejo/>.

Letizia Treves ed., ***Bartolomé Bermejo. Master of the Spanish Renaissance***, National Gallery, London, 2019, 128 pp, 93 col. illus. hb. £19.95. ISBN 9781857096446. Catalogue to a reduced picture-in-focus version of the Prado's exhibition, focussing on the National Gallery's recently conserved *St Michael Triumphant over the Devil with the donor Antoni Joan de Tous* painted in 1468, which is Bermejo's first documented work. The painting shows the Archangel defeating Satan in the form of a monster, with Antoni Joan, the feudal lord of the town of Tous,

near Valencia, kneeling nearby. The work is remarkable for its mastery of the oil-painting technique, influenced by Netherlandish painting. The catalogue includes six essays: Treves, Curator of Spanish and later Italian painting at the National Gallery, discusses the *St Michael Triumphant*; Juan Molina Figueras (curator of the Prado and Barcelona exhibitions) provides a biographical essay on the artist, including arguments in favour of Bermejo being a Jewish converso; Lorne Campbell writes about the patron and the influence of Netherlandish art on Bermejo's Spain; Akemi Herráez Vossbrinck, Spanish Curatorial Fellow at the National Gallery, places the painting and artist into the broader context of fifteenth-century Aragon; whilst the Wallace Collection's curator, Tobias Capwell, discusses the painting's spectacular armour. The catalogue is illustrated with high quality new photography taken following its recent technical examination and conservation, supported by a technical report on the *St Michael* by five members of the National Gallery's conservation and scientific departments.

C.D. Dickerson III and Mark McDonald eds., *Alonso Berruguete: First Sculptor of Renaissance Spain*, Yale University Press in association with the National Gallery of Art, Washington, 2019, 272 pp, 175 col. and b&w illus., hb. £50 \$65. ISBN 9780300248319. Catalogue for the 2019-2020 exhibition at the National Gallery of Art, Washington, and the Meadows Museum, Dallas, edited by Dickerson, who is the curator of sculpture at the NGA and McDonald, who is curator of Italian, Spanish and Mexican drawings and prints at the Metropolitan Museum of Art in New York. It features essays and contributions by others including Manuel Arias Martínez, deputy director, Museo Nacional de Escultura, Valladolid, Jonathan Brown, and Richard Kagan. It is the first general book published in English on Berruguete (c.1488-1561), who revolutionised the art of sculpture in Spain after he returned in 1518 from over a decade training in Italy, where he met Michelangelo and other artists. Although appointed as court painter to the new Spanish monarch Charles I (succeeding in 1516), he eventually set up a sculpture studio in Valladolid creating polychrome retablos.

Carmen Fracchia, *Black but Human. Slavery and Visual Arts in Habsburg Spain, 1480-1700*, Oxford University Press, (Oct.) 2019, 272 pp, many colour and b&w illus., hb. £75. ISBN 9780198767978. The first book about the visual representations of African slaves and ex-slaves in Spain during the Hapsburg dynasty, when the enslaved population reached two million. The Afro-Hispanic proverb 'Black but Human' provides the main thread of the six chapters (including one that focusses expressly on the visual arts), and serves as a lens through which to explore the ways in which a certain visual representation of slavery both embodies and reproduces visions of enslaved and liberated Africans. It constructs an account of the material

culture of slavery based on archival sources and includes images of work by Afro-Hispanic and Spanish artists in religious art and in the genres of self-portraiture and portraiture. This extraordinary imagery coexists with the stereotypical representations of African slaves and ex-slaves by Spanish sculptors, engravers, jewellers, and painters, mainly in the religious visual form, and by European draftsmen and miniaturists, in their landscape drawings and sketches for costume books. The author is a Reader in Hispanic Art History at Birkbeck University of London and a member of ARTES.

Gauven Alexander Bailey, 'Buenos Aires Cathedral in the eighteenth century' in *The Burlington Magazine*, August 2019, pp 638-647, 14 col. 2 b&w illus. The author reconstructs the original appearance of the Cathedral's interior, as designed by Antonio Masella and completed by Manuel Álvarez de la Rocha in 1771, using newly identified visual sources including a watercolour by Carlos Enrique Pellegrini of c.1830 (in the collection of the Museo Nacional de Bellas Artes, Buenos Aires) and nineteenth-century photographs in the Academia Nacional de Bellas Artes in Buenos Aires. The article also illustrates architectural plans and elevations for the Cathedral found in Seville's Archivo General de Indias, and the Italian Archivio di Stato di Reggio Emilia.

Roberto Burle Marx: Brazilian Modernist, New York Botanical Garden, 2019, fully colour illustrated, \$50. ISBN 9780300212150. The parks and gardens of Brazilian garden designer Roberto Burle Marx (1909-1994), one of the twentieth century's most significant landscape architects, earned him awards and international fame. Over a 60-year career, he designed more than 2,000 gardens worldwide, the most famous of which are those he created in collaboration with the architect Oscar Niemeyer for Brasília. Although he is best known for his landscape work, he was also prolific in a variety of media, including paintings, drawings, tile mosaics, sculpture, textile design, jewellery, and theatre costumes. An avid horticulturalist, he was among the first to denounce deforestation in the Amazon region and also discovered over thirty species of Brazilian flora, which bear his name. The influence of Burle Marx's work is also explored through interviews with seven contemporary artists: Juan Araujo, Paloma Bosqu, Dominique González-Foerster, Luisa Lambri, Arto Lindsay, Nick Mauss, and Beatriz Milhazes.

José María Lanzarote Guiral, *Valentín Carderera (1796-1880). Dibujante, coleccionista y viajero romántico*, Biblioteca Nacional and CEEH, Madrid, 2019, 384 pp, 221 col., hb. €37.50 + VAT. ISBN 9788415245858. Catalogue accompanying exhibition of the same title reconstructs Carderera's life in six thematic sections. A survey of his formative period,

including his stay in Italy, is followed by a section on his Romantic generation, revealing his links with the Madrazo family and Stirling Maxwell. The next two sections focus on his travels to Paris and London, to publish his drawings of Spanish monuments, and the sketches he made of Spanish landscapes and costume. The fifth section focuses on his most important publication *Iconografía Española*. The book ends with a study of Carderera as a collector and bibliophile, paying particular attention to his important role in disseminating Goya's biography and work on paper. The author, Lanzarote Guiral, has previously published on Calderera's journey around Aragon (2013) and the diaries of his travels, between 1841 and 1861, to Paris, London, Belgium and Germany (2016).

Germán Huici, *Thirty works by Eduardo Chillida*, Fundación Eduardo Chillida Pilar Belzunce, Madrid, 2019. Bilingual catalogue to an exhibition held in February and March 2019 in the Madrid Galeria and the Galería Carreras Mugica, Bilbao, with an essay by Huici. The show focused on some 30 works, including sculptures in a variety of materials - iron, steel and marble, and terracotta, the latter created in Saint Paul de Vence, in France, as well as drawings and collages. The works included the 1952 iron sculpture titled *Tres I*, in Steel *Topos, Estela VII* (1988), and the famous *Gure Aitaren Etxea*, from the Casa de Juntas in Guernica, is represented by a study in steel from 1987. Also in steel *Locmariaquer VI* (1989) made from a metal sheet that Chillida cut and bent geometrically. Also included are examples of his tinted and 'sculpted' works on paper called '*Gravitaciones*'.

Pedro J. Martínez Plaza, *El coleccionismo de pintura en Madrid durante el siglo XIX*, CEEH, Madrid, 2018, 576 pp, 86 col. illus., pb. €33,66 (without VAT). ISBN 9788415245810. The book focuses on private art collections in Madrid during the nineteenth century and the mercantile structure that supported such patronage. The author, who works in the Documentation department of the Museo de Artes Decorativas in Madrid and since 2010 has been associated with the Prado's department of nineteenth-century Spanish art, analyses more than 140 private collections and studies the impact on their development of art fairs, markets, sales and antique shops, many of which have been unknown until now, as well as the role played by foreign collectors, and Spanish artists and restorers, who acted as advisors, agents, mediators and promoters. The book is structured into three chronological periods, from the reign of Fernando VII (1808-1833), through that of Isabel II and the 1860s revolution (1830-1875), to the following period up to the 'Cuban disaster' of 1898. Among the themes discussed is the re-evaluation of Spanish art from an almost exclusive interest in historic painters at the beginning of the nineteenth century to contemporary artists by 1875. The author uses a wide

range of archives and novel documentary sources, literature, letters and photographs, many published for the first time, to create his panoramic survey of nineteenth-century collecting.

Felipe Pereda, *Crime and Illusion. The Art of Truth in Golden Age of Spain (Studies in Baroque Art, vol. 13)*, Harvey Miller, Turnhout, 2019, 336 pp, 11 b&w 118 col. illus., hb. €60. ISBN 9781912554096. Pereda is the Fernando Zóbel de Ayala Professor of Spanish Art at Harvard University and his book explores Spanish artists' sceptical reflection on the problematic relationship of painting and sculpture to the art of truth. According to an old historiographic tradition, the Spanish Golden Age placed the imitation of nature at the service of religion: its radical naturalism responded to the deep faith of that culture. Pereda argues the opposite. He proposes the thesis that the fundamental problem artists of the period confronted was not imitation but Truth. Moreover, a large part of Spanish Baroque religious imagery is better understood as a complex exercise in addressing the spectators' doubts. This book reconstructs and interprets this judicial or forensic aspect of early modern visual culture at the centre of a political, religious, and scientific triangle. The book is an English edition of one previously published in Spain.

Antonio Tabernero ed. *Cualladó Esencial*, 2019, 272 pp, fully illustrated in b&w and colour, €28. ISBN 9788445136720. Trilingual catalogue (Spanish/English Catalan/English) for the exhibition of more than 140 photographs by Gabriel Cualladó (Massanassa, Valencia, 1925-Madrid, 2003), which was shown at the Pedrera in Barcelona earlier in 2019. Most of his work was produced between the 1950s and 1970s in Paris, Madrid, especially its Rastro, and the Asturias. As well as texts by the exhibition's curator, Tabernero, the catalogue includes essays by the photographic specialist Marie-Geneviève Alquier, the photographer Carlos Cánovas and the philosopher Nelly Schnaith.

Catálogo Razonado de Escultura y Obra tridimensional de Salvador Dalí, Fundació Gala-Salvador Dalí, 2019, vol. 1 accessible at <https://www.salvador-dali.org/en/artwork/catalogue-raisonne-sculpture/>. This digital catalogue focuses on 34 original sculptures, 3-dimensional works and found objects by Dalí, created between 1931 and 1936, some of which are previously unpublished. Each entry is accompanied by a large format image.

Pedro Reula Baquero, *El Camarín del Desengaño. Juan de Espina, coleccionista y curioso del siglo XVII*, CEEH, Madrid, 2019, 536 pp, 117 col., pb. €35. ISBN 9788415245827. Juan de Espina Velasco (1583-1642), Madrid gentleman and cleric, has gone down in history first as the involuntary protagonist of two eighteenth-century comedies by playwright José de

Cañizares, illustrated by Goya, and as the enigmatic owner of the Leonardo da Vinci manuscripts now preserved in the Biblioteca Nacional in Madrid. His reputation as a necromancer derived from seventeenth-century gossip about the magic shows and scientific activities with which he entertained visitors to his house. In addition to Leonardo's codices, his house displayed a collection of books, paintings, pieces of goldsmiths' art, worked ivory and musical instruments, about which he was fascinated, as well as naturalia. The author has an art history doctorate from the University of Zaragoza. He is also a professor of viola da gamba at the Madrid Conservatory of Music (CIEM Federico Moreno Torroba) and a member of Los Músicos de Su Alteza, a group specializing in music of the seventeenth and eighteenth centuries, as well as in the recovery of the Spanish musical heritage. With this same group he has performed at numerous international festivals and recorded three CDs for the French label Alpha. For further information see <https://www.ceeh.es/publicacion/el-camarin-del-desengano-juan-de-espina-un-coleccionista-y-curioso-del-siglo-xvii/>.

Mark Roglán & Amanda Dotseth eds., *Fortuny. Friends and Followers*, Meadows Museum, SMU Dallas, 2018, 171 pp, pb. \$40. ISBN 9780998093031. Recreates the five-section exhibition (February-June 2019) on Mariano Fortuny y Marsal (1838–1874) illustrating every of the 70 or so works in colour, with thematic introductions by the Museum's Curator, Dotseth. These are accompanied by an essay by Curatorial Fellow Daniel Ralston, locating Fortuny's life and work within the artist's milieu and explores his lasting impact on both his contemporaries, especially French painters such as Meissonier, Tissot and Gérôme, and later generations of artists. Also on view were drawings and illustrated letters from the album compiled by William Hood Stewart (1820–1897), Fortuny's chief American patron, which are essential to understanding Fortuny's social world in Paris. The publication concludes with short biographies of each of the 23 artists featured.

Frente a Frente. Dos visiones fotográficas de la Guerra Civil. Constantino Suárez y Florentino López "Floro" 16-page exhibition pamphlet with 32 b&w illus, accompanying an exhibition at the Museo Nacional de Antropología, Madrid, (21 June-29 September 2019) is downloadable [at this link](http://www.culturaydeporte.gob.es/mnantropologia/dam/jcr:6565314b-c693-4bf1-b925-969e93c188db/folleto.pdf) <http://www.culturaydeporte.gob.es/mnantropologia/dam/jcr:6565314b-c693-4bf1-b925-969e93c188db/folleto.pdf>. At the start of the civil war, Constantino Suárez was a 37-year old professional photographer. 36-year-old Florentino López, known as Floro, owned a shop selling groceries, typewriters, and photographic material. The two never met, yet between July 1936 and October 1937 both portrayed the conflict from the perspective of their different cities—Gijón and Oviedo—and sides—Suárez was active on the republican front, while López

lived in a besieged city always controlled by the Nationalist rebels. Entitled 'Frente a Frente', a play of words on the ambiguity between 'el frente', the front, and 'la frente', the forehead, this exhibition presented photographs in the collection of the Museum of the Asturian People (Gijón), focusing on the similarity of subject rather than on differences in politics and outcome. The exhibition showed different aspects of life during wartime in Asturias, among both civilians and combatants, between July 1936 and October 1937, when the fall of Gijón marked the definitive defeat of the Republican Northern Front. The images captured by these two photographers are similar in ways that transcend their attachment to the two opposing sides in the war. Both depicted the same society caught up in conflict. What they found was something in common: the same destruction, the same pain, the same suffering, but also the same wish to have life go on despite it all.

Donacion Hans Rudolf Gerstenmaier al Museo del Prado, 2019, pb. €11,40. Book published to accompany the display of a generous donation of 11 paintings from the collection of the Madrid-based German businessman Hans Rudolf Gerstenmaier (Hamburg, 1934). The paintings include works by Hermen Anglada-Camarasa (a turn of the century *Interior de un café-concert*), Eduardo Chicharro (*Bayaderas indias*, from 1920) Joaquín Mir (*Torre Solà. Montornès*) Dario de Regoyos, and Ignacio Zuloaga. For further information see **Acquisitions**.

