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ARTES

Iberian
& Latin American
Visual Culture Group

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Cover: *Alonso Berruguete: First Sculptor of Renaissance Spain*, installation photo by Rob Shelley, now at Meadows Museum, Dallas, 20 September 2020 - 10 January 2021.

ARTES Annual Report

Piers Baker Bates, ARTES Chair (2019-2020)

It is somewhat hard to report on our ARTES 2019-2020 years activities as the time has been so disrupted by recent events. I was also away myself anyway for the last two months of 2019 and I am most grateful to Tom Nickson for stepping up as temporary Chair at that point. I remain more than grateful to Tom and to the rest of our Committee who have been unstintingly engaged this past year. It would be invidious of me to single out anyone I would like to thank especially, however, two people, Akemi Herraiez Vossbrink and Nicola Jennings, who have regrettably stepped down at the last AGM and will be hard to replace for their enthusiasm and commitment. I am also especially grateful to those who shall remain nameless but who have agreed to serve an extra year in light of the current circumstances.

On to more cheerful matters. The first event of our year followed hard on the last AGM, and many ARTES members and other scholars participated in the Sorolla Study Symposium, which Akemi Herraiez Vossbrink was instrumental in organising, which was held at the National Gallery on 16 March, and coincided with the opening of the Sorolla Exhibition. ARTES, the Embassy of Spain, and the National Gallery organised a second very well-attended Sorolla Symposium at the Spanish Embassy on 28 June. Miguel Oliveros, Minister-Counsellor for Cultural Affairs, took endless trouble to make sure the occasion ran efficiently, and the Embassy also generously provided a delicious tapas lunch. Gail Turner, helped by Akemi Herraiez Vossbrink, co-ordinated this event, and attendees were invited afterwards to visit the Sorolla Exhibition at the National Gallery, and partake of more refreshments.

The next was also an outstanding success: the Cortes-Moctezuma study day at Oxford's Weston Library on 23rd October 2019, which was arranged by Clare Hills-Nova to celebrate the 500th anniversary of the meeting between the two men and which proved to be especially popular. Artes members were fortunate enough to be able to see the Selden Roll displayed especially for them, and the Codex Mendoza in the Talking Maps exhibition, while short talks around the Selden Roll were given by Sir John Elliott, delivered by myself as Sir John was unable to attend at the last minute, Giuseppe Marcocci, and Emily Floyd.

Our next event was organised by Akemi Herraiez and was an early morning visit on 24th February 2020 to the Young Bomberg and the Old Masters exhibition in Room 1 of the National Gallery. Akemi had asked Richard Cork the curator of the exhibition to join us for that and I would like to thank them both warmly. There was first an opportunity for members to spend time with the exhibition before proceeding downstairs where Richard and Akemi discussed the subject of Bomberg and Spain further through a slide presentation. Members were able to explore how the National Gallery's Spanish paintings, and especially those by El Greco and his studio, had so influenced the young Bomberg's artistic development. That same week a number of Artes members were able to attend the study day in Dublin on 28 February in conjunction with the current exhibition, Murillo: The Prodigal Son Restored, at the National Gallery of Ireland, for more on which see the report below.

Artes' final event just before lockdown, fortunately, was our annual Glendinning Lecture, which was given by Professor Benito Navarrete of the Universidad de Alcalá, an old friend to Artes. Benito gave a magisterial lecture entitled, *Appropriation and Cultural Transfer in the Early Modern Iberian World*, to a large and diverse audience, which you will be able to read for yourselves in the 2021 edition of InformArtes. The Lecture was again generously supported by the Instituto Cervantes, and I am most grateful to Ignacio Peyró, the Director for his support. Also, to the Warburg Institute, who agreed to co-host the event to allow for a larger venue, and especially to Jon Millington, their Events Officer. All the events subsequent to the Glendinning had regrettably to be cancelled or postponed in the light of COVID but nonetheless, and thanks to Emily Floyd, we were able to hold a successful AGM via Zoom on 18 June.

I am very pleased to say however that we had been able to happily award both the Juan Facundo Riaño essay prize this year, to Dr Simon Park of Oxford, from whom we heard briefly at the AGM and also, thanks to the more than generous support of the CEEH to re-establish our scholarship scheme. Artes remains extremely grateful for the continuing support of the CEEH and in particular for the unstinting friendship of its founder, José Luis Colomer. I would like to congratulate again the winners of the first ever ARTES CEEH scholarships, for which there was hearteningly a strong field of stellar candidates. The scholarship for a PhD student went to Carter Lyon of the University of Glasgow. While the scholarship for a PhD/post doc student in

Spain went to Alexandra Millón Maté of the Universidad Autónoma in Madrid. Two ARTES CEEH Travel Scholarships were awarded to Victoria Rasbridge of University College, London and Sarah Slingluff of the University of Edinburgh. Full details of all their projects can be found on our website.

Finally, ARTES has not remained idle in lockdown. As Chair, I am more than grateful to Jamie Haskell who has joined the committee and taken on the burdensome duty of administering the website for us. Together with Tom Nickson she has been developing 3D models of art and architecture from Spain that enhance considerably what the website already offers. While, the Maius group, still ably led by Costanza Beltrami, organised seven online events: first, two sessions featuring the work of early career and doctoral scholars on the themes of 'Power' (20 April 2020) and 'Nature' (15 June 2020); then in June and July, the Maius Masterclass Series, a programme of seven lectures by leading experts in the field of Spanish and Latin American arts and cultures. These were supported by a Hispanex grant and the Embassy of Spain in London, and attracted over 150 attendees from sixteen different countries. It now remains for us to take these digital initiatives forward in the uncertain months ahead while remaining true to our core mission.



Above: Some of the ARTES members who attended its AGM by Zoom on 18 June 2020, listening to Dr Simon Park (top left) read a summary of his research.

ARTES Awards

ARTES was delighted to announce the winner of the 2020 Juan Facundo Riaño Essay Medal, awarded with the generous support of the Office of Cultural and Scientific Affairs of the Spanish Embassy in London.

This year's prize was awarded to Dr Simon Park, an early career scholar at the University of Oxford. Simon's essay, 'Chasing Wild Men (in Silver)' examined silverwork in early Renaissance Portugal, and was highly commended by the committee. He presented a summary of his essay at the ARTES virtual AGM held by Zoom on 18 June.

Dr Simon Park is the Associate Professor in Medieval and Renaissance Portuguese Tutorial Fellow, at St Anne's College, Oxford University and also a lecturer at Lincoln and Merton Colleges. His research focuses on literature from across the Portuguese-speaking world in the Early Modern period. He is particularly interested in the sociology of literature, literary history, and the history of the book. His first book, *Poets, Patronage and Print in Sixteenth-Century Portugal: From Paper to Gold* (forthcoming in 2020, OUP), based on his Phd thesis, examines how poets thought of themselves in professional terms and used poetry to negotiate their social status and financial success. It is a study of the various kinds of value (moral, social, financial) ascribed to poetry in the 1500s, a time of political, social, and technological change and a period when poetry's worth (and that of its practitioners) was regularly contested. In the spring and summer of 2019, he was a Faculty Fellow at the Ashmolean Museum, developing a new course that brought the literature of the discoveries in contact with the material and visual culture of the age.

Chasing Wild Men (in Silver)

Simon Park

The three sixteenth-century Portuguese silver salvers I'm going to discuss all crawl with beasts and wild men in a borderland also entered (or intruded) by humans and their paraphernalia. Encounters on these gilded edges, and particularly the face-off between man—be he savage or civilised—and beast, bring to the fore questions of exactly what might constitute the differences between wilderness and society, animal and human, and in so doing highlight just what made a knight a knight. These

questions surface as the salvers offer up images of ideal knights and their antitheses, in a series of comic scenes.

Wild men typically fall into two categories: the debased, uncivilised man, reared by animals or gone mad after relinquishing society; and the noble savage who offers a vision of a prelapsarian world and might be seen in more positive terms. As Peggy McCracken has observed in medieval French narratives, though, as much as the boundary between human and beast, wild man and knight or noble, is underscored in the period, it is also regularly traversed. This permeability is not just one of abstract categories we impose on texts or objects - 'human' vs. 'animal', 'civilised' vs. 'bestial' -, but is registered in the salvers by the migration of things (and how to use them). We see this in my first, early sixteenth-century salver (Fig. 1) where wild men, in varying degrees of hairiness, have got hold of shields, hoods, and helmets and take on a sequence of scary adversaries worthy of any honourable knight in a tale of chivalry: a dragon, boar, lion, and bear. Yet, they are not knights. Their shields may be those of *cavaleiros*, but their arms are the sticks and clubs of the traditional wild man, not the spears and swords of the true knight. One completely naked figure plucks a leaf from the decorative background of the salver and looks as though he is about to waft, rather than wound, the snarling bear that he confronts. He is a sure-fire clue to the humour invested in the salver and its parodic parade.

In dressing up as knights, mimicking them, the men here key into anxieties of the period around social mobility, seen perhaps most obviously in the monarchy's attempts to regulate the nobility and manage the visual markers of social differences through sumptuary laws (though these were never really effective). Was knightliness just a matter of picking up a shield, keeping a horse, and sporting some armour? Or some sort of innate quality passed down through blood? The salver seems to answer these questions with a no, by making fun of these wild men knight pretenders.

If we compare this first salver to another in the Ashmolean (Fig. 2) we see, as it were, the flip side. Here, knights in full armour are more successful in facing their foes than the silly combatants in Fig. 1. Where in the Metropolitan Museum salver the lion rises up against the hooded man whose only weapon is a stone, the same beast cowers before the sword of the knight. That this suggests things are going to

go differently for this knight seems obvious, but it is curious that in Pliny (an important source for animal information in the period), lions lower their heads not for fear of the man but for fear of the weapon. Accoutrements, not just innate qualities, contribute to the knight's valour. So the foolish, failed knights in my first example were, perhaps, onto something. Even if texts liked to portray knightliness as an innate quality that cannot be acquired or learned, the salvers expose the fact that ostensive signs, just like the display of silver and gold, were part and parcel of what it meant to be noble. The tools of the trade may not make you a knight, but they could take you some of the way there.

To continue around the roundel: a bearded fellow looks as though he has speared a bear. And, in a glorious detail you can only see if you look closely, one man has skewered his prey and a spearhead pokes out from the opposite flank of the beast. Is it a gryphon, or perhaps, just possibly a tapir? The Portuguese had certainly made their way to Brazil and often talked about this beast. It could just possibly be one of the earliest representations of a tapir in European art.

In any case, in comparing these two dishes, we have to be careful against oversimplifying the opposition between knight and wild man, ideal to be admired and object of ridicule. In the Ashmolean salver, for example, one man (not a wild one) does not face his foe head-on, as a knight was supposed to, but flees in fright. That he is blindfolded suggests not only does he not do the 'manly' thing and fight, but also has no idea where he is going. As he runs away from the lion that roars behind him, he bends down and picks something up from the floor: not a stick or a stone, but a snail. Snails and knights have a rich iconographical relationship in medieval art, but I think Michael Camille's approach to the gastropod meets gallant knight encounter is the most sensible: to respond to the context, rather than to reach immediately for an allegory from elsewhere and import it in to his human vs. snail confrontation. If we put ourselves in the mind of our scarpering man for a moment, then, he was probably hoping for a more effective projectile than a snail. His every action seems wrong. Again he seems to be part of a concern in these salvers over what it means to be a true knight. He very obviously falls short.

The interaction between men and their wild others takes a more sinister turn in my final salver (Fig. 3). Where, in the other dishes, beasts are the primary

opponents of both man and wild man, here the men in clothes round up and drag along the hairy and naked wild men. Two men even carry a set of stocks on their shoulders to make it obvious what is about to happen. That the central figure, likely King Manuel I, clasps a sword in his right hand, and the arrest (and the promise of punishment) are portrayed on the salver's edge, suggests this salver is about justice, and so, about hierarchies between people, but rather than laughter being the mode of regulation, mockery that which makes us dismiss the wild men or fools and see the knights as visions of valour, here it becomes a matter of subjugation and control.

Taken as a whole, this set of silver salvers dramatizes the borders between the human and the bestial, showing sometimes comically and sometimes more concerningly how those borders were conceptualised and crossed. The wild men who dash about on the edges of these salvers resonate with anxieties of the period around what made a noble a noble and a human a human. The rounding up of the wild men in my final salver goes right to the heart of monarchical self-fashioning and political policy in the period: Manuel I was known for legal reforms that set out changes to the justice system. Here, the wild men are more than ciphers for the lower social orders, but speak to the Jews expelled or forcibly converted (one man wears a Phrygian cap, for instance), and, perhaps even more broadly, to the people encountered and brutally subjugated by the Portuguese in the name of empire. In this shiny object of luxury, chasing wild men seems sadder than in the first two pieces as they start to lose any glimmer of freedom.



Fig. 1. Plate. Embossed silver-gilt, Portugal, early sixteenth century.
Image: The Metropolitan Museum of Art, New York.



Fig. 2. Plate. Embossed Silver-Gilt, Portugal [possibly Porto], early sixteenth century. Image: Ashmolean Museum, Oxford.



Fig. 3. Plate. Embossed silver-gilt. Portugal, early sixteenth century. Image: The Metropolitan Museum of Art, New York.

ARTES 20th Anniversary Lecture

Lecture Celebrating ARTES' 20th Anniversary 2000-2020 which was broadcast over the web on 21 October 2020 and delivered by:

Dr Holly Trusted F.S.A. (formerly known as Marjorie Trusted)

Honorary Senior Research Fellow, Victoria and Albert Museum (formerly Senior Curator of Sculpture)

Fluttering Draperies and Swooning Saints: The Baroque in Spain and Bavaria

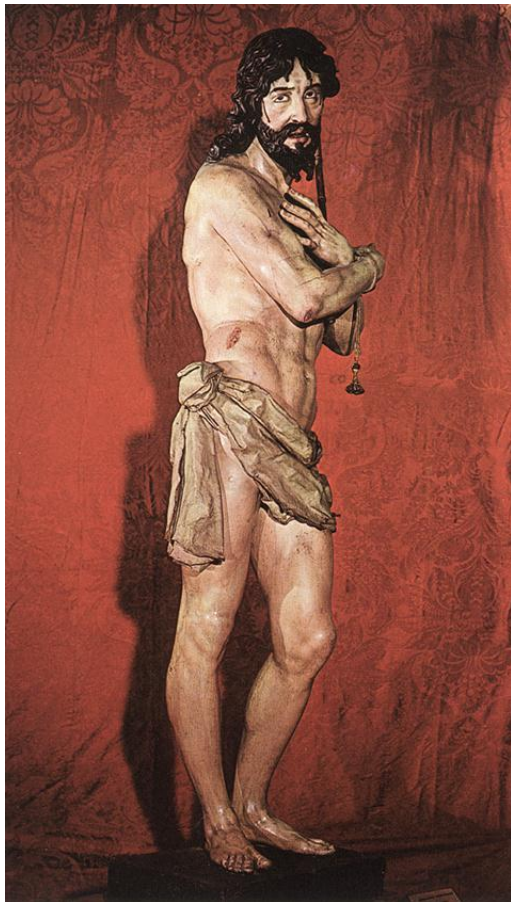


Fig. 1. Gregorio Fernández, Christ at the Column. Polychromed wood; c. 1619. Diocesam Museum, Valladolid.



Fig. 2. Portrait of Cosmas Damian Adam by Egid Quirin Adam. Polychromed stucco; c. 1723. Church of the Assumption, Rohr Abbey, Bavaria.

Introduction

This brief piece was composed as a lecture to celebrate 20 years of ARTES, Iberian and Latin American Visual Culture Group.

Perhaps it will come as a surprise to some that we established the group as long ago as 2000. ARTES had originally been conceived by Hilary Macartney, based in Glasgow; she and I then met in London to discuss its formation, and between the two of us we set the ball rolling. At that date no such UK society existed to foster scholarship in the visual arts of the Iberian world. Nigel Glendinning, our first co-President, along with Enriqueta Harris, was warmly encouraging and a great *éminence grise* in the creation of the group. Xanthe Brooke was another vital founding member, who from the outset took on the editing of our newsletter, InformARTES, which has certainly stood the test of time - you are currently reading it. This has importantly given the group continuity, communication, and a sense of cohesion, since many of us are based in different parts of Britain and Europe. But many other founding members were crucial to the success of ARTES. One of these is our Honorary President Sir John Elliott, whose 90th birthday also took place this year. As members know full well, John is one of the most eminent figures in the field

of Spanish history today, and we are extraordinarily fortunate in having him at the helm. Enriqueta Harris and Nigel Glendinning, sadly no longer with us, were likewise two towering figures in the study of Spanish art in the twentieth century. Both published extensively on Spanish art, Nigel based in the latter part of his career at Queen Mary, London University, and Enriqueta at the Warburg Institute, also London University. Apart from their academic credentials, they were keenly supportive of younger scholars and students in the field. Rosemarie Mulcahy should also be mentioned; again she is no longer here, but was a great teacher, and warm friend and supporter from her home in Dublin.

Many will know the stimulating book John Elliott published in 2018, *Scots and Catalans*, exploring the parallels between these two peoples in his customary scholarly yet accessible style, setting out a previously unmined subject. The present article cannot remotely match that erudition, but it will nevertheless attempt to draw parallels between two different traditions, in this case Spanish and German baroque sculpture.

This essay will use the parallels with German baroque sculpture to question what makes the Spanish baroque both typical of a widespread stylistic epoch, and yet unique: the same, but different. I will explore Spain's artistic identity by comparing its artistic DNA with that of its European cousin, Bavaria. By so doing I will try to suggest some of the motivations behind the creation of numerous magnificent works of art in these two different parts of Europe, as well as proposing that their respective contexts and histories dictated specific forms and styles. I do not wish to imply that there were any direct artistic influences from Spain to Bavaria, or vice-versa. Rather I will aim to reveal how the sculptures created in these two countries work visually, and the similarities and differences of their aesthetic impact at the time and in our own day. My study will at the same time examine how twentieth- and twenty-first-century attitudes to baroque art in both Spain and Bavaria were informed, and even distorted, by the politics of their respective régimes in the mid-twentieth century.

In recent years I have been increasingly struck by the visual counterpoints that can be discerned between the two cultures, Iberian and German baroque. I am also conscious of the fact that relatively few people outside either of those areas take an

interest in the art produced there. The names of leading sculptors in both countries are often entirely unknown to foreigners, except a small number of specialist art historians. Yet, as we can all agree, the sculptures produced in Spain and Germany are undeniably major works of art. Why and how should we engage with these powerful sculptures today, and why they have been hitherto comparatively neglected outside their countries of origin?

Geography: Bavaria, Spain and their links with Europe, especially Italy

Before the nineteenth century Germany was not yet a unified country, but was composed of princely states. For that reason, I will be concentrating on just one region in the south of modern-day Germany: Bavaria. Bavaria is also where some of the most important sculpture was made during the baroque era. Conversely from the late fifteenth century onwards Spain was one entity, rather than divided up among petty princelings. It was centrally ruled by one monarch, who for some of that period also reigned over Portugal, as well as the Netherlands and the Kingdom of Naples, as well as governing extensive territories in the New World and the Philippines. Iberia was thus rich and powerful, and was ruled from its capital, Madrid from the mid-sixteenth century onwards.¹ Bavaria, as one of many German states, was also ruled centrally, from Munich, but it was much smaller, and hardly a world power. However, it was at a European crossroads, with Austria and Bohemia (today's Czech Republic) to the East, France and the Netherlands to the West, and Italy to the south. Its geographical position just north of the Alps meant that artists and artistic traditions from France, Italy and the Netherlands were vital in shaping artistic traditions. Numerous Bavarian baroque artists went south of the Alps to Italy to train, returning to Bavaria imbued with the spirit of Gianlorenzo Bernini (1598-1680). Both Spain and Bavaria were also each profoundly affected by cultural influences from elsewhere in Europe, partly because of the patronage of the court and aristocracy. The Elector of Bavaria, Maximilian II Emmanuel (1662-1726), who was also incidentally the last Governor of the Spanish Netherlands, was exiled in Versailles from 1706 to 1714 at the court of Louis XIV, after his defeat at the Battle of Blenheim (fig. 3).

¹ The capital was briefly moved to Valladolid in the early seventeenth century (1601-6), during the reign of Philip III, but then returned to Madrid.



Fig. 3. Giuseppe Volpini, Electeur Max II Emanuel of Bavaria (1662-1726) alabaster; 1720. Bayerisches National Museum, Munich.

This magnificent full-length alabaster portrait of the Elector was executed by Giuseppe Volpini (c. 1670-1729) in 1720 in Bavaria. As such it has a very different inflection from religious statues produced for the church, and is clearly in the same tradition as a much earlier court commission for Spain: the marble figure of the Habsburg Emperor Charles V (1500-1558) made by Leone Leoni (1509-1590) in Milan in 1553 (fig. 4).



Fig. 4. Leone Leoni, Emperor Charles V (1500-1558) marble;
1553. Museo del Prado, Madrid

It is no accident that such full-blown marble portraits of rulers were executed by Italian artists, nor that Maximilian II Emmanuel had spent several years at the French court. For the court, Italian art signified prestige and power. Volpini was probably born in Milan, the son of a sculptor. In 1704 he became the court sculptor in Ansbach, and in 1711 went to Munich, where he was to be appointed court sculptor in 1715, on Maximilian II Emanuel's return from exile. Conversely Leoni had exported his statue of Charles V from Milan. A number of Italian artists did of course re-locate to Spain, because of its wealth. These included Leone Leoni's own son Pompeo (1503-1608), who worked at the Escorial for Philip II and in Valladolid for Philip III's court. The international language of court art, and the desire to commission foreign – notably Italian – artists thus affected both Bavaria and Spain.

The Italian sculptor and bronze-caster Carlo di Cesare del Palagio (1538-1598/1600) for example spent most of his career at the courts of German princes. In his youth he had assisted Giorgio Vasari (1511-1574) and Giambologna (1529-1608) at the Medici court in Florence, and in the 1590s worked on bronze figures for the (never completed) tomb of Duke William V of Bavaria in Munich (fig. 5).



Fig. 5. Cast from the model for the kneeling effigy for the tomb of William V in the Michaelskirche, Munich by Carlo di Cesari del Palago and Hubert Gerhard, Bust of William V (William the Pious), Duke of Bavaria, bronze; 1592-7. Royal Collection.

Giambologna was one of the seminal influences on Bavarian sculpture of the early seventeenth century. Netherlandish artists who had spent time in Italy working with Giambologna might come to work in Bavaria, such as Adriaen de Vries (c. 1556-1626) (fig. 6).



Fig. 6. Adriaen de Vries, Hercules Fountain. Bronze; 1596. Augsburg, Maximilianstrasse.

Like Carlo di Cesare, De Vries was particularly valued as an artist highly skilled in the casting of bronze. Again it is notable that as a foreign artist the sculptures de Vries produced were secular, in this case a fountain for Augsburg, rather than a religious work.

But what about the reverse: native-born artists from Spain or Bavaria working in Italy or elsewhere? In the sixteenth century a number of Spanish sculptors, such as Alonso Berruguete (c.1488-1561) and Bartolomé Ordóñez (c.1490-1520), had worked in Italy. Berruguete returned to Spain, and the Italianate style and forms he had learnt from the sculpture and paintings of his slightly older contemporary

Michelangelo (1475-1564) permeated the sculpture he produced for religious commissions (fig. 7).



Fig. 7. Alonso Berruguete, Abraham and Isaac.
Polychromed and gilt wood; c. 1527. Colegio de San Gregorio, Valladolid.

In the late seventeenth and early eighteenth century a number of Bavarian sculptors, including Egid Quirin Asam (1692-1750) and his brother the painter Cosmas Damian Asam (1686-1739), to be discussed below, spent time studying in Rome. Although Bernini's sculptural influence cannot be underestimated in Germany, in baroque Bavaria the language of Italian architecture also strongly affected artistic taste (figs. 8-9) Ottobeuren and the Gesù church, Rome). Unquestionably the cross-fertilisation of European sculptural traditions, including those from Italy, helped form both Bavarian and Spanish baroque sculpture from the sixteenth to the eighteenth centuries.



Fig. 8 Johann Michael Fischer (architect), Ottobeuren Abbey, Bavaria; 1737-66.



Fig. 9 Giacomo Barozzi da Vignola and Giacomo della Porta (architects), Church of the Gesù, Rome. Consecrated 1584.

