INTERNATIONAL ASSOCIATION OF ART CRITICS (AICA)

Congress and 30st General Assembly

August 27 - September 5, 1978 / Switzerland

Maria Lluisa Borrás, spanish section

TYPES AND NATURE OF PRIVATE AID TO ART IN SPAIN
- Joan Miró Foundation - Barcelona
- Juan March Foundation - Madrid
- Rodríguez Acosta Foundation - Granada

This study has been initiated by the UNESCO. The ideas expressed in this document, the presentation and interpretation of the facts do only oblige the author and do not reflect necessarily the opinion of the UNESCO.

M.L.Borrás

CONTENTS

Motives for this report 1
MIRO FOUNDATION, BARCELONA
1. Background 3
2. Description of the building 4
3. Collections 6
4. Structure 8
4.1 Statutes 8
4.2 Management and Administration 8
4.3 Staff 10
4.4 Management and Administration control..... 10
5. Resources 10
6. Objectives 12
6.1 Permanent exhibition of Joan Miró's works 13
6.2 Works of contemporary artists 14
6.3 Exhibitions 14
First: Famous artists 14
Second: Young artists 14
Third: Cultural and political..... 18
Fourth: Famous subjects 19
6.4 Seminars and Conferences 20
6.5 Performances 22
6.6 Other events 23
Music 23
Cinema 24
Architecture and design 24
6.7 Publications 25
6.8 Prizes and grants 26
6.9 Library and Documentation Centre 26
7. Prize from the Council of Europe 1977 27

JUAN MARCH FOUNDATION, MADRID

1. Structure 29
1.1 Statutes 29
1.2 Management and Administration
Sponsoring Committee 29
Departments 29
Juries 30
2. Resources 30
3. Objectives
3.a Exhibitions 31
3.b Conferences and Seminars 34
3.c Prizes, aids and grants 35
4. Medal of Honour 1976 35

RODRIGUEZ ACOSTA FOUNDATION, GRANADA

1. Background 36
2. Description of the building 36
3. Structure
3.a Statutes 37
3.b Management and administration 37
4. Resources 38
5. Objectives 38
6. Activities
6.a Exhibitions 40
6.b Other Exhibitions 41
6.c Printing workshop 41
6.d Publications 42
6.e Invitations 43
7. Medal of Honour 1969 43

Motives for this report

It is certainly discouraging to reflect on the present and past sources, types and nature of private aid to contemporary art in Spain, particularly to plastic arts.

Throughout the dictatorship, private enterprise was essential especially when public initiative to contemporary plastic arts was left without a course of action and limited itself to promoting, on a purely propaganda oriented basis, Spain's entry into competitions and biennial exhibitions abroad.

From the commercial viewpoint, this private initiative which came from art dealers and galleries rarely promoted certain artists or trends but was rather limited to organising exhibitions that did not follow an approach which would fulfil the real intention of helping Spanish artists. However, we have to stress the fact that in spite of the "gallery boom" in Spain in the 1960's, the effective aid to artists, especially to young ones, was scarce and sporadic.

Apart from this commercial side, it should be pointed out that some competitions were carried out and that prizes for painting, sculpture,drawing, etc., were awarded. Public initiative hardly acknowledged them (National Prizes, Arts and Sports Biennial, Awards from the Town Council and Committees) and the support received from private enterprise through some commercial firms (for example Castell-blanch grants & prizes), or legacies (Inglada-Guillot Drawing Prize), was also small, modest and sporadic.

As far as collections are concerned, the outlook was also pessimistic, considering the fact that works of Joan Miró and Tapies do not exist in any private Spanish collection.

Nevertheless, in the last few years, and parallel to the economic development, new collectors have emerged and represent a hope for the future.

If we consider the possible investments in Contemporary Art Museums, the unsuccessful attempt to create a Museum of Contemporary Art in Barcelona in the 1950's, in spite of the important donations from the artists, is rather revealing. Today this fund is invested in the Museo de Villanova i Geltrú, Barcelona. Its creation was made impossible due to the obstacles set by local authorities on one hand, and due to the inability to obtain the necessary financial resources from the private sector on the other.

In 1973, the great Museum of Contemporary Art in Madrid was opened at last, but the works of Spanish artists did not fit the character of the building.

At least on two occasions, however, the effort of private enterprise in founding a Museum for Contemporary Art was notable, i.e. the Cuenca Museum for Abstract Art in 1966, and the Museum of Villafames in Valencia in 1972.

The creation of the Joan Miró Foundation in Barcelona in 1975, brought some hope into this distressing picture. I will therefore concentrate on this foundation. However, I should also like to talk about two other Spanish foundations: The Juan March Foundation in Madrid (especially in its new form since 1975), and the Rodríguez Acosta Foundation in Granada, also in its new form since that crucial year of 1975.

MIRO FOUNDATION

1. Background

In 1968, the first big Anthological Exhibition of Joan Miró's works took place in Barcelona for his 75th. birthday. On this occasion, Joan Miró expressed his wish to donate his works to the city of Barcelona. There existed already the precedent of the Museum Picasso on Moncada Street situated in the heart of gothic Barcelona. The Town Council proposed to rehabilitate another palace on the same street in order to lodge the possible Joan Miró donation.

The proposal made to Joan Prats, Miró's best friend and advisor, was extensively discussed. Architect Josep Lluís Sert, 15 years Dean of the Architecture Faculty at Harvard, and founder in the 1930's of the GATCPAC (Group of Catalan Architects and Technitians for the Progress of Contemporary Architecture); close friend of Miró's,with whom he had shared the fruitful Catalan artistic life of the thirties, also offered the city a project of a suitable building to house Miró's works. The precedent had been set by the building of the Maeght Foundation in Saint Paul de Vence, Sert's own work, where a Miró Labyrinth can be found, allowing an outdoor exhibition of the larger sculptures of the Catalan artist. Such exhibitions were not possible in a Gothic palace on a narrow street.

The Town Council agreed to donate some land in the Montjuich Park where other museums already existed: The Art Museum of Catalonia containing a valuable Roman and Gothic legacy, the Archeologic Museum, the Ceramics Museum or the Ethnologic Museum.

The proposed site, surrounded by gardens with a wonderful view over Barcelona, greatly pleased Joan Miró, Josep Lluís Sert and Joan Prats who was in charge of the negotiations.

The building of the Joan Miró Foundation was erected on this spot. It was planned gratuitously by Sert and constructed with a subsidy of 50% from the Town Council of Barcelona and 50% from the Foundation.

2. Description of the building

The building of the Joan Miró Foundation consists of a ground floor surrounding a central courtyard, where an old olive tree stands as a symbol of peace, Catalan tradition and architectural value. The presence of an octagonal tower evokes possibly a medieval Catalan cathedral. Due to the Mediterranean climate, the external recreation areas are very important, as well as the numerous and spacious terraces. The building is made out of concrete and dyed the colour of earth; glass merges the external and internal atmosphere, thus asserting the continuity between culture and nature and between art and life. It is a plain building opening out onto courtyards and gardens which also serve as exhibition rooms and meeting places where "happenings" and discussions can be organized.