José Manuel Matilla and Manuela B. Mena, ***Francisco de Goya. Dibujos***, Museo Nacional del Prado and Fundación Botín, 2018, vol. II. The second volume in a proposed series of five, includes drawings from the first part of Goya's career, from his voyage to Italy between 1769 to 1771 up to the first years of the 1790s, when he began his sketchbooks and printmaking for the *Caprichos*. The authors of the volume are respectively the head of prints and drawings and the head of eighteenth-century paintings at the Prado. Other texts have been provided by Virginia Albarrán, Juan Carrete Parrondo, Gudrun Maurer, and Gloria Solache. This volume focuses on four groups of drawings: the *Cuaderno italiano*; those contained in the letters to Martín Zapater; Goya's preparatory drawings for his paintings and tapestry cartoons; and those preparatory to his etched copies of Velázquez's paintings. The following three volumes will cover chronologically: Goya's sketchbooks A-H; his preparatory drawings for the print series (*Caprichos*, *Disasters of War*, *Tauromaquia* and *Disparates*); and single drawings or those related to different projects. The final volume will be numbered one, and will reunite the results of all the investigations, focusing particularly on Goya's technique, the function of his drawings in the creative process of paintings and prints, the sequential character of many of them, as well as their collecting history. All the volumes will draw on research conducted in the Prado's

conservation studios into the more than 520 Goya drawings held by Spain's national museum, and will also study 400 other Goya drawings from some 40 other institutions across the world.

José Manuel Matilla and Manuela B. Mena, **Drawings by Francisco de Goya**, Thames & Hudson, London, (November) 2019, 360 pp, approx. 250 illus., hb. £24.95. ISBN 9780500971000. Published to accompany the exhibition held at the Prado (19 November 2019-16 February 2020) it reproduces some 250 of Goya's drawings held by the Prado and other public and private collections worldwide. Goya's notebooks are presented chronologically in 31 sections, from the *Italian Sketchbook* made at the beginning of his career, to his final collection made in Bordeaux, where he died. Each section is prefaced by a brief commentary highlighting the most important themes – their artistic value, singularity, and importance in Goya's life. An entire chapter is dedicated to the *Caprichos*, and the final chapter discusses the dispersion of Goya's drawings and their collecting in the nineteenth and twentieth centuries. The book provides an overview of Goya as a draughtsman, and draws on the research by Manuela Mena and Manuel Matilla, for their ongoing catalogue raisonné of Goya's drawings.

Paula Fayos-Perez, 'Delacroix after Goya's *Caprichos*: a new sheet of drawings' in ***The Burlington Magazine***, June 2019 vol. 161, pp 474-481, 19 illus. The article published for the first time a sheet of drawings copying details from Goya's *Caprichos* print series, recently acquired by the Colomer collection in Madrid, and attributed the drawings to Delacroix by linking them to other Delacroix sketches after or assimilating Goya figures, and now in the British Museum, the Fogg Art Museum, Cambridge, MA, and the Louvre. The author has just completed a Phd at Cambridge University on the influence of Goya's graphic work on French art and literature between 1799 and 1868, and is now the Wellington collection researcher at Apsley House, London.

Los Goyas de Zubieta. Retratos de la familia Adán de Yarza, Museo de Bellas Artes, Bilbao, 2019, 102 pp. Catalogue for the exhibition (26 April – 1 September 2019) focusing on a group of three portraits of the Vizcayan Adán de Yarza family painted by Goya in the late 1780s. The portraits were shown in public for the first time after their recent technical investigation and conservation. They had previously only been known through academic bibliographical references and in the press, and by archival photographs. The technical study and restoration revealed the paintings' excellent condition and the fact that they are on their original unlined eighteenth-century canvases and retain their original stretchers, showing on the reverse of the *Portrait of Bernarda Tavira* (Adán de Yarza's mother), Goya's original inscription identifying the sitter. The catalogue includes: an essay by Juliet Wilson Bareau and Xavier Bray on the three re-discovered family portraits; a report on the technical investigation of the portraits by

the conservator José Luis Merino Gorospe; and essays by historians on the patron Antonio Adán de YarzaTavira (1761-1835) and the portraits' twentieth-century history in exile in France after the Spanish Civil War. Downloadable as a pdf at <https://www.museobilbao.com/pdf/los-Goyas-de-Zubieta.pdf>. Juliet Wilson Bareau's research was initiated between 1990 and 1992, and was supported by Professor Nigel Glendinning.

Iain Buchanan, *Habsburg Tapestries (Studies in Western Tapestry, 4)*, Brepols, Turnhout, 2015, 374 pp, 150 col., 21 b&w illus., £120. ISBN 9782503516707. The book written by one of the leading tapestry scholars is divided into three sections: firstly a short contextual introduction; followed by a section on the artistic patronage of Philip the Fair, Maximilian, Margaret of Austria, Charles V, Mary of Hungary and Philip II; and a final large section cataloguing thirteen tapestry series acquired by the Habsburgs from the 1510s to the 1560s, discussing the artist-designers and the tapestries' iconography. Three documentary appendices include one in which the plants and flowers in verdure tapestries are identified. The book was published posthumously and thus omits the corrected identifications and inscriptions published in the catalogue to the Metropolitan Museum's exhibition of 2014-15, *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry*. The book was reviewed by Elizabeth Cleland in *The Burlington Magazine*, April 2019 pp 348-349, 1 col. illus.

Andrés Gutiérrez Usillos, *La Hija del Virrey. El mundo femenino novohispano en el siglo XVII*. Museo de America, Madrid, 2018, Downloadable online at <http://www.culturaydeporte.gob.es/museodeamerica/publicaciones2/catalogos-y-publicaciones.html>. Catalogue of the exhibition organized by the Museum of America, curated by Andrés Gutiérrez Usillos and centered on a portrait, painted around 1670 and until now anonymous, by María Luisa de Toledo (daughter of the Marquis of Mancera, Viceroy of New Spain). A richly dressed lady is accompanied by an indigenous woman of small stature and with her face completely tattooed. The interesting painting was collected in the Convent of Nuestra Señora de la Salutación in Madrid, during the process of the desamortización (1835), together with other works by the same owner. María Luisa de Toledo and Carreto, was the only daughter of the Marquis of Mancera, Antonio Sebastian de Toledo, viceroy of New Spain between 1664 and 1673. His inventories of goods show an attachment to the land of New Spain, and its art. The exhibition tried to recreate the fabulous trousseau that she acquired in Mexico and articulated the two worlds that overlapped and confronted each other in vice-regal south America - the Hispanic and the indigenous. The detailed description of the objects in her inventories of this lady allows us not only to get an idea of the composition of her rich

trousseau, and the Asian or south American origin of much of it, but also of the way of life, the concerns and obsessions of the family.

Catherine Hammond and Mary Kisler eds., *Frances Hodgkins: European Journeys*, Auckland University Press, New Zealand, 2018, 268 pp, numerous b&w & col. illus., hb., NZ\$75.00 £39.95. ISBN 9781869408930. A vivid and revealing publication to accompany Auckland Art Gallery's landmark exhibition, where the authors work, to celebrate the 150th anniversary of Frances Hodgkins (1869-1947) tracing her creative and peripatetic life through France, Morocco and Spain, where she worked for periods in the 1930s, in Ibiza, Cadaques and Tossa, to her final days in England, where she exhibited with the progressive Seven & Five Society in London alongside her friend Winifred Nicholson. The exhibition including her major painting *Spanish Shrine (1933-35)* from the Auckland Art Gallery, which Kisler's research has linked to a statue in Ibiza cathedral. The exhibition may tour to England.

Mary Kisler, *Finding Frances Hodgkins*, Massey University Press, Auckland, 432 pp, fully illus., pb. in slipcase, NZ\$45. ISBN 9780995102972. Curator Mary Kisler follows in Hodgkins' footsteps through England, France, Italy, Morocco, Spain and Wales to discover the locations in which Hodgkins constantly pushed her exploration of modernism. Warm, insightful, fresh, expert and richly illustrated with more than 70 artworks, this handsome book sheds new light on Hodgkins' life, art and social milieu. The Auckland Art Gallery has also launched a new website giving access through an online catalogue to more than 2,600 of Frances Hodgkins' paintings, drawings, watercolours, letters and related photographs - The Complete Frances Hodgkins, an innovative and highly searchable online catalogue of the work of New Zealand's leading expatriate modernist artist, is now online at www.completefranceshodgkins.com. The website offers an intriguing insight into Hodgkins' view of rural society in Ibiza and the already established artistic community in the Catalan seaside village of Tossa in the 1930s. Both books on Hodgkins were reviewed by Mark Stocker in *The Burlington Magazine* September 2019 pp 790-792, 1 col. illus.

Felipe Pereda, *Images of Discord. Poetics and Politics of the Sacred Image in 15th-century Spain*, Harvey Miller, Turnhout, 2019, 312 pp, 62 col, 12 b&w illus. 3 b&w tables, hb. €110. ISBN 9781909400337. Pereda reconstructs the history of religious art in Spain between two crucial dates in the "politics of the image" enforced by the "Reyes Católicos": 1478 and 1501. By focusing first on Seville, then on Granada Pereda evokes the first moments of the institution of the "Santo Oficio" and its later developments. In both cities, the local authorities had established the obligation for citizens to keep religious images within their houses. In Seville,

the authorities in particular targeted the “marranos” (Jewish converts); in Granada, the new “moriscos” (converted Muslims). In both cases, the edicts emanated from the confessor of Queen Isabella of Castile, Fray Hernando de Talavera, himself of “converso” origin. At the intersection of social history and intellectual history, *Images of Discord* shows in which ways religious and social conflicts determined the status and development of sacred art in late fifteenth- and early sixteenth-century Castile and Andalusia and, more broadly, the history of Spanish art in the early modern period.

Ignacio J. López Hernández, *Ingeniería e ingenieros en Matanzas: Defensa y obras públicas entre 1693 y 1868*, Athenaica, Publicaciones Universitarias, Seville, 2019, 502 pp, €28 or €20 as pdf downloadable at https://www.athenaica.com/libro/ingenieria-e-ingenieros-en-matanzas_89382/. ISBN9788417325701. Publication of a monograph based on López Hernández’s doctoral research on the city of Matanzas in Cuba, which was supported by an ARTES Coll & Cortés travel scholarship. Matanzas was one of the Cuban settlements that helped open up the island to commercial development, especially of its sugar plantations, by the end of the eighteenth century. The book documents the role played in this transformation of a group of engineers, some of whom were foreign civilians some Spanish soldiers, who contributed decisively in the architectural and urban transformation of Matanzas in the first two thirds of the nineteenth century.

Kristen Gresh & essay by Guillermo Sheridan *Graciela Iturbide's Mexico*, Museum of Fine Arts Boston, 2019, 240 pp, 135 tritone illus. hb \$49.95. Kristen Gresh is Estrellita and Yousuf Karsh Curator of Photographs at the Museum of Fine Arts, Boston. Guillermo Sheridan is an author and critic, and on the faculty of the National Autonomous University of Mexico (UNAM). Exhibition catalogue featuring approximately 125 photographs that span Iturbide’s near five-decade-long career from the 1970s onwards, capturing everyday life and its cultures, rituals, and religions, while also raising questions about paradoxes and social injustice in Mexican society, they show her as one of the most influential photographers active in Latin America today. Organised into nine sections, the exhibition opened with early photographs, followed by three series focused on three of Mexico's many indigenous cultures: *Juchitán* captured the essential role of women in Zapotec culture; *Los que viven en la arena* (*Those Who Live in the Sand*) concentrates on the Seri people living in the Sonoran Desert; and *La Mixteca* documents elaborate goat-slaughtering rituals in Oaxaca, serving as critical commentary on the exploitation of workers. Other thematic groupings highlight Iturbide's explorations of various aspects of Mexican culture, including fiestas, death and mortality, and birds and their symbolism. Her more recent work is presented in two series related to Mexico's

cultural and artistic heritage, featuring plants—mainly cacti—in "intensive care" at the Oaxaca Ethnobotanical Gardens, as well as *El baño de Frida (Frida's Bathroom)*, a selection of photographs depicting personal belongings in Frida Kahlo's bathroom at the Casa Azul that had been locked away for 50 years after the artist's death, some of which were recently shown at the V&A. Iturbide tries to avoid Mexican folkloric and picturesque stereotypes through powerful and provocative images. Drawn primarily from Iturbide's own collection, the Boston exhibition also included the Museum's recent acquisition of 37 works by the artist, as well as loans from museums and private collections throughout the US and Mexico.

Lourdes Moreno and Miriam Alzuri *La furia del color. Francisco Iturrino (1864-1924)* Fundación Palacio de Villalón, 2018, 204 pp, 108 col. illus., bilingual Spanish & English €29.50. ISBN 9788494673054. A catalogue for an exhibition held at the Museo Carmen Thyssen Málaga of nearly 50 works/paintings by Francisco Iturrino (Santander, 1864-Cagnes-sur-Mer, 1924) from his years in Belgium, Paris and Bilbao through to his travels to Andalucía, especially Málaga. Alongside Iturrino's paintings are works by 12 other Spanish and French artists, including Zuloaga, Anglada-Camarasa, Dario Regoyos, Isidro Nonell, Matisse and Derain.

Alfredo Jaar 'The Garden of Good and Evil' Yorkshire Sculpture Park, Wakefield, 2019, 160 pp, hb, £25. A book of essays featuring the YSP's installation (see **Acquisitions**) by the Chilean artist Jaar (born 1956) with colour photographs by Jonty Wild showing the work in the Park throughout the seasons. Jon Bird's text *If You Go Down to the Woods Today...Alfredo Jaar's Sites of Resistance* traces the vision for The Garden to Baldwin, Northeast Georgia, which is home to the leading fabricator of modular steel detention cells in the US. The essay draws on examples of Jaar's previous works and reveals the art historical connections found in The Garden. Griselda Pollock's essay revisits the 2017 exhibition at YSP, examining in close detail works which were on view, siting The Garden alongside other fundamental pieces from the artist's decades-long career. The essay concludes with an analysis of the artist's politics of images.

Carmen Gaitán Salinas *Las artistas del exilio republicano español. El refugio latinoamericano* Cátedra. (Colección Arte Grandes Temas), 2019, 360 pp, €25. ISBN 9788437640198. With the outbreak of the Spanish Civil War, Latin America became the main refuge for Republican exiles fleeing from Spain. Among them were many female artists and this book focuses especially on them. Its pages include artists such as Maruja Mallo, Remedios Varo, Roser Bru and Marta Palau, along with others such as Elvira Gascón, Manuela Ballester

and Victorina Durán. Through the study of the sociocultural conditions in which women developed their artistic activity and the complexities that these processes entailed for them, this book reveals new stories about that diaspora. They often worked outside the tradition of Fine Art techniques instead producing magazine and book illustrations, fashion designs, interior decoration, theatre design, murals and art teaching, as well as painting and printmaking. Although they shared the same political cause, these artists had very different trajectories that shaped different ways of viewing exile, family, art and, ultimately, life. The book is based on the author's dissertation at the Universidad Complutense de Madrid, and she is also a lecturer at the University of Pennsylvania.