As will become apparent, there can be a lack of synchronicity in the baroque traditions of Bavaria and Spain. The seventeenth century in Bavaria was far less rich sculpturally than Spain. The Thirty Years War (1618-1648) radically affected all aspects of life and culture in Germany during the seventeenth century, leading to the destruction of many monuments and the truncation of numerous projects. Following the obliteration of churches and secular buildings, an enormous amount of rebuilding took place in Bavaria and elsewhere in the following century, leading to a great flowering of the arts: effectively a cultural renaissance. Conversely in Spain it was the first half of the seventeenth century which was an undeniably triumphant artistic era, even if the country's economic decline had already commenced. With the Bourbon rule in Madrid from 1700 onwards some sculpture, particularly in Castile, no longer expressed the vernacular baroque vivacity of the earlier period. This essay will therefore concentrate on sculpture of both the seventeenth and eighteenth century in Spain, whilst looking at mostly eighteenth-century sculpture in Bavaria.

Theatricality

The Spanish sculptor Francisco Salzillo (1707-1783) was famed above all for his processional groups in Murcia in the mid-eighteenth century. Slightly earlier in the same century Egid Quirin Asam and his brother the painter Cosmas Damian Asam were active in Munich and elsewhere in Bavaria, and it is illuminating to compare their respective works. The theatrical characteristics in all these artists' output is vital, and yet they are distinctive, because of the different contexts and functions of the sculptures. The processional groups made for Holy Week in Murcia by Salzillo depend on the drama of the groups from the story of the Passion, processing past the crowds on the street during Holy Week, a literally moving phenomenon of figures on floats, sometimes at night time (fig. 10-11).



Fig. 10. Francisco Salzillo, St Veronica, Polychromed wood; 1755.
Salzillo Museum, Murcia.



Fig. 11. Processional group. Andalucía. Polychromed wood, c. 1650.

Salzillo, the son of a Neapolitan sculptor, brought to Murcia some of the traditions of Southern Italy, which included both processional figures and elaborate crib groups.² The dramatic lighting and the movement of the sculptures give them a presence and force not normally seen when they are positioned statically in a church, or indeed displayed in a museum. Although processional groups were also part of the Bavarian tradition, much of the most arresting baroque sculpture in that

² See for example *Salzillo, Testigo de un Siglo* (exh. cat.), Museo Salzillo, Murcia, 2007.

region is fixed, often on a virtual stage, beside or behind the altar. Theatricality is likewise paramount, but in a different way from the Castilian examples.

A sculptor and architect, Egid Quirin Asam trained under his father Georg (Hans Georg) Asam (1649-1711), a painter, working closely with his brother Cosmas Damian Asam, who was a painter and architect. The two brothers probably went to Rome at some point from 1711 to 1713. They worked in collaboration in numerous Benedictine churches, including those at Rohr, Freising and Weltenburg. Light and drama was fundamental to their conception of sculpture and architecture, and Egid Asam's sculptures and his brother's paintings express their deep piety. One of the most striking of Egid Quirin Asam's groups is *The Assumption of the Virgin*, made for the parish church at Rohr, a few miles south of Regensburg (fig. 12).



Fig. 12 Egid Quirin Asam, The Assumption of the Virgin painted stucco; 1723. Benedictine priory church, Rohr.

The Virgin, an over-life size figure, is seen gloriously ascending to Heaven, the Apostles below gathered round her empty tomb, gesturing in astonishment. This is clearly a *Gesamtkunstwerk*, designed for a specific site, with the architecture and sculpture complementing each other. As the British writer John Bourke noted in 1958, 'The whole composition is beyond description and almost beyond praise.'³ In both cases, in Murcia and in Rohr, the sculptures engage the spectator and are designed to draw us emotionally and spiritually into another realm of reality. While they are works of art, they are simultaneously profoundly moving life-size simulacra, dramatizing a narrative. Theatre is vital to both traditions, buttonholing us to pay attention, the sculpture being used to seize our sensibilities and awaken us to the emotive force of the Christian story. This is far more evident in Spain and Bavaria than in say France, or even in Bernini's Rome.

Colour and Naturalism

Closely associated with the idea of this dramatic thrust of the sculptures is that of colour, and hence naturalism. Salzillo's sculptures, and, in the previous century, the figures by Gregorio Fernández (1576-1636) in Valladolid, were carved in polychromed wood (fig. 13).



Fig. 13. Gregorio Fernández, The Dead Christ; polychromed wood; 1631-6. Cathedral of Segovia

³ J. Bourke, *Baroque Churches of Central Europe*, London, 1958, p. 95.

Some of Fernández's sculptures also incorporated glass eyes and real hair, as did other Spanish baroque sculptors, such as the Granada sculptor José de Mora (1642-1724) (fig. 14).



Fig. 14. José de Mora, The Virgin of Sorrows; polychromed wood; c. 1680. Victoria and Albert Museum.

Such naturalism was remarked upon by the British commentator Richard Ford (1796-1858): 'Religion [in Spain] ... has been so much materialized, that the representations and exponents of necessity partook more of the flesh than the spirit, more of humanity than divinity'. The colour in Bavarian sculpture could equally well make the figures seem illusionistically naturalistic, but colour was also sometimes used in a more expressionistic way. The German sculptors less frequently used glass eyes or real hair, but they could employ gold and gloss white paint plentifully, whilst at the same time exaggerating the poses and folds of the drapery, endowing the figures with a swagger, so that they exude an almost hyper-realist character, rather than being purely naturalistic. In this they resemble the newly-invented Meissen porcelain, first manufactured in around 1710. Johann Baptist Straub (1704-1784) was one such artist (fig. 15).



Fig. 15. Johann Baptist Straub (1704-1784), St Agatha painted and gilt stucco; 1745/9. Parish church of Tegernsee, Bavaria.

As one German art historian has noted, Straub's figures seem to possess a centrifugal force. Colour and implied movement are here shown, but in a non-naturalistic way, drawing attention to the artifice of the sculptures. Perhaps the rococo age demanded a more extravagant, artificial and sweeping expression. Seventeenth-century Bavarian sculpture, made a generation or two earlier, is not as far removed from the naturalistic colours of Spanish baroque (fig. 6).



Fig. 16. Hans Degler, The Nativity altarpiece. Polychromed wood; 1604. Church of St Ulrich and St Afra, Augsburg.

But by the mid-eighteenth-century colour had on occasion become less naturalistic and more eccentric in Germany. Conversely in eighteenth-century Spain gold could be used plentifully, but never with the disregard for the naturalism evident in the previous century, as can be seen in the work of Pedro Duque Cornejo (fig. 17 St Stanislaus Kostka c.1730).



Fig. 17. Pedro Duque Cornejo, Altar of St Stanislaus Kostka polychromed and gilt wood; c. 1730. Church of S. Luis, Seville.

Illusionism and deception

Although drawing attention to artifice was one aspect of baroque art, the theatricality and illusionism, to be seen in the colour and naturalism of some of the sculptures, are closely allied to the idea of deception. The carved figures made in baroque Spain and Bavaria deceive the spectator into thinking they are real human beings, even though we know rationally they are fictive works of art (fig. 18 Ignaz Günther).



Fig. 18. Ignaz Günther, Guardian Angel polychromed wood;
1763. Bürgersaal Kirche, Munich.

This group of *The Guardian Angel* by the Bavarian sculptor Ignaz Günther (1725-1775), signed and dated 1763 on a piece of paper in the base, was originally made as a processional sculpture for the Carmelite monastery of St Nicholas in Munich, and so, like the work of Salzillo, it had a theatrical function, being processed through the streets. In 1754 Günther had set up his own workshop in Munich, where he remained until his death. He worked primarily in wood, and was able to express a range of facial expressions in his sculptures with distinctive stylistic features, such as sickle eyes and swirling drapery, as can be seen here. The sophisticated wood-carving tradition in Bavaria parallels a similar legacy in Spain, in both cases dating back to medieval times. The work of the Castilian sculptor Pedro de Mena (1628-1688) similarly exhibits virtuoso wood carving (fig. 19 *Magdalene* 1664).



Fig. 19 Pedro de Mena, Penitent Magdalene Polychromed wood;1664; Museo Nacional del Prado, Madrid.

But in detail workshop practices between Germany and Spain differed. The Spanish dexterously fitted together pieces of wood, often around a hollow cavity (fig. 20-21 Luisa Roldán S. Ginés de la Jara c.1692).



Figs. 20-21. Luisa Roldán, S. Ginés de la Jara; polychromed and gilt wood (main figure and interior view) c. 1692. The J. Paul Getty Museum, Los Angeles.

This work by Luisa Roldán (1652-1706) exemplifies this elaborate process of constructing a sculpture from multiple pieces of wood. Conversely the Bavarian artists generally carved a solid block of timber into a figure or group (fig. 22-23 Günther *Adoring Angel* c. 1770; Erhard Schoen engraving *Unfinished Man* c. 1533).



Fig. 22. Ignaz Günther, Adoring Angel Painted limewood; c.1770. Liebieghaus, Frankfurt.



Fig. 23. Erhard Schoen, The Unfinished Man, print of c. 1533.

Moreover, although wood was one of the most important materials used for sculpting in both cultures, it was not always employed for sculpture in Bavaria, even though the outward appearance of some sculptures might suggest this. Just as with the expressionistic ways in which colour was employed by German artists, so too the very materials of sculpture played with the idea of what we as spectators are actually seeing. The powerful group by Asam at Rohr (see fig.12) is in fact made from stucco: moulded and modelled plaster. Thanks in part to the plaster-working traditions brought over the Alps by Italian masters of stucco, stucco decoration and figures pervaded Bavarian churches in the eighteenth century. Meanwhile in Spain the Muslim tradition of non-figurative architectural plaster work had remained strong, well after the medieval period when parts of the country were under Muslim rule when the Alhambra and other great monuments were built. But in baroque Spain plaster was used for decorative plasterwork, rather than large-scale figurative work, a rather different use of plaster from the great illusionistic stucco creations in Bavaria, as in Santa María la Blanca in Toledo.

Relics and miraculous images: pilgrim churches

Illusionism, the theatricality and colour of sculpture in both countries was being used primarily in the service of the church. (The secular statues of the Bavarian Elector Maximilian II Emmanuel and the Habsburg Emperor Charles V were conversely of sober monochrome stone or bronze.). The religious function of sculpture in both countries could be fundamental, and relics and miraculous images in churches were predominant in both countries. Sacred imagery in Spain and Bavaria was infused with the crusading spirit of the Catholic Reformation in the sixteenth century. But in Bavaria, as mentioned above, many of the finest baroque churches were built or radically re-designed in the aftermath of the Thirty Years War, and the devastation and turmoil throughout the German-speaking lands caused by this bitter struggle between Catholicism and Protestantism. As a strongly Catholic area, Bavaria was eager to assert the power of the Catholic church. Likewise, in Spain, following the institution of the Inquisition in the fifteenth century and the dictates of the Council of Trent in the mid-sixteenth century, there was an insistent desire to promote and defend Catholicism through art, although the country did not

suffer the desolation in Germany caused by the military conflicts of the seventeenth century.

Engaging with the faithful, be they congregation, audience, spectators, or pilgrims - in Bavaria and in Spain – was therefore seen to be vital. Innumerable churches in Bavaria and in Spain were goals for pilgrims. Relics and reliquaries associated with miraculous images or relics attracting pilgrims underlay a vast number of the religious foundations and church buildings all over Catholic Europe. Philip II of Spain (1527-1598) famously amassed a large collection of relics, acquired at enormous expense, and magnificently housed at the Escorial. Similarly, in Bavaria relics of saints were treasured and kept prominently, to be adored by the faithful (fig. 24).



Fig. 24. St Boniface's skeleton and reliquary coffin c.1762. Ottobeuren Abbey, Bavaria (known as the Swabian Escorial).

The borders between sculpture and spectacle, art and devotion, became blurred. In the nineteenth century Richard Ford condemned such objects, perceiving them as embodying a lack of aesthetic understanding. As he said, 'The discussion and authenticity of a monk's bone have long been of more importance than a relic of Phidias'.⁴ For Northern European Protestants such as Ford, relics and associated

⁴ R. Ford, *A Handbook for Travellers in Spain, and Readers at Home* (ed. I. Robertson), London, 1966, I, p. 167.

works of art aroused distrust and suspicion. Yet such miraculous images could act as catalysts for the creation of great works of art and architecture. In Bavaria many churches were constructed in the eighteenth century solely in order to house relics appropriately. The church of Die Wies (literally, 'the meadow'), just over 100 miles south west of Munich, the pilgrimage church of the 'Scourged Saviour', was built in the 1740s in order to house a miraculous image of Christ. It still attracts thousands of pilgrims every year. In both Spain and Bavaria the tradition of pilgrimages continues strongly. The Virgin of Montserrat in Catalonia is one of countless parallel examples on the Iberian peninsula (fig. 25).

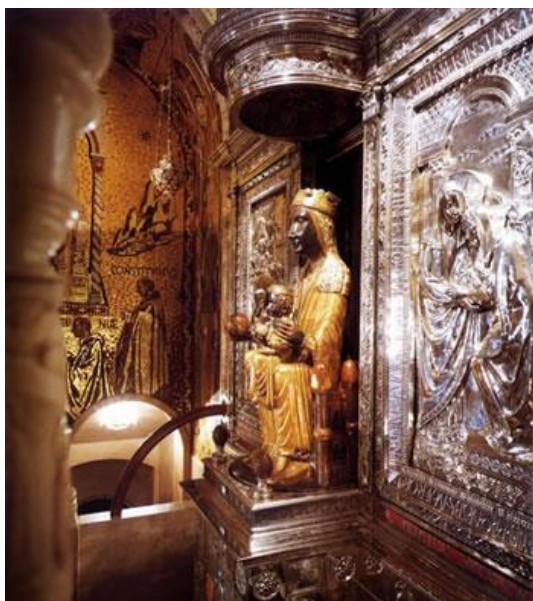


Fig. 25. The Black Madonna of Montserrat. Painted wood;
c. 1180-1200. Abbey of Montserrat, Catalonia.

Miraculous events and cures were associated with many of these churches, places of worship for aristocrats and commoners alike. This affected the interiors of the churches, as well as how many visitors or pilgrims made the journey to see the church, how they could be directed to walk round the nave, how they might proceed to the most famed relics, and, perhaps most importantly of all, how much money they might donate to any of these churches, in order that such treasures could be fittingly housed and displayed. The glorious and highly decorated buildings to be seen in Bavaria indicate the riches of the area and the generosity of pilgrims. Similarly, the

great treasures of Zaragoza or Santiago de Compostela in Spain epitomise the munificence of donors and pilgrims alike.

Style

Both seventeenth-century Spanish sculpture and that produced in eighteenth-century Bavaria can be called baroque, even if Bavarian sculpture could be said to embrace the rococo style after about 1730. But the style of each country exhibits subtle differences, which is why we can generally recognize a sculpture as being one or the other - Spanish or Bavarian - even if the sculptures from both countries are termed 'baroque'. Both Spanish and Bavarian sculpture could be highly emotive, with fluttering draperies and swooning saints, tugging at our heart strings (fig. 26. *Mary Feuchtmayer* 1717-19, and *Straub* 1757; fig. 27 *Detail Mount of Olives Salzillo* 1754; and *Detail Luisa Roldán Mary Magdalene* c. 1690 HSA).



Fig. 26. Josef Anton Feuchtmayer, Female Saint (probably the Virgin Mary) Polychromed wood; 1717-19. Bode Museum, Berlin.



Fig. 27. Francisco Salzillo, Christ on the Mount of Olives (detail)
polychromed wood; 1754. Museo Salzillo, Murcia.

Both traditions could equally well be dismayingly painful (fig. 28 Anon, *Christ as Man of Sorrows*; c. 1680; Yale. Fig. 29 Günther Pietá 1764. Weyarn].



Fig. 28. Anonymous (probably Castilian), Christ as Man of Sorrows
polychromed wood; c. 1680. Yale University Art Gallery.



Fig. 29. Ignaz Günther, Pietà, polychromed wood, 1764.
Former Augustinian church, Weyarn, Bavaria.

But perhaps unexpectedly the Bavarian sculptors might inject a playful quality into their devotional sculpture, even on occasion humour (fig. 30 Günther, *Putto with Cardinal's Hat*). Putti play with cardinal's hats; church fathers sit casually on the ledge of a pulpit; rustic saints appear to dance. The solemnity of Spanish art does not allow for that lightness of touch (fig. 31). This may be because of a more evident French courtly influence in Bavarian sculpture, and the advent of rococo throughout Europe, seen in the superb if quirky (and admittedly secular) garden sculpture of Ferdinand Tietz (1708-1777) (fig. 32. Veitshörsheim garden sculptures 1765-8]. If the baroque language of Spanish and Bavarian sculpture is the same - notably the drama, colour, naturalism and emotive qualities they both share - they nevertheless speak in different dialects.



Fig. 30 Ignaz Günther, Putto and Cardinal's Hat polychromed wood; 1760s. Bode Museum, Berlin.



Fig. 31 Alonso Cano, Bust of St Paul, Polychromed wood; c. 1650. Cathedral of Granada.



Fig. 32. Ferdinand Tietz, Garden sculpture. Stone; 1765-8. Wasserschloss Mitwitz.

Attitudes and historiography

This essay concludes with the discussion of later attitudes to both these baroque traditions. Spanish sculpture has long been seen as problematic by non-Spaniards, particularly Northern Europeans, partly for aesthetic reasons. But these reasons were often also motivated by religious and political feelings. Richard Ford and other nineteenth-century British commentators exemplify these frequently deeply prejudiced opinions. Like Spain, Bavaria's baroque religious sculpture was created to celebrate Catholicism, and likewise excited the prejudice of non-Catholics. Furthermore, both Spain and Germany suffered from totalitarian dictatorships and wars during the twentieth century. During the 1930s and 1940s comparatively few foreigners visited either country as tourists. In Spain the rule of the Franco regime meant that this turning away from much Spanish art, particularly the baroque sculpture which remained in churches and museums in Spain and Portugal,

continued until after Franco's death in 1975. In Germany the aftermath of the Second World War, and revulsion for Hitler's destructive dictatorship, tended to pervade attitudes to German art in general. Bavarian sculpture was seen to be symptomatic of German nationalism. There were some exceptions to this negative attitude towards the art, and recognition that it had been unjustly neglected. For instance, in 1938 Sacheverell Sitwell (1897-1988) published *German Baroque Sculpture*, with descriptive notes by Nikolaus Pevsner (1902-1983), who had arrived in Britain virtually as a refugee from Germany in 1933. As Sitwell says regretfully in his Introduction, '... there is hardly a book in the English language which touches upon the subject [of the Eighteenth Century in Austria and Bavaria]'.⁵ Similarly, after the war, John Bourke wrote *Baroque Churches of Central Europe* in 1958, because 'the church art and architecture has been as good as ignored'. As Bourke went on to say, he found there was 'nothing at all in the way of a handbook that would introduce the ordinary interested and educated English or American traveller to the subject', and so he decided, 'greatly daring', to 'compile a book that ... might provide a welcome introduction'.⁶ Bourke's use of the word 'handbook' may recall Richard Ford, and certainly, like Ford's far more ambitious and wide-ranging *Handbook for Travellers in Spain* of over 100 years previously, Bourke's relatively modest volume not only clearly paints a vivid picture of the art he has seen for anglophone readers, but also conveys his personal enthusiasm for, as well as his knowledge of, his subject.

During the twentieth century nationalist feelings and the political situation within both Spain and Bavaria continued to affect art history. The German scholar Hugo Karl Maria Schnell (1904-1981) published his book *Der Baierische Barock* (Bavarian baroque) in Munich in 1936. A high gothic script was used for the typeface, while the underlying theme of the book is assertively nationalistic, despite the ostensibly historical subject matter (fig. 33).

⁵ S. Sitwell, *German Baroque Sculpture*, with photographs by A. Ayscough and descriptive notes by N. Pevsner, London, 1938, p. 9.

⁶ Bourke 1958, pp. 9-10.

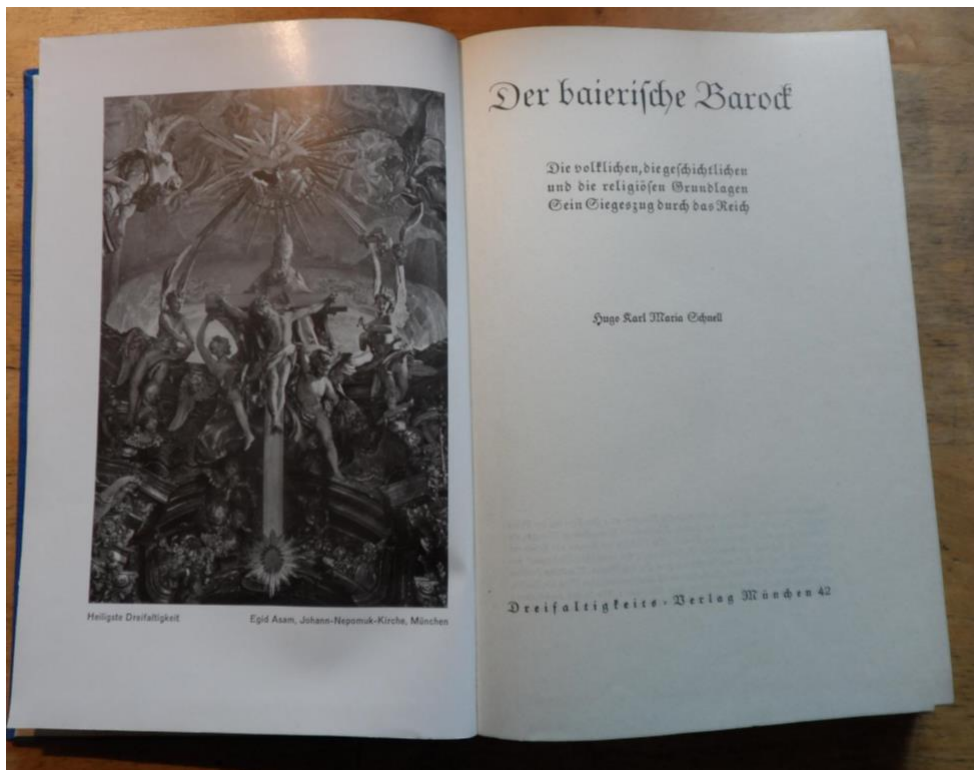


Fig. 33. Title page of Hugo Karl Maria Schnell's Der bayerische Barock, Munich, 1936.

This is unsurprising, given that the book appeared during the Nazi tyranny. But having said that, Schnell's book is a meticulous scholarly study of the baroque in Bavaria, albeit poorly illustrated, a fault sadly typical of many art books produced all over Europe at that date, regardless of the political complexion of the author. Schnell went on to found a publishing house with his business partner Johannes Steiner (1902-1995). Their publications were well-produced, inexpensive booklets on church architecture, widely sold in churches and elsewhere even today. Although Schnell was not sympathetic to the Nazi cause, and his 1936 book was a serious study of the subject, it would have been hard work for any non-German readers, and indeed for many German readers. Neither the format nor the content was designed to appeal to the non-specialist, nor to anyone who could not read German. In fact the Schnell and Steiner booklets are far more approachable, even if normally only available in German. Although other excellent books on German baroque sculpture have appeared in Germany in the last 20 or 30 years, it has not generally been favoured as a subject by German scholars or students, unlike say German sculpture of the early renaissance, such as the work of the South German sculptor Tilman

Riemenschneider (c.1460-1531). This means that German baroque sculpture is comparatively rarely studied, even within Germany. Until not long ago it was tainted by the political past, because of its perceived nationalistic overtones. Additionally, such emotive, melodramatic sculptures might have been seen as stylistically outlandish after the purity of the neo-classical style which held sway from the nineteenth century onwards. Indeed, some baroque churches were stripped of their more gaudy sculptures (as they would have been described) in the nineteenth century. Some of these have now fortunately ended up in museums.

There are some reassuring exceptions to this apparent neglect. A major exhibition of German baroque and rococo sculpture was staged in Munich in 2014. Even more importantly the reason this exhibition took place was that a number of the churches in the region around Munich were being renovated - the sculptures had been removed in order to allow the restoration work to take place. Visitors to churches in Bavaria today will be impressed by the care and sensitivity with which such buildings and works of art have been recently restored and conserved. The sculptures are now cherished, rather than denigrated.