The showrooms attached to this main structure are shaped like chapels with domes a quarter of a sphere and skylights that catch the light and reflect it in all directions. Sert undoubtedly derives this volumetric form from the typical house of Ibiza which he greatly admires. The distribution of these chapellike showrooms allows the visitor to have a constant view of the central courtyard and other galleries, thus providing enough breaks for thought. Moreover, in this way the exterior becomes integrated with the showrooms.

In fact, there are three integrated external areas. The first ascends from the street to the slightly elevated building, as if it wished to place the Museum on a pedestal. The second area is the central courtyard around which the entire structure and movement of the building resolves itself.
The third exterior area faces southwest; it includes a drawing by Forestier and is conceived as an area for open air exhibitions. Sert revived this beautiful vantage point connected to the ancient Forestier Gardens that were built in Barcelona by the famous French architect. Moreover, the shape and structure of the building are similar to the traditional Catalan constructions. The whole Foundation expands on 4.500 m^2. The largest areas are the library, the printing archives and the auditorium, each 212 m^2; they are all enclosed in the octagonal tower.

Apart from this area dedicated to the Museum, there is another one open to public activities, i.e. a room for conferences, theatre, discussions and cinema also located in the three storeyed octagonal tower which is free of admission. The auditorium in the basement of the tower seats 200 persons and is equipped with film and slide projectors.

The area reserved for exhibitions is based on a one way system set around the central courtyard with the olive tree. It leads to the next floor by way of a ramp for invalids. It is two storeys high to enable the exhibition of large sculptures. Once the visitor is on the upper floor, he can choose between going for a walk on the terrace which surrounds the courtyard or follow the internal circuit of the room containing the prints. This then leads to the ground floor exit by way of a direct flight of stairs.

The visitor then turns to the right of the entrance where he will find the library, the coffee bar and a showroom; all of them free of admission.

The whole basement is so spacious that it is used as a storeroom and workshop. The architect Sert has also envisaged the possibility of enlargening the building in the near future.

In order to appreciate this building in due form, the limited budget of 60 million pesetas for the entire construction and the necessary installations should be kept in mind.

3. Collections

a) Joan Miró's works include several donations from the artist and can be summarized as follows:

First donation from Joan Miró in 1969 to the city of Barcelona, with the explicit request that it should be kept in the building of the Joan Miró Foundation which did not exist at that time. This donation included 25 oil paintings and one collage (1937 to 1968) and 18 bronzes from the Parellada Foundation in Barcelona.

The second donation dates back to 1974 and includes: 66 oil paintings, 18 drawings and 2 watercolours, dating from 1914 to 1974. He also donated his complete graphic works. Thus, the Miró Foundation is the only one to own Joan Miró's complete collection of graphic works.

In 1976 Joan Miró donated 4.656 drawings and manuscripts called "Miró Papers" to the Foundation.

In 1977 Joan Miró donated the scale model for the ceramics of the Pla del Bo carried out on the main sidewalk of the Ramblas in Barcelona, and the scale model for the placard of the Pediatrics Congress.

Joan Prats' Donation. In the showroom named after Joan Prats, a permanent exhibition of the collection of the artist's best friend, who died in 1970, can be seen. IT includes 9 oil paintings, (from 1917 to 1954), 2 pastels one watercolour and one aquarelle. Joan Prats' works are exhibited in the first room to the left of the entrance of the Joan Miró Foundation. The collection of Miró's best friend is shown permanently as requested by the terms of the donation.

Loan from Doña Pilar Juncosa de Miró. The artist's wife loaned the Foundation 24 oil paintings and a watercolour, dating from 1924 to 1973.

b) Works from other artists:

Alexander Calder donated the famous Fuente de Mercurio ("Mercury Fountain") exhibited in the Spanish Pavilion during the Universal Exhibition in Paris in 1937, and a stabile , both of which are placed outdoors to the south-west of the building.

Eduardo Chillida deposited in 1973 his sculpture named "Lugar de Encuentros" ("Meeting Place"). It should have originally been placed in the Museum for Outdoor Sculptures in Madrid (Museo de Escultura al Aire Libre), however, it now stands to the left of the main façade.

The sculptor Andreu Alfaro donated his monumental sculpture "Buenos días, libertad" ("Good day, freedom"), and Valerio Adami donated a painting.

Antoni Tapies bequeathed in 1976 his complete graphic works. Aimé Maeght donated in 1974 an important part of her gallery's graphic works from artists such as Chagall, Kandinsky, Braque, etc.

4. Structure

4.1. Statutes

The Foundation granted by Joan Miró, was legally established on May 12, 1971. The statutes consisted of 31 articles. This private cultural Foundation was classified as an institution of educational benefit on June 27, 1972. It officially opened on June 10, 1975. (Photocopies of the Statutes are enclosed).

4.2. Management and Administration

Sponsoring Committee: according to the third article of the Statutes, the Sponsoring Committee named by the Founder is the sole executor of his will, directives and instructions.

According to the seventh article of the Statutes, the representation, management, administration and disposal of the Foundation's property are entrusted to this Sponsoring Committee which, according to article number ieght, shall comprise a minimum of 10 and a maximum of 25 members. Initially, it was composed of the following persons appointed directly by the Founder:

Joaquim Gomis, Joan Llorens Gardy, Josep Lluís Sert, Pilar Juncosa de Miró, Raimon Noguera, Antoni Tapies, Francesc Vicens, Joan Brossa, María Lluisa Borrás, Josep Blajot, Aimé Maeght, Jacques Dupin, Daniel Lelong, James Johnson Sweeney, Pierre Matisse, Sir Roland Penrose, Josep María Fargas, Oriol Bohigas, Joan Ainaud and Jose Luis Sicart.

According to the Founder's will this Sponsoring Committee should always include a member of his family.

In accordance with article number nine, the Committee's tasks are to be accomplished on a lifelong trust and honorary basis. Consequently, the members offer their services on a free basis, i.e. they do not receive any compensation for their work.

This Sponsoring Committee named by Joan Miró, had to select the building site and contribute to the construction of the building where Miró's paintings were to be exhibited at first. The Sponsoring Committee thus entrusted its functions to an Executive Committee formed by five members, elected by the entire Sponsoring Committee:

President: Joan Gomis
Vice-president: Raimon Noguera
Secretary: María Lluisa Borrás
1st.Member of the Committee: Joan Blajot
2nd.Member of the Committee: Francesc Vicens

In accordance with article 11 of the Statutes, the main tasks of the Sponsoring Committee are the following:

a) to carry out legal actions and negotiations regarding the representation and management of the Foundation.

b) free administration and management of the Foundation's entire property (income and profits).

c) to represent the Foundation in any business matter, situation and contract.

d) to buy, sell, exchange, pawn, morgage and in any way obtain, negotiate and invest in securities.

e) to accept inheritances, legacies, donations and subventions.