Latin American and Latinx Visual Culture is a quarterly peer-reviewed journal dedicated to publishing the most current international research on the visual culture of Mexico, Central America, South America, and the Caribbean, as well as that created in diaspora. A defining focus of the journal is its concentration of current scholarship on both Latin American and Latinx visual culture in a single publication. The journal aims to approach ancient, colonial, modern and contemporary Latin American and Latinx visual culture from a range of interdisciplinary methodologies and perspectives. It was first published in January 2019, and three issues are now available on the journal's website at <https://lalvc.ucpress.edu/> University of California Press.

Alexis Fabry and María Wills, ***Pulsions Urbaines 1962-2017: L'Amérique Latine en mouvement***, Toluca, Mexico, 2017, 528 pp, 200+ b&w and col. illus., hb., £35. ISBN 9782952244299. Catalogue in French to an exhibition at The Photographer's Gallery in London in 2019 of more than 200 photographs by Latin American artists, selected from the extensive holdings of the London and Morocco-based collectors Leticia and Stanislas Poniatowski. The exhibition was first shown at the Rencontres d'Arles festival in 2017.

Catálogo Colección Malba. Arte latinoamericano 1900-1970, Museo de Arte Latinoamericano, Buenos Aires, 2018, 488 pp. ISBN 9789874649669. Fully colour illustrated catalogue of Malba's collections which for the first time publishes in book form the result of a research project supervised by the former Museum Director Agustín Pérez Rubio, with entries on each work written by over 70 international authors. The entries are accompanied by texts or essays by the original owner of the core collection, Eduardo F. Costantini, Ricardo Esteves, and the present Chief Curator, Victoria Giraudo.

Therese Martin ed. *The Medieval Iberian Treasury in the Context of Cultural Interchange*, a special issue of *Medieval Encounters*, vol. 25, nos. 1-2, 2019. The articles in this double issue were selected from papers presented at a conference held at Princeton University in 2017. They focus on the treasury of San Isidoro de León to address wider questions about the meanings of cross-cultural luxury objects and textiles in royal-ecclesiastical collections during the central Middle Ages. Two of the articles are available on open access: 'Caskets of silver and ivory from diverse parts of the world: strategic collecting for an Iberian treasury,' by Therese Martin, and 'Textiles from the Museum of San Isidoro (León): new evidence for re-evaluating their chronology and provenance,' by Ana Cabrera Lafuente.

Zoë Bryan ed., *In a Cloud, in a Wall, in a Chair. Six Modernists in Mexico at the Mid-century*, Yale, 2019, 208 pp, 150 b&w and col. illus., hb £30 \$40. ISBN 9780300247053. This book unites for the first time the work of six artists and designers: Anni Albers, Lola Álvarez Bravo, Ruth Asawa, Sheila Hicks, Clara Porset and Cynthia Sargent, discussed in nine essays. Though their work, which included furniture design, jewellery, photography, prints, sculpture and textiles, was rooted in modernist abstraction, it was also inspired by the rich artistic landscape and local traditions of Mexico, which they all visited or lived in between the 1940s and 1970s. The editor and author is Curator of Architecture and Design at the Art Institute of Chicago.

Giovanna Capitelli and Stefano Cracolici, **Roma en México/México en Roma: las academias de arte entre Europa y el Nuevo Mundo (1843–1867)**, Museo Nacional de San Carlos, Mexico City, Campisano Editore, Rome, 2018, 384 pp, 240 col. illus, €50. ISBN 9788885795181. Catalogue for the exhibition held at the Museo de San Carlos, in Mexico City (2018-19) presented the academic and artistic exchange between Italy and Mexico through 93 nineteenth-century works. The publication acted as both an exhibition catalogue and a scholarly introduction to this under-researched topic. It focused on the relations between the Accademia de San Luca in Rome and the Academia de San Carlos, and presented the results of an extensive research project by Professor Stefano Cracolici, Director of the Zurbarán Centre for Spanish and Latin American Art at Durham University, and Professor Giovanna Capitelli, of the Università della Calabria in Italy. The exhibition and catalogue were divided into eight sections: *La fábrica del prestigio* discussed Rome's legitimising power; *Obras de viajes* was dedicated to the importation of exemplary paintings and sculptures from Rome to Mexico; *Dramatis personae* presented the portrait as the most sought-after genre in the period; *Virtud de los clásicos* focused on the importance of Greek and Latin literature in

inspiring iconographies; *La riqueza del pueblo* displayed works after the live model; *La escuela del paisaje* included landscapes by the Hungarian painter Károly Markó *El Viejo*, among others; *La internacional del artes* contained religious paintings by students of the Academia de San Carlos; *El espectáculo de la historia* concluded the exhibition with major historical works. The show foregrounded works by Mexican artists, from the lesser-known Tomás Pérez, Primitivo Miranda, Tiburcio Sánchez and Eпитacio Calvo, to better-known personalities such as Juan Cordero. Examples of Roman painters such as Francesco Coghetti, Francesco Podesti and Giovanni Silvagni, whose works arrived in Mexico, were used to illustrate the art of painting to students of the Academia.

Tere Arcq and Salomon Grimberg, *Surrealism in Mexico*, Di Donna Galleries, New York, 2019. A fully illustrated catalogue with scholarly essays by Mexico City-based curator TereArcq and Dr Grimberg published to accompany the exhibition featuring paintings, sculptures, drawings, photographs, and collages by artists including Lola Álvarez Bravo, Leonora Carrington, Esteban Francés, Gunther Gerzso, Kati Horna, Frida Kahlo, Agustín Lazo, Matta, Wolfgang Paalen and Remedios Varo, with loans from distinguished private collections, corporate collections, and non-profit foundations in Mexico, the United States, and Europe. For artists in this exhibition who had been part of the Surrealist circle in Europe, the practice of living and making art in Mexico quickly de-mythified notions of the country that had been constructed across the Atlantic. Four paintings by Kahlo featured in this exhibition, including her famous painting *La Venadita (The Little Deer)* (1946) and her commanding self-portrait *Me and My Parrots* (1941). In 1941, Matta began a new series of works inspired by the country's landscape and the psychological anxiety of wartime, sensitively alluded to in *Centro del agua* (1941), which Matta painted while visiting Paalen.

Mary Davis MacNaughton ed., *Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parcero*, Getty Publications, Los Angeles, 2017, 176 pp, 82 col., 35 b&w illus., £22.50. ISBN 9781606065457. Catalogue of 80 works focussing on three Mexican female photographers whose photographs ranged from Castrejón's pictorial history of the Mexican Revolution, Iturbide's images of the 1970s and 1980s and Parcero's compositions inspired by the absence and presence of colonialism in the 1990s and 2000s. In addition to four essays covering the politics and poetics of the photographers' work and lives there are extensive footnotes and comprehensive bibliographies.

Rosa Maria Malet, *Joan Miró. Au delà de la peinture*, Edition Fondation Maeght, Saint-Paul-de-Vence, 2019, 352 pp, illustrated, €40. Catalogue for the major exhibition of Miró's graphic work, including gouaches, posters, engravings, lithographs, maquettes, rare copper plates, and artist books, many of which are being shown for the first time.

José Ángel Ferrer *Rafael Moneo. El arte y la arquitectura de los museos*, Diseño Editorial, 2018, 348 pp, pb. €25. ISBN 9789874160485. The author, an architect himself, analyses six museums built/designed by Rafael Moneo (Tudela, Navarra, 1937) under four headings: context, movement, light and construction. The six buildings are: the National Museum of Roman Art in Mérida; the Fundación Miró in Palma de Mallorca, the Thyssen-Bornemisza museum in Madrid; the Davis Museum in Boston; the Modern Art Museum in Stockholm; and the Museum of Fine Arts in Houston. Ferrer investigates how Moneo creates different architectural solutions to the display of different types of museum collections, bringing to each building Moneo's background as an architect, builder, teacher, essayist and thinker.

2019 saw the publication of various books resulting from the 2018 celebrations of the 400th anniversary of Murillo's birth and baptism:

Jonathan Brown, *Los Mundos de Murillo*, Departamento de Publicaciones Ayuntamiento de Sevilla, 2018, 116 pp, pb. €19. ISBN 8491020675. Book of essays translated into Spanish by Francisco J. R. Chaparro focussing on Murillo's relationship with the merchant communities of Seville and Cadiz.

Pablo Hereza Lebrón, *Corpus Murillo. Pinturas y dibujos. Encargos*, Editorial Universidad de Sevilla, 2019, 554 pp, €28. ISBN 9788491020714. This is the second volume in Hereza's proposed trilogy, surveying Murillo's paintings and drawings, the first volume of which on Murillo's biography and documents, was published in 2018 and reviewed in *The Burlington Magazine* in April 2019, see below.

Peter Cherry review of Pablo Hereza Lebrón, *Corpus Murillo: Bibliografía y Documentos* (2018) in *The Burlington Magazine*, April 2019 pp 349-351 with 1 b&w illus. Cherry rightly describes Hereza's compilation of 250 transcribed documents relating to the life and career of Murillo, as one of the most useful books to have been published during the recent celebrations of the artist's birth, as it includes 26 new documents, as well as clarifications of earlier misreadings, and an anthology of Murillo's signatures, which leads Hereza to claim that none of the 'signatures' on Murillo's drawings are original. Cherry also notes that some key Murillo

documents, such as the inventory of his moveable goods are no longer in situ, illustrating the former chaotic state Seville's Archivo de Protocolos Notoriales with his own photograph from the 1980s.

Pedro G Romero, Luis F Martínez-Montiel & Joaquín Vázquez eds. *Aplicación Murillo. Materialismo, Charitas y Populismo*, Editorial Universidad de Sevilla, 2019. Book published as result of a 2018-2019 (5 December 2018-3 March 2019) exhibition in Seville held across five venues that aimed to examine how Murillo and his work has been viewed by contemporary eyes and twentieth-century artists. Via some 600 works it explored Murillo's invention and the popular memorabilia unleashed by his fame, which led to his loss of academic and avant-garde prestige, including prints advertising and contemporary art works, and also proposed a critical re-evaluation through the lens of charitable and community values. The bilingual texts in Spanish and English include essays by the exhibition organisers and by María de los Santos García Felguera, who has made a concerted study of Murillo's fluctuating fortunes.

Carl Justi, translated by Deborah Kirschberg Schenk, *Murillo*, Departamento de Publicaciones Ayuntamiento de Sevilla, 2019, 184 pp €22. ISBN 978-8491020660. A modern translation into Spanish of Justi's seminal biography of Murillo and catalogue of 1892

Benito Navarrete Prieto ed. *Murillo ante su IV Centenario: Perspectivas historiográficas y culturales*, Editorial Universidad de Sevilla, 2019, 484 pp, 307 illus. of which 274 in colour, pb. €30. ISBN 9788447228553. These are the published papers presented at the Congreso Internacional held in Seville in March 2018 to celebrate the 400th anniversary of Murillo's birth. The collection of 44 papers is divided into ten sections covering conservation projects; seventeenth-century patronage and its social and cultural context; Murillo's religious imagery and genre paintings; eighteenth and nineteenth-century collecting of Murillo in western Europe and America among other topics. The papers include reports on recent conservation treatments, such as the large canvases in the Caridad, and the results of the examination by the Walker Art Gallery in Liverpool of its altarpiece and oil sketch for Murillo's commission from Archbishop Spínola, and the probable identification of the eighteenth-century restorer who extracted the altarpiece's central section replacing it with a copy. Other papers include Peter Cherry discussing Murillo oil sketches and 'borrones'; Veronique Gerard Powell on collecting Murillo in Britain; Xavier Salomon on Murillo portraiture; Lisa Duffy-Zeballos on Murillo's painting of *The Vision of St Augustine between Christ and the Virgin*.

Benito Navarrete Prieto, *Murillo. Persuasion and Aura (Studies in Baroque Art, vol. 16)* Harvey Miller, Turnhout, 2019, approx. 260 pp, 210 col. illus. hb. approx. €125. ISBN

9781912554409. The English version of Navarrete's *Murillo y las metáforas de la imagen*, published in 2017 as a paperback for €25, for which see *InformArtes 2018*. The book examines how Murillo constructed his paintings and the devices he employed to provoke responses in the viewer, both then and now. Murillo has always attracted attention from art historians since the seventeenth century to the present day, though opinions of his oeuvre have varied from period to period. Navarrete, Assistant Professor in the History of Art at Universidad de Alcalá, discusses the communicative power of Murillo's paintings, both then and now, and states that this has led Murillo being used and exploited for different ends. He argues that their seemingly easy and familiar appearance is merely the mirror that Murillo, with his command of local codes, patronage networks, and pictorial devices, placed in front of viewers to trigger a complex empathetic process designed to persuade and seduce them, and often anticipating the viewer's response.

María Cruz de Carlos Varona, *Nacer en Palacio. El ritual de Nacimiento en la corte de los Austrias*, Centro de Estudios Europa Hispánica (C.E.E.H.), Madrid, 2018, 296 pp, 44 col. illus., €30. ISBN 9788415245766. This cross-disciplinary book reconstructs the culture of births at the court of the Spanish Habsburgs, basing its analysis on moral and scientific treatises as well as visual depictions related to royal pregnancies, births and motherhood. The author is a lecturer in the Department of Art History and Theory in the Universidad Autónoma in Madrid and previously worked in the Department of Drawings and Prints in the Prado from 2013 to 2016, where she worked on the exhibition *Spanish Gesture. Drawings from Murillo to Goya from the Hamburg Kunsthalle*.

Anna Brady *Interview with Pilar Ordovas*, The Art Newspaper, September 2019 p.54, 2 col. illus. Interview with the Madrid-born British-educated art dealer, who established her own gallery in Savile Row, London in 2011 and expanded to New York in 2015, with a large-scale show of sculptures by the Basque artist Eduardo Chillida, whose estate she then represented, though lost to Hauser & Wirth in 2018. She tends to focus on British artists Lucian Freud and Francis Bacon. Among other things, she discusses her refusal to show her artists at art fairs preferring to do a few, often scholarly, non-selling exhibitions a year in London and New York, her formative friendship with Freud and her pained feelings about Brexit.

Jean-Louis Andral, Marilyn McCully & Michael Raeburn eds. *Pablo's Holidays. Picasso in Antibes Juan-les-Pins 1920-1946*, Yale distributed by Éditions Hazan, Paris for the Musée Picasso, Antibes, 2018, 144 pp, 150 col. illus. + some b&w, hb. £25 \$35. ISBN 9780300243604. Book accompanying an exhibition (2018-2019), previously published in

French, focussing on the summer holidays Picasso spent on the Côte d'Azur between 1920 and 1946, where he produced paintings and drawings of the villas where he stayed, bathers on the beach and studies for paintings that he later finished in his studio in Paris. The book is composed of seven essays by authoritative writers on the artist including contributions by Andral (the director of Antibes museum), by Elizabeth Cowling (emerita professor of art history at the University of Edinburgh), McCully (Picasso specialist), Emilia Philppot (curator at the Musée Picasso, Paris), and Raeburn (writer and designer).