Spain is a parallel case. Like Bavaria, its art and churches were and are remarkably under-valued by outsiders. Like Germany, the country suffered a totalitarian dictatorship in the mid-twentieth century, and in Spain's case this continued until Franco died in 1975. Spain had also suffered serious losses during the Civil War from 1936 to 1939. Franco's iron rule meant that the country was politically isolated and inward-looking; international scholarly communication was intermittent. In addition, Franco's vaunted religiosity meant that liberal-minded Spaniards turned away from Spanish Catholicism. Spanish scholars only exceptionally developed contacts with their counterparts elsewhere in Europe or the USA. Spanish art history was heavily traditional, relying above all on the admittedly plentiful and revealing archival information at Simancas and elsewhere. Whilst this research was of great benefit, hardly any Spanish scholars looked outside the boundaries - both actual and metaphorical - of Iberia. Meanwhile few foreign scholars focussed on Spanish sculpture, other than Picasso's work. The art of Latin America and its relationship to Spain was barely given serious attention by the scholarly community. In Spain this has all changed dramatically in the last 40 years, as numerous scholars have turned their attention to Spanish baroque sculpture,

publishing dynamic books and articles, and mounting exhilarating exhibitions in Madrid and elsewhere. Xavier Bray's 2009 exhibition at the National Gallery here in London, *The Sacred Made Real*, opened up the subject of Spanish baroque art for many outside Spain. Moreover, the arts of Mexico and Peru are now rightly seen as providing stimulating parallels to the art of Spain and Portugal, forming part of a continuum, rather than being seen as merely provincial offshoots.

The inter-relationship of Bavarian and Spanish baroque sculpture, even though this is a consciously academic comparison, should be fruitfully seen from a modern perspective, rather than because of any perceived contemporary interactions between the artists themselves. Common elements to both traditions meant that the Bavarian and Spanish baroque were seen as intimidating and alien by foreigners, representing cultures, and later even political regimes, out of kilter with other European traditions. Drama, polychromy and gilding, illusionism, naturalism and religious fervour in all their complexity underlie both traditions. Paradoxically such features are now much admired and valued, to such an extent that both the Bavarian and Spanish baroque could be said to be returning to favour. Colour and emotion, drama and movement, the agony and ecstasy of religious faith can be viewed with aesthetic pleasure, rather than in a state of apprehension or fear. In both Bavaria and Spain the art created in the baroque period is no longer associated with a political government at odds with liberal thought, and so need not make us uncomfortable. On the contrary: the swirling draperies, vibrant faces and contorted figures typifying the baroque mean that we can luxuriate in the emotion, admire the extraordinary achievements of the individual artists, and revel in the moving history of the sculptures and their contexts, whether in baroque Bavaria or baroque Spain.

**Report on the Study Day *Murillo: The Prodigal Son Restored* held at the
National Gallery of Ireland, Dublin, 28 February 2020**

By *Dr Aoife Brady*, Curator of Italian and Spanish Art, National Gallery of Ireland

Showcasing a unique series of works by one of the most celebrated artists of the Spanish Golden Age, Bartolomé Esteban Murillo (1617-1682), *Murillo: The Prodigal Son Restored* explored themes of sin, repentance and forgiveness across six canvases. Donated to the National Gallery of Ireland by the Beit family in 1987, the six works have not been displayed together publicly for several decades. This study day brought together a group of expert speakers to celebrate the opening of the in-focus exhibition (opened 29 February and closed on 12 March, before reopening 20 July 2020-10 January 2021) and the recent conservation of the series, which has revived the splendour of Murillo's colours, brushwork, and mastery of narrative. The exhibition will be on display in Dublin until the 10 January 2021.

The study day, which ran over one afternoon, proved successful, with tickets selling out, and over 175 people in attendance. After each of the two sessions, a panel discussion took place between the three speakers and the chair, who fielded questions from the audience. Below is an outline of the participants and the papers that they delivered:

Session 1 Chair Dr Aoife Brady, National Gallery of Ireland.

Aoife Brady was appointed as Curator of Italian and Spanish Art at the National Gallery of Ireland in February of 2019, having previously held curatorial roles with The National Gallery, London, and the Paintings Department of The J. Paul Getty Museum, Los Angeles. Brady holds a Ph.D. in History of Art from Trinity College Dublin. Alongside conservator Muirne Lydon, she was the organiser of this study day and curator of *Murillo: The Prodigal Son Restored*.

Murillo: The Prodigal Son Revisited Muirne Lydon, National Gallery of Ireland

Lydon joined the Paintings conservation team at the National Gallery of Ireland in 2010, and has been an accredited member of the Irish Conservators and Restorers Association since 2011. An alumnus of Dublin Institute of Technology and

Northumbria University, Lydon has held positions in the Hamilton Kerr Institute in the University of Cambridge, Tate Britain, the Victoria and Albert Museum and also in private practice in London.

Lydon's paper charted the technical discoveries made during her treatment of Murillo's *Prodigal Son* series, carried out at the National Gallery of Ireland between 2012 and 2018. These works have been the focus of an international conservation and research project that culminated in an exhibition to celebrate the project's completion, and to showcase the information uncovered throughout. Significant details relating to Murillo's practice uncovered during the project and a number of related prints and drawings were discussed by Lydon, revealing the fascinating artistic process of Murillo, the master storyteller. Perhaps the most significant discovery revealed by an x-ray of the *Penitent Prodigal Son*, was that the quartet of small Murillo oil sketches in the Museo Nacional del Prado, previously considered to be preparatory to the Dublin series, appear to have been painted afterwards as *ricordi*.

The Prodigal Son series. "Quatro cuadritos" by Murillo in the Museo del Prado
Elena Cenalmor, Museo del Prado

Elena Cenalmor Bruquetas holds a BA in Art History from the Universidad Complutense and another in Conservation and Restoration of Works of Art from the Escuela Superior de Conservación y Restauración de Bienes Culturales de Madrid. She has worked in the Museo Nacional del Prado since 2001, and since 2008 has been assistant curator to the Deputy Director of Conservation and Research. Her research interests focus on the study of nineteenth-century painting techniques in Spain, and she is presently working on a Ph.D. on this subject in the Universidad Autónoma de Madrid. She has published widely, and in 2016 collaborated as an author in the catalogue raisonné of drawings by José de Ribera.

During her presentation, Cenalmor discussed multiple aspects of Murillo's four small oil sketches depicting scenes from the parable of Prodigal Son, now in the Museo del Prado. The aim of Cenalmor's paper was to further the understanding of why Murillo made these small paintings, and how they were used in the artist's working process. After briefly addressing the possible provenance of these works, Cenalmor assessed whether they might have been made as preparatory sketches,

as presentation pieces for clients, or whether they were rather created as *ricordi*, inspiration for later compositions.

Piecing the puzzle: Murillo's Virgin and Child in Glory Kate O'Donoghue,
National Museums Liverpool

Kate O'Donoghue is the recently appointed Curator of International Fine Art for the art galleries of National Museums Liverpool: the Walker Art Gallery, the Lady Lever Art Gallery, and Sudley House. She began working at the Walker through the National Gallery Curatorial Traineeship programme (supported by Art Fund with the assistance of the Vivmar Foundation), where her focus was on seventeenth-century European painting. She is now working on the major refurbishment of the Walker's Medieval, Renaissance and Baroque galleries, due originally to reopen in spring 2021. O'Donoghue has a BA in Art History and English from University College Dublin, and an MSc in History of Art, Theory and Display from the University of Edinburgh. She also has experience at National Galleries Scotland, the National Gallery of Ireland, and the Peggy Guggenheim Collection, Venice.

O'Donoghue's paper explored the extraordinary history of Murillo's *Virgin and Child in Glory* altarpiece in the collection of the Walker Art Gallery, Liverpool, and was based on the research of the previous NML Curator of Continental European Fine Art. The head and shoulders of the Virgin and Child were removed from the painting, probably between 1775-80, and replaced with a copied fragment. Murillo's original section was restored to the altarpiece in the 1860s and the fragment was mounted. This copied fragment, along with Murillo's oil sketch for the altarpiece, are also in the Walker Art Gallery's collection. This talk discussed the discoveries which emerged following an extensive conservation project undertaken on all three artworks between 2016-17.

Session 2 Chair Prof. Stefano Cracolici

Stefano Cracolici is Professor of Italian art and literature at Durham University, where he directed the Zurbarán Centre for Spanish and Latin American Art until October 2020. Cracolici joined the School of Modern Languages in 2007, after working as Assistant Professor of Italian at both Dartmouth College and the University of Pennsylvania. He is widely published, and has held residencies at the

Getty Research Institute, Los Angeles, the University of São Paulo, and at the UNAM and the Universidad Iberoamericana. Cracolici sits on the selection panel of the Villa I Tatti Fellowship Programme of the Harvard Centre for Italian Renaissance Studies. His research has been supported by institutions such as the British Academy, the Leverhulme Trust, the AHRC, GCRF, the Delmas Foundation and the British Council.

“All rooms are furnished with great works of art” – the Beit collection Pauline Swords, Russborough, Co. Wicklow

Pauline Swords has been Curator of Russborough, home of the Beit Collection, since 2016. She holds an M.A in Archives Management from UCD. Swords worked on the NUI-Galway and Abbey Theatre Digital Archive Partnership from 2013-2016. Prior to that she was Yeats Fellowship Archivist at the National Gallery of Ireland from 2010-2013.

Swords’ paper charted the history of the Beit Collection. In 1987, Sir Alfred and Lady Clementine Beit gifted seventeen outstanding old master pictures to the National Gallery of Ireland. The gift included several Spanish masterpieces, including Goya’s *Portrait of Doña Antonia Zárate*, Velázquez’s *Kitchen Maid with a Supper at Emmaus*, and Murillo’s *Prodigal Son* series. In her presentation, Swords tracked the fascinating journey of these great works, and many others, through two generations of the Beit family to the National Gallery of Ireland. She explored the formation of the Beit Collection, the history of its display, and the series of sensational events that led the Beits to move to Ireland, set up home in Russborough, and to their 1987 donation.

A Painter of Street Urchins and Beggars? The perception of Murillo in Britain Isabelle Kent, Independent Scholar

Isabelle Kent is an independent scholar working on Golden Age Spanish art and its reception in eighteenth- and nineteenth-century Britain. From 2017 to 2019 she worked as the first Enriqueta Harris Frankfort Curatorial Assistant at the Wallace Collection, where she carried out research on the Spanish artworks at the museum. While at the Wallace, she organised a conference on collecting the work of Murillo in Britain and Ireland, where she presented her research of the Anglo-Irish collector

General John Meade. She is now editing the conference proceedings, to be published later this year. She has previously worked with the Fitzwilliam Museum, Metropolitan Museum of Art and the British Museum. Her work has been published in the Burlington and Apollo magazines, and she lectures widely, for the Victoria and Albert Museum, the Royal Academy, and the Art Fund, among others.

Kent's paper explored the changing perception of Murillo in the eighteenth century. Using historic sales catalogues, she tracked the increasing association of Murillo with paintings of street urchins and beggars. She made a case for the large number of misattributed pictures on the market, connecting these to known paintings and contemporary prints, and using this as an indicator of the wider public perception of the artist at a time when few literary sources were available.

“Something of immortal value”: Murillo at the Meadows Museum Dr Amanda Dotseth

Amanda W. Dotseth has been the curator of the Meadows Museum at SMU in Dallas, Texas, since September 2018. She completed her Ph.D. at the Courtauld Institute of Art in 2015 and has held a Fulbright Scholarship and fellowships at the Spanish Nacional Research Council and the Meadows and Prado Museums. Currently she is an associated scholar in the project “The Medieval Treasury Across Frontiers and Generations: The Kingdom of León-Castile in the Context of Muslim-Christian Interchange,” and a short-term collaborator on the ERC-funded project “Petrifying Wealth. The Southern European Shift to Masonry as Collective Investment in Identity, c.1050-1300.” As well as the exhibition *Murillo: Picturing the Prodigal Son*, Dotseth’s upcoming projects involve the art of medieval pilgrimage in Spain, collaborations with Madrid’s Museo del Traje, and an edited volume published by Brepols called *Collective Display: Medieval Art out of Isolation* (forthcoming in 2021).

Dotseth spoke about the Meadows Museum’s founding collection, which is dedicated to Spanish art. With six paintings by Murillo—all of which were purchased outside of Spain between 1967 and 1972—the Meadows is home to the largest number of works by that artist in the US, a fact Dotseth used as a jumping-off point from which to ask larger questions about the provenance of the Meadows pictures in particular, and the collecting history of Murillo more broadly. She concluded that

were it not for the profound popularity of Murillo in nineteenth-century Britain and Ireland, the Meadows would not have been able to acquire such important works by the artist in the twentieth century.

Note from InformArtes editor: The *Prodigal Son Restored* exhibition reopened, after Covid19 closure, at the end of June 2020 and will remain open to visitors until 10 January 2021. See **Publications** for exhibition catalogue. Perhaps the most significant discovery revealed by an x-ray of the *Penitent Prodigal Son*, was that the quartet of small Murillo oil sketches in the Museo Nacional del Prado, previously considered to be preparatory to the Dublin series, appear to have been painted afterwards as ricordi.

A virtual reality tour of the display can be accessed at <https://www.nationalgallery.ie/art-and-artists/exhibitions/murillo-prodigal-son-restored>. Click on any of the paintings to bring up the labels and text panels and read about them in more detail.

Since the Dublin study day took place the National Gallery of Ireland has been considering further conservation projects on Spanish paintings in its collections. These may include Zurbarán's *Santa Rufina* (1630s), and a further painting from Murillo's studio *The Meeting of Jacob and Rebecca at the Well* (by 1665). According to Palomino's biography of Murillo, published in 1724, the painting was considered a collaboration between Murillo and Ignacio de Iriarte, the latter providing the landscape for Murillo's figures, and a technical investigation could prove informative. The painting is part of a series of five large canvases, originally in the collection of the IV Marques de Ayamonte y Villamanrique, illustrating the story of Jacob, two of which are in the Hermitage, St Petersburg and two in America at the Meadows Art Museum, Dallas and in Cleveland Art Gallery in Ohio.

ARTES LISTINGS

Conferences

Travelling Objects, Travelling People: Art and Artists of Late Medieval and Renaissance Iberia and Beyond, c. 1400–1550, online from the Courtauld Institute of Art, London, 10-11 December 2020. *Travelling Objects, Travelling People* aims to nuance our understanding of the exchanges and influences that shaped the artistic landscape of Medieval and Renaissance Iberia. Traditional narratives hold that late fifteenth-century Iberian art and architecture were transformed by the arrival of artists, objects and ideas from France and the Low Countries, while 1492 marked a chronological rupture and the beginning of global encounters. Challenging these perceptions, this conference will reconsider the dynamics of artistic influence in late medieval Iberia, and place European exchanges in a global context, from Madeira to Santo Domingo. Bringing together international scholars working on Spain, Portugal and a range of related geographies in Latin America, it seeks to address the impact of 'itinerant' artworks, artists and ideas, and issues of migration and non-linear transfers of materials, techniques and iconographies. ARTES Chair, Piers Baker-Bates of the Open University, will be speaking about Iberian artists travelling in Italy, 1450-1550.

By encouraging conversations across such seemingly disparate topics and geographies, the conference aims to position the Iberian artistic landscape within the networks of artistic exchange that spanned the medieval and Renaissance worlds, challenging the significance of 1492 as a moment of rupture between the Middle Ages and Early Modern periods.

Conference organised by Costanza Beltrami and Sylvia Alvares-Correa of Oxford University. Registration is via the Courtauld Institute's website <https://courtauld.ac.uk/event/online-travelling-objects-travelling-people-art-and-artists-of-late-medieval-and-renaissance-iberia-and-beyond-c-1400-1550> and closes one hour before the event start time. Further queries can be sent to researchforum@courtauld.ac.uk.

'Construir la diócesis medieval: Estrategias, agentes y herramientas', POSTPONED until September 2021. Originally planned to mark the 800th

anniversary of the Cathedral of Burgos, the conference will explore the dynamics, strategies, institutions and personnel behind the construction of the medieval diocese leading to the building of the Cathedral we know today. Its focus will be on the period 1150-1250, culminating as it does in the construction of the Cathedral of Burgos, but also welcomed are papers on other parts of Europe and set in other medieval periods that explore the following themes related to the emergence of the mature medieval diocese:

Territorial consolidation: diocesan borders, inter-diocesan hierarchies and conflicts.

Structural consolidation: network of parishes, fiscality, ecclesiastical offices and benefices. Institutional consolidation: cathedral chapters, use of archdeaconries, archpriesthoods and secular abbeys.

Intra-diocesan conflict: monasteries, collegial churches etc.

The agents: bishops, chapter, clergy (bishop-chapter conflict, patronage and client networks, diocesan reforms, education, cultural production).

Conference venue: Facultad de Humanidades, Universidad de Burgos.

Convenors: Susana Guijarro (Univ. Cantabria), David Peterson (Univ. Burgos).

Papers to be given in Spanish or English.

Exhibitions 2020

A Graphic Revolution: Prints and Drawings in Latin America, Cleveland Museum of Art, Ohio reopened from 30 June - 29 November 2020. The exhibition is the first to highlight the museum's collection of works on paper produced in Latin America over the past century. Representing a wide range of countries, including Argentina, Brazil, Chile, Cuba, and Mexico, the works survey how artists have explored national and cultural identity during periods of political upheaval and dramatic social change. In particular, prints and drawings provided artists such as Roberto Matta, José Clemente Orozco, Jesús Rafael Soto, and Rufino Tamayo. *A Graphic Revolution* begins with the realist style of Mexican muralists such as David Alfaro Siqueiros and Diego Rivera. Featuring approximately 50 works from the

museum's collection, the exhibition also highlights several important recent acquisitions by modern and contemporary Latin American artists, including León Ferrari, Gego, Wifredo Lam, and Liliana Porter. Photos and online catalogue entries for the exhibits can be found at

<https://www.clevelandart.org/art/collection/search?filter-prints=1>.

Ramón Masats. Visit Spain. Tabacalera. Promoción del Arte, Madrid, 2 July – 12 October 2020. Between 1955 and 1965, the photographer Ramón Masats (b.1931 Caldes de Montbui, Barcelona) toured Spain with his camera with the aim of portraying the sort of subjects which official culture considered represented national values. It was the beginning of his collaboration with the most prestigious graphical magazines of the time, such as the *Gaceta Ilustrada* and *La Actualidad Española*, and his revolutionising of documentary photography. His early work coincided with the creation of Spain's Ministry for Information & Tourism (1951) and its first National Tourist Plan (1953), when tourism became the epitome of the country's dream of modern progress and tourist slogans emphasised Spain's difference – whether in landscape, gastronomy, or weather, and its artistic culture played a major part. In the sixties, Masats published some of the most significant books of the *Palabra e Imagen* collection, *Neutral Corner* (1962) focussing on boxing culture, *Los Sanfermines* (1963), with text by Ernest Hemingway, and *Viejas historias de Castilla la Vieja* (1964). Over the following years, he left photography aside to work on movies and TV, media for which he carried out many documentaries. The exhibition of 48 photographs from the collection of the MNCA Reina Sofia was organised by one of Spain's contemporary photographers Chema Conesa for PHotoESPAÑA 2020. Although it is not accompanied by a catalogue, in 1999 Masats organised a major retrospective of his works, the catalogue of which was published by Editorial Lunwerg.

Exhibitions 2020-2021

La belleza del Cosmos: *Astronomicum Caesareum*, Biblioteca Nacional de España, Madrid, 9 September 2020 - 9 January 2021. A small display focussing on one of the greatest colour-illustrated scientific books, dedicated and presented to Emperor Charles V, the *Astronomicum Caesareum* (1540), the luxuriously illustrated

astronomical text based on Ptolemy's treatise, was published by the German astronomer and printer Peter Bennewitz (1495-1552), known by his Latin pseudonym Petrus Apianus. The book provided a compendium of ideas about astronomy along with explanations of the use of astrolabes and other instruments, via diagrams and rotating 'volvelles', which along with thread and seed-pearl guide-indicators allowed readers to calculate astronomical, chronological and also astrological phenomena. Only about 100 other copies are known, one of which is in the National Library of Scotland. It took eight years to produce and the Emperor was so delighted with the book that he knighted Apianus and appointed him court mathematician. A 28-page illustrated booklet with a summarised biography of Petrus Apianus, written in the first person singular, and providing an astronomical context for the book is downloadable from

http://www.bne.es/export/sites/BNWEB1/webdocs/Actividades/exposiciones/2020/La-belleza-cosmos_Astronomicum-caesarum.pdf.

Berruguete Through the Lens: Photographs from a Barcelona Archive,

Meadows Museum, Southern Methodist University, Dallas, 7 July 2020 – 10 January 2021. The display features early twentieth-century photographs of works by Alonso Berruguete (c. 1488–1561) and his contemporaries from the Archivo Mas, Barcelona, in the holdings of the Meadows Museum. Used solely for study purposes since their acquisition in 2003, this is the first time that selections from the archive have been exhibited publicly. The display runs parallel with the major exhibition of Berruguete's sculpture **Alonso Berruguete: First Sculptor of Renaissance Spain** (20 September 2020 – 10 January 2021), which has travelled from the National Gallery of Art, Washington, for which see *InformArtes* 2019.

Dalí's Divine Comedy, Dallas Museum of Art, 14 August – 21 February 2021. This focussed and free exhibition displays Dalí's most ambitious illustrated series: his coloured wood engravings of the *Divine Comedy*, the epic poem by the Florentine writer Dante Alighieri (1265-1321). Written in 1320, this text recounts Dante's journey through the Christian otherworldly realms: Hell, Purgatory, and Paradise. The exhibition displays selected prints from this series that highlight the artist's distinctive Surrealist interpretation of each realm and how his images interact with Dante's text.

Cubism in Colour: The Still Lives of Juan Gris, Dallas Museum of Art, 8 November 2020 – 14 Feb 2021; then travelling to Baltimore Museum of Art, 21 March – 11 July 11, 2021. Co-organized by the Dallas Museum of Art and the Baltimore Museum of Art, this is the first U.S. exhibition in over 35 years dedicated to the Spanish artist Juan Gris (1887-1927). Featuring more than 40 paintings and collages, that span all major periods of the artist's evolving practice from 1912 until 1926, the exhibition explores Gris's pivotal role in Cubism and his innovative approach to still life. It highlights the artist's pioneering and revolutionary contributions to the Cubist movement by focusing on his fascination with subjects drawn from everyday life. Born in Madrid, José Victoriano Carmelo Carlos González-Pérez called Juan Gris (1887–1927) was one of the primary contributors to the development of Cubism in the early 20th century. Though he was championed by art dealers Daniel Kahnweiler and Léonce Rosenberg and writer and art collector Gertrude Stein, who considered him “a perfect painter,” Gris's pivotal role within the movement has often been overshadowed by his better-known cohorts Pablo Picasso, Georges Braque, and Fernand Léger. The exhibition will be accompanied by a fully illustrated scholarly catalogue co-published by the Dallas Museum of Art and Baltimore Museum of Art. The publication will include essays on Gris's artistic process and legacy by co-curators Nicole R. Myers and Katy Rothkopf; Anna Katherine Brodbeck, the DMA's Hoffman Family Senior Curator of Contemporary Art; Paloma Esteban Leal, Senior Curator of Painting and Drawing, 1881–1939, at the Museo Nacional Centro de Arte Reina Sofía; and Harry Cooper, Senior Curator and Head of Modern Art at the National Gallery of Art, Washington, D.C.

Galdós en el laberinto de España, Academia de San Fernando, Madrid, 22 September 2020 – 3 January 2021. An exhibition marking the centenary of the death of the great Spanish novelist Benito Pérez Galdós (1843-1920), displaying some 140 photographs, most of which are unpublished, portraying him and his circle of friends and contemporaries, who included Joaquín Sorolla, and showing some of the places in Madrid and elsewhere in Spain where he lived. As well as being the most popular novelist of nineteenth-century Spain he was also a journalist, music critic and chronicler of Madrid life for Spanish and American newspapers, whether in its bourgeois mansions or street taverns. The exhibition of photos, posters and postcards, is curated by the photo-historian Publio López Mondéjar, and

accompanied by a video on Galdós and a major multi-essay catalogue, which is the result of in-depth research in private and public archives in Spain, America and England.

Goya, tres miradas: mujer, guerra y rostro, 29 Sep 2020 – 3 Jan

2021 [Real Academia de Bellas Artes de San Fernando](#), Madrid. The exhibition focuses on three aspects of Goya's work his depiction of women, war and the physiognomy of the face, as seen in his prints from the Calcografía Nacional and drawings selected from Museo Nacional del Prado. The exhibition also launches a new physical link, via a lift, between the Academy's Goya painting galleries and the Calcografía's Goya cabinet print rooms. The war section displays his *Desastres* print series alongside the preparatory drawings from the Prado, and the section on the face explores the impact of contemporary publications about physiognomy such as the ten-volume encyclopaedia by Moreau de la Sarthe, (1806-1809) and Lavater's three volume compendium on the subject (1775-8). According to the curator, the sculptor Juan Bordes (b. 1948) the exhibition is dedicated to a recent anonymous visitor to the print room who expressed his indignation at Goya's work being displayed, as he considered Goya's works 'anti-Spanish' and the artist 'unpatriotic', who should therefore be forgotten. The text panels for the exhibition can be accessed at this link <https://www.hoyesarte.com/wp-content/uploads/2020/09/Textos-expo.pdf>.