At an extraordinary session on December 14, 1974, the Sponsoring Committee made use of the rights granted by article ten of the Statutes to increase the number of Sponsors. It appointed the following members: Alexandre Cirici, Joan Teixidor, Ramón Viladas and Manuel de Muga. Then, a new Executive Committee was elected and the following members were chosen:

President: Joan Teixidor
Vice-president: Alexandre Cirici
Secretary: Ramón Vialdas
1st.Member of the Committee: Antoni Tapies
2nd.Member of the Committee: Manuel de Muga

4.3. Staff of the Foundation

Said staff is composed of:

A director, his assistant manager, a manager, two secretaries, one custodian, a librarian, an employee in charge of selling books and catalogues, and four persons responsible for security, assembly and service. This being a total of twelve employees.

4.4. Management and Administration Control

During the annual meeting, the Sponsoring Committee approves the accounts of the past financial year and the inventory made by the President.

During this annual meeting, the activities for the following financial year are drawn up according to the proposals of the Executive Committee.

An extraordinary session can also be convened by the President or by one fourth of the members of the Sponsoring Committee.

5. Resources

a) Donations from the Founder Joan Miro

Since 1940, as a rule, Joan Miró does not accept compensation for any edition of his graphic works, but retains a certain number of copies.

Most of his graphic collection is thus in his possession and is actually known to be one of the largest. At the time of legally establishing the Foundation, Joan Miró donated his whole graphic collection in order to subsidize the Foundation's upkeep. It was an indirect donation inasmuch as he gave it to several publishers who, in turn, raised money for the Foundation by selling these works. It seems that the lack of cooperation and interest of some important publishers for the graphic works of Joan Miró are the reasons for the actual shortage of funds.

Joan Miró has been making successive donations. The last one includes for example eight lithographs.

b) Fixed contributions

Municipal government. The Municipal Government of Barcelona represented by a Mixed Committee of two members elected by the municipal corporation, and two members elected by the Sponsoring Committee of the Foundation, subsidizes annually and according to an original agreement, some expenses such as heating, electicity, telephone and cleaning of the building.

Tickets. At the moment a ticket costs 50 pesetas; students pay 25 pesetas. This constitutes an important source of income considering the large number of visitors to the Foundation. Thus in 1976, 75341 tickets were sold and brought an income of 2.752.390 pesetas. In 1977 there were 101.868 visitors and the income totalled 3.308.145 pesetas.

Bookshop. The bookshop located on the ground floor sells catalogues, and posters from the exhibitions, reproductions and slides of exhibited works, as well as all the Foundation's publications and a choice of books and reproductions of Contemporary Art. The benefits of these sales go to the Foundation.

Friends of the Foundation. The Friends of the Foundation are divided into three groups: students, active members and patronizing members. All of them have the right of free access to exhibitions, conferences and discussions, as well as to consult books, magazines, photographs and documents in the library. They also receive preferential invitations to every event organized by the Foundation and a 25% reduction on all publications. The programme of activities is mailed to them.
The annual subscriptions are the following:

students: 1000 pesetas
active members: 2000 pesetas (2500 pts.per couple)
patronizing members: 5000 pesetas.

6. Objectives

Joan Miró's ambitions were not confined to the construction of a museum that would house his works. From the beginning, his wish was that Sert's building should include several artistic events that would not only cover sculptures. He envisaged the Foundation as an active institution, a centre of contrasts and dissemination of ideas useful to young people. Joan Miró's goal was to create an information centre for the study of contemporary art, a place where art exhibitions from all over the world and from all periods, as well as discussions, conferences and debates from all contemporary artistic trends (poetry, music, theatre, cinema), would give rise to further cultural identification which would, in turn, help it to gain international prominence.

On the other hand, preferring to concentrate on his work, Miró's Foundation was to be managed by a Sponsoring Committee constituted for the most part by friends and associates, who would carry out these objectives.

According to the Statutes and article five, the objectives of the Joan Miró Foundation are the following:

a) Permanent exhibition of Joan Miró's works, and other contemporary artists; organization of temporary exhibitions with works from other classic and modern artists.

b) Organize seminars, courses, conferences, shows and other activities aimed at popularizing art or artistic education, always in view of the future.

c) Publish books, documents, records, films, etc., reproduce any form of artistic work, subjected however to the prevailing laws.

d) Bestow prizes, grants and rewards that would contribute to the interest in the field and to the education of young artists through the support, discovery and apparisal of their work.

e) Any other activity directed to promote the knowledge of art and improve the esthetic sensibility of present and future generations.

The Sponsoring Committee is interpreting the mentioned paragraphs as follows:

6.1. Permanent exhibition of Joan Miró's works.
In fact, there is a showroom dedicated permanently to Joan Miró's works (Showroom No. 1). These works are exchanged periodically considering the large number of existing works of the artist. The Showroom Joan Prats also exhibits Joan Miró's works permanently.

On the other hand, Joan Miró's complete graphic works are found in the graphic archives where they can be consulted by interested parties holding the necessary authorization. The remaining works of Joan Miró which are not wxhibited but stored in the basement are accesible on the same terms.

Apart from the permanent exhibition of Joan Miró's works, the Sponsoring Committee has organized two important exhibitions of his works: "Painting, Sculpture and Graphic works of Joan Miro from the Foundation's collection" in June 1975 and "Five Hundred Hitherto Unknown Drawings of Joan Miró from 1901 to 1976" in June 1976.

6.2. Works of other contemporary artists.
In the graphic archives which are subjected to the above mentioned conditions, the graphic works of different contemporary artists can be consulted as defined in paragraph b) headed 3. Collections

6.3. Organization of temporary exhibitions with works of classic and modern artists. The Sponsoring Committee divides this paragraph of the Statutes into four main and complementary points:

First: Make known by way of an anthology, the works of the most interesting contemporary artists such as for example: the anthological exhibition of Antoni Tapies (1955- 1976) held from October to December 1976, or the exhibition of Otto Dix's that took place in January and February 1977, or the joint exhibition of Richard Hamilton and Dieter Rot in September-October 1977. Exhibitions of Julio Le Parc and Francis Bacon's works are planned for 1978.

Second: Dedicate a permanent area in the Foundation, with free admission (Showroom No.10, also called Showroom of the Young), for the promotion of young artists and sculptors whose works are difficult to commercialize and find access into art galleries.
The same Catalan artists were the ones to organize and present the following exhibitions:

February-March 1976	: Arte con nuevos medios
May-June 1976	: Objeto, primera antología catalana
October-November 1976	: Pintura 1
November-December 1976	: Pintura 2

After these four exhibitions, the "Ambit de recerca" group presented a memorandum to each member of the Sponsoring Committee. The lack of interest shown by the Committee caused the "Ambit de Recerca" to break up.

This memorandum of eleven pages, dated November 28, 1976, recalled that towards the end of 1975 the Joan Miró Foundation had invited young artists to participate in its activities, thus creating the "Ambit de recerca" (Research ambit).

The objectives in the memorandum were: 1) to clarify their position. 2) to request that their needs be taken into account and especially attended to. 3) to find a solution to their present situation.

They divided their memorandum into the following paragraphs: 1)Documents. 2) Critical specifications. 3) Alternatives.