Laurent Le Bon ed. *Picasso Bleu et Rose*, Musée d'Orsay, 2018, 410 pp, hb. €45. ISBN 9782754114745. Official catalogue for the Picasso exhibition at the Musée d'Orsay in Paris (2018-2019) and the Fondation Beyeler in Basel (3 February – 26 May 2019) dedicated to the artist's early blue and pink periods from 1900 to 1906. The book offers a renewed reading of the period by presenting a selection of paintings and drawings and Picasso's entire sculpted and engraved production, placed into context with the work of his French and Spanish contemporaries or predecessors, such as Casas, Nonell, Casagemas, Steinlen, Degas, Toulouse-Lautrec and Gauguin. Includes essays by Le Bon, Emilia Philippot and Stéphanie Molins of the Musée National Picasso-Paris, Claire Bernardi of the Musée d'Orsay.

Louise Bourgeois and Pablo Picasso: Anatomies of Desire, Hauser & Wirth, Zurich, 2019. Catalogue for an exhibition at Hauser & Wirth in Zurich (9 June-14 September) which brought together over 90 works by the Spanish-born Pablo Picasso and the French-born sculptor Louise Bourgeois, including paintings, sculptures and works on paper from important public institutions and private collections such as the Fondation Beyeler (Riehen/Basel), Nasher Sculpture Center (Dallas), and Kunstmuseum Den Haag (The Hague). The aim of the exhibition was to foster a discourse on the work of Bourgeois and Picasso by exploring the differences and affinities in their formal, thematic and iconographic language. The publication built upon the complex conversation about gender and sexuality sparked by the exhibition, with newly commissioned texts by exhibition curator Marie-Laure Bernadac (former curator at the Louvre, Musée Picasso Picasso (Paris) and Centre Pompidou), Émilie Bouvard (art historian and curator), Jerry Gorovoy (President of Louise Bourgeois's Foundation, The Easton Foundation), Ulf Küster (curator at the Fondation Beyeler), Gérard Wajcman (psychoanalyst and writer), and Diana Widmaier Picasso (art historian and Picasso's grand-daughter).

George Baker ed., *Calder-Picasso* Musée National Picasso-Paris, 356 pp, 300 illus, €42 £38. French ed. ISBN 9782370741073 English ed. ISBN 9782370741035. The subject of the

exhibition and its catalogue is based on the tangible traces of a relationship between the two men, their points in common, their encounters, their artistic collaborations and the confrontation of their works. Organized in collaboration with Musée National Picasso Paris, the Calder Foundation, New York and Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid. Jointly curated by Alexander S. C. Rower, Calder Foundation; Bernard Ruiz-Picasso, FABA; Claire Garnier and Emilia Philippot, Musée national Picasso-Paris.

Kathleen Brunner, review of Genoveva Tusell, *El 'Guernica' recobrado: Picasso, el franquismo y la llegada de la obra a España* (Ediciones Cátedra, Madrid, 2017, £55) in *The Burlington Magazine* May 2019 pp 444-445. Tusell's book reconstructing the complex history of the return of Picasso's painting to Spain was listed in *InformArtes* 2017 without a price in pounds sterling. Brunner's review points out that Tusell is not only a professor specialising in twentieth century Spanish art history (at UNED the Universidad Nacional de Educación a Distancia), but she is also the daughter of Javier Tusell (1945-2005), the Spanish historian and politician who led the handover negotiations (1979-81). The review highlights the amount of largely unpublished documentation in Tusell's book including the police file kept on Picasso by the Franco regime.

Anna Coliva and Diana Widmaier Picasso *Picasso. The Sculpture*, 2018, 254 pp, colour illustrated, hb £42 (on Amazon). Catalogue of the exhibition held at the Galleria Borghese in Rome, in 2018-2019. Diana Widmaier Picasso (the artist's grand-daughter and art historian) provides essays on Picasso's work and activities in Rome in 1917, the monumental sculpture he created for Chicago in 1963 to 1967, and Edward Quinn's photographs of the artist's sculpture studio, as well as contributing to the catalogue entries. Coliva writes on the motives for displaying Picasso's work *Enorme Flamme* among the seventeenth-century collections of the Borghese villa, while other essays include Oliver Berggruen on the artist's cubist sculptures, and Clemente Marconi comparing Picasso's three-dimensional work with ancient Roman and Greek figures.

José Lebrero ed., *El sur de Picasso*, Museo Picasso Málaga, 2018, 386 pp, fully colour illustrated, €39.90. ISBN 9788494647536. Bilingual catalogue in Spanish and English to the exhibition *Picasso's South. Andalusian References* (2018- 2019) containing an introduction by José Lebrero and republished essays by Robert Rosenblum, James Johnson Sweeney, Lisa Florman, Esteban Casado Alcalde, Francisco Calvo Serraller, William Rubin, Antonio Bonet Correa and André Breton. The exhibition looks at the history of Spanish art by displaying

works by Picasso alongside valuable archaeological artefacts and paintings by masters such as Zurbarán, Velázquez, Murillo, Goya, María Blanchard and Juan Gris, amongst others. It focuses on the imprint that Mediterranean culture left upon Picasso's work. The show moves from Iberian art through Classical Antiquity, and ends with the modern art of Picasso's own contemporaries. The influence of the Mediterranean, the portrait throughout history, the classical, the depiction of life and death in the Baroque period, the *pietà*, archetypes and rites are just some of the ideas behind this exploration of subjects that formed part of Picasso's iconography, such as the bullfight, still-life, vanitas paintings, motherhood and rituals.

Jaume Plensa, Ferran Barenblit, Clare Lilley, Catherine Millet, Hèctor Parra, ***Jaume Plensa***, Barcelona, 2019, 100 pp, €35. English ISBN 9788417593032. Catalogue in Castilian, Catalan and English editions for an exhibition held at the Museu d'Art Contemporani, Barcelona (MACBA) devoted to the artist Jaume Plensa (Barcelona, 1955). It surveys the work of one of the internationally best-known contemporary Catalan sculptors. With a selection of artworks ranging from the 1980s to the present day, the exhibition centres on the dialogue that takes place between his representations of the human figure and his abstract works. The catalogue includes a photo essay of the exhibition in the galleries of the MACBA by the German photographer Anne Pöhlmann, a text by the artist, and articles by the exhibition curator and director of the MACBA Ferran Barenblit, British art curator Clare Lilley, writer and art critic Catherine Millet, and contemporary composer Hèctor Parra.

Ana Ávila de Melo and João Luis Cardoso, '*An Englishwoman in the Alentejo: Edith Guest and the Study of Megalithism in Portugal in the 1930s*' in the ***Antiquaries Journal***, 2019, vol. 99. This article in the journal of the London Society of Antiquaries solves an 85-year-old mystery as to the identity of a visiting archaeologist to megaliths in Portugal, describing how the visit took place, and its impact on the study of these important archaeological features.

Desmond Morris, ***Postures: Body Language in Art***, Thames & Hudson, (October) 2019, 320 pp, 231 illus. hb. £24.95. ISBN 9780500622610. The anthropologist and surrealist artist Desmond Morris brings together his interest in art and people-watching to examine the way in which specific actions and gestures are depicted in art to reveal changing social attitudes and conventions across centuries and around the world. Among the works he discusses is El Greco's portrait of *A Nobleman with his Hand on his Chest*, in the Prado, about which he claims to uncover the meaning of his double-split hand gesture.

Museo del Prado. Un lugar de memoria 1819-2019, Museo Nacional del Prado, Madrid, 2018, 304 pp, pb. €19. Exhibition catalogue for the initial autobiographical show organised by the Prado to mark the 200th anniversary of its foundation. It offers a survey of the museum's history that focuses on the dialogue between the Museum and society; heritage policies in Spain; the trends that have guided the growth of the museum's collection and its transformation into a place that has allowed Spanish and foreign writers, intellectuals and artists to reflect on the country's past and its collective identity. It also celebrates the impact of its collections and displays on Spanish and international artists.

Simon Lee, exhibition review in *The Burlington Magazine*, August 2019 pp 673-676, 3 colour illustrations of two of the Prado's smaller suite of exhibitions celebrating its bicentenary: **Their Majesties' Retiring Room** (*El gabinete de Descanso de sus majestades*) (9 April – 24 November 2019) and **A Painting for the Nation: The Execution of Torrijos** (26 March – 8 September 2019). Both exhibitions were displayed within single rooms of the Prado's original building (designed by Juan de Villanueva in 1785) to illuminate the royal origins of the Prado and "a subsequent egalitarian initiative towards the Spanish public." The first exhibition attempts to recreate the appearance of the room (facing the Botanic Gardens) which from 1828 was reserved for Ferdinand VII and his family, and retained the display with only small changes until 1901. It reunites 52 of the 54 paintings from the Bourbon collection that hung there until the king's death in 1833, though the significant absences include Goya's group portrait of *The Family of Charles IV*. The second display focused on Antonio Gisbert's large painting (1886) of the execution on Ferdinand's orders of General Torrijos (1791-1831) and his Liberal associates, including the Anglo-Irish officer Robert Boyd, on Málaga beach in 1831, after their return from exile in England.

Deryn Rees-Jones, *Paula Rego. The Art of Story*, Thames & Hudson, London, (October) 2019, 376 pp, fully colour illustrated, hb. in slipcase, £85. ISBN 9780500021378. A monograph offering the most complete survey of the Portuguese-born and London-based contemporary artist's work. Rees-Jones sets the interpretations of Rego's pictures in the context of her personal and artistic development across 60 years, showing how her imagery intersects with the literary and the visual, referencing Old Master paintings, British fiction and Portuguese folk-tales, as well as her engagement in Portuguese politics and feminism. The author is a poet and professor at the University of Liverpool, where she co-directs the Centre for New and International writing.

Anthony Spira and Catherine Lambert eds., *Paula Rego. Obedience and Defiance*, published by artbook &, London, 2019, 176 pp, 135 col. illus., 4 b&w, hb. £29.99 \$43. ISBN 9781908970480. Catalogue for an exhibition, held initially at the Milton Keynes Gallery, of more than 80 works that focuses on the political and feminist themes of Rego's art. This was the first ever exhibition in Britain to present the paintings Rego made in the 1960s during the regime of the dictator Salazar. The catalogue has been edited by Anthony Spira, the Director of the MK Gallery and Catherine Lampert, the former director of London's Whitechapel Gallery between 1988 and 2001, who has been a friend of Rego's since the late 1970s. It also includes texts by Kate Zembrano, an American New-York based novelist and essayist, whose work is inspired by visual arts.

Paula Rego, 'Abortion will happen – whatever the law says' in **The Art Newspaper**, June 2019, p.5, 1 b&w illus. Rego wrote this editorial leader for The Art Newspaper in the wake of the state of Alabama's legislature vote banning abortions in Alabama's clinics. She referenced her campaign against the ban on abortions in her native Portugal as part of which she created in 2000 her *Abortion* series of eight prints, which she toured around the country to raise awareness of the issue, and which eventually led to a vote in favour of legalising abortion in Portugal in a second referendum in 2007. Rego's powerful feelings on the subject stem from her student life in 1950s Britain, when abortion was also banned. The leader is illustrated with one of Rego's etchings from the series, which she considers some of the best work she has ever produced.

Cathy Hall-van den Elsen, *Fuerza e intimismo: Luisa Roldán, escultora (1652-1706)*, CSIC (Consejo Superior de Investigaciones Científicas), Madrid, 2018, 349 pp, pb. ISBN 9788400103774. Long-awaited catalogue raisonné of the sculptures by Seville-born court artist to Carlos II, Luisa Roldán. The first part details her life, career and legacy over eight chapters, while the second part provides a documentary corpus for her work, whether in polychromed terracotta or wood. Online at:

<https://www.tagusbooks.com/leer?isbn=9788400103781&li=1&idsource=3001>.

Vesela Sretovonić ed., *Zilia Sánchez. Soy Isla*, Yale Books in association with The Phillips Collection, Washington, 2019, 200 pp, 195 col. illus., hb. £40 \$50. ISBN 9780300233902. Book of essays accompanying the touring exhibition of the Cuban-born artist's work. Edited by the Phillips Collection's senior curator of modern and contemporary

art. With contributions by Carla Acevedo-Yates, Mercedes Cortázar, Ingrid W. Elliott and Abigail McEwen and a chronology by Alyson Cluck.

Rocío de la Villa ed., ***Eusebio Sempere / Soledad Sevilla. Líneas paralelas***, Madrid, 2019. Book of essays which accompanied a display at the Madrid art dealers Fernández-Braso uniting works by Sempere (Alicante, 1923-1985), considered one of the first Spanish abstract artist, with the geometric works of an artist of the following generation, Sevilla (Valencia, 1944), who has been influenced by him since their first meeting in the 1960s. The Sempere works selected for the exhibition are gouaches on paper and panel that he painted between 1954 and 1979, whilst Sevilla specially chose works from her geometric period spanning 1964 to 1988. The catalogue includes a text by Sempere dedicated to Soledad Sevilla in 1978 and Sevilla's reminiscences of Sempere recorded specially for the exhibition, as well as two essays by de la Villa and Arturo Sagastibelza.

Sorolla Spanish Master of Light, National Gallery Company, London, distributed Yale University Press, 2020, 264 pp, 98 col., hb. £25. ISBN 9781857096422. Catalogue for the first blockbuster exhibition on the Valencian-born artist Joaquín Sorolla y Bastida to be held in Britain since the 1908 show at the Grafton Galleries in London. As well as catalogue entries for the 63 exhibited paintings (written by seven contributors), there are five essays: by the Director of the National Gallery, Gabriele Finaldi; the Prado and National Gallery curators of 19th-century painting, respectively Javier Barón Thaidigsmann and Christopher Riopelle, on Sorolla and the Spanish pictorial tradition, and *The Vision of Spain* series for the Hispanic Society of America, as well as Oliver Tostmann, who writes on Sorolla's style after 1900, and (ARTES member) Véronique Gerard Powell, who discusses Sorolla's social issue paintings and contributes some of the catalogue entries. Other entries are by Akemi Herráez Vossbrinck, Aoife Brady, Julien Domecq, Sarah Herring, Rosalind McKeever and Brendan Rooney. The artist's great granddaughter Blanca Pons Sorolla provides an illustrated chronology.

Southern Geometries, from Mexico to Patagonia Publication Fondation Cartier pour l'art contemporain, Paris, 2018, 336 pp, 400 b&w & col. illus., hb. € 49.50. ISBN: 9782869251410. French version only. The exhibition *Southern Geometries, from Mexico to Patagonia* celebrated the wealth of colour and diversity of styles in the geometric art of Latin America, bringing together 250 artworks made by over 70 artists from the Pre-Columbian period to present. Including modernist abstract art, sculpture and architecture as well as ceramics, weaving, and body painting, the exhibition explored the wide range of approaches to geometric abstraction in Latin America, whether influenced by Pre-Columbian art, the European avant-

garde or Amerindian cultures. The exhibition wove visual relationships among diverse cultures and regions across time, [inviting visitors to discover the vibrant patterns and designs of Latin American art]. The accompanying book included interviews with Solano Benítez and Gloria Cabral by Gabriela Carrillo and Mauricio Rocha and other texts by Olga de Amaral, Mónica Amor, Elisabetta Andreoli, Ticio Escobar, César Paternosto and Lux Vidal.