Carmen Herrera. Colour Me In, The Perimeter Gallery, Bloomsbury, London, 25 September 2020 – 8 January 2021. The 105-year old Cuban-born abstract artist Carmen Herrera presents works made between the mid-1980s to the early 1990s that have rarely been shown in public before and which illuminate a period of the artist's life-long experimentation in abstraction. The exhibition picks up from Herrera's defining Whitney Museum survey of 2016, '*Lines of Sight*', which presented works from the artist's career until 1978. The exhibition includes eight paintings and four works on paper, and also features two wall-based reliefs, which Herrera refers to as 'estructuras'.

Insurrecta, 17 sites in and around Segovia, 29 June 2020 – 23 May 2021. A series of installations created by the Segovia-based artist Gonzalo Borondo (b. Valladolid 1989) to commemorate the 500th anniversary of the local Comuneros revolt against

the Habsburg authorities. The installations take a variety of forms including large scale monochrome monotypes printed across billboard-like structures. Their perspectives play with the urban and rural landscapes in which they are placed. The works are visual metaphors within which are woven historical facts and personal and critical readings of contemporary 'revolts', such as the conflict between nature and humanity. Visitors to the series can make use of a map locating all the installations, the best place to view them from, with an account of the site's role in the insurrection.

Invitadas. Fragmentos sobre mujeres, ideología y artes plásticas en España (1833-1931)/ [Un]Invited Guests. Episodes on Women, Ideology and the Visual Arts in Spain (1833-1931), Museo Nacional del Prado, re-arranged to 14 October 2020 -14 March 2021. An exhibition drawn mainly from the Prado's holdings which focuses on the role women artists played in the Spanish art system in the nineteenth- and the early years of the twentieth-century. Taking the form of a survey structured into two principal sections, it will firstly present the image of women that was legitimised by the State through prizes, exhibitions and museums and the position that women occupied in society at this period. Secondly, and through the display of some of the most important examples of visual art produced by women in nineteenth-century Spain the exhibition maps out the subordinate role that the system conceded to women. Finally, it shows the, sometimes epic, journey that women were obliged to undertake in order to free themselves from the limitations imposed on them due to their sex.

Los Tres Grandes: Obras de Rivera, Siqueiros y Orozco, McNay Museum of Art, San Antonio, Texas, 17 September 2020 – 3 January 2021. The McNay has one of the finest collections of Mexican modernism. Its collection goes back to the late 1920s when founder Marion Koogler McNay purchased Diego Rivera's *Delfina Flores*. The Museum's commitment to Mexican art continued under the first director John Palmer Leeper who acquired a highly important group of prints produced at the collaborative print workshop, El Taller de Gráfica Popular. The collection, however, remained weak in the prints of the three greats of Mexican modernism: Diego Rivera, David Alfaro Siqueiros, and Jose Clemente Orozco. In 2000, the McNay acquired the Philadelphia Museum of Art's duplicates of prints by these masters, creating one of the richest collections of Mexican prints from the 1920s to the 1950s.

This exhibition is a rare opportunity to see nearly all of the McNay's prints by "los tres grandes."

Frida Kahlo, Diego Rivera and Mexican Modernism. The Gelman Collection, Musée National des Beaux-Arts de Québec, Canada, 13 February – 7 September 2020; Denver Art Museum, Colorado, 25 October 2020 – 18 January 2021. The exhibition explores Mexican modernism movement through paintings and photography. Featuring more than 150 artworks by internationally celebrated artists and others the less well known, including Frida Kahlo, Diego Rivera, Lola Alvarez Bravo, Gunther Gerzso, María Izquierdo, Carlos Mérida, this exhibition will take a closer look at the role art, artists, and their supporters played in the emergence of national identity and creative spirit after the Mexican Revolution ended in 1920. The exhibition will showcase 13 works by Diego, including his 1943 *Calla Lilly Vendor*. In addition, it will explore his murals that incorporated social and political messages aimed at reunifying Mexicans after the revolution. The exhibition will also include more than 20 of Frida's paintings and drawings inspired by personal experience, magical realism and Mexican folk art. Of these works, seven are self-portraits, including her 1943 painting *Diego on my Mind*. This exhibition also covers the topic of important women artists during this period and includes María Izquierdo's 1946 *Naturaleza viva*, which features a variety of still-life fruits, vegetables, and a conch shell. The shift in Mexico's post-war modernism movement is demonstrated through artworks such as Carlos Mérida's vibrant 1959 painting *Festival of the Birds*, which uses figurative, surreal, and geometric styles to depict a flock of birds. Most of the works on view are from the Jacques and Natasha Gelman Collection. Jacques and Natasha assembled a strong collection of Mexican modernist artworks by collecting primarily from friends, including Frida and Diego, who completed commissioned paintings for the family. Versions of this exhibition have already toured Bologna, Istanbul, Sydney and Fort Lauderdale over the last few years.

Descubrimientos Millares. 1959-1972, Museo de Arte Abstracto Español, Cuenca, 16 January 2020 – 7 February 2021; then to the Museu Fundació Juan March, Palma de Mallorca, in June 2021. The first exhibition to show the entire graphic oeuvre of the abstract artist Manolo Millares (Las Palmas de Gran Canaria 1926-1972 Madrid), some 50 prints, accompanied by the publication of his catalogue raisonné by Alfonso de la Torre, the curator of the exhibition. Millares, fascinated

from childhood by Goya's work, began his career as a printmaker by producing a limited number of screen prints for the short-lived Parisian publication *KWY* between 1959 and 1961. Most of his prints were made using intaglio or screen print techniques and were published in five portfolios: *Mutilados de paz* (1965) with four screen prints accompanying a poem; *Auto de fe* (1967) – four dry points reproducing fragments from the book *Causas del Tribunal del Santo Oficio de la Inquisición en Canarias*; *Antropofauna* (1970) five etchings printed in Barcelona for the collection *Las Estampas de la Cometa*; *Torquemada* (1970) – six screen prints emblematic of the “blindness and ire of inquisitorial justice”; and his final work *Descubrimientos-Millares, 1671* or *Descubrimiento en Millares 1671. Diario de una excavación arqueológica imaginaria y barroca* (1971) – 12 screen prints with china ink and grey china wash, all packed into a wooden box created by another Cuencan, Gerardo Rueda. The latter portfolio was also a final present to the Museo de Arte Abstracto Español and its founder Fernando Zóbel.

La Otra Corte. Mujeres de la Casa de Austria en los Monasterios Reales de las Descalzas y la Encarnación, Royal Palace, Madrid (Patrimonio Nacional), 5 December 2019 – 24 January 2021. Large exhibition using 110 objects to focus on the artistic, cultural and political life of the two enclosed convents of the Descalzas Reales and Encarnación in Madrid, and the Habsburg women who lived within them. In addition to examples of fine and applied arts and polychrome sculpture selected from the convents' collections, which include portraits by Pantoja de La Cruz, Sánchez Coello, and Ribera, and sculpture by Gregorio Fernández and Pedro de Mena, there are also loans from institutions in Vienna, Belgium, England and Italy. The exhibition has been extended from 12 September 2020 into 2021. See **Publications** for the multi-essay catalogue edited by the exhibition's curator Fernando Checa.

Murillo. The Prodigal Son Restored, National Gallery of Ireland, Dublin, re-opened 20 July 2020 – 10 January 2021. Six paintings by Bartolomé Esteban Murillo (1617–1682) depicting the parable of the Prodigal Son have been conserved and researched at the National Gallery of Ireland. Fascinating details uncovered during the conservation project and a number of related prints will be displayed alongside the series, which is the only complete narrative series by Murillo to remain intact.

The paintings were shown for the first time in decades. Their display in the Prado was to be accompanied by the Prado's four oil sketches, which are now thought to have been painted after the Dublin paintings as *ricordi*, for which see **Publications**. The exhibition was originally planned to tour to the Meadows Museum, Dallas, Texas; the Bowes Museum, Barnard Castle, County Durham; and end at the Museo Nacional del Prado, Madrid. But it does not feature on either the Bowes' or on the Prado's website as a forthcoming exhibition up to the middle of June 2021, nor on that of the Meadows up to 10 January 2021.

The Picasso Connection. The Artist and his Bremen Gallerist, Kunsthalle, Bremen, 21 November 2020 – 21 March 2021. One of the most important collections of Pablo Picasso's prints is in the Kunsthalle Bremen. For the first time, the exhibition is dedicated to the unique history of the Bremen collection. The Kunsthalle was one of the first German museums to acquire works by the artist after 1945. The purchases came from the Bremen gallery owner Michael Hertz, who exclusively represented Picasso's graphics in Germany - visionary at a time when Picasso's work also met with criticism. The art gallery expanded its inventory of Picasso graphics to be the most extensive in Germany at the time. A seminar will be held on 22 November 2020 by Dr. Alice Gudera, focusing on Picasso's position in art after the Second World War, especially his large-format colour lithographs and linocuts, which revitalized the technique, and the role of the Kunsthalle Bremen as a pioneering institution.

Picasso et la Bande Dessinée, Musée Picasso, Paris, 21 July 2020 – 3 January 2021. The first exhibition devoted to exploring the links between Picasso's work and his fascination with comic strips and their design protocols. The exhibition also shows how, in certain works, Picasso appropriated the codes of the new comic artform, first developed in 1890s North America, by favoring sequences of images over isolated compositions, for example, or by using the principle of the speech bubble and banner. Parallel with Picasso's graphic design the Museum also displays comic strips by contemporary designers.

Picasso Poète, Musée Picasso, Paris, 21 July 2020 – 3 January 2021. Highlights the importance of poetic writing in Picasso's creative process and reviews the close ties between his texts, poems and paintings. It shows how the work of text, with

collages, repetitions and variations, is reflected in the pictorial work and especially in the autobiographical content of Picasso's images. The exhibition was previously on show at the Museu Picasso, Barcelona, 7 November 2019 – 23 February 2020.

Carmen Sánchez García Bequest, Museo Nacional del Prado, Madrid, 6 October 2020-11 April 2021. The bequest made by Carmen Sánchez García (1930-2016) to the Museo del Prado has allowed for the acquisition of numerous paintings that reflected her desire to leave much of her estate “for the acquisition and restoration of paintings in particular”. This exhibition will pay tribute to this benefactor of the Museum by presenting a selection of the acquisitions made possible by her generosity. A teacher by profession, Carmen Sánchez García was associated with the Colegio Nervión from almost the outset of her career. A Friend of the Fundación Amigos del Museo del Prado since 2003, she was a regular participant in the Museum's courses and educational activities.

Sorolla. Feminine Plural, Museo Sorolla, Madrid, 22 September 2020 – 10 January 2021; and touring to the Fundación Bancaja, Valencia, 28 January - 30 May 2021. Exhibition of 36 works, many from private collections, which brings to the fore Sorolla's focus on women in his art, avoiding family portraits, it highlights instead four distinct themes: history and classical or oriental mythology; women of the people; fisherwomen; and elegant modernity. Though some of his imagery conformed to stereotypes, Sorolla was also a man of liberal ideas who kept close links with the Institución Libre de Enseñanza, which promoted women's education and female equality. His life (1863-1923) coincided with the beginnings of female emancipation in Spain, though it started from a very low base in which few girls went to secondary school, university education was practically banned until 1910 and women were unable to vote until 1931.

From Miró to Barceló. A Century of Spanish Art (1920-2020), Centre Pompidou, Málaga, 17 July 2020 – 1 November 2021. Exhibition curated by Brigitte Léal of Centre Pompidou, Paris, and selected from its collection of 1670 works by 180 Spanish artists, the largest in France. It ranges from 1920s and 1930s work by Picasso, Buñuel, Dalí, and later post Second World War work by Miró, Antoni Tàpies and Antonio Saura, through to contemporary artists such as the painter Miquel Barceló, and sculptors Cristina Iglesias and Juan Muñoz; and across techniques

including painting, sculpture, film and video, but excludes works on paper due to the exhibition's length. Instead it focuses particularly on painting and sculpture, the latter a field in which Spanish artists, such as Julio González and Jaume Plensa, contributed greatly in this period.

Titian: Love, Desire, Death, National Gallery, London, reopened on 8 July 2020 and extended to 17 January 2021, as it will no longer be travelling to the National Gallery of Scotland. The exhibition was planned to tour to the Museo Nacional del Prado in Madrid (3 February-7 April 2021) and Boston's Isabella Stewart Gardner Museum (12 August 2021-2 January 2022, but the Metropolitan's *Venus and Adonis* is being loaned to Brisbane from 12 June-17 October 2021. Titian's *poesie* ("painted poems"), commissioned by Prince Philip, later King Philip II of Spain and painted between 1551 and 1562, consists of six monumental paintings of mythological episodes inspired by the ancient Roman poet Ovid's *Metamorphoses*. The National Gallery exhibition brings together for the first time in 400 years the six canvases: *The Rape of Europa*, *Diana and Actaeon*, *Diana and Callisto*, *Venus and Adonis*, and *Danae* (from Apsley House, London). All the museums have been collaborating in a programme of technical research to help understand Titian's working methods. However, in March 2020 a dispute broke out in *The Art Newspaper* (pp.8 & 17), between Charles Hope (a Venetian Renaissance specialist and Emeritus Professor and Honorary Fellow of the Warburg Institute) and the exhibition curators at the National Gallery and Prado Museum, as to whether the Apsley House version of the *Danae* or the Prado's *Danae and the Shower of Gold*, was the painting Titian produced for Philip II. Both works were planned for display at the Prado, but its own painting will not be shown as part of the *poesie*.

Joanna Vasconcelos, Yorkshire Sculpture Park, Wakefield, 7 March 2020 – 3 January 2021. A major exhibition of 25 works by the leading Portuguese conceptual artist Joana Vasconcelos, one of the most prominent contemporary female artists. This is Vasconcelos's largest show in the UK, bringing together important works created over the last 20 years. A dramatic vibrant selection of sculptures displayed across YSP's contemporary architecture and among its 18th-century landscape. Shown in the Underground Gallery and extending into the surrounding gardens, the exhibition presents dynamic and playful sculptures that examine, expose and celebrate the creative lives of women. Vasconcelos focuses on decontextualizing

everyday objects. She frequently uses items associated with domesticity, and craft, including household appliances, fabric and crochet to comment from a feminist perspective on a national and collective identity, cultural traditions and women's roles. The disruption of our expectations of familiar objects is central to Vasconcelos' practice and through reconfigurations, her works confront important social and political issues, whilst maintaining humour and joyfulness. Accompanied by a publication ***Joanna Vasconcelos. Beyond. An Exhibition Guide***, available for £6 from the Yorkshire Sculpture Park shop.

Exhibitions 2021

The Colours of Fire. Hamada-Artigas, Museu Nacional d'Art de Catalunya, Barcelona, 20 January 2021 – 7 May 2021. The exhibition will provide a new approach to the artistic relation between Catalonia and Japan through ceramics, based on the presentation of two major ceramic artists of the twentieth century: Josep Llorens Artigas (1892-1980) and Hamada Shōji (1894-1978), a former National Living Japanese Treasure. The relationship and mutual admiration between Hamada and Artigas will be the link that will enable the visitor to take an in-depth look at the impact and inspiration generated by Japanese ceramics in the country, and simultaneously discover common interests with other artists such as Joan Gardy Artigas, Eudald Serra and Joan Miró. Though the exhibition will focus on the art of ceramics, it will be complemented by other types of art, photographs and documents of the period, in order to reveal the fruitful links that Catalan artists, such as Josep Llorens Artigas, established in the mid-twentieth century with the *Mingei* movement, dedicated to the recovery of Japanese ceramics and popular art.

Goya, Fondation Beyeler, Basel, Switzerland, 10 October 2021 to 23 January 2022. The exhibition was originally intended to run from 17 May – 16 August 2020, and was to bring together over seventy paintings and a selection of drawings and prints, and had been developed in collaboration with the Museo Nacional del Prado in Madrid. Several years of research and preparatory work have gone into this exhibition, which will include rarely exhibited paintings from Spanish private

collections, combined for the first time with key paintings, drawings and prints from renowned European and American museums and private collections.

The Herrera Chapel, Palazzo Barberini, Rome, 19 February – 30 May 2021; later travelling to the Museu Nacional d'Art de Catalunya, Barcelona, 24 October 2022 – 24 January 2023. The display will recreate for the first time in 200 years the series of mural paintings commissioned in 1602 by the Spanish banker Juan Enríquez de Herrera for his family's burial chapel in the church of San Giacomo degli Spagnuoli in Rome. Herrera was one of the wealthiest Hispanic Jewish conversos who made their career in Rome in the sixteenth and seventeenth centuries. The commission was given to Annibale Carracci, but due to his illness, from 1605 it was taken over by Francisco Albani. The chapel, dedicated to San Diego de Alcalá (d.1463), canonised in 1588 for his missionary activities in the Canary Islands, was dismantled in the 1830s, the frescoes transferred to canvas, and seven were sent to the Prado and nine to the Royal Catalan Academy of Fine Arts of Sant Jordi, in Barcelona. The exhibition will be completed with a selection of drawings attributed to Carracci and studio, from the Acadèmia de Sant Jordi and elsewhere in Europe, along with another altarpiece by Carracci and pupils from Santa Maria de Montserrat, in Rome. The exhibition has been curated by the Prado's Andrés Úbeda de los Cobos and organised in collaboration with the Museo Nacional del Prado where its original showing (16 June-20 September 2020) was cancelled.

Painted Cloth: Fashion and Ritual in Colonial Latin America, Blanton Museum of Art, University of Texas at Austin, autumn 2021, dates yet to be determined (according to its website 29/09/20). The exhibition will address 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 will showcase the production, use, and meaning of garments as well as the ways they were experienced both in civil and religious settings. It has been organized by Rosario I. Granados, Marilynn Thoma Associate Curator, Art of the Spanish Americas.

Juan Muñoz. Six Rooms, David Zwirner galleries, New York, spring 2021. Having taken over the exclusive worldwide representation of the Estate of Juan Muñoz in

July 2020 David Zwirner galleries is planning a show of six installations covering the career of the Spanish sculptor from 1986 to 2001. The exhibition will be curated by Vicente Todolí, who was head of Tate Modern from 2002 until 2010.

Picasso the Blue Period, Art Gallery of Ontario, Toronto, opening autumn 2021. Originally due to tour to The Phillips Collection, Washington. The exhibition will probably showcase AGO's extensive technical research programme initiated by its investigation of its Blue Period painting *La Soupe* (1902-03), which depicts a child reaching toward a bowl held by a woman. Its research revealed below the surface the outline of a woman seen from behind, which Picasso incorporated into his finished composition.

Modigliani. Picasso. The Primitivist Revolution, Albertina, Vienna, 17 September 2021 - 9 January 2022. The exhibition will explore the relationship between the work of Modigliani and two artists who greatly fascinated him, Picasso and the sculptor Brancusi. At a formative age Modigliani was inspired by Picasso's *Les Femmes d'Alger* of 1907, and especially his interest in African and Iberian sculpture. In turn Modigliani's sculpture percolated through Picasso's creative consciousness. This cross pollination is explored for the first time by bringing together works from major public museums and prominent private collections in America and Asia. A special focus will be placed on the artist's lifelong exploration of the art of Primitivism. Modigliani's oeuvre will be juxtaposed with characteristic key works by such artists as Pablo Picasso, Constantin Brâncuși, and André Derain, as well as artifacts from so-called "primitive" —prehistoric, archaic, and non-European —civilizations.

Picasso-Rodin, Musée Picasso + Musée Rodin, Paris, 9 February 2021 – 18 July 2021. Presented simultaneously in both institutions, the exhibition will offer an unprecedented combination of two iconic artists whose formal inventions represent a turning point in modern art. The exhibition will highlight unexpected convergences in the creative processes that characterize the work of the two artists. While at the Musée Rodin the artistic approaches developed by the two artists to illustrate reality will be studied, the exhibition at the Musée Picasso will present the intimate sphere of creation in the laboratory of the studio.

Pablo Picasso. Les Femmes d'Alger, Museum Berggruen, Berlin, 26 March - 27 June 2021. In the winter of 1954–55, Pablo Picasso (1881–1973) realised a long-

held desire. The 73-year-old painted a response to Eugène Delacroix's famous work *Women of Algiers*, of which he produced two versions as a memento of his 1832 journey to North Africa. Over three months, Picasso created a series of 15 oil paintings, which were accompanied by some 100 sketches and lithographs. Picasso's response to Delacroix is not a single picture but a series of images which only remained together as a discrete ensemble for a short time. Museum Berggruen is the only public museum in Europe that has one of the paintings from this series on exhibit. Alongside paintings and works on paper from the *Femmes d'Alger* series, the exhibition will also feature works that inspired Picasso, as well as some that he himself inspired.

Paula Rego Retrospective, Tate Britain, London, 16 June – 24 October 2021. The acclaimed Portuguese-British artist Paula Rego, who has redefined contemporary figurative art in Britain, particularly with her uncompromising representation of women, will have her largest exhibition to date in the UK, following on from recent retrospectives at the Scottish National Gallery of Modern Art in Edinburgh and MK Gallery in Milton Keynes. The show of more than 100 works by the figurative artist will include Rego's *Abortion* series in pastel and print —“the best thing I've ever done”— which were made in 1988 and 1999 respectively, to campaign for abortion rights in her native Portugal.

Unwrapping an Icon: *The Lady in the Fur Wrap* Pollok House, National Trust for Scotland, Glasgow, online exhibition in preparation for 2021. The proposed exhibition will reveal the results of a four-year collaborative technical research project with the Prado on the Pollok House portrait, which was attributed to El Greco in the nineteenth century, when acquired by the pioneering Hispanist collector and author William Stirling Maxwell, and wrongly identified as the artist's non-existent daughter. After much research by the project team, including Dr Hilary Macartney (ARTES co-founder), the painting has been attributed to Alonso Sánchez Coello (c.1531-1588) and dated to the 1580s. The proposed exhibition, would make use of extremely high-resolution digital photography to reveal individual brush-strokes and textures. It was originally due to open as a physical exhibition in the summer of 2020, but after the NTS was affected by Covid-related financial difficulties it is hoped to put it online. The press release announcing the findings can be seen here

<https://www.glasgowlife.org.uk/news/results-of-research-on-spanish-masterpiece->

[lady-in-a-fur-wrap-announced](#). A publication with full details of the investigation written by Dr. Macartney is also planned.

Exhibitions 2022

Dalí. Freud, Lower Belvedere, Vienna, 28 January 2022 – 29 May 2022. In the autumn of 1938 in London, Salvador Dalí met Sigmund Freud, who had escaped from Vienna. The first and only meeting between the artist and his idol was arranged by Stefan Zweig and Edward James, the British collector of Surrealist art. The Belvedere will dedicate a comprehensive exhibition to this momentous association and show the influence of the psychoanalyst on Dalí's work. Curated by Jaime Brihuega the show will comprise about 150 paintings, sculptures, photographs, films, books, magazines, letters, and other documents, many of which will be on loan from notable cultural institutions.

Publications

Kirstin Kennedy, ***Alfonso X of Castile-León: Royal Patronage, Self-Promotion and Manuscripts in Thirteenth-Century Spain***, Amsterdam University Press, Amsterdam, 2019, 228 pp. 4 colour 4 b&w illus., £90. ISBN 9789462988972. This monograph examines the literary legacy of Alfonso X of Castile-León (reigned 1252–1284), via the 15 extant manuscripts associated with his patronage. These range from legal and scientific treatises and historical chronicles, to books on board games and the personal devotional work the *Cantigas de Santa Maria*, written for the king in Galician-Portuguese verse. Kennedy highlights, in particular, the important role played by Jewish scholars and focuses on the image of the king as illustrated in the documents, especially discussing the role that colour symbolism played in the regal portrayal. Reviewed favourably in *The Burlington Magazine* July 2020 pp. 625-6 by Deidre Jackson, Assistant Curator of Medieval and Renaissance Manuscripts at the Morgan Library and Museum, New York.