They pointed out that the main nucleus of the young artists had originally been formed at the German Institute of Barcelona between 1973 and 1974, under the name of "New Artistic Tendencies". At the end of 1975 they were summoned by the Joan Miró Foundation which offered them work alternatives. They remarked that the artistic work of the members of "Ambit de recerca" was heterogeneous, and at times theroetically dissimilar, even contradictory. They went on saying that the average age was 24 years and that the group comprised some professionals engaged in activities such as teachingof visual arts, visual communication, theory, history of art, drawing. The initial proposal consisted of the formation of a loosely knit group of artists who would be working according to the different trends of modern art, within and with the support of the Foundation.

Furthermore they stated that ever since the beginning of negotiations with the Foundation they had wanted to know the amount of financial aid allocated to them, before suggesting a definite project. The Foundation then proposed the area No.10 and a minimum budget of 250000 pesetas for that first year (197581976), making it clear that it was going to be a trial period.

The first Coordinating Committee in charge of planning an exhibition programme and other events, was formed by nine of these young artists. In fact, they organized their first exhibition in February-March 1976 and named it Arte con nuevos medios (Art with new means).

They tried to gather specific information about people who had become well-known in the last years in conceptual art. This exhibition included experimental work with photographs, cinema, video, actions... created between 1965 and 1975. At the same time they organized a series of conferences and a colloquium.

The second exhibition took place in May and June 1976 and was named Objeto, primera antología catalana del arte y el objeto (Object, first Catalan anthology of art and object). It comprised 35 participants including artists who did not belong to "Ambit de recerca" but who had set a precedent in this practice. At the same time, a series of conferences were organized.

The third exhibition Pintura 1 consisted of paintings and included the so-called new abstraction trend. The exhibition Pintura 2 presented the "support-surface"trend.

As a result of these activities, the group felt that the Joan Miró Foundation was trying to carry out its objective of"keeping in touch with the nwe generations", but that it no real intention to grant its cooperation and help.

Their criticism was directed at the Foundation's activities as a whole which, according to them, was concentrated basically on two types of activities: one was based on prestige and the other on politics (the character of which "Ambit de recerca" supported, in view of the political circumstances prevailing at that time).
They added that the Foundation had shown very little initiative and that it constatnly profited from exhibitions organized by other groups and institutions.

The memorandum of "Ambit de recerca" contained the following alternatives:

First: Full cooperation as far as the programme of the Foundation were concerned.
Second: Official appointment of one or more persons from "Ambit de recerca" to coordinate coherent events.
Third: A resolute financial aid which could involve half of the total budget of the Foundation.

They also asked for a Documentation Centre which would, in coordination with the Library, present a possibility of international exchange within a permanent area, thus enabling a coodrination of artistic activities throughout the country. They also asked the Foundation to try and promote on a international level the most promising young artists. Furthermore and exchange of specialists in Modern Art, formed by different centres in the country was also requested. The fact that their training was entirely different if not opposed to one another, would be compensated by allowing them to give a series of short lectures.

Since this memorandum was not even examined by the Foundation, it caused "Ambit de recerca" to break up. This group included approximately 50 young artists.

Some months later these young people reorganized themselves under a new management. Since then, they organized the following exhibitions: "Obras textiles" (Textiles) by María Teresa Codina (January 1977), "Testimonio gráfico de la cuarta pieza hinchable de Josep Ponsatí" (Graphic testimony of the fourth inflatable object of Josep Ponsatí) in February.

In March "Modulació d'espais" from Carme Serra Viaplana, and in April "Obra ecológica"(Ecologic work) named "Sacrificio"(Sacrifice) from Pilar Palomar were exhibited.

Third. To show in the Miró Foundation all those exhibitions organized by other centres strongly marked by the cultural, political or social trend.

Thus, in September 1976, the Foundation exhibited the "Homenaje a Carles Rahola", a Catalan intelectual shot in 1939. These works had come from Cadaqués where they had been shown during the summer. They included works of Catalan artists, organized by the "Asamblea de Artistas de Girona"(Assembly of Artists from Girona).

In September-October 1976 the exhibition "Amnistía, Derechos Humanos y Arte" (Amensty, Human Rights and Art), was held in the Foundation. It was sponsored by various national institutions such as: friends of the UN, Club of Friends of the UNESCO, Congress of Catalan Culture, Human Rights, Pax Christi, etc.. Seventy five Catalan artists exhibited their works.

Another homage was organized in the Joan Miró Foundation in December 1976 and in January 1977: "Homenaje de Cataluña en la figura de Lluís María Xirinacs, el apóstol de la paz" (Homage to Catalonia through Lluís María Xirinacs, the apostle of peace). Hundred and four Catalan artists took part in it.

From July to August 1977 the travelling exhibition of the Museo International de la Resistencia Salvador Allende was shown.

On December 10, 1977, the exhibition "Artistas por la Amnistia" (Artists for Amensty) was held in the Miró Foundation and coincided with the International Day of Human Rights.

It was organized by Amensty International and included 14 posters of 14 different artists exhibited simultaneously in 20 different countries. For this reason, a conference and debate were held on the objectives of Amensty International.

However, probably the most representative exhibition of the cultural life of the country was the one which took place from November 1977 to January 1978. It was entitled "Qué es y qué ha sido la cultura catalana" (What is and what was Catalonian culture). This contest coincided with the closure of the Catalan Cultural Congress on January 22, which had been visited by 32 257 people in two months.

In February 1978, an exhibition entitled "El libro instrumento del resurgir de un pueblo"(The book as an instrument for the revival of the people), showed a great variety of Catalan books published from 1931 to the present.

Fourth. Exhibitions of famous subjects.

The Sponsoring Committee seized every opportunity to present those travelling artistic shows on monographic topics which tour other European capitals.

For example, the Exposición de Arte Tántrico from the Tantra Museum in New Delhi was exhibited in the Foundation from November to January 1975 and was visited by 36000 people. The Exhibition Latinoamérica 1976 presented by Jorge Glusberg included 59 artists and 233 works covering perspectives of conceptual art, etc. The exhibition América, América which was held from April to June 1977 was organized in collaboration with the Juan March Foundation in Madrid and included the most famous Norta-merican contemporary artists. The exhibition Documenta 1977 showing photographs and documents was also held in the Foundation in November of that same year. The exhibition of the Bauhaus presented in March and April 1978 was organized in collaboration with the German Institute of Barcelona.

6.4. Promote seminars, courses and conferences

These are either based on current exhibitions held in the Foundation, or presented in collaboration with specialized centres with the aim to spread the range and circulation of those cycles which could contribute in some way to the formation of trends or deal with artistic and cultural problems. Thus, the following exhibitions were illustrated by seminars, courses and conferences: Arte Tántrico (Tantric Art) from November to January 1975-1976, illustrated by three conferences and by Philip Rawson's firlm "Forbidden Image". The exhibition Comics and Communication presented in April-May 1976 included names such as Dino Batalla, Guido Crepax and even some Catalan such as Enric Sio or Luis García. Apart from a series of conferences, followed by colloquiums and several discussions, the exhibition was assisted by a creative workshop organized by students of the School of Fine Arts who showed the visitors how to create a comic strip.