Tarsila do Amaral. Cannibalizing Modernism, Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil, 2019, 360 pp. The most comprehensive exhibition catalogue on Tarsila do Amaral (1886-1973) to date, with separate editions in Portuguese and in English. It reproduces 92 of her works, as well as documents and photographs. Tarsila is considered one of the greatest Brazilian artists of the twentieth century. From a wealthy family of landowners in the interior of São Paulo state, she developed her work based on her experiences and studies in Paris beginning in 1923. In her classes with André Lhote and Fernand Léger she learned to devour the modern styles of European painting, such as Cubism, to digest them and to produce something unique. Upon her return from Paris, Tarsila declared: "I'm deeply Brazilian and I'm going to study the taste and art of our *caipiras*[rural people]. I hope to study, in the countryside, with those who have not yet been corrupted by the academies." Her work was a response to the Brazilian intellectual notion of *antropofagia* through which artists and poets 'cannibalized' European cultural references while also incorporating indigenous, Afro-Atlantic, and local elements into their work. The book features 17 newly commissioned essays and commentaries on her works, focussing especially on Tarsila's Brazilian themes, characters, and popular narratives. The controversial painting *A Negra* [The Black Woman] has received special attention from the authors and is a central work in the exhibition. See also **Acquisitions**.

Joana Vasconcelos. I want to break free, Editions des Musées des Strasbourg, 2018, pb. Publication in French accompanying the 2018-2019 exhibition in which the Portuguese artist arranged the museum's space in the style of an apartment, with cornices, carpets and corridors. This "home sweet home" offered a journey that included both iconic works by the artist. Vasconcelos is an artist who handles humour and fantasy as much as she develops a work with a political content, eminently rooted in today's society. The question of domesticity was at the heart of the project which borrowed its title from the pop rock world and offered everyone the opportunity to walk into the interior and appealed to all the senses, as it included music and smell. Her work combined everyday objects, applied arts and Portuguese craft skills, including ceramics, embroidery and ironwork) to create sculptures and installations.

Javier Portús *Velázquez: Su mundo y el nuestro*, 2018, Centro de Estudios Europa Hispánica (CEEH in collaboration with the Museo Nacional del Prado), 472 pp, 147 illus. pb.€ 38,47 (excluding VAT). ISBN 9788415245797. A selection of 14 essays and articles written between 2000 and 2015 by Portús, the curator of pre-1700 Spanish painting at the Prado. The texts are divided into four sections covering the life, work and posthumous significance of the artist to western culture. The sections cover attributional problems in early career paintings in Seville (such as *St John the Baptist in the Desert*), court portraiture, history paintings, and the reaction to Velázquez's art, ranging from art criticism of the eighteenth and nineteenth centuries, through to the public reaction to *Las Meninas*. Will be reviewed in *The Burlington Magazine* in 2020.

Francesca Curti, 'A portrait of Juan de Córdoba by Diego Velázquez' in *The Burlington Magazine* April 2019 pp 308-313, 3 col. illus. Published documentary evidence for the early provenance for a portrait in the Pinacoteca Capitolina, Rome, since 1750, which established beyond doubt the identity of the sitter. Previously suggested in the nineteenth and twentieth centuries as Velázquez's self-portrait it in fact depicts the Spanish agent in Rome, Juan de Córdoba (d.1670), who helped the artist acquire works for Philip IV during his second stay in Rome between 1649 and 1651. Córdoba subsequently gave it to a friend in the curia, Canon Camillo Dal Corno (d.1680). The identity of the sitter had been suggested as Córdoba by Guillaume Keintz of the Louvre in 2015. The author is an archivist and art historian specialising in Carravagesque painting.

Sylvia Ferino-Pagden ed. *Velázquez: Anregungen, Vorschläge, Lösungen [Suggestions, Proposals, Solutions]*, 2019, Brepols, 196 pp, 11 b&w, 98 col., pb. € 50 (excluding VAT). ISBN 9783990201558. Collection of nine essays in German, English and Italian presented at the symposium which accompanied the exhibition of Velázquez's paintings in Vienna in 2014. The book provides a thematically and diverse collection of papers encompassing a broad spectrum of methodological approaches and aims. The contributors to this volume offer new, exciting findings and discussions on the inspirations, sources and possible intentions of Velázquez. The artist's exceptional religious works are examined by Gabriele Finaldi, and his numerous portraits, which included both the Spanish court as well as circles comprising important intellectual figures of his time, are discussed by Karin Hellwig, Fernando Marías, and Andreas Prater. The results of recent technological examination of the portrait of *Pope Innocent X* are also included alongside a new assessment of *Las Meninas*.

Alessandro Vergara ed. *Velázquez, Rembrandt, Vermeer. Miradas afines*, 2019, Museo Nacional del Prado, Madrid, 252 pp, col. illus, hb. €30. Catalogue to the Prado's exhibition of 72 Dutch and Spanish paintings which offered a reflection on the pictorial traditions represented by Spain and the Low Countries. While the art-historical literature, particularly that generated in Holland, has considered these traditions as essentially different, this exhibition aimed to juxtapose the historical myths and artistic realities of the two countries and to reflect on the numerous traits that they shared. In order to appreciate these parallel traits the exhibition included major works by artists such as Velázquez, Rembrandt, Ribera, Frans Hals and Vermeer.

Javier Novo González and Mikel Lertxundi Galiana, *Zuloaga (1870-1945)*, Museo de Bellas Artes de Bilbao, 2019, 328 pp, 196 col. illus, hb. €45. ISBN 9788496763906.

Catalogue to the exhibition at the Museo de Bellas Artes de Bilbao (May-October 2019) with an extensive documentary apparatus, which references books, magazines, photographs, letters and other documents to show Zuloaga's domestic side and the artist as an international phenomenon, including detailing the exhibitions at which Zuloaga exhibited and the collecting history of individual paintings. The authors and curators are the head of the Bilbao museum's collections department, and his researcher respectively.

Zuloaga in Paris of the Belle Epoque, 1889-1914, Fundacion Mapfre, Madrid, 2017, 360 pp, hb €42.90. ISBN 9788498446500. Spanish catalogue for the exhibition held in 2017-2018, which set out to focus on Zuloaga's links with the modern artistic scene in Paris and how this was reflected in his work in the twentieth century, comparing him to contemporaries and friends such as Emile Bernard, Rodin, Picasso, Whistler, Sargent, Blanche and Boldini.

Forthcoming Publications

Akemi Herraiez Vossbrinck, article comparing the Latin American market in Mexico and Peru respectively for the paintings of Murillo and Zurbarán, in the online *Journal for Art Market Studies*, vol.4, 2020, which will be devoted to Latin American topics.

Isabelle Kent ed. *Collecting Murillo in Britain and Ireland*, co-publication between the Wallace Collection, London, and the Centro de Estudio Europa Hispánica (CEEH). A book of collected papers presented at a Wallace Collection conference in 2018, about collectors from the seventeenth to the nineteenth centuries including essays referencing among others the collectors and artists, Lord Godolphin, John Blackwood, Noel Desenfans, Sir William Eden,

General Meade, Frank Hall Standish, Julian Benjamin Williams, Stirling Maxwell, David Wilkie and David Roberts. Contributors include Xavier Bray, Xanthe Brooke, Hugh Brigstocke, Véronique Gerard-Powell, Claudia Hopkins and Isabelle Kent.

NEWS

Acquisitions



Edward Burra *Landscape with Red Wheels*, 1937-39, watercolour on paper. Laing Art Gallery, Newcastle upon Tyne, England.

In 2018 the Laing Art Gallery in Newcastle upon Tyne bought a watercolour *Landscape with Red Wheels* by the British artist Edward Burra (1905-1976) painted between 1937 and 1939, a few years after he had visited Spain and witnessed the outbreak of the Spanish Civil War, which had a profound effect on him, reinforced by the violence he subsequently encountered in Mexico. The vivid red broken wheels and the dark cannon seen leaning against ruinous buildings in the foreground of the watercolour and the shadowy caped outline of a background figure wearing what appears to be a soldier's pointed cap, suggests that Burra's work was prompted by his memories of Spain. For further information:

<https://www.artfund.org/supporting-museums/art-weve-helped-buy/artwork/13746/landscape-with-red-wheels>.

The Blanton Museum of Art, University of Texas at Austin has bought the Roberta and Richard Huber collection of Spanish and Portuguese colonial art. The collection of 119 objects was amassed by the New-York based couple over a period of 45 years and includes paintings, sculptures, furniture and silverwork made across Latin America between the late 1600s and early 1800s. A selection of the collection is on show in the Museum's exhibition *Painted Cloth: Fashion and Ritual in Colonial America* (opened in October 2019), which examines the social role of textiles and their visual representations in different media produced in Bolivia, Mexico, Peru, and Venezuela during the 1600s and 1700s. The Huber collection has been added to the

gift of 83 works from colonial-era Venezuela from the Colección Patricia Phelps de Cisneros in 2017. Blanton's collection of Latin American art, which began in 1963, has grown to include 2,800 objects, with modern and contemporary painting, prints, drawing, conceptual art, installation, video, and sculpture, and a growing group of works from the Spanish Americas. The University Museum has also announced the establishment of a permanently endowed curatorship, devoted to art of the Spanish Americas, a growing field of art historical research. The Marilyn Thoma Associate Curator, Art of the Spanish Americas position is currently held by Dr. Rosario I. Granados, who has organized the *Painted Cloth* exhibition and is funded by the Thoma Art of the Spanish Americas Endowment. It is only the second endowed curatorial position for Spanish American art in the United States, the first having been established at the Metropolitan Museum, New York, in 2006. The collaboration between the Thoma Foundation and the Blanton began with the museum's presentation of *The Virgin, Saints, and Angels: South American Paintings 1600-1825* from the Carl and Marilyn Thoma Collection in 2008. The curatorial endowment will further advance the cross-campus Colonial Initiative, which brings together faculty from diverse disciplines including history, anthropology, art history, architecture, and Spanish and Portuguese to research and teach material from the period. Granados has also organized the Distinguished Visiting Speakers in The Art of the Spanish Americas (with Susan Deans-Smith), which brings leading scholars and specialists in the field to give talks and teach students on the Austin campus. The previous curator of Latin American art at Blanton, Beverly Adams, has joined the department of painting and sculpture at the Museum of Modern Art in New York as its Estrellita Brodsky Curator of Latin American Art. Adams has been replaced by Vanessa Davidson, formerly of the Phoenix Art Museum, Arizona, where she curated several exhibitions on Latin American art, including shows on Rufino Tamayo, and *Ave Maria: The Virgin Mary and the Archangels* (2018–2019) and *Masterworks of Spanish Colonial Art from Phoenix Art Museum's Collection* (2015–2016).

The Dallas Museum of Art (DMA) is also planning to enlarge its Latin American art collection. It has made significant new acquisitions of art from the region, from a seventeenth-century Peruvian carpet (gifted by the de Unger family), to artworks by Mexican artists Miguel Covarrubias, José Clemente Orozco and Diego Rivera, and the Chilean artist Roberto Matta. The museum has also created a new endowed curatorial post, the Jorge Baldor Curator of Latin American Art, to which Dr. Mark Castro was appointed in September 2019. Mark Castro has extensive experience of curating exhibitions of Latin American and Spanish art. For over a decade, he was a member of the Philadelphia Museum of Art's (PMA) curatorial team, contributing to major exhibitions of Latin American art, including *Paint the Revolution: Mexican Modernism, 1910–1950*, the blockbuster survey presented at the PMA and then at the

Museum of Fine Arts Houston. He also oversaw *Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection*, for which he was co-curator, and *El Greco in Focus*, for which he was curator.



José Clemente Orozco, *Mannikins*, 1930.
Promised gift from Nancy and Jeremy
Halbreich



A carpet fragment with double-headed bird,
probably made in Peru in the seventeenth
century

The Currier Art Museum, Manchester, New Hampshire has acquired an example of a Mexican shell painting (an *encochado*) from about 1700. Not only is it a powerful example of Spanish colonial painting, it is made in a mixture of techniques that blends the arts of Mexico, Europe, and Asia. *The Circumcision of Christ* is delicately painted in oils on a combination of wood and thin pieces of iridescent seashell, called mother-of-pearl. Pieces of shell are also used on its original frame to represent birds and flowers, while the gold design painted on a black background is directly influenced by Japanese lacquer frames and screens. Mexican artists emulated the Japanese style but used different materials. Only a few hundred *enconchado* paintings, were produced in Mexico City around 1700, and this example is especially rare because of its high quality. The painting joins a handful of comparable examples in the U.S. at the Los Angeles County Museum of Art and the Hispanic Society in New York.

The Metropolitan Museum of Art in New York recently received from the collection of James Li a selection of ten seventeenth- and eighteenth-century works from Peru, Ecuador and Bolivia, representing a compilation of the great artistic production that thrived in the eighteenth-century New World.

In September 2019 the Yorkshire Sculpture Park in Wakefield, England, unveiled a permanent installation by the Chilean contemporary artist Alfredo Jaar entitled *The Garden of Good and*

Evil, and featuring 10 elegantly polished steel cells, which reference ‘black sites’, the secret detention facilities operated around the world by the United States’ CIA. The cells are sited next to a lake amidst a wooded area of the YSP’s parkland, one partly submerged, and their exteriors will age with the weather, becoming rusted and blending with the surrounding environment to create a new work. Born in 1956 in Santiago, Chile, Jaar lived with his family in Martinique from the age of five to 15, and he is now based in New York. Always carefully researched and often with community cooperation, Jaar’s politically engaged projects focus on the inequalities and injustices around the world such as gold mining in Brazil and toxic pollution in Nigeria. Trained as a magician and subsequently as an architect, the artist often uses constructed spaces and light to navigate what is seen and what is not. Accompanying the installation is a **Publication** of the same title, which features essays that explore Jaar’s artistic practice as a critical element of his ongoing investigation into the power of imagery.

The Kunstmuseum, Basel, has been bequeathed three works by Picasso: an aquatint print from the Vollard Suite (1930-37) showing a *Faun unveiling a Sleeping Woman*; a 1948 oil and gouache painting of a *Bouquet of Flowers*; and a 1953 drawing of a woman in an armchair.

The Los Angeles County Museum of Art announced the addition of eight new acquisitions during the museum’s 33rd annual Collectors Committee fundraiser. The annual Collectors Committee Weekend was a two-day affair, which included curator-led art presentations, private dinners at the homes of major LACMA supporters, and a gala dinner where members voted on artworks to add to the museum’s permanent collection. One of the works accepted was a polychrome sculpture by Luisa Roldán (called La Roldana), *The Education of the Virgin*, created in the early 1680s. [<https://unframed.lacma.org/2019/04/16/new-acquisition-luisa-rold%C3%A1ns-education-virgin>.]