Julio Llamazares & José Manuel Navia, ***Alma. Tierra***, Ediciones Anómalas & Acción Cultural Española (AC/E), Madrid, 2019, 220 pp, 158 colour & b&w illus., hb. €30. ISBN 978-84-09-14476-1. Eighty percent of Spain's land is inhabited by only twenty percent of its population, due to depopulation and abandonment of villages, hamlets and isolated rural buildings. This photobook with images taken by Navia (b. 1957) focuses on the buildings, whether tumble-down cottages or medieval farmsteads, and pays homage to the remaining inhabitants in 25 areas across provinces such as Asturias, Burgos, Cáceres, Cuenca, Huesca, Salamanca, Teruel, Toledo and Zamora.

Jorge Fernández-Santos and José Luis Colomer eds. ***Ambassadors in Golden-Age Madrid: The Court of Philip IV through Foreign Eyes***, CEEH, Madrid, 2020, 608 pp, 287 colour illus., hb. €57,70 +VAT. ISBN 9788415245940. This book sets out to describe the experiences of foreign ambassadors dispatched to Spain during the long reign of Philip IV (1621–65). Through a selection of diplomats of various nationalities—from the Holy Roman Empire, the Holy See, France, England, Venice, Tuscany, Genoa, the small Italian states, Sweden, Denmark, and the Ottoman Empire—it paints a broad picture of political missions to the 'Planet King' and of personal agendas in Golden-Age Madrid. The operations of the administrative and political system with which new ambassadors were confronted on reaching Madrid are scrutinised here by a distinguished group of academics, museum curators and independent researchers who provide complementary approaches to diplomatic history. Twenty-one specialists from eight different countries contribute texts devoted to thirteen ambassadors and highlight specific assignments in the foreign service, showing how much these agents relied on their own backgrounds and interests when assessing Spaniards and Spain. Mostly based on unpublished sources, this anthology of essays sheds light on Madrid as a centre of international diplomacy and offers a new perspective on the king who was deemed by Europeans to be the most powerful monarch in the world.

Jonathan M. Bloom ***Architecture of the Islamic West. North Africa and the Iberian Peninsula, 700-1800***, Yale, 2020, 320 pp., 276 colour & b&w illus., hb. £50 \$65. ISBN 9780300218701. An introduction to famous and little-known buildings in six countries of north Africa and southern Europe, from Tunisia to Spain, including some of the most outstanding examples of Spanish architecture in Córdoba,

Granada and Seville. It is richly illustrated with photographs, specially commissioned plans and historical documents. The author is professor of Islamic and Asian Art at Boston College and Chair of Islamic Art at Virginia Commonwealth Institute, and one of the noted scholars in the field.

Sergio Vidal Álvarez ***Las artes del metal en Al-Ándalus***, Museo Arqueológico Nacional, Madrid, 2019, 256 pp, pb. with flaps, €28,90 (incl.VAT). Catalogue for the exhibition of Islamic metalwork of Al-Ándalus held in Madrid (17 December 2019-extended until 6 September 2020). The exhibition of 264 objects brought together Moorish metalwork of the eighth to the fifteenth-centuries from the MAN collection, along with loans from some 30 other Spanish and foreign museums. Key works include: the MAN's astrolabe of Ibrahim ibn Said al-Sahli; the celestial globe lent by the Bibliothèque Nationale de France; swords worn by Nasrid horsemen; and zoomorphic bronzes intended for religious or domestic use. The catalogue includes contextualising essays by leading scholars in the field.

Beverly Adams and Natalia Majluf eds., ***The Avant-Garde Networks of 'Amauta'*** Asociación Museo de Arte de Lima – MALI, Lima, 2019, 352 pp. incl. numerous colour & b&w illus., €40. ISBN 9788480265904. The catalogue, published in Spanish and English, contains scholarly essays, a chronology and bibliography, and a section comprised of documentation of other national and international magazines that were part of Amauta's networks. It includes over three hundred objects, including works of art and craft, poetry and literature, copies of Amauta and other contemporary publications, manifestos and documents. The revelations, especially for those with limited knowledge of 1920s Latin American art and politics, include: the oil on canvas portraits by the Argentinian painter Emilio Pettoruti; postage stamp-sized photographs by the Peruvian writer José María Eguren, taken with a camera he fabricated out of an inkwell; the painted cardboard masks by the Mexican artist Germán Cueto; and portraits of indigenous political leaders by the Peruvian painter José Sabogal, and the Guatemalan artist Carlos Mérida; textiles and embroidery by the Mexican artist Lola Velásquez de Cueto; the Peruvian illustrator Elena Izcue; Argentinian Augustin Riganelli's large wood sculptures; Peruvian Carlos Quíñez Asín's large painting *Allegory to the farmers*; and Mexican Agustín Lazo's untitled ink drawing of a sailor.

Review by Ann Reynolds in *The Burlington Magazine* May 2020 of the exhibition ***The Avant-garde Networks of 'Amauta': Argentina, Mexico, and Peru in the 1920s.*** at Blanton Museum of Art, University of Texas at Austin, which was listed in InformArtes 2019. Curated by Beverly Adams, Curator of Latin American Art, Blanton Museum of Art, and Natalia Majluf, Director and Chief Curator, Museo de Arte de Lima, Peru, the exhibition was previously at the Museo Nacional Centro de Arte Reina Sofía, Madrid (20th February–27th May 2019), the Museo de Arte de Lima (20th June–22nd September 2019) and the Museo del Palacio de Bellas Artes, Mexico City (17th October 2019– 12th January 2020).

Carl Strehlke ed. ***Fra Angelico y los inicios del Renacimiento***, Museo Nacional del Prado, 2019, 256 pp, 180 colour 12 b&w illus., €26.60. ISBN 9788484805298. Catalogue for the Prado's exhibition which focussed on situating Fra Angelico's art within the context of contemporary achievements and especially seeing his art through Spanish eyes. One of Strehlke's two essays discusses the impact of Angelico's paintings in Spain. His new research revealed that Spanish clerics in Florence and Rome, such as the Majorcan bishop who helped consecrate the altar in San Domenico in Fiesole, were familiar with the artist's work. The final section of the exhibition also addressed the legacy of Angelico's influence, for example on Pedro Berruguete's *Christ on the Cross* (c. 1493-98, Diputación de Segovia), possibly commissioned by Cardinal Torquemada's nephew and inspired by the *Crucifixion* (Harvard Art Museums) painted by Angelico for Torquemada. The catalogue also includes Ana González Mozo's revealing technical essay on the Prado's newly cleaned *Annunciation* (c.1425-6), which has been in Spain since it was presented to Philip III's first minister the Duke of Lerma in 1611.

Various Authors, ***Azul. El Color Del Modernismo***, Obra Social "La Caixa", 2019, 156 pp, pb., €30. ISBN: 9788499002330. Catalogue in Spanish accompanying touring exhibition concluding at CaixaForum Palma de Mallorca (1 June – 20 October 2020) of some 72 artworks from the period 1789 to 1920. The exhibition was inspired by the book *Azul* ... published in 1888 by Rubén Darío (1867-1916), the Nicaraguan poet and journalist who initiated the literary 'modernismo' movement in Spain at the end of the nineteenth century. Although the artworks include paintings by western European artists such as Courbet, Nolde and Vlaminck the preponderance of paintings, drawings, watercolours and prints are by Spanish artists

such as Joaquim Mir, Isidro Nonell, Pablo Picasso, Darío de Regoyos, Santiago Rusiñol, Joaquín Torres García and Hermen Anglada-Camarasa, who owned the Japanese prints also included in the show. For all of them the colour blue became a key pigment in their work.

Lucrecia Enseñat Benlliure & Leticia Azcue Brea (eds.) ***Mariano Benlliure y Nueva York***, CEEH & the Hispanic Society of America & Center for Spain in America, 2020, 440 pp, 311 colour illus., hb. €52,88+VAT. ISBN 9788415245919. This book of essays and catalogue in Spanish is devoted to the work of the sculptor Mariano Benlliure (Valencia, 1862–Madrid, 1947) in the United States, which is mostly held in the collection of the Hispanic Society of America in New York. Benlliure's first New York clients were the magnate, collector and patron Henry G. Marquand, the second president of the Metropolitan Museum, who commissioned his first piece from Benlliure in 1883, and Samuel Ward, another distinguished art lover. His principal benefactor during the first third of the 1900s was, however, Archer M. Huntington, the founder of the Hispanic Society of America, who entrusted him with an important series of portraits of the leading figures on the Spanish cultural scene of the day, as well as purchasing other works for the institution. Benlliure's most ambitious sculpture would be the monument to congressman William A. Jones for the city of Warsaw in Virginia. In the first part of the book the editors and other Spanish specialists discuss: the role of the Hispanic Society on the New York culture scene during those years; figurative sculpture in Spain, including the presence of the most prominent Spanish sculptors in Latin America; the medal exhibition in New York in 1910 that marked the start of the relationship between the sculptor and Huntington, whose links with sculpture are analysed through his second wife the sculptor Anna Hyatt, who encouraged his contact with Benlliure; the strong ties between Benlliure and Sorolla; and the critical fortunes of the Valencian sculptor in the United States. Each of the works Benlliure produced for the United States is studied and contextualised in the second part of the book through documents, letters, photographs and news reports published in the press. Lucrecia Enseñat Benlliure is the great-granddaughter of Mariano Benlliure, who has been researching and publicising the work of the sculptor since 1997 and is currently working on his catalogue raisonné. As a professional architect she was responsible for the layout and design of the Museo Municipal Mariano Benlliure in Crevillente (Alicante). In

2010 she promoted the establishment of the Fundación Mariano Benlliure, which she has directed since then as vice-president. She has also curated many exhibitions on his work, including *Mariano Benlliure. El dominio de la materia* (2013) with Dr. Leticia Azcue Brea. The latter has been chief curator of Sculpture and Decorative Arts at the Museo Nacional del Prado since 2004 and a member of the board of trustees of the Museo Nacional de Escultura in Valladolid since 2007. She conducts research and publishes studies on Spanish sculpture of the eighteenth to the twentieth centuries. She curated *Solidez y belleza. El escultor Miguel Blay en el Museo del Prado* (2016), and is currently writing the catalogue raisonné of the Museo del Prado's collection of nineteenth-century sculpture.

Sofía Barrón, ***Sorolla and Benlliure. Brushstrokes of a Friendship***, 2019, 7 pp, 5 colour and b&w illus. Tri-lingual illustrated leaflet, in Catalan, Castilian and English, produced to accompany a small in-focus exhibition at the Centro Cultural Bancaja, Valencia, (November 2019-September 2020), which sketched out the friendship between the Valencian painters Joaquín Sorolla (1863-1923) and José Benlliure (1855-1937), the brother of the sculptor Mariano. The exhibition displayed for the first time the four recently conserved canvases by Benlliure, in which putti cavort as *The Four Seasons* (1930-33), owned by the Fundación Bancaja, alongside four works by Sorolla, which range across his career from the 1880s to 1907, and three of which are also owned by the Fundación. The leaflet is accessible at https://www.fundacionbancaja.es/wpcontent/uploads/2019/10/SOROLLA_BENLLIURE.pdf. A brief three-minute video in which the curator Barrón summarises the exhibition in Spanish can be uploaded at <https://vimeo.com/372853261>.

Judith B. Sobre review *Bartolomé Bermejo: Master of the Spanish Renaissance* (2019), in ***The Burlington Magazine***, October 2019, p.889. In Sobre's brief unillustrated review of the National Gallery exhibition catalogue, edited by Letizia Treves, she states her opinion that the claims that Bermejo may have been a converted Jew, like his wife and some of his patrons, are as yet unproven. She also discusses the settlement history of the town of Tous after its reconquest from the Moors in 1247, and the regular flooding of the medieval church, which now lies under a modern reservoir, suggesting that the side panels to Bermejo's retablo may have been lost long before its most recent inundation.

Javier Barón, ***Beruete, Regoyos y el paisaje en las colecciones de los ingenieros José Entrecanales y Santiago Corral***, Museo de Bellas Artes, Bilbao, 2020, 200 pp., 100 colour illus., pb. 30€. ISBN 9788418171000. Catalogue for the exhibition of some 70 landscape paintings written by the Curator of nineteenth-century painting in the Museo Nacional del Prado. José Entrecanales (Bilbao, 1899 - Madrid, 1990) and Santiago Corral (Santander, 1907 - Madrid, 1989), were road engineers whose profession also inspired in them an interest in Spanish landscape painting from the turn of the twentieth century, and especially works by leading artists such as Aureliano de Beruete, Dario de Regoyos, Santiago Rusiñol and Joaquín Sorolla, and less well known painters such as the Cantabrian Agustín Riancho and the Catalan Francisco Gimeno, which they collected between 1940 and 1970. The exhibition was mainly drawn from the engineers' collection with a few additions from Bilbao museum and loans from the Prado.

Richard Cork, ***Young Bomberg and the Old Masters***, Yale Books for the National Gallery, 2019, 64 pp, 65 colour & b&Ww illus., £16.95. ISBN 9781857096477. This catalogue is the first to explore David Bomberg's early work in the 1910s and 1920s in relation to the collection of London's National Gallery, demonstrating the importance of painterly tradition for this deeply innovative artist. As a teenager Bomberg intensively copied old master paintings in the Gallery. But after joining the Slade School of Art, he embraced the idea of a new, increasingly abstract art that would reflect the drama of the world around him. By placing Bomberg's rebellious, youthful works alongside those he most admired in the National Gallery, this book explores the true extent of the young artist's engagement with history, and how it shaped his contribution to the language of early 20th-century modernist art. An entire chapter is devoted to two paintings in the Gallery by El Greco and his studio, *Christ Driving the Traders from the Temple* (c.1600) and *The Agony in the Garden of Gethsemane* (1590s), which had a particular impact on Bomberg's art and vision, especially his *Sappers at Work: A Canadian Tunnelling Company, Hill 60, St. Eloi* (1919).

Cámara y Ciudad. La vida urbana en La fotografía y el cine, Obra Social la Caixa, Madrid, 2019, 272 pp, pb, €30. ISBN 9788499002521. Catalogue for an exhibition (8 July -12 October 2020) organised by CaixaForum, Madrid, with the Pompidou Centre, Paris. It placed the photographs and films of street and city life by

Spanish artists, such as Gabriel Casas Galobardes y Brangulí, who worked in the 1930, and more recent photographers, such as Jorge Ribalta or Xavier Ribas, alongside their international contemporaries including Brassai, Cartier Bresson, Robert Doisneau and Lee Friedlander. Urban life and environment was viewed through lenses that captured both modern progress and street protest, and melancholy ruin or decline. It concluded with a section on the virtual street of the future as seen on Google Street View.

Margarita Ledo & Christian Caujolle, ***Koldo Chamorro. El Santo Cristo Ibérico***, La Fábrica y el Gobierno de Navarra, 2020, 101 pp, 63 b&w illus. Accessible at https://issuu.com/culturainavarra/docs/catalogo_koldo_chamorro. Bilingual catalogue (Spanish and English) for the exhibition organised by the Museo de Navarra of photographs which Koldo Chamorro (Vitoria, 1949 – 2009, Pamplona) took over a period of 26 years concluding in 2000, focussing especially on religious rites and festivities in his native Navarre. The book is laid out according to the Stations of the Cross. In addition to the monochrome photographs there are two introductory essays by photography specialists Ledo Andión, '*A True Likeness: K*', and Caujolle, '*The Shadow of the Cross is Long*'.

Lygia Clark: Painting as an Experimental, 1948–1958, Guggenheim Bilbao, 2020, pp. 208, 112 colour illus., pb. €38. ISBN 978-84-17769-27-7. Trilingual publication in Basque, English and Spanish accompanying the Guggenheim Bilbao exhibition (1 June- autumn 2020) and presenting a re-examination of the Brazilian artist's crucial formative years. In this volume, readers can delve into the artist's production from this period, when Lygia Clark (1920-1988) was experimenting between figuration and abstraction to articulate a language that defined her mature works. From the late 1940s she based herself in Rio de Janeiro and participated in seminal artistic movements, such as Concrete art and geometric abstraction, throughout the 1950s. The essays, by Geaninne Gutiérrez-Guimarães—curator of the exhibition—, Adele Nelson, and Paulo Miyada, as well as a chronology compiled by Julia M. Vázquez and selected bibliography, offer an overview of the first decade of Clark's artistic career and brings renewed attention to a significant post World War II Latin American female artist.

Benjamin Weil, ***Coleccionando Procesos. 25 Años de Itinerarios/Collecting Practices. 25 Years of 'Itinerarios'***, Fundación Marcelino Botín, Santander, 2019, 59 pp, pb., €10. ISBN 9788415469858. Bilingual catalogue in Spanish and English for the Centro Botín's exhibition (12 October 2019-11 October 2020) of work from its own collections by 25 of the contemporary artists who have been awarded visual art grants by the Foundation since 1993.

Elizabeth Thompson Goizueta ed., ***Cuenca. City of Spanish Abstraction*** 2019, 78 pp, 55 colour and b&w illus. ISBN 9781892850379. Catalogue for an exhibition of abstract Spanish prints held at the MacMullen Museum of Art, Boston College, in 2019, which traced the foundation and development over the next 50 years of the Museo de Arte Abstracto Español in Cuenca (Castilla-La Mancha), from before its foundation in 1966, by the Manila-born artist Fernando Zóbel (1924-1984), several of whose works can be found in British public collections. As retold in the catalogue artists such as Eduardo Chillida, Manuel Millares and Antonio Saura, who matured in 1960s, saw their abstraction as a bold artistic response to an intensely adverse social, political, and cultural climate of 1940s and 1950s Spain in which Franco's government had ignored or undermined abstract and contemporary art. Elizabeth Thompson Goizueta teaches Hispanic Studies in the Department of Romance Languages and Literatures at Boston College. Her research interests focus on the relationship between art and literature in twentieth-century Latin America and Spain. Her co-author Manuel Fontán del Junco, has been the Director of the Museo de Arte Abstracto Español. The catalogue is downloadable at <https://dlib.bc.edu/islandora/object/bc-ir:108284/datastream/PDF/view>. and a virtual walkthrough of the exhibition was uploaded to the Museum's website during Covid closure at <https://www.bc.edu/sites/artmuseum/exhibitions/cuenca/walkthrough/>.

Christopher Heath Brown and Jean-Pierre Isbouts, ***The Dalí Legacy. How an Eccentric Genius Changed the Art World and Created a Lasting Legend***, Apollo Publishers, December 2020, 150 pp, 150+ colour illus., hb., \$26.99. Dr. Brown, a leading American private collector of works by Salvador Dalí and director of Brown Discoveries, an institute focused on Renaissance, Surrealist, and Contemporary art, and Dr. Isbouts, an art historian and author of fifteen National Geographic books, lead readers through the main episodes of Dalí's life, including the historical, social, and political conditions that shaped his work. At the end of the book Dr. Brown

presents a new interpretation of *The Persistence of Memory* (1931, MOMA, New York) and a look at illusion and meaning in Dalí's *The Skull of Zurbarán* (1956, Hirshhorn Museum and Sculpture Garden, Washington D.C.).

The Dauphin's Treasure/El Tesoro del Delfín, Museo Nacional del Prado, 2018, 112 pp, pb. €19. Guide published in Spanish and English editions on occasion of the presentation of the Treasure of the Dauphin in a new exhibition space in the Museo del Prado from June, 2018. Philip V, the first Spanish Bourbon monarch and grandson of Louis XIV, inherited an exceptional group of vessels from his father Louis of France, the Grand Dauphin (1661-1711). Made of rock crystal and decorative stones traditionally known as "hardstones", most are embellished with gold and silver mounts and with diamonds, rubies, emeralds, pearls and other gems. This collection is known as the Dauphin's Treasure. The rarity of the materials used for creations of this type, their conceptual complexity and the technical skill involved in their making and decoration all explain why they were so highly esteemed, often above works of art now considered more important. This guide offers an introduction to the Dauphin's Treasure, its origins, the materials used in its creation and the different workshops involved. It also discusses the Treasure's eventful history and the valuable cases that protected the works.

Marta González, Josefina Alix, Mercedes Replinger & Ángeles Caso eds.

Dibujantas.: Pioneras de la ilustración, Museo ABC, Madrid, 2019, pp. 356, hb. €25. ISBN 9788494936074 (2nd ed.). Catalogue focussing on drawings by the main illustrators who worked for *Blanco y Negro* and *ABC* from 1891 to the late 1990s. The result is a compendium of 136 works by 40 creators, with names such as Maruja Mallo, Piti Barolozzi, Coti, Marga Gil Roësset or Mar Ferrero. It also provides an opportunity to discover the role of women in Spanish illustration, beginning with a section on the pioneers at the dawn of the twentieth century, such as Mme. Gironella and the cosmopolitan vision of Maroussia Valero, who were nicknamed "Las Modernas", in the twenties and thirties. The exhibition concludes with a section dedicated to the illustrators from the seventies to nineties and the beginning of the internet age with Mar Ferrero, the youngest illustrator in the exhibition.

María Luísa Cuenca, Ana Hernández Pugh & José Manuel Matilla, ***El maestro de papel. Cartillas para aprender a dibujar de los siglos XVII al XIX***, Museo

Nacional del Prado/CEEH. Madrid, 2019, 408 pp, 178 colour illus., pb. €45. ISBN 978-8415245865. Catalogue for an exhibition of 118 prints from 39 drawing manuals published in Spain, Italy, Flanders and the Netherlands between the seventeenth to the nineteenth centuries as an aid for young professional artists and amateurs to learn to draw, and selected mainly from a collection recently acquired by the Prado's library. Examples included in the exhibition and catalogue are the three prints etched by Ribera as part of his abandoned project to create such a manual near the beginning of his career. The catalogue of prints is accompanied by an overview of the subject by Matilla, and essays by Hernández on Spanish manuals, Cuenca on the manuals in the Prado's library, and by Juan Bordes, whose collection was gifted to the Prado.

Miguel Martorell, ***El Expolio Nazi***, 2020, Galaxia Gutenberg, Barcelona, pp. 508, €23,90. ISBN 9788417747978. Martorell, Professor of Political and Social History at the Universidad Nacional de Educación a Distancia (UNED) uses this biography of the German banker and Goering's art dealer, Alois Miedl (d. 1990), to investigate the role played by Spain's art trade in the Nazi's spoliation of public and private collections across continental Europe, and its dispersal after World War II. The previously unexplored role may have been important due to Spain having retained diplomatic relations with Nazi Germany up to three days before its capitulation to the Allies, by when Miedl had gained refuge in Spain, where he was protected by Franco's establishment and continued along with others to smuggle and trade in looted paintings and art works.

Rebecca J Long ed., ***El Greco. Ambition and Defiance***, Yale Books for the Art Institute of Chicago, 2020, 200 pp., 137 colour 11 b&w illus. hb. £35 \$50. ISBN 9780300250824. Lavishly-designed book accompanying the exhibition at the Grand Palais, Paris and in the Art Institute Chicago (7 May-19 October 2020), with essays by Keith Christiansen, Richard L Kagan, Guillaume Kientz, Rebecca J Long, Felipe Pereda, Jose Riello, Leticia Ruiz Gómez, and contribution by Jena K Carvana. The publication features reproductions and scholarly discussions of more than 60 works ranging from large-scale canvases to intimate panels. It explores varied aspects of the artist's career—his aesthetic education in Italy, the mixed reception of his mature works in Spain, his uncompromising approach to business, and the logistics of his Toledo workshop. The volume focuses in particular on his paintings for the church of

Santo Domingo el Antiguo in Toledo—among them the Art Institute’s altarpiece *Assumption of the Virgin* (1577–79) —which heralded the artist’s arrival in Spain, after productive periods of formation and re-formation in Crete, Venice, and Rome, and the Prado’s *The Adoration of the Shepherds* (c. 1612-14), which El Greco painted to hang over his tomb in the same church. During the Covid-closure period the Art Institute posted several online articles and a video tour of the exhibition at <https://www.artic.edu/visit-us-virtually/el-greco-online>.

Fernando Marías review of the ***El Greco*** exhibition at the Grand Palais, Paris in *The Burlington Magazine*, February 2020 pp.144-145. A critical review of the first exhibition on the artist in France since 1953, calling for technical analysis by conservators and research into provenances, both of securely attributed paintings and drawings, and those acquired by private collectors and showed as attributed to El Greco in the exhibition.

Livia Stoenescu, ***The Pictorial Art of El Greco: Transmaterialities, Temporalities, and Media***, Amsterdam University Press, 2019, 324 pp, 102 colour 8 b&w illus, £99. ISBN 9789462989009. Stoenescu’s book takes an ‘anachronic’ and theoretical view of El Greco’s work, using twentieth-century and contemporary texts by Aby Warburg and the anthropologist Didi-Hubermann, to re-focus especially on five key works or altarpieces: *Christ as saviour* (c.1608–14; El Greco Museum, Toledo); *St Ildefonsus* (1597–1603; Hospital de la Caridad, Illescas, Toledo; *The purification of the temple* (after 1610), in the church of S. Ginés, Madrid; *The Trinity* (1577–79; Museo Nacional del Prado, Madrid), which was painted for the church of S. Domingo el Antiguo, Toledo; and the *Laocoön* in the National Gallery of Art, Washington (c.1610–14).