The Exposición Antológica del Arte y el Objeto en Cataluña (Anthological exhibition of art and object in Catalonia) also included a series of explanatory conferences. The exhibition Artistas Latinoamericanos coincided with the Seventh International Video Meeting, which included videotape artists from Europe, Canada, United States, Latin America, Australia and Japan. On the whole, 240 videotapes were shown in the Foundation.

This Seventh International Meeting succeeded the ones from London, Paris, Ferrara, Antwerp, Buenos Aires and Caracas. For this reason the Foundation organized three series of Conferences on"Arte y comunicación" (Art and communication), to which outstanding essayists from all over the world were invited. The 1976 Venetian Biennial which took place in February 1977 was subtitled "España, vanguardia artística y realidad social 1936-1976"(Spain, artistic revolution and social reality 1936-1976). It gave the opportunity to present the Central Pavilion of the Biennial, which had raised enormous interes in Venice. Discussions and conferences complemented this exhibition.

The exhibition América, América was also complemented by the projection of a series of films on the most outstanding artists such as Pollock, Rothko, etc., as well as by a discussion on Northamerican Art.

Some examples of the conference and seminar cycles held in the Foundation in collaboration with other centres or specialized institutions:

Colloquiums on urban problems, coinciding with the centenary of Idelfonso Cerda, were organized in collaboration with the Federation of Neighbours' Association of Barcelona from May to June 1976.

In November and December 1976 the exhibition on Sigmund Freud was presented in collaboration with the German Cultural Institute and illustrated by a cycle of eight conferences by German professors.

Thanks to the collaboration of several municipal corporations (Municipal Council, Committees, German Institute, British Institute) another cycle took place in November 1977 entitled Seminario sobre museo y educación (Seminar on museums and education).

6.5. Performances

They are divided into three groups:

First. Theatrical performances by local groups. On June 19, 1976, a first performance of Tirant lo Blanc by Joanot Martorell was presented. It is considered a classic of Catalan literature. María Aurelia Capmany wrote the dramatic script, and Josep Anton Codina directed it.

Second. Children's performances. In June 1976, the Claca Theatre presented Pere sense por and a puppet show for children. Since 1977, the Tres Tierras group gives children's performances every Sunday morning in the Joan Miró Foundation.

The Fiesta de la Cometa, which took place towards the end of June 1977, is worth mentioning. This popular game, which used to be very famous in Catalonia but has now fallen into disus , is particularly interesting due to its plastic and poetic meanings. Thus, a series of events were planned for children, including the art of building and flying a kite.

Third. Performances by foreign groups. This practice began on December 1st., 1975 with the performance of a modernized version of the traditional Bunraku presented by the Japanese Hitomi-za Group founded in 1948. Another example was the performance in March 1976 of the pla El viaje (The Trip) by the "Nosotros" group, an experimental group from Buenos Aires.

6.6. Other Events

The Sponsoring Committee offers periodic shows dedicated to contemporary music, cinema and architecture.

Music. Supported by the Foundation and sponsored by the "Caja de Pensiones para la Vejez y de Ahorros de Cataluña y Baleares", the "Grup Instrumental de Música Contemporánea de Barcelona" gave a concert in January 1977 in honour of the famous Catalan musician Robert Gerhardt who died in exilè in Great Britain. Since that day, this ensemble gives a monthly performance in the Foundation. In February: Solists' marathon. In March: Last generation. In April: Improvisation. In May: Last generation II. In June: Musical theatre.

This ensemble dedicated some of its concerts to French Contemporary Music (December 1977) and to Contemporary Latinamerican Music (February 1978) and in April of that same year it gave a concert on Contemporary Italian Music.

Formerly and in collaboration with the International Music Festival of Barcelona (September and October 1976), several musical events, discussions and conferences were held in the Miró Foundation. Of particular importance were contributions made by Luigi Nono and Alain Weber.

From a total of 23 concerts of contemporary music held in the Foundation, eleven were performed by the "Grup Instrumental de Música Contemporánea de Barcelona".

Cinema. In collaboration with the National Film Archive, cinema cycles have been projected and generally coincide with its holiday periods. Thus, the series Cine underground USA took place in April 1976; experimental cinema of Argentine, Poland, etc., or series dedicated to Cine e Historia were held from June to July 1976 and included a large anthology.

In collaboration with the German Institute of Barcelona a complete cycle of Young German Cinema was organized in 1975.

Architecture and design. In collaboration with "Fomento de Artes Decorativas", FAD, in December 1976, works of candidates for the Annual Prize of Architecture and Interiors, awarded in the Foundation, were exhibited. On this occasion, a series of conferences and colloquiums were organized.

In October 1977, and also in collaboration with the "Fomento de Artes Decorativas", an exhibition of different techniques and methods of textile art, attended by the most outstanding Catalan artists was held in the Foundation.

From September to November 1977 and exhibition titled Arquitectura para después de una guerra (Architecture for the postwar) was shown. It was the product of research work carried out by a team of architects and illustrated by a series of conferences and films.: The National Film Archive showed the most important films of the Spanish postwar period.

In November 1977 de ADFAD organized a drawing exhibition which included works that had been displayed at the annual Delta Drawing Prizes.

6.5. Publications

The Sponsoring Committee wanted the book "Homenaje a Joan Prats" to be the first publication. This book presents in homage to Miró's friend who had done so much for the Foundation, a collection of testimonies of friendship and appreciation from artists and personalities from all over the world.

This luxurious copy was accompanied by a folder, also dedicated to Joan Prats, containing graphic works from Alexander Calder, Antoni Tapies, Chillida, Guinovart, Viladecans, etc., as well as from Joan Miró himself.

Later on, the Joan Miró Foundation published documentary catalogues of several exhibitions. For Arte Tántrico 2 000 catalogues (80 pages with 20 coloured pictures) were printed.

For the anthological exhibition of Antoni Tapies, 2 000 catalogues (120 pages, 74 black and white and coloured pictures) were printed; and for the Venetian Biennial 2 000 catalogues (28 pages) were issued.

For the opening of the Joan Miró Foundation in June 1976 a short catalogue of Miró's paintings, sculptures and textiles was published.

On the occasion of the exhibition "Objeto, primera antologia Catalana del arte del objeto" 2 000 copies of an explanatory brochure were published.

As far as posters are concerned 2 000 copies of two of Miró's paintings were printed and at the opening and inauguration of the exhibitions of Tantric Art, Antoni Tapies, Venetian Biennial, América, América, and on the fourteenth, fifteenth and sixteenth entry for the International Drawing Prizes.

The Foundation sets annually the corresponding bases for the International Drawing Prize Joan Miró and the Graphic Arts Prize Joan Prats.

Apart from the explanatory brochure in different languages the Joan Miró Foundation publishes a monthly activity programme. It has also issued up to now, six postcard series, two of which are dedicated to the Josep Lluís Sert building and the other four to Joan Miró's works.