Luisa Roldán, called La Roldana, *The Education of the Virgin*, early 1680s, gift of the 2019 Collectors Committee with additional funds from Linda Borick and Bill Davidson on behalf of the Louis L. Borick Foundation, photo © Museum Associates/LACMA.

The Meadows Museum, Southern Methodist University in Dallas, Texas, has announced the acquisition of four works by Spanish artists, whose careers ranged across three centuries. Two of the pieces are sculptures: a small-scale polychromed terracotta figure of *Our Lady of Solitude* (1769) by the sculptor Manuel Ramírez de Arellano (1721/22-1789); and by the Surrealist artist Salvador Dalí a small painted bronze *Venus de Milo with drawers* (1936, cast 1971), which was given to the museum by collector Daniel Malingue, and is the first sculpture by the artist to enter the museum's collections. Ramírez de Arellano was born into a prominent artistic family in Zaragoza, whose father helped found one of Spain's earliest drawing academies. He is best known for his work in the Carthusian monastery of Aula Dei, just outside the city, where his final commission of a series of life-sized statues was created concurrently with Goya's frescoes for the nave. Dalí's sculpture was based on the Louvre's *Venus de Milo*, but incorporated into her figure six drawers, a motif that fascinated the artist from 1936 onwards. Also among the acquisitions are: a charcoal and graphite head and shoulders portrait drawing of an American patron from a prominent New York banking family, *Margaret Kahn* (1923) made by Ignacio Zuloaga in preparation for his full length painting of her 'a la española', presented by the artist's grandson, Rafael de Zuloaga y Suárez; and a rare large landscape painting *Orchard in Seville* (c.1880), by Emilio Sánchez Perrier (1855-1907), a pupil of the *costumbrista* genre painter Joaquín Domínguez Bécquer and a contemporary of Mariano Fortuny y Marsal. He was a member of a group of Sevillian painters sometimes called the school of Alcalá de Guadaira and an artist popular in both Spain and the USA during and after

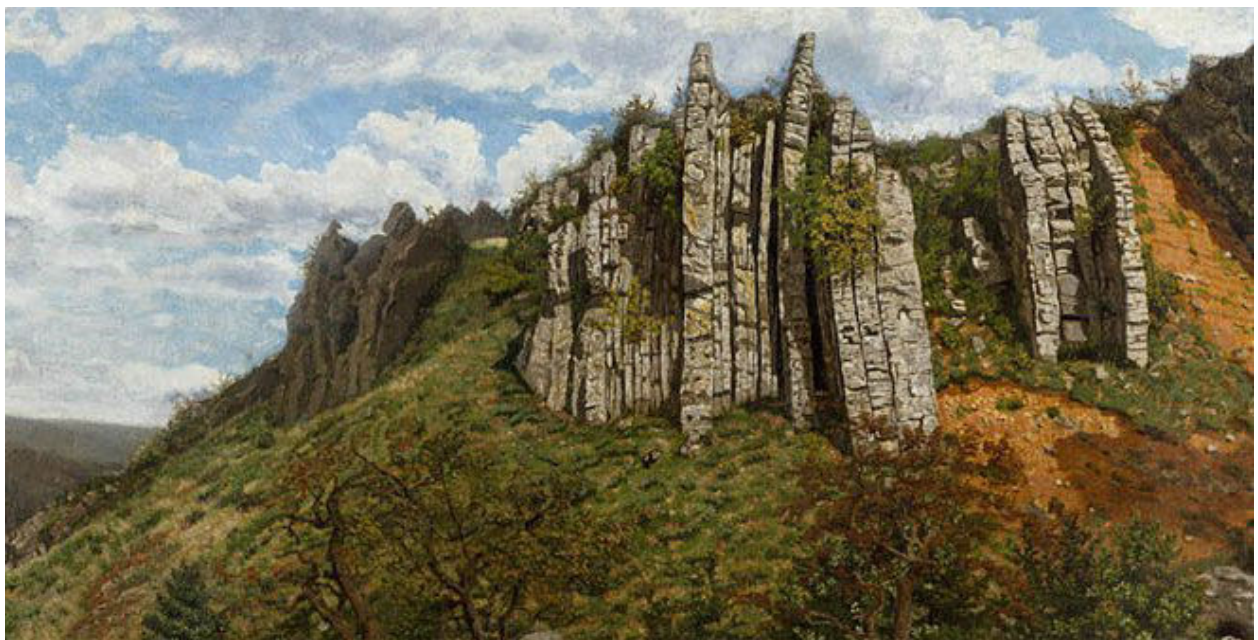
his lifetime. The Zuloaga drawing joins three paintings within the Meadows' holdings: *The Bullfighter "El Segoviano"* (1912); *View of Alquézar* (c.1915-20); and *Portrait of the Duchess of Arión, Marchioness of Bay* (1918). While the Sánchez Perrier landscape joins his much smaller and later *River Landscape (Villennes-sur-Seine)* of c.1895 and paintings by Domínguez Bécquer *Ladies and Gentlemen visiting a Patio of the Alcázar of Seville* (1857) and Fortuny y Marsal, the recently acquired *Beach at Portici* (1874). Further information and illustrations of the sculptures and the Zuloaga drawing can be found in the Fall 2019 issue of the Museum's *at the Meadows* magazine.



Emilio Sánchez Perrier (1855–1907), *Orchard in Seville*, c. 1880. Oil on panel, Meadows Museum, SMU, Dallas. Museum purchase with funds from Linda P. and William A. Custard, Gwen and Richard Irwin, and friends of the Meadows Museum, MM.2019.05

The Museo Nacional del Prado has enriched its collection of nineteenth-century Spanish art thanks to a generous donation of 11 paintings from the collection of the Madrid-based German businessman Hans Rudolf Gerstenmaier (Hamburg, born 1934). The paintings include works by Hermen Anglada-Camarasa (a turn of the century *Interior de un café-concert*), Eduardo Chicharro (*Bayaderas indias*, from 1920) Joaquín Mir (*Torre Solà. Montornès*) Dario de Regoyos, and Ignacio Zuloaga, and were mainly painted in the last few years of the nineteenth and the first decades of the twentieth century. The two paintings by Regoyos range from a previously unknown landscape from his early career showing the *Outskirts of Brussels (Alrededores de Bruselas)* to an impressionistic example from his maturity *The Béjar Pine*

Tree. His friend Zuloaga is represented by a figure of a *Manola* shown against a clear blue background whose brushwork indicates the artist's knowledge of the work of El Greco. A Gauguin-influenced *Familia gitana, Palencia* is supplied by Juan de Echevarría. Gerstenmaier has also given in addition three paintings by artists already in the Prado's collection, Joaquín Sorolla, Aureliano de Beruete and Agustín de Riancho. Until this donation the Prado did not have a portrait from Sorolla's final decade, now they own a portrait of *Ella J Seligman*, the wife of an important art dealer in Paris; and although the Prado owns the largest collection of Beruete's landscapes until now one of his much sought-after Alpine scenes had eluded the museum. The paintings will remain on display in Room 60 of the Prado until 12 January 2020.



Agustín de Riancho *Landscape*. c.1890-1900. Oil on canvas, Madrid, Prado.

National Museum. Gerstenmaier Donation

The Museum of Modern Art in New York has bought its first painting by the Brazilian artist Tarsila do Amaral, following on from its showing of the first exhibition in the USA devoted to the Modernist artist held at MOMA and the Art Institute of Chicago in 2018. The landscape painting *A Lua (The Moon)* was reportedly bought from the collection of Mr. Fanny Feffer, a former director of Suzano Holdings SA, a producer of eucalyptus fibre and paper, whose headquarters is in São Paulo.

Museum and Gallery Openings

In January 2019 the British Museum opened the Santo Domingo Centre of Excellence for Latin America Research, which aims to strengthen collaboration between research communities in Latin America and the UK. The Museum cares for a collection of Latin American

archaeological, historical and contemporary/modern material culture, spanning more than 10,000 years of human history. The Centre aims to support students and scholars of art, archaeology, anthropology and history to communicate research on the Museum's collections, and it is directed by the archaeologist Jago Cooper the Head of the Americas Section. Each year, the Centre will invite two visiting Research Fellows from Latin America to visit and work at the British Museum focusing on a specific research project and will also support a Latin American Fellow to participate in the British Museum's International Training Programme (ITP), which takes place over the course of six weeks in the summer, followed by a residential programme at another UK museum. This course is designed to share information through a combination of presentations, hands-on workshops, panel discussions and working groups that cover the full range of the Museum's activities. The work of the Centre is made possible by the generosity of the Santo Domingo family of Colombian-American extraction, whose head, Alejandro is married to the Duke of Wellington's daughter, Charlotte Wellesley.

The international art dealers Hauser & Wirth are planning to open an art centre on Menorca's Isla del Rey in 2020. It will host artist residencies in galleries with adjoining residential apartments

As reported by *El País* (8 May 2019) the Liria Palace, residence of the Dukes of Alba in Madrid, and home to Spain's most important private collection, is being transformed into a museum and will soon open to the public every day of the week. The opening of a museum in the Liria Palace will allow visitors to experience the artworks in the spaces for which they were commissioned and collected. Unlike such nearby collections as the Museo Cerralbo and Lázaro Galdiano, the palace will continue to function as a residence. Visitors will be able to see all the first-floor rooms and some of those on the ground floor. Works, including Goya's full-length *Portrait of the 13th Duchess of Alba in white*, will be displayed according to the wishes of the last duchess of Alba, Cayetana Fitz-James Stuart y de Silva (1926–2014), who oversaw the partial opening of the palace to the public in 1975. The Alba collection consists of 219 oils, 54 drawings, 177 watercolours, 137 miniatures, 52 tapestries and some 30,000 books, including Christopher Columbus's ship journal and Philip II's will, as well as other furniture and objects. The Palace itself was rebuilt between 1939-1954 by the British architect Edwin Lutyens, after the Ventura Rodríguez original of 1770 was bombed by Franco's forces during the Spanish Civil War. The museum will open to the public in groups of 20 from September 2019 with an entry price of €14 including an audio-guide in a number of languages.

After three years of closure for renovation the Museo de Navarra, in Pamplona has re-opened at the beginning of March 2019 with its collections, which include Goya's *Portrait of the Marqués de San Adrián* (1804), along with other paintings, sculptures, drawings, photographs, posters and film-based work, re-displayed over four floors in a totally new form, under the heading *All Art is Contemporary*. The displays have moved away from the previous purely chronological and stylistic format and now incorporate timelines and audio-visual interpretation to contextualise the art within social and cultural history, and includes examples of modern or contemporary art juxtaposed with works from historic periods ranging from the medieval, to the Renaissance and Baroque. The adjoining chapel, which houses baroque retablos on its walls, has, in addition, been turned into a temporary exhibition space for the work of living and contemporary Navarrese artists. Three writers have each selected seven works from the displays and written three trails based on the themes of *The Thread of Life*, *The Body and Death*, and an itinerary focused on women. The renovation has also provided the Museum for the first time with a space specially dedicated to showing photographs. The first such photographic exhibition entitled *The Golden Years 1947-1956*, and running until 13 October 2019, is that of the Navarrese photographer Lydia Anoz, whose family have donated her work to the Museum's Fototeca. It is intended to open a room dedicated to the history of coinage in Navarre by the end of 2019, and in 2020 the displays on the Romanisation of the region are planned to open.

In March 2019 the Real Academia de San Fernando in Madrid opened a room especially dedicated to displaying a selection from its 3,000-strong collection of photographs. From 18 June until 16 December 2019 the room is hosting an exhibition about the Catalan photographer Ramón Masats, who worked from Barcelona from 1955 onwards. The selected photographs derive primarily from Masats major projects: his series on Pamplona's *San Fermín* celebrations (1957-62); and his work on amateur boxing in the marginalised communities of big city suburbs, published in the book *Neutral Corner* (1962), which left its impact on the film director Carlos Saura. From the mid-1960s to 1980 he turned his attention tv documentaries about Spain before returning to photography but in colour gathered in books such as *Desde el cielo al España* (1988).

Auctions

On 18 April 2019 Swann Galleries in New York auctioned a photograph album of 118 silver prints including 16, taken in the 1920s, by the Peruvian photographer Martín Chambi. The album had been put together by Herbert Heard Evans, who had been the Assistant Superintendent of the Mechanical Division of the Panama Canal from 1919-42, during which

period he had travelled widely around South America. The album fetched \$58,750, a record for images by Chambi. The following month (2 May) Swann Galleries held its first ever stand-alone auction of Latin American prints at which Diego Rivera's *Zapata* lithograph, from 1932, reached a record price of \$45,000. A record price was also gained for one of Rufino Tamayo's colour Mixografía prints of a still life with watermelons and an apple *Sandias con Manzana*, from 1985, which fetched \$22,100. Records for Joan Miró colour aquatints from the 1970s included *Danseuse Créole*, 1978, at \$35,000 and *L'Etranglé*, 1974, at \$27,500.

On 10 April 2019 Freeman's of Philadelphia (Pa.) auctioned nearly 500 lots from the Collection of Ambassador and Mrs. Alexander Weddell, which had been deaccessioned by the Virginia House Museum. The sizeable collection of Spanish and Latin American furniture and decorative and fine arts had been put together by the couple from 1920 onwards, when Alexander was appointed US Consul General to Mexico. Lots included a Spanish Colonial polychrome lacquer tray, from 1750-1800, which sold for \$11,050 (over thirty-six times its estimate); an eighteenth-century Mexican screen (biombo) decorated with emblems from Otto Van Veen's *Horattii Emblemata*; a Mexican silver eight-light votive lamp in the Spanish Colonial style, bearing marks for Cayetano Buitrón, from the late nineteenth century. Paintings from the region were also sold, including two eighteenth-century works, one a Cuzco School *Death of the Virgin* and the other a Mexican School *Virgin of Ocotlán*. Highlights from the sale of Spanish furniture included: a seventeenth-century carved walnut refectory table; a Baroque iron-mounted and velvet-lined parcel-gilt walnut *Vargueño* (chest of drawers) on a stand, and a late fifteenth-century Nasrid-style marquetry and ivory inlaid cassone, which may have been made in Venice or Barcelona. The latter was similar to examples in the Rijksmuseum, Amsterdam, and the V&A, London, and consequently sold for \$59,375 instead of its pre-sale estimate of \$6,000-8,000.

Two important Spanish paintings were auctioned Sotheby's, London, on 3 July 2019. The sale featured a *portrait of Donna Olimpia Maidalchini Pamphilj* (1591–1657) attributed to Velázquez as painted in 1649-1650 during his second Roman period. Donna Olimpia was an enormously influential figure at the court of pope Innocent X, sometimes referred to in sources as the 'Papessa' (lady pope). In the collection of Cardinal Pompeo Aldrovandi by 1724, the painting was later misattributed to the Dutch school and remained unseen for several centuries. Unusually for a work of this date, the painting's commission is recorded in great detail in a letter written by Francesco Gualenghi, a resident of Modena living in Rome, to Francesco I d'Este, Duke of Modena (1610–1658) on 13 July 1650: 'On Monday Sra Donna Olimpia was occupied all day with various ladies...in fact I mean that after lunch on Monday she allowed

for her portrait to be painted by a very talented Spanish painter, who is said to be chamberlain to the King of Spain.' By the late seventeenth century it was in the collection of Don Gaspar Méndez de Haro (1629-1687), the 7th Marques del Carpio, as his cypher on the reverse of the portrait's canvas attests. It sold for £2.5 million (including fees) due to its poor surface condition.