Reviewed critically by José Riello, Assistant Professor in the History and Theory of Art at the Universitario Autonomá, Madrid, in *The Burlington Magazine*, May 2020, p. 458. Riello suggested more attention should be paid to recent research on the sometimes unorthodox religious context of El Greco’s paintings. For example, the converso family Ramírez de Zayas, for whose burial chapel of S. José, Toledo, El Greco painted three altarpieces.

Pilar García and Manuel Felguérez, ***Manuel Felguérez. Trajectories*** Museo Universitario Arte Contemporáneo (MUAC), 2019, 96 pp, colour illus., bilingual

English-Spanish. Accessible at

https://muac.unam.mx/assets/docs/folio_082_manuel_felguerez.pdf. This volume which accompanied an exhibition (December 2019-October 2020), includes an interview with Pilar García, the exhibition's curator, which covers the artist's over-six-decade career, starting with his early work with junk and his collaborations with the film-maker Alejandro Jodorowsky, through to his current work, which consists of the creation of murals and monumental sculptures. See also **Obituaries**.

Pablo León de la Barra & Geaninne Gutiérrez-Guimarães eds., **Gego. The Emancipated Line**, Guggenheim Museum, New York, 2019, 360 pp, 200+ colour illus. Catalogue for the 200-object exhibition written by the Guggenheim Museum's Pablo León de la Barra, Curator at Large, Latin America, and Geaninne Gutiérrez-Guimarães, Associate Curator, with the support of Kyung An, Assistant Curator, Asian Art. The catalogue also features newly commissioned texts by Luis Pérez-Oramas, Mari Carmen Ramírez, Michael Wellen, Mónica Amor, Sean Nesselrode Moncada and Vered Engelhard.

Tom Nickson & Nicola Jennings eds. **Gothic Architecture in Spain. Invention and Imitation**, Courtauld Books online, 2020, 164 illus. published as an E-book accessible at <https://courtauld.ac.uk/research/courtauld-books-online/gothic-architecture-in-spain-invention-and-imitation>. An essay collection which brings together leading scholars to examine Gothic architecture from across Iberia from the thirteenth to the sixteenth century, and provides the first significant account of Spanish Gothic architecture to be published in English since 1865. The book is divided into ten chapters covering individual buildings or types of Gothic architecture in different regions of Spain, including churches in the reign of Alfonso the learned, hall-churches, architectural drawings and documents 1370-1450, Mallorcan buildings around 1300, royal chapels in Aragon and Valencia, Valladolid's College of San Gregorio, Toledo's San Juan de los Reyes, Burgos's Chapel at Miraflores and the funerary chapel of the converso Contador Saldaña in the Royal Monastery of Santa Clara de Tordesillas, built between 1430 and 1435.

María Dolores Jiménez-Blanco, ***Colección María Josefa Huarte***, Museo Universidad de Navarra 2020, 76 pp, 41 colour illus., €28. ISBN 97884-8171017. Catalogue published on the occasion of the exhibition held at the Museo de Bellas Artes, Bilbao (15 July – 12 October 2020) comprising 40 of the twentieth-century and contemporary works donated by María Josefa Huarte to the University of Navarra in 2008. The collection features important series by Jorge Oteiza, Pablo Palazuelo and Antoni Tàpies along with works by 19 other artists including Picasso, Chillida, Eusebio Sempere and Manuel Millares. María Josefa Huarte Beaumont (Pamplona, 1927–2015) started her collection in the early 1950s with a focus on abstract geometric trends. The catalogue by the art historian María Dolores Jiménez-Blanco, a professor at the Complutense University of Madrid, analyses Huarte's collecting efforts in relation to the Spanish art and culture of her day.

Celia Stahr, ***Frida Kahlo in America: the creative awakening of a great artist***, St Martin's Press, New York, 2020, 384 pp., e-book \$14.99 ISBN 9781250113399 First in-depth biography of the three formative years that Frida Kahlo (aged 23 to 26) spent in 'Gringolandia' from November 1930, when she lived and worked in San Francisco, Detroit and New York, with her husband Diego Rivera (aged 43-46).

Gannit Ankori, Circe Henestrosa, Hillary C. Olcott eds. ***Frida Kahlo and San Francisco. Constructing her Identity***, Hirmer Verlag Publishers, Munich & London, 2020, 96 pp, 70 colour illus., pb., £19.95. ISBN 9783777435732. Kahlo first visited San Francisco in 1930 with her husband Diego Rivera and stayed for a year. She appreciated the beauty of the city and relished its ethnic diversity. Kahlo began to fashion her indigenous (and now iconic) Mexican identity. She refined her sartorial flair, enhanced her political and social worldview, and began to paint seriously. The catalogue includes essays by the editors exploring Kahlo's role as an artist and her time in San Francisco, as well as a selection of artworks by the artist and photographs of her.

Hettie Judah, ***Frida Kahlo. Lives of the Artists***, Laurence King Publishers, London, 2020, 128 pp, 20 colour illus., hb., £12.99. ISBN 9781786277114. 'Fridamania' has made Frida Kahlo's image ubiquitous: she has been reborn as a Halloween costume, Barbie doll, children's book character, textile print, phone cover, and the inspiration for everything from cocktails to fashion shoots. This biography written by

the senior art critic on the British newspaper *The I*, aimed to correct that view with a clearer vision of a bold, forthright, yet sometimes needy and foul-mouthed, woman and artist. The book is part of a series entitled 'Lives of Artists' published by Laurence King, which also includes Artemisia Gentileschi and Andy Warhol.

Marc Petitjean translated from the French by Adriana Hunter, ***The Heart: Frida Kahlo in Paris***, Other Press, New York, 2020, 208 pp, hb, \$25. ISBN

9781590519905. The author of this memoir is the son of Michel Petitjean who had a brief but memorable affair with Kahlo during her two-month stay in Paris early in 1939, at the end of which she presented him with one of her paintings *The Heart* (1937). The affair is narrated via the father's recollections and correspondence passed down to his son, and captures Kahlo's period in Paris, meeting Pablo Picasso André Breton, Dora Maar, Marcel Duchamp and others, on the verge of being recognised as an artist in her own right.

Fernando Checa Cremades ed., ***La otra Corte. Mujeres de la Casa de Austria en los Monasterios Reales de las Descalzas y la Encarnación***, Patrimonio Nacional, 2019, 400pp., 255 colour illus., pb. €35, £58.50. ISBN 9788471205384. Catalogue for the exhibition at the Royal Palace in Madrid (5 December 2019- 24 January 2021) of 110 artworks, which focussed on the patronage of a series of Habsburg daughters, sisters, wives and other female relatives, and their display programmes at the sixteenth- and seventeenth-century convents of Las Descalzas Reales (founded in 1557) and La Encarnación (established in 1616). The royal women include: Charles V's daughter, Juana of Portugal; her sister Empress Maria of Austria, Maximilian II's wife; her daughter Sor Margarita de la Cruz; Philip II's daughter, Infanta Isabel Clara Eugenia; and Ana Margarita of Austria, daughter of Philip IV. They held power at both convents and from there created an international network of contacts that linked Spain, with Portugal, Flanders, Florence and the Habsburg Empire, commissioning works by amongst others the sculptors Pedro de Mena and Gregorio Fernandez and the painter Rubens, who also have sections devoted to them in the exhibition. The catalogue includes 27 essays of varying length, covering architecture, images, ritual and ceremonial, all extremely well illustrated to reveal the convents' artistic treasures.

A balanced review of the catalogue's merits and omissions was published by María Cruz de Carlos Varona in *The Burlington Magazine*, August 2020, pp.699-701, 3 colour illus. A 40-page guide to the exhibition is also available for €3 (ISBN 9788471205391), and a virtual walkthrough the 11-room exhibition including wall-texts in Spanish and English and object labels in Spanish can be found at https://www.patrimonionacional.es/microsites/laotracorte/visita_virtual.html.

Edward Lucie Smith, ***Latin American Art Since 1900***, Thames & Hudson, London. 2020, 240 pp, 191 colour illus., pb. £16.95, 3rd edition. ISBN 9780500204580. A classic survey, now updated with an extra chapter on twenty-first century art, including the most notable figures of the last two decades. The writer and art critic, Edward Lucie-Smith, introduces the art of Latin America from 1900 to the present day. He discusses in detail major figures such as Diego Rivera and Frida Kahlo, as well as dozens of less well-known artists. Those who spent their lives in exile, and artists from Europe and the US who lived in South America, such as Leonora Carrington, are all included in this broad, comprehensive view. The artists featured here have sought for indigenous roots and a local tradition; explored abstraction, expressionism and new media (video, installation, performance); entered dialogue with European and North American movements, while insisting on reaching a wide popular audience for their work; and created an energetic, innovative and very varied art scene across the continent today. A constant theme is the embrace of the experimental and the new by artists across Latin America.

John W. Hessler, ***Collecting for a New World: Treasures of the Early Americas***, D. Giles in association with the Library of Congress, Washington, 2019, 176 pp, 100 colour illus., hb. £24.95 \$30. ISBN: 9781911282396. Descriptions of some 60 notable artefacts from the Jay I Kislak Collection of the History and Archaeology of the Early Americas held by the Library, all of which played a key role in the early contact between indigenous Americans and the newly arrived Europeans. Each item is placed in its historical and social environment and includes prints, sculptures, textiles and feather artefacts.

Barbara Haskell ed., ***Vida Americana, Mexican Muralists Remake American Art, 1925-1945***, Yale Books, 2020, 264 pp., 139 colour 57 b&w illus. & 2 gatefolds, hb. £50 \$65. ISBN 9780300246698. Catalogue accompanying exhibition at the Whitney

Museum of American Art, New York (extended to 31 January 2021) and the McNay Art Museum, San Antonio, Texas. Edited by the curator at the Whitney Museum with essays by ten leading scholars. The exhibition focuses on the interaction between some 70 Mexican and north American artists and the influence of the former on the development of the latter by working side-by-side and teaching them fresco techniques for large-scale murals. Exhibition of about 200 works by some 60 artists exploring the creative exchanges and influence that Mexican artists, especially muralists such as David Alfaro Siqueiros, José Clemente Orozco and Diego Rivera, had on the American avant-garde including African-American painters, in the two decades after the Mexican Revolution. Siqueiros founded his Experimental Workshop in 1936 New York, where his students included a young Jackson Pollock. Orozco also influenced Pollock as well as Philip Guston. The exhibition detailed the notorious history of Siqueiros's Los Angeles mural, whitewashed over almost as soon as it was completed in 1932, rediscovered in the late 1960s and finally restored by Getty conservators in 2012. Its main title *Tropical America* had perhaps led its North American patrons to expect a sunny paradise, whilst its subtitle '*oppressed and destroyed by Imperialism*' faced them with motifs of crucified Mexicans and crumbling Mayan pyramids overseen by an American eagle. Rivera's equally controversial, but destroyed *Man at the Crossroads* (1934), originally commissioned by Nelson Rockefeller for the lobby of his New York building, was represented in the exhibition by a full-scale reproduction of a modified design *Man Controller of the Universe*, which was installed in the Museo del Palacio de Bellas Artes, Mexico City. Also included was a half-scale canvas reproduction of Orozco's mural *Prometheus* painted in 1930 for Pomona College Art Museum in California. A virtual tour of the exhibition can be found at <https://whitney.org/exhibitions/vida-americana>.

María Bolaños & Elena Juncosa, **Miró. La musa blanca**, Ministerio de Cultura y Deporte & the Asociación de Amigos del Museo Nacional de Escultura, Valladolid, 2019, 120 pp., €18. Catalogue for the Valladolid exhibition of 30 of Miró's plaster sculptures, created as moulds for bronzes, some of which were never completed, which were shown, many for the first time, between September 2019 and March 2020. The catalogue includes essays by the directors of the Museo Nacional de Escultura and the Fundación Mas Miró, Montroig del Camp, Tarragona, Bolaños and Juncosa respectively. A 24-page dossier on the exhibition with many colour photos

of the installation of Miró's sculptures alongside plaster cast copies of classical statues can be downloaded from

<http://www.culturaydeporte.gob.es/dam/jcr:7c80811c-3326-4e7d-bb24-0e4ba235c13a/dossier%20miro.pdf>

Justin Kroessen, Micha Leeftang and Marc Sureda I Jubany, ***North and South: Medieval Art from Norway and Catalonia 1100-1350***, W Books, Zwolle, 2019, 192 pp, 260 colour illus., €29.95. ISBN 9789462583559. Published in Catalan, Dutch and English editions as catalogue accompanying the exhibition (October 2019- May 2020) at the Museum Catharijneconvent, Utrecht and the Museu Episcopal de Vic. Both exhibition and catalogue compared the iconographical and cultural similarities between the medieval liturgical art of two major naval powers, Norway and Catalonia in the Kingdom of Aragon. The main essays discuss painted altars, altar frontals, sculpted figures and their canopies, including objects not in the exhibition, and provide catalogue entries for the 40 objects displayed. The discussion of works from Catalonia highlights not only the workshops in Barcelona, but the importance of the monasteries in the ecclesiastical centres of Ripoll and La Seu d'Urgell, whose works can be identified by the different types of wood from which they were made.

Matthias Weniger, curator of pre-1550 art at the Bayerisches Nationalmuseum, Munich, reviewed catalogue and exhibition in ***The Burlington Magazine***, December 2019, pp. 1037-1039, 4 colour illus.

Rémi Labrusse & Robert Lubar Messeri eds. ***Painting, Poetry / Peinture, Poésie. Miró Documents***, vol.4, Càtedra Miró, Fundació Joan Miró, Barcelona, 2020, 175 pp, 66 illus., pb. €20. ISBN 9788416411535. Bilingual volume in English and French. The *Miró Documents* series was launched in 2014 to bring together research conducted by the Càtedra Miró, and presented every two years, alternating between exhibitions and symposia. This volume of essays publishes the papers presented at a symposium on Miró and poetry, held in Paris in 2018 to coincide with the major Joan Miró exhibition at the Grand Palais. Over the course of Miró's life, poetry (and also music) was a source of inspiration and a form of experimentation. An enthusiastic reader, especially of poetry, Miró befriended and collaborated creatively with many of the best poets of the twentieth century, from Paul Eluard and René Char to Robert Desnos and Tristan Tzara. The ten articles in the publication explore

the influence of the French and Catalan poetic traditions on Miró and his contemporaries. Some of the texts included address topics specific to Miró's work, the first provides an extensive survey of the poetic dimension in the artist's oeuvre, while others focus on the artist's relationship with other writers and artists like Junoy, Breton and Joan Brossa, among others, including Alfred Jarry, the legendary creator of the character Ubu. Fèlix Fanès, professor of art history at the Universitat Autònoma de Barcelona, analyses the portfolio of sketches and poetic texts held in the foundation's archive which Miró produced in Paris during the Spanish Civil War, as the dummy for a book that was never published. The volume concludes with the article 'Miró and the Empire of Signs: Beyond Japanese Calligraphy' by Pilar Cabañas, professor of art history at the Universidad Complutense de Madrid, which explores the essential role played by the ideogram and Eastern calligraphy in the development of Miró's language of signs, his mastery of the gestural expressiveness of the line and the structure of his visual poetry.

Ignacio Cano Rivero, Ignacio Hermoso Romero & María del Valme Muñoz Rubio eds., **Montañés, maestro de maestros**, Junta de Andalucía and Consejería de Cultura y Patrimonio Histórico, Seville, 2019, 294 pp. many colour illus., €30. ISBN 9788499593371. Catalogue for the exhibition at the Museo de Bellas Artes, Seville, which displayed 44 sculptures and reliefs by the Andalusian sculptor Juan Martínez Montañés (1568-1649), out of a total of 58 sculptures and paintings on show, all but one from Andalusian collections. Thanks to the collaboration of the Archbishopric of Seville, the exhibition, the first in 50 years devoted to the sculptor in Seville, also included works which the public rarely have the opportunity to view closely, either because they are located high up on altarpieces or hidden away in convents and monasteries. It included a recently identified work, *St Joseph with the Christ Child*, from the church of Santa María Magdalena, Seville, which was sculpted by Montañés in 1610-1620, but retained eighteenth-century polychromy. The catalogue entries are divided into three thematic sections: the first featuring works from his most outstanding groups or altarpieces, such as those from San Isidoro del Campo and the convent of San Leandro; the second offers key examples of his religious imagery, such as Saint Christopher and Saint Jerome; and the third highlights his most significant contributions to Sevillian Baroque iconography, as exemplified by the *Christ of Clemency*. Many of the works on display had undergone conservation

and restoration specifically for the exhibition and discoveries, such as the signatures of the sculptor or polychromist, are analysed in one of the seven catalogue essays. Other essays discuss the influence on Montañés of contemporaries and earlier artists, such as the Florentine sculptor Pietro Torrigiano, who worked in Seville in the 1520s; the technical construction of Montañés' retables, using two of his design drawings discovered in a Valencian archive and published by Benito Navarrete Prieto in 2005; the sculptor's legacy in South America, including his first commission in 1590 for the Dominicans in Chile; and Cano Rivero's essay on the sculptor's sometimes fractious relationship with his painter-collaborator, and disputatious friend, Francisco Pacheco (1564-1644).

Covid19 forced the closure of the exhibition two days before the scheduled 15 March 2020, but a trio of curators used their smartphone cameras to create virtual tours of the exhibition accompanied by a commentary in Spanish, which are available in three parts at: http://www.museosdeandalucia.es/web/museodebellasartesdesevilla/actualidad/-/asset_publisher/PRW5QMnQDhn2/content/a-pesar-del-cierre-seguimosconectados?e.

The exhibition and catalogue were reviewed by Morlin Ellis in *The Burlington Magazine*, August 2020, pp. 704-5, 3 colour illus.



Aoife Brady & Muirne Lydon, ***Murillo. The Prodigal Son Restored*** National Gallery of Ireland, Dublin, 2020, 64 pp., 47 colour 10 b&w illus., hb. €19.95. ISBN 9781904288831. Catalogue for the exhibition of the newly conserved series of six canvases by Murillo illustrating the parable of the Prodigal Son. The catalogue entries, each with a detailed description of the composition and a technical note, are accompanied by an illustrated timeline and essays on the series in its historical context by Brady, the NGI's Curator of Italian and Spanish painting/art and Murillo's technique as revealed by Lydon's technical research over the last seven years. The exhibition was due to travel first to the Meadows Museum, Dallas, where it would be joined by the Prado's series of four small oil sketches, now thought to be *ricordi* of the Dublin series, and where a more extensive catalogue would be published, before

the exhibition travelled to the Bowes Museum, Barnard Castle and the Prado, Madrid.

Clare Finn 'Picasso and the foundry of Emile Robecchi during the Second World War' in *The Burlington Magazine*, May 2020, pp.420-431, 3 colour 6 b&w illus. Finn an independent conservator and art historian based in London, uses previously unpublished invoices and statements of account from Emile Robecchi's, foundry to reveal that in Occupied Paris Picasso was commissioning the casting in bronze of sculptures made ten years earlier, and that these ventures prompted him to make and cast new works. Although Picasso worked on sculpture only sporadically, Werner Spies's catalogue raisonné records that by 1944 he had made around 275 individual sculptures, of which 107 had examples cast in bronze. There has been much debate about when these castings were made and by which foundries. Finn identifies the foundries and plasters cast and also publishes documentation some from private archives in two appendices. The invoices also list twenty-nine works by the Catalan sculptor Apel.les Fenosa (1899–1988), which Picasso paid to have cast in bronze.

With contributions by Violette Andres, Stephen Coppel, Ann Dumas, Emmanuelle Hincelin, Christopher Lloyd, Emilia Philippot, Johan Popelard, Claustre Rafart Planas and William H. Robinson, *Picasso and Paper*, Royal Academy of Arts, London, 2020, 328 pp. 376 colour & b&w illus. £40. ISBN 9781912520176. Catalogue to the Royal Academy exhibition (closed 2 August 2020) 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. The catalogue and exhibition were reviewed by Elizabeth Cowling in the *Burlington Magazine*, April 2020 Pp. 348-350, who particularly commended the essay by conservator Emmanuelle Hincelin for its "engrossing ... detail about the history and properties of the papers Picasso favoured" commenting that "the discoveries of conservators are now among the most valuable forms of Picasso scholarship, and an antidote to the dispiriting tendency to place all the emphasis on his personal life." Cowling also drew attention to Picasso's stunning large collage of some 30 different cut-out wallpapers pasted onto canvas *Women at their Toilette* (of winter 1937–38), which she sees as a companion piece to *Guernica*. She also draws

comparison between the compositional similarities between it and Velázquez's *Las Meninas*.

Angela Delaforce, ***The Lost Library of the King of Portugal***, Ad Ilissvm, London, 2019, 330 pp., 200 colour illus., £45. ISBN 9781912168156. A survey of the lost Royal Library of the kings of Portugal catastrophically destroyed during the Lisbon earthquake of 1755 and subsequent tsunamis and firestorm. The main royal library, whose contents Delaforce has reconstructed, was housed in a richly decorated four-storey stone tower built for Philip II of Spain, and king of Portugal (1581-1598), designed by Juan de Herrera and Filippo Terzi, and an integral part of the royal palace sited on the edge of the Tagus. The palace held one of Europe's finest court libraries, mainly created by and for the bibliophile king João V (reigned 1706–50), and containing manuscripts, rare printed books, maps, prints and drawings, and collections of coins, medals, scientific instruments and clocks, some inherited from the medieval kings of Portugal and others from the dukes of Braganza, who had seized the throne from the Habsburgs in 1640. Delaforce also casts light on the negotiations in London for the important manuscript collection of Charles Spencer, 3rd Earl of Sunderland (1675-1722).

Dr Jessica Hallett and Nino Senos eds., ***De Todas Partes do Mundo, O Inventário do 5º Duque de Bragança, D. Teodósio I, c. 1563*** Tinta de China, Lisbon. 2018, 400 pp., hb. ISBN 9789896711771. The book provides a unique portrait of aristocratic life in sixteenth-century Portugal via an extensive series of inventories. In 1563 D. Teodósio I, 5th Duke of Bragança, died leaving an heir, a very young widow and two younger children for whom the estate needed to be divided. Family tensions and the complexity of the division led to dozens of people exhaustively inventorying the contents of the Ducal Palace of Vila Viçosa over the next three years, listing more than 45,000 objects, from the duchess's dresses to the duke's buttons, pots and pans from the kitchen to the sumptuous liturgical items of the chapel, from the luxurious tapestries, and Iranian textiles and carpets, to the weapons with which the duke equipped his army. The result was the largest inventory in sixteenth-century Portugal, and one of the largest in Europe of that period.

Margarita Nieto, ***Alfredo Ramos Martinez & Modernismo***, East of Borneo publisher, California Institute of Arts, 2013, 252 pp, hb. \$100. ISBN: 9780615315201.

Bilingual text in Spanish and English. This is the first complete monograph on the Mexican painter and muralist Alfredo Ramos Martinez (1871–1946), a less flamboyant contemporary of Diego Rivera and José Clemente Orozco. It features his work, and rarely seen vintage photographs, along with extensive biographical information. This well illustrated and carefully researched book chronicles Ramos Martinez's decade in Paris as well as his years as the Director of the National School of Fine Arts in Mexico City. Additionally, the book reproduces perhaps the most authoritative collection of the paintings Ramos Martinez created during his final years in California, when he produced brightly coloured images of his re-imagined homeland. This monograph was available from the Dallas Museum of Art's shop during the exhibition *Flores Mexicanas: Women in Modern Mexican Art*, (16 February – 20 September 2020), whose title derived from the artist's recently restored, and rarely displayed, large work, painted in 1915-1929 to show Mexico's cultural traditions as represented by women of Spanish, mestiza, indigenous and north American descent, and on loan from the Missouri History Museum. The ornate 9-by-12-foot painting was a wedding gift from the then Mexican president Emilio Portes Gil to the famed aviators Anne and Charles Lindbergh, who met in Mexico City. A virtual tour of a selection of the 40 works in the exhibition by other male and female Mexican artists focussing on the theme of Mexican womanhood is at <https://virtual.dma.org/flores-mexicanas/>.