For the official inauguration of the Foundation in June 1976, an audiovisual montage on the life and works of Joan Miró was shown in Catalan and French.

6.8. Prizes and Grants

Due to the actual financia situation of the Joan Miró Foundation, grants and prizes have been subjected to restrictions, however, the Foundation has undertaken the organization and award of the International Drawing Prize Joan Miró which is open annually to all artists regardless of their nationality or place of residence. The drawings accepted by the Jury have to be based on the prevailing trend but no limits have been imposed on the drawing technique. Together with this International Drawing Prize, the Graphic Arts Prize Joan Prats for the best advertising poster is awarded only to young people under the age of 25.
No grants or financial aid have been given to young artists yet.

6.9. Library and Documentation Centre

Among the activities directed at promoting a better knowledge of art, specialized books and magazines on art are dubiously considered an important source of information. For this reason, the Foundation created a Library and Documentation Centre.

The library located on the upper section of the octagonal tower, was built by Josep Lluís Sert and can hold 16 000 books. Its basis is formed by Joan Miro's own personal library. On December 31st., 1977, it contained 2 500 books and 500 catalogues. The Foundation received on the same day 35 Spanish and 32 foreign magazines. As regards art exchange, 29 Spanish museums and galleries and 104 foreign museums and galleries are presently in contact with the Foundation's library and documentation centre.

The Documentation Centre for Contemporary Art is still in its embryonic stage. It will contain catalogues of exhibitions, articles from magazines, biographical references and all kinds of documents classified alphabetically according to the artists.

7. Prize from the European Council 1977

When this report was written, the Joan Miró Foundation was awarded the European Council's Special Prize for 1977, granted annually in Great Britain by the International Council of Musuems (ICOM), and by the Council of Europe. This prize was first given on February 14. 1978.

The award of a Special Prize follows the decision of the European Council's Parliamentary Commission of creating a prize to be granted to the museums having contributed particularly to the development of the awareness of the European cultural heritage. From 1979 onwards, the European Council's Museum Prize of 10 000 francs, will be awarded annually on the occasion of the European Prize to the Museum of the Year.

For this year's prize, the Jury chose nin countries: Finland, Norway, Netherlands, German Federal Republic, Great Britain, France, Spain, Belgium and Switzerland.

The prize finally went to the Joan Miró Foundation of Barcelona for "its carrying out successfully the Foundation's objectives of disseminating international ideas especially among young people, and for its contribution to the creation of a new concept of art museum as cultural centre". The Jury also wished that "this award sets an example for future European Council prizes".

The Jury was composed of: Richard Hogart (former assistant director of UNESCO), Georges Van Abeelen (General Advisor, Belgium), Kenneth Hudson (UNESCO Advisor for Museums), John Letts (President of the"NationalHeritage", London), Luis Monreal (General Secretary of ICOM) and Ulla Keding Olofsson (President of ICOM's Education Committee).

JUAN MARCH FOUNDATION

1. Structure

1.1 Statutes

On November 4th., 1955, Mr Juan March Ordinas created in Madrid the Juan March Foundation as a private cultural, charitable and educational organization. The reason and objective for its creation, as legally stated in its constitution, were that "every human being should, within his possibilities and means, contribute to the well-being and to the life improvement of his fellowman". These Statutes composed of five paragraphs and 37 articles (see enclosed Photocopy) established legally that the foundation's capital would be deposited in the March Bank.

1.2. Management and Administration

Sponsoring Committee

The Juan March Foundation is directed by a Committee of Sponsors chosen originally by the Founder. They are in charge of the Foundation's management, administration and representation.

A Consultant Committee, named by the Sponsoring Committee gives general advice as to the institution's activities.

A managing director is responsible for the promotion, coordination and execution ot the Foundation's plans and programme.

Departments

Nineteen departments have specialized advisory functions: philosophy, theology, history, literatura-philology, plastic arts, music, mathematics, physics, chemistry, biology,

geology, medicine-pharmacy-veterniary science, agronomy, law, economy, social science, social communication, architecture-town planning and engineering.

Jury. To solve the applications for grants, the departments deal through a Jury which is periodically renewed and composed of specialists named by the Foundation itself and by educational research institutes. Each department's secretary who is also a specialized advisor, keeps in regular contact with the Foundation, the Jury and the Scholars.

Headquarters. The administrative centre of the Juan March Foundation is located in a new building, constructed in 1973, on 77 Castelló Street in Madrid. Its space distribution and effective area can be compared to those of a cultural centre: two public rooms, a showroom, a library, a conference room, etc.

2. Resources

In 1955, the initial capital amounted to 300,000,000 pesetas and 1,200,000 dollars. Today, donations have increased this capital to 5,000,000,000 pesetas. This endowment makes it one of the most important foundations in Europe. The Spanish people and institutions benefit from its scientific, artistic and cultural activities, as well as from its social work. An annual amount of 250,000,000 pesetas is necessary to finance these activities.

3. Objectives: activities in plastic arts

With the inauguration of its new centre in 1975, the March Foundation, which had been promoting science and culture by way of grants and financial aid for twenty years, started a new cultural and artistic phase.

Its activities in the field of plastic arts can be summarized into three groups: a) Exhibitions, b) conferences and seminars, c) Prizes, grants and aid.

3.a) Exhibitions

The March Foundation proposes to chieve the following objectives:

First. To present the works of famous artists or artistic movements.

Thus, Oskar Kokoschka was present at the inauguration of his exhibition. The Jean Dubuffet exhibition in February and March 1976 showed 83 works of the French painter.

From October to December of that same year, 90 works of the Swiss sculptor and designer Alberto Giacometti were exhibited. This was a première in Spain, and was organized in collaboration with the Maeght Foundation of Saint Paul de Vence which owns the largest number of his works.

From February to March 1977, the exhibition Arte Contemporáneo de los Estados Unidos (US Contemporary Art), composed of 36 works from 18 contemporary Northamerican artists was shown. These were representative works from the 50's and 60's. This exhibition was realized in collaboration with the Beyeler Gallery in Basle and several other private institutions and collectors.

In April and June 1977, an exhibition on Art in New Guinea and Papua presented 128 works belonging to the private collections of Mr Albert Folch and Mr Eudald Serra from Barcelona. This exhibition was organized in collaboration with the Folch Foundation in Barcelona, and showed a varied selection of arms, tools, masks, ritual objects and all kinds of fetishes and other objects representing life, traditions and beliefs of the tribes inhabiting the eastern half of New Guinea.

From July to August 1977, 58 works of the French-Russian painter Marc Chagall were shown in Palma de Mallorca. This exhibition was organized by the Juan March Foundatbn in collaboration with the Maeght Foundation. It included 18 paintings dating from 1964 to 1975, and 40 original prints from some of his books.

The Picasso exhibition was held from September 23rd. to November 27th. It included 30 oil paintings and one gouache created between 1901 and 1968. It was the first time since 1936 that a selecti on of Picasso's works was offered to the Madrid Public. It included pictures from the cubistic to the naturalistic period. This exhibition was visited by 105 4000 people.

Second. To organize exhibitions for educational purposes.