Ribera's celebrated painting *A Girl with a Tambourine* was also offered in the sale, having previously been in the collection since the 1990s of Graham Kirkham, the founder of the furniture maker DFS (known for its sofas) and ardent art collector. The work is thought to be a personification of the sense of hearing, and to have formed part of a lost series dedicated to the five senses. It is likely a pendant to *Laughing drinker with a bottle*, once in the Spanish royal collection. While Ribera painted several personifications of the sense of hearing, this is his only signed representation of the subject. The artist's allegories of the senses are novel in their composition, as he focused on ragged peasants and vivid, everyday figures rather than idealised beauty. This painting is a particularly striking example of Ribera's ability to capture expression with empathy and skill, and fetched a new record for Ribera, selling for £5.7 million (with fees) to the third-party guarantor.

Awards

Spanish film director Pedro Almodóvar received a Golden Lion lifetime achievement award at the Venice Film Festival in 2019. The 69-year-old filmmaker was called the "greatest and most influential Spanish director" since Luis Bunuel last century, who offered the most multifaceted, controversial, and provocative portraits of post-Franco Spain. Almodóvar has directed 21 feature films, including "Women on the Verge of a Nervous Breakdown", "Tie Me Up! Tie Me Down!", and "All About My Mother", which won him an Oscar in 2000 for best foreign film. He won the best screenplay award for "Volver" at the Cannes Film Festival in 2006 and the Venice festival's best screenplay award for "Women on the Verge of a Nervous Breakdown" in 1988. In 2019 he was back at Cannes, where he presented his 21st film, the semi-autobiographical *Pain and Glory* with Antonio Banderas, who received the festival's best actor award for his role as an ageing film director. The film shows the protagonist's apartment filled with paintings which are copies of those in Almodóvar's own collection, including works by Guillermo Pérez Villalta and Sigfrido Martín Begué.

The Princess of Asturias Foundation has awarded its prize for Communication and Humanities in 2019 to the Museo Nacional del Prado, in celebration of its 200th anniversary and for its "contribution to the cultural heritage of mankind", and in recognition of its work to conserve

and promote one of the world's richest collections of art. The Prado having been founded in 1819 with a total of 311 paintings now has nearly 8,000 paintings, of which 1,700 are shown in the main Madrid building and 3,200 distributed around institutions across Spain. The Foundation has given its 2019 award for Theatrical Arts to the British-born, but Paris-based, theatre and opera director Peter Brook (b.1925). Although Brook is best known in Britain for his productions of Shakespeare and a nine-hour version of the Indian religious epic *The Mahabharata*, in 1949 he directed a production at London's Royal Opera House of Richard Strauss' opera *Salome*, with sets and costumes created by Salvador Dalí.

The Driehaus Foundation, established by the American philanthropist Richard H Driehaus to fund the rehabilitation of Spanish historical architecture and urban heritage via grants of 12,000 euros per project, announced the three towns selected in 2019 for future revitalisation. These are: Béjar, on the southern edge of the province of Salamanca; Olite, south of Pamplona, in Navarre province; and Guadix in the Andalucian province of Granada. Béjar was reconquered from the Moors in the 11th century by Alfonso VI and has well preserved city walls and churches from that and the following century. It also retains the sixteenth-century palace of the powerful Zuñiga family, the Dukes of Béjar. Olite is known for its Palacio Real, a multi-turreted castle-palace which was the royal seat of Charles III of Navarre, who commissioned it in the fifteenth century. But much of what remains is the result of post Spanish Civil War restoration after it was deliberately set on fire in the Peninsular War in 1813 by the Spanish general Espoz y Mina, to prevent French Napoleonic troops from using it for strategic purposes. Part of the palace now houses a Parador. The plan proposed for Olite is to revitalise the urban area between the thirteenth-century church of Santa Maria, adjoining the palace and the twelfth-century church of San Pedro, on the other side of the old town, which is known for its impressive Romanesque façade and cloister. The proposals for Guadix focussed on the renovation of the area around the Moorish Alcazaba fortress overlooking the old town and near the celebrated cave dwellings. However, the selection panel, which included representatives from the Ministries of Education Culture and Sport, and Infrastructure, the Spanish Association of Architects and councillors from the towns, having considered all 56 proposed projects, decided that none of those proposed for Guadix, showed enough merit. Instead a call for further projects for Guadix would be made in 2020.

In July 2019 Dame Paula Rego was awarded the Medalha de Mérito Cultural, the most prestigious cultural award in Portugal. The Portuguese Minister for Culture, Graça Fonseca, presented the award to the artist in her London studio. He went on to visit Rego's major

exhibition at the new MK Gallery in Milton Keynes, Paula Rego: Obedience and Defiance, which ran until 22 September, for which see Exhibitions and Publications. The Medalha de Mérito Cultural is awarded to individuals who have demonstrated an extraordinary contribution to culture and the arts. The honour officially recognises Paula Rego, (born in Lisbon in 1935) as one of Portugal's greatest contemporary artists and an influential European figurative painter. Rego's characters often taken from literature, myths, fairy tales, cartoons, theatre, current events, religious subjects and her own life, confront both urgent social issues and memories of her Portuguese childhood. A contemporary of Frank Auerbach and David Hockney, Rego studied painting at the Slade School of Fine Art, London, and her career as an artist spans half a century.

Carmen Herrera, the 104-year old Cuban-born New York based abstract artist, has been elected to the Royal Academy as an Honorary RA. On accepting her invitation she informed the RA of a little-known link she has to London, that her only sister, Teresa Durland, is probably the only Cuban to have ever served as an air-raid warden during the London Blitz of 1940. Teresa had chosen to stay in London on the outbreak of war and remained there for the rest of her life.

Museum and Cultural Heritage Updates

Bilbao's Museo de Bellas Artes announced in July 2019 that the architectural team chosen to design the Museum's new extension and remodel the old building will be Anglo-Spanish Madrid-based firm UTE Foster + Partners Ltd and its Basque partners LM Uriarte Arkitektura S.L.P. The aim is to enlarge the area for display of its collections and to promote its exhibition and education programmes. The remodelling will once again re-orientate the museum so as to return the main entrance to the old façade. [For illustrations of the planned design for the exterior and interior see <https://www.hoyesarte.com/wp-content/uploads/2019/07/02-768x480.jpg>. <https://www.hoyesarte.com/wp-content/uploads/2019/07/03-768x512.jpg>.

Brazil's newly elected right-wing populist President Jair Bolsonaro has merged the ministries of culture, sports and social departments to form a new 'ministry of citizenship' and promised to slash spending on culture and the arts. He is expected to revise the 1991 law that allowed organisations and individuals to use up to 1% of their income tax to support cultural activities. Vik Muniz the São Paulo-born contemporary artist who creates sculptural and pictorial forms from degradable matter and then photographs the works as a social commentary and lasting legacy, has announced in reaction to Bolsonaro's election that, rather than working on political art, he will be working on a series of religious images to help a local Catholic day-care centre

keep its doors open only 200 metres from his house. This is the first time that he has worked in a church.

The 5,000-acre Brazilian sculpture park Inhotim reopened in February 2019, having closed to honour the victims of the catastrophic collapse of the mining dam Córrego do Freijão, which was sited only 20 kilometres from the sculpture park. Although Inhotim park was not affected by the mudslides more than 40 of its 600 staff lost relatives in the disaster. Inhotim's executive director Antonio Grassi is discussing how it can collaborate with the community to help the victims. With annual visitors numbering more than 300,000 it generates much income for the rural state of Minas Gerais. Its founder Bernardo Paz made his fortune from mining, but his collection was recently taken over by the Brazilian state after he was charged with money laundering and other crimes.

Museum staff and archaeologists formerly based at Rio de Janeiro's National Museum of Anthropology, Archaeology, Ethnography and Natural History, which was consumed by fire in September 2018, have begun the process of salvaging whatever items can be retrieved from the building. By January 2019 they had found some 1,500 objects (out of its original collections of 20 million items) mainly made of ceramics, metal or stone, that had survived the fire. Also rediscovered was the 11,500-year-old skull of "Luzia", the "first Brazilian woman". But by May 2019 Museum staff were having difficulty raising the \$250,000 needed to store such artefacts as were salvaged. It is now known that the fire started in a faulty overheated air-conditioning unit, but its rapid spread was due to the smoke detector system being inactive and to a lack of hoses, fire doors or a sprinkler system and ineffective security cameras. The Museum plans to reopen a wing to show the salvaged works possibly alongside items on loan from the Louvre in 2022 for the bicentennial of Brazilian independence. The cost of renovating and re-opening this initial stage will reportedly be around \$30 million and the complete reconstruction was estimated in September 2019 to be \$125 million. Most of the money will have to come from private donations as President Bolsonaro has cut the project's budget \$11 million of which only 2% had been released by September 2019. The Museum's director, Alexander Kellner, is travelling abroad to raise foreign support. However, he has turned down the offer of a 20-year loan of antiquities from the Naples National Archaeological Museum to replace the largely destroyed Greco-Roman collection brought to Brazil by Teresa Cristina, the Neapolitan wife of emperor Dom Pedro II.

Elsewhere in Rio de Janeiro plans are going ahead for a proposed new museum based at Valongo Wharf, where nearly one million African slaves disembarked between 1811 and 1831. The site was uncovered in 2011 during preparations for the 2016 Olympics and became a

UNESCO World Heritage site in 2017. The Museu da História e da Cultura Afro-Brasileira will encompass the site, and an adjoining dock building the Docas Dom Pedro II, built in 1871 by André Rebouças an Afro-Brazilian engineer, will house an interpretation centre.

The 41-acre botanical garden and museum west of Rio de Janeiro, where the Brazilian landscape architect and artist Roberto Burle Marx worked from 1973 until his death in 1994 may become a UNESCO World Heritage site in 2020. Brazil's National Historic and Artistic Heritage Institute has run the property since it was donated by Burle Marx in 1985. It has a collection of more than 3,000 works by the artists including paintings, drawings, painted tiles, textiles and plantings, some of which were recently shown at the New York Botanical Garden, see **Publications**.

President Trump has enacted a sanctions provision in the 1996 Cuban Liberty and Democratic Solidarity (Libertad) Act that could enable US citizens to sue anyone trafficking in property confiscated by the Cuban government since 1959. This would allow the families or descendants of former art collectors to bring legal actions. However, a provision of the Act states that the property has to have been valued at \$50,000 or more in 1959. Cuban-Americans affected

include: the sugar-growing Fanjul family, whose collection included works by Sorolla; the foundation of the Auschwitz survivor Olga Lengyel, who owned works by Picasso and Goya, among others; and the family of Guillermo Marmol, a Cuban-born Dallas-based entrepreneur, who owned works by Diego Rivera. No lawsuits have been filed to recover works of art so far.

Mexico's presidential palace Los Pinos, now largely inaccessible to the public, could become one of the world's largest museums as promised by the newly elected President López Obrador. The present collection includes works by Diego Rivera, David Siqueiros, Rufino Tamayo and José Clemente Orozco (1883-1949) as well as sculptures, textiles and interior decor. Rivera's paintings include works from his *Flower Seller* series and a self-portrait by Orozco. The President also announced in spring 2019 that the Mexican artist Gabriel Orozco (born 1962) will oversee the transformation of the former military base and land in the 1,700-acre Chapultepec Park in Mexico City into a large cultural and artistic space, thus scrapping plans to build luxury apartments on the site. Orozco has previously stated that the capital city lacks a venue for contemporary art of the size of Tate or MOMA in New York.

Two illegally exported Mesoamerican clay statuettes of men wearing jewellery (made between 1300-1800 years ago) were returned by the United States to the Mexican authorities in April 2019. They had been found in a large collection of some 42,000 items previously in the hands of an amateur American archaeologist, Don Miller of Indiana state, who died in 2015 aged 91.

He had amassed his collection by participating in digs across the world, including Mexico, Peru and Central America in the 1960s and 1970s. Acting on a tip-off the FBI had raided his house and seized 7,000 items considered to have been illegally acquired. The FBI has established a database of the suspect items in his collection, and is slowly working through the process of trying to identify and return them.

Peru has announced that as of July 2019, anyone visiting the Andean mountaintop citadel of Machu Picchu ("old mountain" in the Quechua language indigenous to the area,) will need a ticket for either the morning (6am-midday) or the afternoon (midday-5.30pm). Anyone wanting to linger on the site for longer than their allotted session will need to buy a ticket for both time-segments. Splitting the tourist day into two halves is part of a bid to conserve the site from physical deterioration, control the flow of people and prevent the bunching of crowds in a settlement that was never meant to host the nearly six thousand visitors a day that presently arrive. Tour groups will still be present but numbers have also been curtailed, to a maximum of 16 visitors per group. The settlement was probably founded around 1450 as an estate for the Inca emperor Pachacuti (1438-1471), and was abandoned around 1572 as a consequence of the Spanish invasion of Inca lands, but was never found by the conquistadors. It was gradually reclaimed by the jungle. Though known about locally, it was unseen by the wider world until it was "discovered" by the American explorer Hiram Bingham in 1911, and declared a World Heritage Site by UNESCO in 1983 as "the most significant tangible legacy of the Inca civilization". The mountain-top citadel lies around 60 miles from the Andean city of Cusco, the old Inca capital in south-eastern Peru. Some 20 miles from Cusco lies Chinchero, another Andean settlement surrounded by Inca terraces, which was selected in 2018 by the Peruvian President Martín Vizcarra as the site of an international airport. Work on the project has started despite nearly 200 Peruvian and international archaeologists, historians and anthropologists sending letters to Vizcarra urging him to cancel the project.

The relatively unknown Spanish artist and portrait painter Elías García Martínez (born Requena 1858 died Utiel 1934) has probably gained greater fame than he did during his lifetime, as a result of the misguided and disastrous attempt made in 2012 by an 81 year old parishioner to 'restore' one of his devotional images of an *Ecce Homo* in the Santuario de Misericordia in Borja in the province of Zaragoza. As a result of the international publicity across the internet and other media the town of Borja is still benefitting from the boost to its tourism six years later. Spain's Professional Association of Restorers and Conservators is using it and similar more recent 'restorations' of polychrome sculptures in Navarre and Asturias in 2018 to argue for greater protection of art works at risk from amateur interventions in rural churches.

The Spanish government has proposed the sacred landscape of La Ribeira in Ourense province as a World Heritage site. It will be discussed at the UNESCO meeting in February 2020. The landscape is located between the valleys of the rivers Sil and Miño and is populated by monasteries, hermitages, churches and chapels built from the end of the fourth century BCE onwards. The Council for Patrimonio Nacional has also proposed adding to the list of Spain's 'immaterial culture' the skill of blown glass, focusing on historic centres of excellence in the Centro Nacional of La Granja (Segovia) and Los Vidrios Gordiola in Mallorca; and Spanish knotting, a textile technique associated with the production of blankets and rugs from the sixteenth-century onwards. In December 2019 Spain and Mexico will jointly put forward to UNESCO as World Heritage sites the production of 'talavera' pottery at Puebla in Mexico and Talavera de la Reina and El Puente del Arzobispo in Spain.