Victoria L. Lyall, Jorge F. Rivas Pérez eds. ***ReVisión: A New Look at Art in the Americas***, 2020, Hirmer Publishers, Munich & London, 176 pp, 80 colour illus., hb. £39.95. ISBN 9783777434346. Bilingual catalogue in English and Spanish to the Denver Art Museum's exhibition postponed due to the Covid19 pandemic of 180 objects mainly selected from the Museum's collection of ancient American and Latin American art to tell a visually compelling narrative about the formation of the Americas from 100 B.C. to today. With essays by leading scholars of Latin American art history, the well-illustrated publication explores the ways in which the past continues to exert an influence on communities throughout the region. Artists such as Alexander Apóstol, Juan Enrique Bedoya, Johanna Calle, Chiachio & Giannone, Ronny Quevedo, Sandy Rodríguez, Eduardo Sarabia, Clarissa Tossin and Cecilia Vicuña draw on centuries of imagery from both before and after the Conquest to grapple with questions of identity, exploitation of natural resources and

displacement. The essays in this book provide a framework for understanding the region's nuanced history of creation, destruction and renewal. They are written by Beverly Adams, newly appointed curator of Latin American art at MoMA; Julieta González, independent curator, Mexico City; and Elena Shtromberg, leading scholar of Latin American video art.

Javier, Vicente and Marisa Sáenz Guerra, **Sáenz de Oíza. Artes y oficios**, Fundación ICO, Madrid, 2020, 256 pp., pb. €30 ISBN: 9788494874413. Publication accompanying the architectural exhibition held at Museo ICO (7 February -23 August 2020) about the Navarrese-born architect Francisco Javier Sáenz de Oíza (1918-2000) who created some of Madrid's most innovative skyscrapers and apartment blocks in the 1960s through to the 1980s, including the Torres Blancas (adjacent to the Avenida de América), one of his most outstanding buildings. The exhibition of some 400 items - architectural plans, maquettes, ceramics, paintings, personal photographs and sculptures - has been organised and the catalogue written by three of Sáenz de Oíza's children, who are also architects. The exhibition included sculptures and paintings by the architect's circle of friends, who often worked on his projects, including Eduardo Chillida, Jorge Oteiza, Pablo Palazuelo and Antonio López, whose panoramic view across the skyline of Madrid was painted from Torres Blancas.

Filipa Lowndes Vicente, **Aurélia de Sousa, mulher artista (1866-1922)**, Tinta de China, Lisbon, 2016, 304 pp., €23.92. ISBN 9789896713393. Biography tracing the life and works of this female Portuguese painter and photographer at the turn of the twentieth century.

The **Spanish Issue** of *The Burlington Magazine* will be published in December 2020. It will include articles on: Ellis Waterhouse's unfinished catalogue raisonné of works by El Greco; the dating and iconographical context of an *Immaculate Conception as a child* by a young Velázquez, that was discovered and auctioned in Spain in 2017; collecting Goya prints in early nineteenth-century France; architectural copies of the Madrid Alcázar, mainly in Latin America; as well as several reviews of recent books on Spanish art.

Rachel Kaplan, **Rufino Tamayo: The Essential Figure**, LACMA, Los Angeles, 2019, 74 pp., 30 colour illus., pb. \$40. SKU 63387. This book was published in

conjunction with the exhibition *Rufino Tamayo: Innovation and Experimentation* (21 December 2019-11 July 2020) which spanned over 60 years of his prolific career. Rufino Tamayo (1899–1991) was a leading Mexican artist of the 20th century who achieved international acclaim. He became known primarily for his paintings and murals, but also created a body of works on paper, which provided an important avenue for formal and technical innovation. Drawn exclusively from LACMA's holdings, this exhibition highlights Tamayo's engagement with printmaking and also includes a selection of Mesoamerican sculpture from the museum's collection, an important source of inspiration for the artist.

Matthias Wivel ed., *Titian Love, Desire, Death*, Yale Books for the National Gallery, London, 2020, 232 pp, 165 colour & b&w illus. hb. £30 Gallery price £25. ISBN 9781857096552. This volume, which accompanies the National Gallery exhibition, presents a detailed study of the complete series of the painted *poesie* Titian produced for Philip II of Spain, depicting scenes from Ovid's narrative poem *Metamorphoses*. With contributions from Beverly Louise Brown (Fellow at the Warburg Institute), Jill Dunkerton (Senior Restorer at the National Gallery), Paul Hills (Emeritus Professor at the Courtauld Institute), Lelia Packer (Curator of Dutch, Italian, Spanish, German and pre-1600 Paintings at the Wallace Collection), Javier Portús (Head of pre-1800 Spanish painting at the Prado), Nathaniel Silver (Curator at the Isabella Stewart Gardner Museum, Boston), Aidan Weston-Lewis (Chief Curator European Art at the National Galleries of Scotland), and Matthias Wivel (Curator of Sixteenth Century Paintings at the National Gallery), the book explores Titian's creative process and technique, his use of literary and visual sources, and his correspondence with Philip II. The artistic legacy of the series for later European painting is also examined in the works of artists such as Rubens, Velázquez, and Rembrandt.

Alberto Mira, *Counterculture. Resistance, utopia and provocation in València*, 2020, Institut Valencia d'Art Modern (IVAM), €15.30. Book accompanying the exhibition (13 February – 17 May 2020) which presented a survey of various Valencian counter-culture offerings produced between the 1960s and 1980s. It showed how highbrow and lowbrow culture were taken as a basis for proposing alternatives to all the orthodox ideas of the time. The selection of attitudes that were presented in the exhibition show how art set out to overcome the limitations of

political pressures and how some artists expressed their opposition to the conventions that were imposed on sexuality or education.

Isabelle Kent exhibition and book review of '**Velázquez, Rembrandt, Vermeer: Parallel Visions**' (Prado 25 June – 29 September 2019), and **Rembrandt-Velázquez: Dutch and Spanish Masters**, (Rijksmuseum 11 October 2019 – 19 January 2020), in **The Burlington Magazine** January 2020, pp 61-64, 4 colour Illus. The reviewer (the first Enriqueta Harris Frankfurt Curatorial Assistant at the Wallace Collection) provided an extensive and critical analysis of the different display methods and interpretive concepts behind the ostensibly partner exhibitions, and commends the Prado's Spanish catalogue.

Forthcoming 2021

The Paris-based Brazilian-born photographer Sebastião Salgado is currently working on a photographic project on the theme of the Brazilian Amazon forest and its inhabitants, the indigenous communities, who number some 300,000 people, with the aim of building up a broader archive of the Amazon region by photographing both the natural environment and its people, to raise people's awareness of the region. This work will be presented in the form of books and exhibitions in 2021. In 2019 Salgado was elected Foreign Honorary Member of the American Academy of Arts and Letters, New York, USA and he received the Peace Prize of the German Book Trade.

Spring 2021 should see the publication of the Collections Handbook for the Meadows Museum at SMU (Southern Methodist University), Dallas, Texas with new entries written by Curators and Curatorial Fellows.

Web Catalogues During Covid closure the MacMullen Museum of Fine Arts, Boston College, Boston uploaded catalogues by Elizabeth Thompson Goizueta to several of its previous exhibitions including two about Cuban artists: *Wifredo Lam: Imagining New Worlds*, 2014, 169 pp, 68 colour 44 b&w illus.

<https://archive.org/details/wifredolamimagin00goiz/page/n3/mode/2up>.

Rafael Soriano (1920-2015): the artist as mystic = El artista como místico, 2017, 194 pp, 92 colour 67 b&w illus. <https://archive.org/details/rafaelsorianoart00bost>.

The Museo Sorolla also placed on line at

[http://www.culturaydeporte.gob.es/msorolla/exposicion/exposiciones-](http://www.culturaydeporte.gob.es/msorolla/exposicion/exposiciones-temporales.html)

[temporales.html](http://www.culturaydeporte.gob.es/msorolla/exposicion/exposiciones-temporales.html). an eight-page illustrated press dossier and a 60-page catalogue for its exhibition (closed 30 August 2020) *Sorolla. Dibujante sin Descanso*, of more than 100 drawings by the artist. The exhibition was divided into four sections: early and student work; domestic scenes; large composition studies preparatory to his canvases including his full-length portraits of King Alfonso XIII and Queen Victoria Eugenia wearing a mantilla; and views of modern urban life. The latter section included for the first time together 12 overhead views of New York street-life as seen from the window of Sorolla's high-rise hotel during his visit to the city in 1911. The catalogue reproduces all the exhibition's text-panels and labels and most of the drawings, gouaches and photographs.

NEWS

Acquisitions + Deaccessions

A leading Portuguese installation artist Leonor Antunes (b. Lisbon, 1972) has created a fused glass design for the East Window of St Luke's, a former chapel in Plymouth, which was unveiled on 28 September 2020. The fused glass window is Antunes' first architectural glass piece. It is inspired by the end pages of the 1726 edition of the *Metamorphosis of the Insects of Surinam* by Maria Sibylla Merian (1647-1717), the famous German naturalist and explorer. The book is part of the historically significant Cottonian Collection of The Box, Plymouth's newly opened art and culture venue, which brings together the city's Museum and Art Gallery and the South West Film and Television Archive. Merian was one of the first naturalists to observe and paint insects directly and is considered one of the most significant entomologists in history. Antunes said: "My commission began with a visit to The Box's offsite store where I was captivated by the Cottonian Collection, and in particular by the books that are part of it. I was taken by the fact that its principal collector Charles Rogers (1711-1784) was very involved in the design of the furniture

in which the rare books are stored. I was interested in revealing and enlarging a fragment of this book, not the prints, which could be an easy gesture. I chose to highlight the way the book was personalised by its owner, through the selection of the marble paper inside the back cover. I wanted to amplify what seems a minor detail, a decorative aspect of the book, which actually reveals the specificity of its content and history.



Leonor Antunes's stained-glass window newly commissioned by The Box museum, Plymouth. Photo: Dom Moore

According to reports in *El País* and *The Times* (7 September 2020) Father Antonio Fajardo of the church of San Miguel in Guadix has caused controversy by commissioning a new altarpiece and requesting that the artist, José Antonio Jiménez, should use local people from the town and Málaga as models for the four male saints surrounding the central crucifixion and the mourners at the foot of the cross. He had told the artist that he didn't want "sad-faced saints" like those of El

Greco. He defended his actions by stating that in the past other artists, such as Murillo, had used real people as models for religious figures. The priest did, however, draw a line at having the figure of Christ modelled on a recognisable person.



Alonso Cano, *The Death of Mary Magdalene*, c. 1645–50. Pen and grey-brown ink on laid paper (9 x 19cm), Meadows Museum, SMU, Dallas. MM.2020.05. Photo by Kevin Todora.

The Meadows Museum, Southern Methodist University, Dallas, Texas, announced in August 2020 its acquisition of five drawings and one sculpture by Spanish artists from the seventeenth to the nineteenth centuries. Drawings by Francisco de Herrera the Elder (c. 1590–1654) and Pedro Duque Cornejo (1678–1757) are the first by these artists to enter the Meadows' collection, while the other three sheets of drawings by Alonso Cano (1601-1667), Mariano Salvador Maella (1739–1819), and José Camarón Bonanat (or Boronat) (1731–1803), show other creative aspects by artists already represented in the collection by paintings or drawings. Duque Cornejo, nephew to the sculptor Luisa Roldán, used drawings to aid his own sculptural practice and the newly acquired sheet of three independent sketches of *The Immaculate Conception*, *St Ferdinand* and *a Seated Angel* (1720-30), in pencil ink and wash, accompanied by notes, suggests he may have used one sheet for planning various as yet unidentified projects in his native Seville, or Córdoba, Granada and Madrid, where he also worked. Camarón was one of the founding

members of the Real Academia de Bellas Artes de San Carlos in Valencia and many of his drawings were reproduced by engravers as book illustrations. The front of the Meadows' drawing shows three finished cartouches used to illustrate the texts on a 1761 map of the Archbishopric of Valencia created by cartographer Tomás Vilanova and reproduced in prints by Hipòlit Ricarte. The reverse shows small ink sketches for book plates and a scene in a sword shop which have not yet been matched with finished works. Maella's *Portrait of Christopher Columbus* (1793), was commissioned by the historian Juan Bautista Muñoz for the cover of his *Historia del Nuevo Mundo*, part of his extensive history of the Spanish conquest and colonization of the Americas. The drawings were all purchased from the De La Mano Gallery in Madrid. The intimate terracotta sculpture *Baby Rolling Over* (1884-87) by the Catalan Modernist Agustín Querol y Subirats (1864–1909) is the first nineteenth-century sculpture to enter the collection, and by a sculptor better known for his monumental work, such as his *Allegory of Spain* on the façade of the Biblioteca Nacional de España. It was donated to the Meadows by Dr Michael P. Mezzatesta (the Mary D.B.T. and James H. Semans Director Emeritus of the Nasher Museum of Art at Duke University) in honour of Dr William B. Jordan, founding director of the Meadows Museum, who died in 2018, as a fitting tribute to Jordan, whose own appreciation of Spanish terracotta sculpture was shown by his 1999 donation of Luisa Roldán's sculpture of *Saint John the Baptist*. Querol y Subirats' sculpture adds to the Meadows' growing collection of Catalan art and joins two paintings, one by Josep de Togores i Llach (1893–1970) and the other by Santiago Rusiñol i Prats (1861–1931), both acquired by the museum earlier in 2020.



Francisco de Herrera the Elder, *Bearded Head in Half-Profile*, c. 1642, reed pen with grey-brown ink on laid paper, (10 x 7 cm). Meadows Museum, SMU, Dallas. Museum purchase with funds from The Meadows Foundation with additional support provided by the ExxonMobil Foundation, MM.2020.03. Photo by Kevin Todora.

An Italian woman, Claudia Borgogno, has won a Picasso painting in a charity raffle to raise money for village water projects in Africa. Her prize is Picasso's 1921 oil painting *Nature Morte (Still Life)*, which is signed and dated by the artist, and shows a geometric representation of a newspaper and a glass of absinthe. This year's draw, the second with a Picasso prize, was to raise funds for the poverty-fighting agency CARE to finance projects improving access to water for 200,000 villagers in Morocco, Cameroon and Madagascar. The painting's owner, billionaire art collector David Nahmad, will be paid 900,000 euros and the remaining 4.2 million will finance the CARE projects. The first "1 Picasso for 100 euros" raffle in 2013 raised funds to benefit a project in the ancient Lebanese city of Tyre, a UNESCO World Heritage site. The winner was American Jeffrey Gonano from Pennsylvania, who took home Picasso's 1914 work *L'Homme au Gibus (Man with Opera Hat)*.

The Hispanic Society, New York, announced its acquisition in September 2020 of the archive of the Sancha publishing house (c. 1770-1820), one of the most prestigious publishers in Madrid, established by Antonio de Sancha (1720-1790) and succeeded by his son Gabriel (1746-1820). Among its most noteworthy productions of the

eighteenth century were editions of Miguel de Cervantes' *Novelas ejemplares* and *Don Quijote de la Mancha*. The documents in the archive cover a wide range of topics, from accounting receipts, to proposals for future publications, to complete manuscripts for plays and poems, some of which do not appear to have been published. Their subject matter is not confined only to Spain, as the documents include translations of some of Alexander von Humboldt's treatises on the Kingdom of New Spain. The working papers of publishing houses in Spain are relatively scarce, and the Hispanic Society is pleased to have been able to add this important archive to its collections. The acquisition was made possible by the generous financial support of the Pine Tree Foundation of New York.

The Hispanic Society also added to its collections in September 24 coloured lithographs by the Colombian painter and printmaker Ramón Torres Méndez (1809–1885). The prints are from a set variously titled *Costumbres neogranadinas*, *Cuadros de costumbres colombianas*, or *Recuerdo de Colombia*, which show scenes of Colombian daily life from urban and rural settings, and the first edition of which was published in 1851-52. The artist was mainly self-taught learning his initial printmaking techniques as a teenage employee of the publishing house run by the Englishman Jamie Cowie. Typically for the era, purchasers selected which prints they wanted and consequently no set has the same images. The Hispanic Society now own 31 out of the 36 that comprise the series.

In October the Hispanic Society acquired two other items. Jusepe de Ribera's etching of *Cupid Flogging a Satyr Tied to a Tree* (early 1620s) was added to its collections of works by the Neapolitan-based Spaniard. An impression of this print, from the Metropolitan Museum's collection, was recently shown in the exhibition *Ribera. Art of Violence* (Dulwich Picture Gallery, 2018-2019), where it was described as perhaps one of the artist's most "light-hearted variation on the theme of the bound figure" being subjected to violence.

Also added to the Society's collection was a very rare photographic album of 23 calotype *Views of Seville* (about 1855-60) taken by the French photographer known in Spain as Luis León Masson (Tours 1825-fl. 1881, when he may have returned to France). Only three other copies are known of the album, dedicated to Antoine d'Orléans, duke of Montpensier, who was married to the Spanish Queen Isabel II's

sister and lived in Seville. With the Duke's patronage Masson was able to specialise firstly in photographing the views, monuments and paintings of Seville and then Granada, Toledo, Valladolid, and Burgos, before moving to Madrid in 1866-67 and returning to Seville in about 1880.



Joaquín Sorolla, *The Drunkard, Zarauz*, 1910, oil on canvas, 115 x 140cms, National Gallery, London.

In June 2020 the National Gallery, London, acquired its first painting by the Spanish artist Joaquín Sorolla (1863–1923). *The Drunkard, Zarauz* (*El Borracho, Zarauz*), 1910. It was first seen at the Gallery in 2019 at *Sorolla: Spanish Master of Light*, the first major UK exhibition of the artist's work since Sorolla's one-man show at the Grafton Galleries in London in 1908. The painting has been bought with the support of a generous legacy from David Leslie Medd, OBE. The newly acquired painting is a

large-scale sketch, rapidly executed in situ in one of the taverns of coastal Zarauz (Gipuzkoa) in the Basque Country, where he and his family spent the summer of 1910. Sorolla depicts the human drama of the devastating effects of alcoholism in an increasingly industrialised Spain: five men in various states of inebriation gather in the shadowy interior of a bar. One of them, more drunk than the others, stares through watery eyes directly at the artist as another pushes a glass of cider towards him, making fun of his drunken state. Celebrated for his sunny beach scenes, this painting represents a less familiar period of his career, both anticipating the monumental painting cycle of the regions of Spain commissioned for the Hispanic Society of America in New York (painted between 1911 and 1919), but also relating to Sorolla's early paintings during which darker scenes of social subjects predominate. He was especially fascinated by the man facing him frontally, called Moscorra, who he represented on another occasion in a more pronounced inebriated state (Museo Sorolla, Madrid).

In July 2020 the National Museum of Women in the Arts in Washington announced recent major collection acquisitions that reflect a commitment to telling the fullest possible story of women in art. Among the purchases is a bold, feminist sculpture *Rubra* (2016) by the Portuguese installation artist Joana Vasconcelos (born 1971). The nearly six-foot-tall Murano glass and crocheted wool chandelier, entitled after the Latin for red, is the second work by Vasconcelos to join the Museum's collection. The chandelier features a mélange of handmade wool crochet, lace, sequined fabric, gold tassels, delicate beaded ornaments and Murano glass. Elongated garlands of sewn fabric dangle at various heights, topped by embroidered crowns. Myriad LED light bulbs studded throughout the piece create dazzling effects. Her highly decorative work alludes to the Portuguese baroque style of art and architecture, which used rich colour, ornate details, dramatic expression and grandeur to create a sense of awe and wonder.

In October 2020 Brooklyn Museum will be selling at Christies New York a painting by the French artist Jehan-Georges Vibert (1840-1902), *Spanish Bullfighter with Flowers*, as part of the de-accessioning of 12 works, including paintings by Cranach, Corot and Courbet. The sales are to cover losses made due to the pandemic, and raise funds to cover care for collections and staff salaries. Such sales will no longer be penalised by the American Association of Art Museum Directors, who in April

2020 loosened regulations which previously limited sales only to fund replacement acquisitions. The relaxation will extend until 10 April, 2022, and allow sales as long as the proceeds are used “to pay for expenses associated with the direct care of collections.” Around 1860 the young Vibert met in Paris the young Spanish artist Eduardo Zumacois y Zabala (c.1841-1871), who in 1861 inspired him to make the first of several visits to Spain. During his trips he collected Spanish clothing and objects which, throughout the 1860s and 1870s, he used to create authentic settings for his genre paintings and watercolours several of which focussed on bullfighting. In 1866 he collaborated with Zumacois to submit to the Salon the painting *Toreros at Prayer before Entering the Arena*, now in the Walters Art Gallery, Baltimore. Vibert’s works gained particular popularity in America where they fetched high prices and garnered him many commissions, such as those of John Jacob Astor and William Vanderbilt. Other paintings by Vibert in American collections include: *Palm Sunday in Spain* (1873, watercolour) in New York’s Metropolitan Museum of Art; and *Sharpening the Bullfighter’s Knife* in the Joslyn Art Museum, Omaha, Nebraska.

Appointments

Carmen Fracchia, has been appointed Professor of Hispanic Art History at Birkbeck College, London University, starting from October 2020 and will be delivering her inaugural lecture thereafter. Her appointment comes after the publication in 2019 of her book, *‘Black but Human’. Slavery and Visual Art in Habsburg Spain 1480-1700* (OUP), which was the first published study to focus on the visual representation of African slaves and ex-slaves in Spain during the Hapsburg period, using the Afro-Hispanic proverb as a title and lens through which to explore the topic in the visual arts.

In June 2020 the Meadows Museum (SMU), Dallas, Texas announced two curatorial fellowship appointments, Julia M. Vázquez, who will serve as the Mellon Curatorial Fellow for a period of two years, starting in October 2020, and Akemi Luisa Herráez Vossbrink, who will join the Museum for a one-year term beginning in September 2020, as the first Center for Spain in America (CSA) Curatorial Fellow. Akemi Herráez, a member of ARTES, has focused her doctoral research at the University of Cambridge, England, on the Latin American reception of works by the painter

Francisco de Zurbarán, particularly considering topics such as the transatlantic trade, workshop collaboration, and the establishment of Spanish art collections in Latin America. Her research has appeared in several publications, including the catalogue for the exhibition *Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle*, at the Meadows in 2018, and *Bartolomé Bermejo: Master of the Spanish Renaissance* (2019) at the National Gallery, London, where she was the CEEH Curatorial Fellow in Spanish Painting (2018-2020). Julia Vázquez received her Ph.D. from Columbia University in New York in 2019, with a dissertation focused on Diego Velázquez's role as a curator at the court of Philip IV. She is currently working on a book that further explores this subject.

Dr Claudia Hopkins, Senior Lecturer in History of Art, at Edinburgh University has been appointed the new Professor and Director of the Zurbarán Centre for Spanish and Latin American Art in the School of Modern Languages and Cultures at Durham University and will take up her post in October 2020, replacing Dr Stefano Cracolici. The Centre, which is sited in Bishop Auckland, is a Durham University research institution that promotes an enhanced understanding of the visual and performing arts through the study of their geographical, historical, and material manifestations in Spain and Latin America, as well as the creation or migration of Spanish and Latin American artistic productions outside such areas. The Centre's twin focus is on: County Durham's remarkable collections in Spanish art dating from the fifteenth to the twentieth centuries, at the Bowes Museum, Barnard Castle, and the future Spanish Gallery, due to open in Bishop Auckland in June 2021; and Durham University's exceptional strengths in Spanish and Latin American studies. Dr Hopkins' research has focussed on the Islamic world in Spanish visual culture in the nineteenth and first half of the twentieth century. She is currently working on a monograph on representations of *Al-Andalus and Morocco in Spanish Art 1833-1956*.

Awards

The 2020 winners of the 'Ibero-American' Art Patronage prize were Philippe de Montebello, President of the Hispanic Society of America (and former Director of the Metropolitan Museum New York for 31 years) and Esther Koplowitz y Romero de

Juseu, 7th Countess of Casa Peñalver, a billionaire businesswoman whose fortune derived from her father's Spanish construction company Fomento de Construcciones y Contratas (FCC). Her Foundation is mainly dedicated to charity work to help the aged and the physically and mentally disabled. Her sister, Alicia, is also a collector of Spanish paintings from the Renaissance through to the contemporary period, whose art collection was the subject of an exhibition at the Museo de Bellas Artes, Bilbao, in 2017.