The exhibition organized in 1976 with funds from the "Calcografía Nacional" was an anthological presentation composing 216 works of the best painters of the 18th. to the 20th. century.

In 1977, the"Ars Medica" exhibition included 134 prints from the 15th. to the 20th. century and was organized with funds from the Philadelphia Museum, donated by the Smith Kline and French Laboratories. They comprised a selection of techniques, styles and schools from the Gothic and Italian Renaissance of the Flemish School. to the most outstanding Spanish, French or American artists of the 20th.century. Among the most outstanding works were five Goya etchings belonging to the series "Los Caprichos", "Los Desastres de la Guerra" and "Los Disparates"; four Dürer, two Rembrandt, and prints from other famous artists like Blake, Holbein, Paul Klee and Toulouse Lautrec.

Third. To promote Spanish art through joint exhibitions of contemporary Spanish artists, supported by the March Foundation's funds and by artists who work on annual grants.

In January and February 1975, an exhibition was organized with 81 works form 30 Spanish painters and eleven Spanish sculptors, out of which 12 had been awarded grants by the Foundation. This exhibition was shown in several Spanish cities: Sevilla, Zaragoza, Barcelona, Bilbao, Palma de Mallorca. It was also sent to: London, Paris, Rome and Zurich, and ended up in Madrid where it was held until April 12. In 1976 the Scholars' Plastic Arts exhibition presented 49 works from nine scholars.

The Second Scholars' Plastic Arts Exhibition was inaugurated at the end of December and presented 62 works of eleven Spanish artists. It offered a variety of techniques, trends and materials from oil to sound objects, environments, tapestries, inflammables and photographs.

On December 1977, the Third Scholars' Plastic Arts Exhibition was opened, It was based on the same criterium as the other two. This joint wxhibition presented 39 works form nine Foundation scholars whose works had been approved by the corresponding jury during the previous course.

Fourth. To descentralize. One of the Juan March Foundation's main objective is to promote contemporary art in every Spanish capital.

For this reason the exhibitions are not limited to the Foundation's centre. On the contrary, one of its objectives is to spread its cultural presence to other Spanish cities and to organize in Spanish capitals the greatest number of activities in collaboration with the corresponding local institutions.

For example, the travelling exhibitions of Spanish Contemporary Art, the "Calcografía Nacional" exhibition (teh anthological exhibition funded by the "CAlcografía Nacional" visited Barcelona, Bilbao, Santa Cruz de Tenerife, Valladolid in 1976).

The exhibition of Spanish contemporary Art in 1977, a collection from the March Foundation, was also presented in several Spanish capitals: Santiago de Compostela, Murcia, Madrid, Palmas de Gran Canaria, Tenerife.

The exhibition of US Contemporary Art which passed through the Joan Miró Foundation in Barcelona was entitled "America, America".

The Picasso exhibition was presented in December 1977, in collaboration with the Municipal Government of Barcelona in the Picasso Museum in Barcelona. It occupied one floor of the Meca Palace; building adjacent to the Picasso Museum, ceded for this purpose by the "Obra Cultural de la Caja de Pensiones para la Vejez y de Ahorros". The "Ars Medica" exhibition in 1977 was shown in October and November of that same year in the Lonja de Zaragoza and in December in Palma de Mallorca.

3.b) Conferences and Seminars

Amongst the seminars and conferences organized systematically in order to constitute one of the main pillars of the cultural activities of the Juan March Foundation are those directly concerned with art, such as for example: the course on "Pasado, presente y futuro del Museo del Prado" given by professor Perez Sanchez, History of Art lecturer and assistant director of the Museum.

These conferences on art cover generally current exhibitions and are held as a parallel activity in order to enhance and enrich them.

Thus, outstanding professors and critics have held conferences on Spanish Contemporary Art, on Kokoscka, Dubuffet, Primitive Art, Art Us, etc.

3.c) Prizes, grants and aid

At the beginning, the Juan March prizes were granted to those men who had dedicated their lifetime to Spanish culture and science. Between 1956 and 1959 only important Spanish people received these prizes.

However, the usual aid granted to individual persons has always had a double purpose: Grants for studies and Grants for creative work are awarded within Spain, and also in aid of practical training abroad.

Grants for scientific and technical studies are conferred annually, without limitation of fields or specialization. They are also given for literary, artistic, and musical creations. Until now, 4 200 Spaniards have received it, out of which 1 680 have worked abroad. Nowadays, the Foundation disposes of 323 grants, 225 in Spain and 98 abroad.

4. Medal of Honour 1976

On January 26, 1976, the "Real Academia de Bellas Artes" of San Fernando awarded the Juan March Foundation the Medal of Honour. This is the highest award given by this institution for work in support of Spanish Art and Music.

RODRIGUEZ ACOSTA FOUNDATION

1. Background

The painter José María Rodríguez Acosta (1878-1945) a native of Granada and son of a famous family of bankers, made out his last will and testament in January 1934 in favour of the Rodriguez Acosta Foundation. He bequeathed to the Foundation all his capital and the Casa-Carmen he had built near Torres Bermejas in Granada.

His final wish is stated as follows: "I hereby establish this Foundation to keep Granada Abreast of man's progress and serve to promote the sum of knowledge. With this idea in mind the Foundation can accept neither outmoded ideas or the new just for the sake of novelty."

2. Description of the building

The building was constructed by the painter himself, with the contribution of the Madrid architects Teodoro Anasagaste as well as Jiménez de la Cal and Modesto Cendoya, restorer of the Alhambra, from Granada. A friend of the painter's, the sculptor Pablo Leizaga collaborated in works of art and decorative aspects. The resultant edifice is a complicated work combining architecture and landscaping, which preoccupied the painter until his death.

Since the beginning ot the First World War in 1914 the painter José María Rodríguez Acosta had travelled throughout Europe. From the outset he focussed his vision on this ambitious project. Part of his Carmen-studio was transformed into a museum and library, which he filled with art objects he acquired on his many trips and his own favourite books on art and literature.

3. Structure

3.a) Statutes

On October 29, 1975, the Statutes of the Rodríguez Acosta Foundation were made public in Granada. Until then, the Foundation had been managed in accordance with the Founder's holographic will.

Mr Miguel Rodríguez Acosta, the Founder's nephew and President of the Banco de Granada, appeared before a notary in his capacity a President of the Sponsoring Committee of the Rodríguez Acosta Foundation. He presented the resolutions adopted by the Sponsoring Committee Board at a meeting on October 12, 1975. The 39 articles of the statutes comprise all of the Founder's las wishes. (See enclosed photcopy).

3.b) Management and Administration

Sponsoring Committee

The Sponsoring Committee, consisting of not less than seven but no more than nine members,is designated under section 3 of the Statutes as the body entrusted with the management, administration, operation and policy making. Two of the members may be from outside Granada, in which case the number must always be nine. Article 15 provides in accordance with the Founder's wishes, that the members of the Sponsoring Committee have to be open-minded men. Article 16 provides that the Sponsoring Committee elect new members and that as soon as a vacancy occurs, it is to be reported by the next meeting, which will act to fill it.