The Wellington Museum at Apsley House in London announced in August 2019 that its painting of *Orpheus Enchanting the Animals*, which since 1901 had been regarded as the work of Alessandro Varotari, called Padovanino, was now to be attributed to Titian's workshop, after a number, which links it to a 1601 inventory of the Duke of Infantado's collection, recording the picture as by Titian, was discovered on the reverse of the canvas during conservation. The painting was amongst those works recovered by the first Duke of Wellington in June 1813 from the baggage train on the battlefield at Vitoria, Spain at the end of the Peninsular Wars. It is one of the 82 paintings known as the 'Spanish gift' that was given to the Duke of Wellington by a grateful King Ferdinand VII and which formed the basis of the Apsley House collection.

Obituaries

Died on 16 November 2018 Francisco Calvo Serraller (b. Madrid April 1948), briefly and controversially Director of the Prado Museum October 1993-1994. Sacked after just 200 days after he was accused of allowing a photo shoot in the Prado by a design magazine on whose board his wife sat. He claimed that a media campaign against him had been encouraged after he had highlighted the underfunding and understaffing of the Museum. During his brief period as Prado Director an exhibition focussing on the recently acquired 'Italian sketchbook' by Goya was put together in a month. His involvement with and publications about the Prado extended over a much longer period. His Phd dissertation was on seventeenth-century Spanish art theory and his entire career was spent in the art history department at Madrid's Complutense University, combined with work as art critic and journalist, writing a long-standing column in the daily *El País* on topics ranging from the Spanish Baroque to contemporary visual art, via Goya, and Russian cinema to modern music. As an exhibition curator he focussed on Picasso, co-curating in 1993 an exhibition at the Guggenheim New York, *Picasso and the Age of Iron*,

on the artist's sculptural work in iron shown alongside work by four contemporaries, highlighting the sculptures of his Catalan friend Julio González (1876-1942). In 2006 Calvo Serraller again co-curated with Carmen Giménez a Picasso exhibition *Picasso: Avant-garde & Tradition* held at the Prado and the MN Reina Sofia. In 1999 he curated at the Bilbao Museum of Fine Arts *Spanish Still-Life from Zurbarán to Picasso*. Its broad chronological sweep reflected his belief that art was a great continuum, and that any separation between the art of the past and the present was totally artificial. For further information see the appreciative obituary by Gabriele Finaldi in *The Art Newspaper* January 2019 p.46, from which this is a summary.

Carlos Cruz-Diez, one of the major figures in op art, died on 29th July 2019 at the age of 95 in Paris. The Franco-Venezuelan artist was born August 17 in 1923, in Caracas. As a young student at the School of Fine Art there financed his studies by drawing comic books and made friends with two other young artists Jesús Rafael Soto and Alejandro Otero. From 1960, he lived and worked in Paris, in self-exile from the Venezuelan dictatorship. In a career spanning 70 years, Cruz-Diez focused much of his attention on research into the theory of colour, applying it in his work, ranging from paintings, sculpture, and light installations to architectural interventions. His abstract and geometric works, characterised by a vivid palette and repeated patterns, are in the permanent collections of the Museum of Modern Art in New York, the Tate Modern in London and the Pompidou Centre in Paris. In 1974 he created one of his largest works by covering the walls and floor of the main terminal of Simon Bolivar International Airport at Caracas with red, orange, green and black stripes. He repeated this pattern in 2014 for a commission to recreate in a modern form a 'Dazzle Ship' for a central dock in Liverpool. In 1991 he made a sculpture for Sant Julià de Lòria in Andorra. He founded three art workshops, in Caracas, in Paris and in Panama, as well as the Cruz-Diez Art Foundation in Houston, Texas.

On 12 March 2019 the Picasso biographer John Patrick Richardson, knighted in 2012, died, aged 95, in his New York apartment. The fourth and final volume of his multi-volume biography of Picasso (covering the WWII period up to 1943 when Francoise Gilot supplanted Dora Maar) is due to be published in 2020. His most recent publication *John Richardson. At Home*, published by Rizzoli, is a form of autobiography which focused on the décor of his five homes in Europe, Britain and America, and his personal art collection built up over the years with works, mainly drawings, bought, commissioned and gifted from artists including Picasso, Braque, Warhol and Lucian Freud. The latter painted Richardson's portrait (in the run up to portraying the Queen) in 2001 and was also gifted by Richardson an early drawing by Picasso,

an abandoned design for a woodcut illustrating *The Temptation of St Anthony*, which is now in the collections of the Walker Art Gallery, National Museums Liverpool. Other published obituaries appeared in *The Guardian* (12 March 2019), *The Art Newspaper* (April 2019 p.46) written by Charles Hindlip, his former colleague at Christie's, New York, and Elizabeth Cowling's important critique in *The Burlington Magazine* September 2019 pp 793-794.

Francisco Toledo (17 July 1940 - 5 Sep 2019), Mexico's best-known contemporary artist, wildlife conservationist and champion of the marginalised in his home state of Oaxaca, in southern Mexico, has died of lung cancer aged 79. Though a prolific artist, working in the media and technique of paint, sculpture, ceramic and textile, he normally eschewed publicity, sending his wife, the weaver Trine Ellitsgaard, and daughters to the opening of his seminal British retrospective at the Whitechapel Gallery in 2001. In the 1960s he studied in France under the Oaxaca-born Rufino Tamayo (1899-1990), who had befriended him as a teenage art student in Mexico, and in the Paris studio of the English surrealist engraver Stanley Hayter (1901-1988). His work was infused with the animals (especially bats, deer and monkeys), and indigenous Zapotec symbols he knew from his travels through the countryside with his salesman father. Although he also travelled to Rome, New York and Los Angeles he always returned to Oaxaca, where he opened two cultural centres, to whose libraries he donated his collection of art books, and helped found an organic market. He belonged to the environmental campaign organisation Grupo 100, which also included Rufino Tamayo and Leonora Carrington.

Web

The Latin American and Caribbean Contemporary Art Web Archive is a collection developed by the Ivy Plus Libraries Confederation's Art & Architecture Librarians, and is an extension of an existing effort focused on collecting publications in all formats that document contemporary art and artists of Latin America and the Caribbean. The agreement defines contemporary art as it refers to 'developments in the visual arts from 1975 to the present,' with material sought 'for the entire career of artists who have been active at any time since 1975.' This archive aims to preserve for researchers the personal and official websites belonging to notable contemporary Latin American and Caribbean artists in order to assure the continuing availability of the important content they contain. Click here <https://archive-it.org/collections/11576> to access and browse the collection on Archive-It.

Since 2016, MoMA and the Guggenheim Museum in New York have worked on digitising exhibition catalogues and other material related to their displays and collections. MoMA's

'Exhibition History' page offers access to photographs, interpretation, checklists and other material for 4,918 exhibitions from the museum's founding in 1929 to the present. ARTES members may be particularly interested to discover: a 1931 exhibition dedicated to Diego Rivera; the show *American Sources of Modern Art (Aztec, Mayan, Incan)* of 1933; the ground-breaking *Cubism and Abstract Art* of 1936; the 1939 show *Picasso: Forty years of his art*; and exhibitions dedicated to the Brazilian artist Candido Portinari and to Joan Miró in 1940. On archive.org, art lovers and researchers can read and download more than 200 catalogues published by the Guggenheim Museum. Highlights include the exhibition *Tauromaquia* (Collezione Peggy Guggenheim, Venice, 1985), and *The Aztec Empire* (Solomon R. Guggenheim Museum, New York, 2004).

The Project on the Engraved Sources of Spanish Colonial Art (PESSCA) has webpages located at <https://colonialart.org/>. The Project's goal is to document the effect of European prints on Spanish Colonial Art. To reach its goal, *PESSCA* has been pairing colonial works of fine and applied art from the Spanish with their engraved prototypes and posting them online. Although most of the works derive from the Spanish colonial empire, some also come from Portuguese colonies in Latin America. As of now, *PESSCA* has gathered more than 4500 such pairings. These pairings are illustrated on the site and are searchable under subject of print source and location of object. The site also hosts links to a variety of online resources providing information about related printmakers and images of prints, and lists publications, including articles and books in English, Spanish and Portuguese. *PESSCA* is housed both at the University of California-Davis and at the Pontificia Universidad Católica del Perú. It maintains the website in order to facilitate worldwide scholarly communication on the topic and is keen to receive more information. Researchers, collectors, conservators, curators, art dealers and other enthusiasts of Spanish Colonial Art are invited to send their questions, observations, suggestions, or corrections.

The Watercolour World website has been recently established to provide an illustrated database of watercolours from collections, mainly public and institutional, around the world. At present the database has a rather haphazard coverage of collections but it does include major art museums in America, the British Museum, the Royal Institution, the Rijksmuseum and the Hermitage. It can be searched not only by artist, but also by topographical location. The following link shows the results of a search under 'Spain'

<https://www.watercolourworld.org/search?query=Spain&country=Spain&displayCount=24>.

ARTES Coll & Cortés Travel Scholarship Report

Pablo Ordás (PhD, Universidade de Santiago de Compostela, 2017)

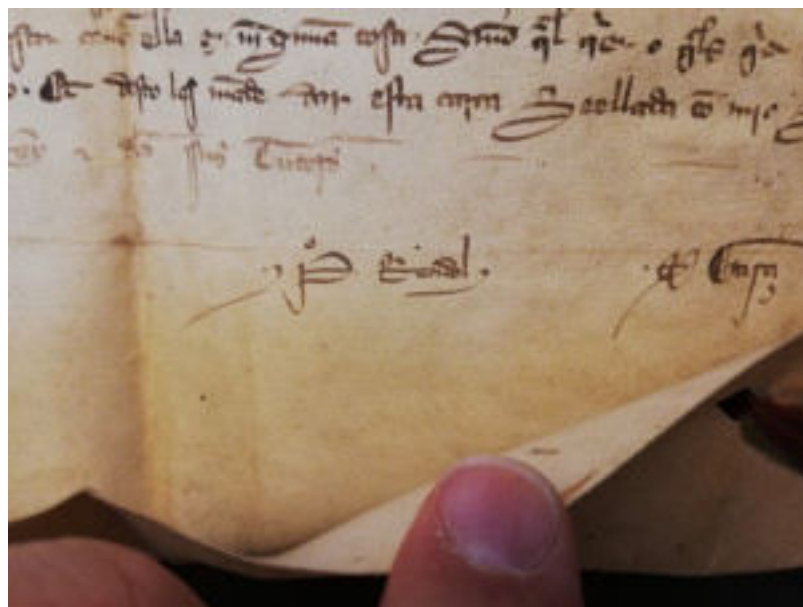
I was granted an ARTES Coll & Cortés Travel Scholarship to conduct research in the UK. Thanks to this scholarship I was able to spend three weeks (22/10/2018–10/11/2018) at the British Library, researching Spanish manuscripts closely related to my previous PhD research, dedicated to ‘The Gothic Cloister in the Kingdom of León: Spaces, Destinies and Images’.



British Library, Add Ch 24807. Copyright: British Library

The British Library houses a small but very interesting collection of Spanish charters (Add Ch 24802–24815 & 24819) that date from the reign of Alfonso IX of León (†1230) to a papal confirmation of Innocent VIII (†1492). Because of my previous research I was especially interested in the two confirmation of privileges documents, granted by Alfonso XI: Add Ch 24805 preserves the lead seal of the king, something exceptional since most of the documents were stripped of their seals in the following centuries; Add Ch 24807 is a confirmation of previous privileges that were confirmed by the king’s father, Fernando IV (†1312) and date back to his grandfather Sancho IV (†1295). Remarkably, the first 9 lines of the latter document are a series of *intitulationes* that describe the original documents. Another interesting aspect is

that this charter was given during the tutorship of the infantes don Pedro and don Juan, Alfonso XI's uncle who died in the Disaster of the Vega de Granada in 1319. The rarity of royal confirmations during the minority of age of the king and this first *tutoría* (1312–1319) make this document exceptional.



Detail of British Library, Add Ch 24807. Copyright: British Library

A real surprise appeared below the fold at the bottom of the parchment, where the name of Pedro Rendol is mentioned. Pedro Rendol is a somewhat obscure character who played an important role in the rebellion of 1296, when infante don Juan el de Tarifa (†1319) and Alfonso de la Cerda (†1333) claimed the crowns of León and Castile respectively. Apparently, don Juan was crowned at León, with the agreement of the clergy and the city council, thanks, among others, to Pedro Rendol. When the rebellion was suppressed and Fernando IV punished its most important leaders, Pedro Rendol's possessions were confiscated but he managed to remain a relevant player in Castilian politics. His presence in this royal charter, next to his former patron infant don Juan, proves it.

Add Ch 28406 is the testament of Doña Blanca de Portugal, abbess of the monastery of Las Huelgas de Burgos. I was interested in the fragments of a wax pendant seal that are still attached to the silk threads hanging from the document. The condition of wax seals such as this is generally worse than that of lead seals. This example no exception: the seal is broken and only the upper half is preserved.

Finally, I was able to work with a very remarkable manuscript, the *Primera Partida* by King Alfonso X (Ms Add 20787). The miniatures of this manuscript are little studied and only a monography from the 1970s (Juan Antonio Arias Bonet, *Alfonso X el Sabio: Primera Partida según el manuscrito Add. 20.787 del British Museum*, Valladolid, 1975) is dedicated to this book. The volume is illuminated with 26 miniatures, from capital letters (7) to vignettes (19) that are used as visual representations of the following *tituli*.



The Law Code of King Alfonso X ('el Sabio'), Primera Partida, British Library, Add 20787.

Copyright: British Library

The book is usually related to the same workshop that illuminated the most famous of Alfonso's literary productions, the *Cantigas de Santa María*. However, some questions arise from a study of the manuscript's miniatures: no trace of the *Cantigas*' characteristic frames with royal arms is present in the British Library manuscript; illustrations related to the reigns of Alfonso X (1252–1284) and his son Sancho IV (1284–1295) always depict the king beardless, something that would become common under the reigns of Fernando IV (1295–1312) and Alfonso XI (1312–1350). Could this be a later manuscript that follows the aesthetic path of the *Cantigas*? A deeper study is necessary to answer this question. So far it is only possible to attest to the importance of the volume's iconography and the close relationship between the miniatures and the text.

I am sure that examination of these documents has enriched my research and I will be able to include this information in my future studies. The charters related to Alfonso XI and Doña Blanca are of particular importance for the history of León cathedral.

To conclude, I am indebted to Dr. Tom Nickson, Courtauld Institute, for his support and guidance, and for organising the seminar *Art, Music and Ceremony in Medieval Castile* (Trinity College, Cambridge, 29/10/2018) while I was in the United Kingdom. Finally, I would like to express my sincere gratitude to ARTES and Coll & Cortés for their generous support, without which this stay in the UK would have been impossible.



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