The Madrid-based Spanish artist Cristina Iglesias (born San Sebastian, 1956) has been awarded the 2020 Architecture Prize by the Royal Academy in London, which is given to individuals or practices whose “work inspires the discussion or production of architecture in the broadest sense”. In particular the award was given for her work in enhancing urban and public spaces with her sculptures and installations, such as: the five iron and stone sculptures with water-pools, placed outside the Centro Botín in Santander, and entitled *Desde lo subterráneo* (2017); and the *Forgotten Streams* outside the Bloomberg Headquarters in London. In 2014 she installed *Tres Aguas* in three locations around Toledo, Spain, - a plaza, a convent and a water tower – to reference the way the three religious communities – Christian, Islamic and Jewish – have shared the waters of the Tagus for hygienic, ritualistic and symbolic purposes. Her unorthodox approach to her public art, which often involves the materials of nature and water, appearing and disappearing underground, derives from her unusual route to becoming an artist. In 1976 she started a degree in chemical sciences at the Universidad del País Vasco before studying ceramics and drawing in Barcelona. In 1980 she took up a degree in sculpture at Chelsea College of Arts in London and embarked on a formative period in her art. Since her studies in London she has represented Spain at the Venice Art Biennale in 1986 and 1993 and participated in the Architecture Biennale in 2012.

Conservation

The conservation work and restoration of architecture and painted murals on the church of San Miguel de Lillo, on the outskirts of Oviedo, which has been ongoing since 2018 successfully concluded in May 2020. The church, one of the most outstanding examples of pre-Romanesque architecture in Asturias, was built

between the ninth and tenth centuries, for the Asturian King Ramiro I. In the mid eleventh century it suffered a partial collapse which left only a third of the building standing. It was declared World Heritage by UNESCO in 1985. Among the celebrated murals that have been conserved are an *Enthroned Figure* and a group of *Musicians*. The conservation also brought to light other murals including a late Gothic religious scene with the coats of arms of the Solís and Álvarez families. The work on the church also revealed the fine texture of the bas-relief sculpture on the pilasters, capitals, and over the arches.

Since 2015 a Portuguese-based weaver Helena Loermans has set out to locate, document and recreate by re-weaving the often intricately-patterned canvases used by sixteenth- and seventeenth-century Spanish and Italian artists such as El Greco, Titian, Caravaggio and Velázquez. Initially she draws the patterns visible in x-ray images and then re-weaves them on a computer-aided handloom. In October 2019 she presented her work at the Centre International d'Étude des Textiles conferences at Klefeld, Germany and at the Conserving Canvas at Yale University. She now aims to set up a database of weaving patterns and paintings.

American Express is sponsoring the American Friends of the Prado Museum to fund a programme *Enmarcando el Prado/Reframing the Prado* with the aim of improving the conservation and presentation of its collections. The first re-framing project being sponsored is Velázquez's *Las Hilanderas*, which will be re-framed so as to hide the later canvas strip added along the top of the composition. Later projects will aim to provide frames for frameless paintings or develop innovative solutions to improve the presentation of the collections.

As part of its conservation programme the Real Academia de San Fernando, Madrid, has completed work on the polychrome terracotta sculpture of the *Massacre of the Innocents* by the court artist José Ginés (Polop, Alicante, 1768-1823 Madrid). The group sculpture, some of whose figures of soldiers and distraught mothers are 90cm high, was part of the large 'Prince's' Nativity scene, commissioned by Charles IV when he came to the throne, and which was displayed annually in the Royal Palace every Christmas.

The year-long process of conservation and technical analysis recently undergone by the Wallace Collection's *Prince Baltasar Carlos in the Riding School* by the Studio of

Velázquez in 2019 was summarised on YouTube in February 2020 at <https://www.youtube.com/watch?v=fklpaKKDLwQ>. The conservation and analysis of the painting was generously supported by the Centro de Estudios Europa Hispánica. A Wallace Collection blog with details about the project and further contextualising information on the painting, including an inventory number found on the reverse of its canvas, can be found here <https://www.wallacecollection.org/blog/a-conservation-project-prince-baltasar-carlos/>.

New Museums/Displays

December 2019 saw the re-installation in Erfurt eastern Germany of a 30-metre wide mosaic by the Valencian-born artist Josep Renau (1907-1982), who had been a culture official in the Spanish Republican government, before fleeing Spain after Franco's victory. He initially lived in exile in Mexico where he met David Alfaro Siqueiros and was influenced by Mexican muralism. In 1958 he moved to the then communist German Democratic Republic, where the Erfurt commission, his last and most important, was completed after his death. The mosaic, entitled *Man's Relationship to Nature and Technology* (1980-84), depicts a pair of giant open hands cupping an apple and a multi-coloured polyhedron respectively, and was originally displayed on the façade of Erfurt's culture and leisure centre in Moscow Square, but after the centre's demolition in 2013 the mosaic was salvaged and is now re-displayed on a structure encompassing a newly opened shopping mall.

In June 2020 the Spanish government announced its approval of the €42million budget for the Prado's expansion into the seventeenth-century Salón de Reinos (Hall of Realms), the remaining part of Philip IV's palace of Buen Retiro in central Madrid. The government is expected to fund 75% of the project costs, which will involve a redesign of the building by Norman Foster and Carlos Rubio retaining some of the original décor and a redisplay by the Prado of the history paintings which once hung in the Hall, including works by Maíno, Velázquez and Zurbarán. The project is scheduled for completion in 2024.

The Museo Reina Sofia also began in June 2020 restructuring and expansion works to the lower floor of one of the four wings of its nineteenth-century building, which

since 1993 has been used as offices, store-rooms and workshop spaces. The building works are forecast for completion in February 2021, by when the wing will have a new public orientation space and 21 new display areas for the Museum's most contemporary art, and an area entirely devoted to modern Spanish architecture. In particular the new display areas will provide space for recent donations: by Jorge Pérez, the Patricia Phelps de Cisneros Collection, Helga de Alvear and Juan Carlos Verme, of work by Latin American artists; and the bequest of the archive of the Catalan architect José Antonio Coderch (Barcelona, 1913 – Esposa, Gerona, 1984), amongst maquettes and photographs of other urban planning developments.

In June 2020 the Spanish government approved the project for the expansion and rehabilitation of the Sorolla Museum, in Madrid, for an amount of 5.2 million euros, which will be carried out in the coming years by the Nieto Sobejano Arquitectos studio. The work will double the museum's space and provide it with areas for conservation, exhibition and visitor services in modern annexed spaces, while respecting the attractiveness of a visit to the original rooms of the painter's house and studio. The project will also recover for the visitor spaces in the house which are presently used for museum administration purposes.

The Times has reported (Isambard Wilkinson 9 May 2020 p.15) that the house where Velázquez was born in central Seville has been purchased for €1.4 million by a small group of investors, led by a journalist Enrique Bocanegra, who aim to turn it into a museum devoted to the artist's early career as a painter of still lives. The paintings will be represented by 3-dimensional reproductive scans created by the Madrid and London-based Factum Arte Foundation for Digital Technology in Conservation, which is known for its high definition facsimiles of paintings and for its use of non-contact digital equipment to record endangered art objects and sites. In the past Factum Arte have worked with leading museums and art galleries, such as the British Museum and the Museo Nacional del Prado. Negotiations have already started with the National Gallery of Scotland in Edinburgh and Apsley House, London, about the reproduction of their respective paintings by Velázquez, *An Old Woman Cooking Eggs* and *The Waterseller of Seville*. A slide-show of the house's present condition can be seen at his link <https://www.artiststudiomuseum.org/studio-museums/casa-natal-velazquez/>.

The Victoria & Albert Museum will be opening its *Design 1900-Now* galleries in February 2021. Amongst the twentieth century and contemporary objects on display will be an example of Salvador Dalí's *Mae West Lips Sofa*.

At the end of July 2020 the US House of Representatives voted to establish a National Museum of the American Latino, under the umbrella of the Smithsonian Institution, to promote recognition of the Hispanic community's role in American art, history and culture. The bill received cross-party support and a companion bill awaits action in the Senate. The legislation called for the Smithsonian to designate a site for the museum on the National Mall in Washington, DC within two years, and to embark on a study paving the way for the museum's creation. It also mandated the creation of a 19-member board of trustees for the museum to include the Smithsonian's secretary, Lonnie G. Bunch III, and allocated \$20m for the current fiscal year to implement the provisions of the bill. The bill also called for half the future funding to come from donors and half from the federal government.

Museum & Cultural Updates

On 15 June 2020 the Museum of Natural History and Botanical Gardens of the University of Minas Gerais (UFMG) in Belo Horizonte, Brazil caught fire, damaging three storage rooms where a part of the museum's 260,000-piece collection was held. The museum, established in 1927, is one of the oldest existing university museums in Brazil, and holds an important collection of Brazilian folk art, archaeological and ethnographic objects, bibliographic and archival documents, and rare specimens of plants and vegetal reserves. In initial assessments, the museum predicts that it has lost thousands of archaeological pieces, including ancient skeletons. Its former director, Antonio Gilberto Costa, who resigned in August 2019, told the *Estado de Minas Gerais* that though there was R\$600,000 allocated for identified renovations and repairs, the funds were never used and an emergency plan for safeguarding the museum was also not put into practice. The fire occurred nearly three years after a preventable electrical fire gutted the National Museum of Brazil in Rio de Janeiro. [Summarised from the report by Gabriella Angeleti in *The Art Newspaper* online 30/06/2020.]

In August 2020 the Brazilian government sacked all 41 of the technical staff working for the Cinemateca Brasileira in São Paulo. The institution was founded in 1949 and holds the largest audiovisual collection in South America, more than 250,000 rolls of film. The government has also broken its contract with the Roquette Pinto Foundation that maintains the institution. The role of the trained technical staff who have been dismissed includes conserving the highly flammable nitrate-based film stock. The city of São Paulo offered to raise donations to maintain basic services such as the fire brigade in order to prevent disasters like the burning of the National Museum of Brazil in Rio de Janeiro, which lost more than 90% of its collection in 2018, but the federal government refused the help. The ministry of tourism, which now oversees all federally-funded cultural organisations, has announced that an unspecified social organisation may take over the building of the Cinemateca Brasileira by the end of 2020. [Report based on the online article by Gabriela Angeleti in *The Art Newspaper* 28/08/2020.]

The coronavirus pandemic has delayed the proposed completion of Barcelona's Sagrada Família basilica, which was planned to finish construction in 2026, the centenary of the death of its Catalan architect, Antoni Gaudí. Although construction restarted in late September 2020, having been begun in 1882, progress will be slowed as the pandemic has also affected its finance. The cost of its construction is funded by donations from the faithful and ticket sales to tourists, both of which have plummeted during the crisis. For now, they only have funds to finish building the second highest of the 18 towers that will grace the finished monument, dedicated to the Virgin Mary.

According to Agence France-Presse (19/09/2020) among the haul of antiquarian books by Dante, Galileo and Sir Isaac Newton that were recovered in September 2020 from the basement of a house in north-east Romania, having been stolen from a warehouse in Feltham, London, in January 2017, there were 80 sketches supposedly by Goya.

A German government-backed report, published in July 2020, has proposed the break-up of the Prussian Cultural Heritage Foundation, which in addition to overseeing 15 state museums in Berlin, also supervises the Ibero-American Institute. It is proposed that the Institute will be spun-off to function as an autonomous body.

The IAI is the largest non-university research centre for Latin American studies and also promotes academic and cultural exchange between Germany, Spain and Portugal. It also has the largest specialized library in Europe on Latin America, Spain, Portugal and the Caribbean, which was established in 1930 by bringing together the large book collections of the Argentinian scholar Ernesto Quesada, the Mexican library of the geographer Hermann Hagen, and the collections of the Institute of Latin America Studies, previously in Hamburg. During the Nazi period its director Wilhelm Faupel was closely involved in relations between Franco's Spain and Argentina. After World War II it was saved from dissolution, firstly by West Berlin City Council and then in 1957 by the Prussian Cultural Heritage Foundation. In 1973 its Picture Collection of approximately 60,000 photographs and 22,000 slides was established. Its special collections also include the graphic collection of Taller de Gráfica Popular and an extensive collection of the Brazilian Literatura de Cordel, accessible via <https://sondersammlungen.iai.spk-berlin.de/en/specialcollections.html>.

In July 2020 the remains of an ancient Aztec palace, which later was the home of Hernan Cortes, were discovered during renovations under the Nacional Monte de Piedad, a landmark building in the middle of Mexico City's central square, dating back to 1755. Basalt slab floors were found corresponding to an open area, probably a patio, in the palace of Aztec ruler Axayacatl, who was the father of Montezuma. During excavation, archaeologists from the National Institute of Anthropology and History (INAH) also found evidence of the home Cortes built on the site after the Palace, like other sacred Aztec buildings, was razed by the conquistadors in 1521.

The council in Aix-en-Provence in southern France has decided to cancel its support for the long-proposed Picasso museum in the town. The Musée Jacqueline et Pablo Picasso was intended to hold the collection of the couple's daughter, Catherine Hutin-Blay, who also owns the nearby Château de Vauvenargues where the couple are buried. Its Picasso collection would have been the largest in the world, including some 1,000 paintings, more than the respective collections of the Picasso museums in Antibes, Barcelona, Málaga and Paris. The museum was due to open in 2021 in the former convent des Prêcheurs, but negotiations with Hutin-Blay broke down over her refusal to accept that the building should remain a museum for at least 15 years.

Agence France Presse reported (5/02/2020) that a Spanish court has extended the prison sentence and increased the fine imposed on the Spanish collector and banker Jaime Botín for smuggling out of Spain the Picasso painting *Head of a Young Woman*. Botín, head of the Grupo Santander bank, had his penalties increased from 18 months to three years and \$58.3million to \$101.million. The painting, considered a 'national treasure' and so barred from export, was discovered on Botín's yacht off the coast of Corsica in 2015. His lawyers argued that a Spanish court cannot rule on the painting's travels abroad as it had not remained in Spain since it was purchased in 1977. The painting, whose ownership has now been transferred to the Spanish state, is currently stored at the Reina Sofia museum in Madrid.

The London *Evening Standard* reported (26/08/2020) that a 20-year old student of Spanish architecture, Shakeel Ryan Massey, pleaded guilty to criminal damage by attacking, in December 2019, a Picasso painting *Bust of a Woman*, (1944) on loan to Tate Modern from a private collection. In August 2020 the student was sentenced to 18 months prison, and the painting, a portrait of Dora Maar, will be off display for conservation for 18 months to repair the damage caused by the splintered glass and hole punched through its canvas. The student offered no reason for his attack.

In Oslo, the campaign to save the Picasso-Nesjar murals on the Y Block government building reached a critical moment at the end of July 2020, when the building was due for demolition. Pablo Picasso's murals *The Fishermen*, and *The Seagull*, sandblasted into a concrete skin (on the façade and in the lobby respectively), in collaboration with the Norwegian artist Carl Nesjar, are integral to the Erling Viksjø-designed brutalist structure. The Norwegian and Spanish artists first met in 1957, when Nesjar explained to Picasso the technique of sandblasting into layered concrete so as to reveal a darker layer of pebbles below the smoother lighter top layer, and thus enabling Picasso to 'draw' his designs 'through the skin' and into the end wall of the Y Block. The murals were removed in advance of demolition and it is planned to re-integrate them into a new government building due to be completed in 2025. Under the government's plans, *The Fishermen* will be installed above a VIP entrance to the new building, and *The Seagull* will be in the lobby. Both works of art will be positioned in such a way that they can be seen by the public.

According to a study published in the journal *Antiquity* in September 2020 researchers recently analysed two fingerprints discovered among the painted rock art in a rock shelter on the Cerro de Los Machos in the Sierra Nevada, Granada. By looking at the fingerprint ridges, they identified two prehistoric artists: a man who was at least 36 years old, and a young woman or juvenile, between 10 and 16 years old. The study, done by a team of researchers from the University of Granada, Durham University, and the Autonomous University of Barcelona, shines a light on the artists who produced Spain's prehistoric rock art between 4,500 and 2,000 BC, a schematic art of strokes, circles, geometric motifs, and human figures. Scholars are able to determine a person's sex and age using fingerprints on archaeological remains because the characteristics of the prints differ. Men tend to have broader fingerprint ridges than women, for example, while the distance between ridges grows from childhood to adulthood, helping to deduce age. It was once assumed that the much earlier rock art of the Upper Palaeolithic era (at least 20,000 years ago) was mainly produced by men, because the artists often painted animals that would have been hunted. Today though, analyses of the hand stencils left by these Palaeolithic artists have shown that men, women, and children all played a role in producing the works. In fact, one study of the rock art in various French and Spanish caves showed that 75% of the hand stencils were female.

Obituaries

Margarita M. Estella Marcos (Zaragoza 1930-2020) died in Madrid on 22 March 2020 aged 89. She was a great expert on Spanish renaissance and baroque sculpture, as her many publications show. She delighted in working on areas to which others had given less attention, the 'orphans' of art history, such as the engraved sources of Hispano-filipino ivories, or the relationship between Spanish and Italian renaissance sculpture. Her published work includes books and articles on Gil and Diego de Siloé, Gregorio Pardo, Juan Bautista Vázquez the Elder, and above all the art of Pompeo Leoni at the Habsburg court of Philip III. Margarita was also an unfailingly generous colleague, constantly encouraging students and younger art historians, and meticulous in responding to any correspondence.

On graduating, having studied under the magisterial art historian Diego Angulo Íñiguez, in 1957 Margarita began her time as a research fellow at the Instituto Diego Velázquez del Consejo Superior de Investigaciones Científicas in Madrid. There she developed her professional career as a scholarly researcher. From 1960 onwards she was responsible for the photographic archive at the Instituto, and from 1991 to 2000 she was in charge of the leading Spanish art historical periodical *Archivo Español de Arte*, where she published numerous seminal articles.

Margarita Estella was a serious, meticulous and highly productive art historian, but she also had a modest and at the same time warm personality, always ready to share her work and ideas with others. She conducted her research with a constantly open mind, possessing both the discipline and imaginative excellence of an outstanding scholar. (Written by **Holly Trusted**).

The death of Antonio Bonet Correa (La Coruña 1925-2020 Madrid) was announced by the Prado Museum on 23 May. He had been closely linked to the Museum's stewardship as a member of the Real Patronato between 2003 and 2019, and patron de honor of the Prado's Fundación de Amigos since 2009. An art historian and art critic he had begun his academic career as an assistant lecturer in the Sorbonne (1952-57) before taking up a series of professorial posts and chairs in Spanish universities in the 1960s and 1970s, culminating in becoming the Vice-rector of the Universidad Complutense, Madrid in 1981-83. He was director of the Museo de Bellas Artes in Seville (1965-67), and lately President of the Real Academia de San Fernando (2008-2015). His books, articles and writings mainly focussed on Spanish and Latin American Baroque art, architecture and urban planning. His generosity to the Prado was demonstrated early in 2020 when he donated an important part of his scholarly library of some 6,000 books. The Prado's announcement of his death referred to him as the perfect incarnation of the English ideal "the scholar and gentleman". A one-day symposium held in Bonet Correa's honour on 8 September was moderated by one of his sons Antonio, a former director of the Museo Reina Sofía (2000-2004), and concluded with a musical performance by the baroque music group La Folía, directed by another son, Pedro Bonet.

Other Spanish and Mexican artists and art historians, who died during the spring and summer of 2020 included: the Toledan architect Jaime Castañón Fariña; Elisa

Vargaslugo Rangel, historian of Latin American art; Juan José Luna, the former curator of French, English and German painting at the Museo Nacional del Prado; and Javier Docampo, the Prado's librarian and specialist in illuminated medieval manuscripts. Brief and personal obituaries by their colleagues and friends can be found on *Ars* magazine at this link https://arsmagazine.com/in-memoriám-homenaje-a-los-historiadores-desaparecidos-este-verano/?utm_source=ARS+MAGAZINE+NEWSLETTER&utm_campaign=6fe787b2f1EMAIL_CAMPAIGN_2020_09_03_08_55&utm_medium=email&utm_term=0_d10a2993a3-6fe787b2f1-5900043.

The Mexican artist Manuel Felguérez lost his life to Covid-19 on 7 June aged 91. His abstract geometric paintings and metal sculptures represented a rupture with the figurative tradition of Rivera, Orozco and Siqueiros. Having studied in Paris in the 1950s with the sculptor Ossip Zadkine, his early work was often made of found objects such as shells and scrap metal. His large-scale murals brought him to prominence on the streets of Mexico City and in Japan at the Osaka World's Fair in 1970. His works are found in the collection of the Museo Reina Sofía in Madrid, the UN headquarters in New York and the museum that bears his name in his native city of Zacatecas.

The Valencian-born painter Juan Genovés died on 15 May 2020 aged 89 in Aravaca, Madrid, where he had had his studio for 40 years. He made his name with the celebrated photo-realist style painting *Abrazo* (1976), acquired by the Museo Nacional Centro de Arte Reina Sofía, and placed on display in the Congress of Deputies in 2016. The painting came to embody the reunion of Spain with freedom and democracy. It was originally the design for an Amnesty International poster and later the basis for the sculpture that since 2003 has paid tribute to the labour lawyers murdered in 1977 in the Plaza de Antón Martín in Madrid. Having trained originally in Valencia by 1964 he had been selected to represent Spain in the Venice Biennale, where he was also garlanded in 1966, and had joined the art dealer Marlborough, where he was the first Spaniard to join the dealer's company.

On 13 August 2020 Luchita Hurtado, the Venezuelan-born painter who only gained international recognition when in her 90s with an exhibition at the Serpentine Gallery in London in 2019, died aged 99. Her work spanned surrealism, Mexican muralism,

feminism and environmentalism, and she was associated with Dynaton, a group of mystically minded abstract artists. She became known for her vivid 'self-portraits' in which she portrayed herself as if she were a landscape viewed from her head down with foreshortened rounded breasts, belly and feet standing on brightly-coloured geometrically-designed rugs that recalled Latin American textiles. Though she lived in New York from age eight to her mid-twenties, and from 1949 onwards in California, she spent an artistically formative part of her life and career in Mexico City from the mid-1940s, where her circle of friends included Leonora Carrington, Frida Kahlo, Diego Rivera, the Chilean surrealist Roberto Matta and Rufino Tamayo. With her second husband the Austrian-Mexican, Wolfgang Paalen, she travelled throughout Mexico collecting pre-Columbian art, the influence of which can be seen in her paintings from this period. In 1949 she returned to the United States where she continued to paint for herself at night, often on paper initialled simply L.H., but devoted most of her time to bringing up her family and supporting her third husband Lee Mullican, also a painter, who died in 1998.

On 27 June 2020 Martha Nierenberg, née Weiss de Csepel, the American design entrepreneur and founder of Dansk Designs, who fought her native Hungarian government for the restitution of her family's art collection from the Hungarian National Art Gallery in Budapest, died aged 96. Among the 40 paintings Hungary has refused to return are four by El Greco and others by Corot, Velázquez and Courbet. Her family's court case was still in process on her death and her granddaughter and trustee, Robin Bunevich, has stated that the family would continue to press the case.

Retirements Dr Mitchell A. Coddington, the Executive Director and President of the Hispanic Society Museum & Library since 1995 and its Assistant Director from 1984 to 1995, announced his retirement to take effect on 1st October 2020, or until his successor assumes the position of Director.

Visitor figures 2019 in a pre-Covid19 world The Prado's exhibition *Velázquez, Rembrandt, Vermeer* (June-September 2019) came top of the most popular Old Master exhibitions in the world with a total of 441,665 visitors, a rate of 4,553 per day. The National Gallery's *Sorolla* exhibition (March-July 2019) came tenth out of paid-for exhibitions in London with 167,216 visitors at 1,493 per day, and in Paris the Grand Palais *Miró* (2018-19) came seventh with 475,618 visitors, 4,475 per day.



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InformARTES

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Addendum to List of Publications in InformARTES, 2020

María Cruz de Carlos Varona, "Mujeres de las élites y cultura artística en el "Museo Pictórico" de Antonio Palomino", *Cuadernos de Historia Moderna. Dossier Nobleza y autoría*, Santiago Martínez (coord.), nº 44.2 (2019), pp.419-

448. <https://revistas.ucm.es/index.php/CHMO/article/view/66365>

María Cruz de Carlos Varona, "Débora Habsbúrgica: Isabel Clara Eugenia y el 'Sitio de Breda' de Jacques Callot, en, Ángela Muñoz Fernández y Jordi Luengo (eds.), *Creencias y disidencias. Experiencias políticas, sociales, culturales y religiosas en la historia de las mujeres*, Granada, Comares, 2020, cap. 4, pp. 65-92

Peter Cherry & M. Cruz de Carlos Varona, "Jugando con Baltasar Carlos. Arte y cultura visual en la educación del príncipe", in, *La mirada extravagante. Arte, ciencia y religión en la edad moderna. Homenaje a Fernando Marías*, Madrid, Marcial Pons, 2020, pp. 273-339