The office of Sponsor is non-remunerative as per article 18 and held for life. Compulsory retirement will be enforced only in cases established under prevailing law.

Article 19 provides for the Sponsoring Committee to meet at least twice a year, convened by the President or, alternatively, upon the request of three Sponsors.

In the eighth disposition of his will the Founder designated as Sponsors interalia José Ortega y Gasset, Fernando de los Ríos, Manuel de Falla, Jose Segura Soriano, Emilio García Gómez, Alfonso García Valdecasas and Ramon Pérez Roda.

4. Resources

Among the dispositions of the Founder's will, the first provides that an annual interest of 15% would be deducted from the income which would then be added to the capital of the Foundation. From this new capital, interest of 15% would again be deducted which would, in turn, augment the next year's capital, and so on. The second disposition referred to the remainin interest which would be used principally to maintain the casa-carmen, i.e. cleaning, repairs, heating, gardening, maintainance, etc, etc. The Sponsoring Committee could use any remaining interest on the capital for cultural activity in Granada.

As time went by, this capital was not sufficient and the Rodríguez Acosta Foundation has to thank its present revitalization to the Banco de Granada (its Chairman, Miguel Rodríguez Acosta is also currently acting President of the Foundation), which includes certain of the Foundation's tasks in its item 'Social work'.

5. Objectives

According to article 3 of the statutes, the Foundation's objectives are the promotion and diffusion of culture in every sphere and aspect. Amongst the activities to be accomplished it is intended to:

a) To preserve and maintain the operation of the casa-carmen, home of the Foundation, including its museum, library, gardens, and living quarters.

b) To promote the knowledge and use of the casa-carmen, the museum, library and gardens, so that anyone holding similar views as the Founder's can meet in an appropiate setting. To arrange visits and make accessible both to Spaniards and foreigners who wish to use the aforementioned facilities. To invite famous people to stay at the carmen for extended periods as the case may be.

c) To invite to Granada professors, artists, writers, critics and other outstanding persons of cultural renown.

d) To send professors or students from Granada to Spanish or foreign centres, for the purpose of a working visit.

e) To encourage and establish in Granada all manner of scientific research and to investigate the possibility of creating a research centre in time.

f) To encourage and establish in Granada humanistic studies, setting up the necessary centres and institutes or collaborating with the existing ones.

g) To encourage and promote in Granada painting and scuplture, architecture, music and the arts in general, creating, if feasible, workshops, centres or schools and collaborating with the existing ones.

h) To promote and initiate conferences, colloquiums, concerts, recitals, exhibitions, competitions and other cultural events to difuse all manner of science and the arts.

i) To promote all kinds of scientific and artistic publications for the dissemination of culture.

j) To preserve and enlarge the Foundation's own art collections and library funds.

k) To cooperate with, join and support all those institutions and organizations which pursue similar aims.

The Sponsoring Committee decides from time to time how it will employ the means at its disposal and to what end, owing to the impossibility of attending to such a variety and divergence of cultural activities.

6. Activities

First

A record of the cultural events of the Rodríguez Acosta Foundation from 1953 to 1973 is available.

Second

The activities realized from 1973 to 1977 were:

6.a) Exhibitions

1975. Graphic art from the Maeght Foundation. Twenty-two artists were represented by 100 original works.

1976. Tantra Art. Exhibition on loan from the Joan Miró Foundation, Barcelona. This included 313 tantric works of art: paintings, sculptures, drawings, tapestries and various other objects. A number of the works were exhibited in the showrooms of the Banco de Granada, which cooperated in the realization of the exhibit.

José Guerrero, anthological selection of the painter's works, comprising 54 oil paintings and drawings. This exhibition was organized with the collaboration of the Banco de Granada.

Manuel de Falla. Biographical and documentary exhibition, commemorative of the centenary of his birth. It included 164 works: musicscores, photographs, documents from the Falla family personalia and works from other centres, e.g. oil paintings, drawings, designs, etc.

1977. Marc Chagall. Paintings and books. A work on loan from the Maeght Foundation of Saint Paul de Vence. Exhibition realized with the collaboration of the Banco de Granada.

6.b) Other exhibitions

In 1974 the exhibitions showed works of contemporary Bulgarian printers; printing artists from the Foundation's workshop; Rafael Alberti; Ceramics form Antoni Cumella; the art of illustrating dedicated to Federico García Lorca's poetry. A travelling exhibition was organized with 281 drawings and printings which went on show in London, Amsterdam, Santiago de Chile.

In 1975: "Nunca fui a Granada"(I've never been to Granada), original graphic work by Rafael Alberti, shown in Granada, Madrid and Barcelona. Poetry and grahpics included 120 woeks on loan from the art publishing house "Pergola" of Besaro, Italy. "Granada a Rafael Alberti" presentation of a folder with etchings of several Spanish artists in honour of the famous poet.

6.c) Printing workshop

On April 1973, the Rodríguez Acosta Foundation set up a printing workshop in Granada as an experiment and pilot project thus realizing the aim of creating a graphic arts centre in Granada.

Throughout 1974, thirty-one artists worked in the workshop and three grants were awarded for trips to the Universidad del Libro in Urbino, Italy. In 1975, thirty-nine artists worked in the printing workshop, where the printing of the folder in honour of Rafael Alberti took place. In 1976 the important activity of the printing workshop was continued thus enabling technical experience to be gained with 32 artists making use of the facilities. Among the works executed, the printing of the folder "Casas de Granada" by the artist Manuel Maldonado deserves special mention. A printing course was directed by Renato Bruscagle, professor at the Universidad del Libro in Urbino, Italy.

In 1977, the printing workshop benefited from the contributions of two Catalan technicians. During this period, thirty-five artists worked in the workshop, including for the first time some from France, Belgium, Brazil, Italy, Great Britain and Sweden.

6.d) Publications

"Granada a Rafael Alberti", folder with prints by the artists of the Rodríguez Acosta Foundation workshop, with 16 etchings by the same number of Spanish artists. Limited edition of 100 copies, June 1974.

"Nunca fui a Granada" by Rafael Alberti, folder with an unpublished poem and six lyrics by the poet, along with blank verse by him and Federico García Lorca. Edition of 150 copies, May 1975.

"Los árboles de Granada a Manuel de Falla", published to honour the musician's first centenary, with 16 original etchings by Jorge and Jaime Blassi and an unpublished poem by Gerardo Diego. Edition of 150 copies, dated 1976.

6.e) Invitations

In accordance with paragraph b), article 3 of the Statutes, the Rodríguez Acosta Foundation has extended the following invitations:

Old Residence

Eighteen artists in 1974, sixteen artists in 1975, twenty-one artists in 1976 and twelve artists in 1977.

Residence in the casa-museo

Three in 1974, three in 1975, four in 1976 and again four in 1977.

7. Medal of Honour 1969

On November 18, 1969 the medal of honour of the "Academia de Bellas Artes" of San Fernando, Madrid, was awarded to the Rodríguez Acosta Foundation for achievements "so audacious, valuable, outstanding and exemplary in the furtherance of Spanish art".