

Biographical sketches of the new members of the History-Archaeology Section



Bonaventura Bassegoda i Hugas was born in Barcelona in 1954. He earned a Bachelor's degree in Art History from the Universitat Autònoma de Barcelona (UAB) in 1976 and a PhD in 1988.

He has been a professor of art history at the UAB since 1978 and chair since 1998. He was the academic secretary of the Art Department (1989-1991) and later director of the

same department (1994-1998) and Vice Chancellor Social and Cultural Transfer (2009-2012).

At the UAB, in 1995 he was one of the driving forces behind the scholarly art history journal *Locus Amoenus*, which is certainly the most solid journal of its kind published in Catalonia in this field. Furthermore, since 2001 he has been the spearhead behind the "Memoria Artium" book collection published jointly by the UAB, five other Catalan universities and the National Art Museum of Catalonia (MNAC). He also oversees the "Digital Library of Spanish Art History" project, which specialises in artistic literature from the late 19th and early 20th centuries by seeking to gather all the printed materials, in book, journal or brochure format, related to the production, study and dissemination of the arts and the monumental heritage throughout the modern era into a single portal until the time when these materials transition securely into the public domain. In short, the "Digital Library" – which currently has 637 records – seeks to make available to historians in general and art historians in particular relatively unknown and highly dispersed materials in terms of their current locations, which could be used to attempt an in-depth survey of the origins of our artistic historiography.

His academic tasks outside the university include his work as the Director of the Cabinet of Drawings and Engravings of MNAC (1991-1993), a member of the board of directors of the Spanish Committee on Art History (1994-2004), an art manager in the Office of the Assistant General Manager of Research Projects in the Ministry of Education and Science (2004-2007) and a board member of the Fundació Institut Amatller d'Art Hispànic (since 2014).

He is a member of the International Advisory Board of *Goya. Revista de Arte* (since 2007) of the Fundación Lázaro Galdiano of Madrid and of the journals *De Arte. Revis-*

ta de Historia del Arte from Universidad de León (since 2008) and *Cuadernos de Arte e Iconografía* of the Fundación Universitaria Española (since 2009).

He was named permanent scholar in the sumptuary and visual arts section of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi of Barcelona in 2011 and joined this academy in 2012.

As a researcher, he has specialised in the artistic literature of the Renaissance and Baroque. He has published an anthology of texts, *Barroco en Europa*, in the "Fuentes y documentos para la historia del arte" collection (Barcelona, 1983), along with a detailed critical edition of the 1638 treatise by Francisco Pacheco, *Arte de la pintura*, (Madrid, Cátedra, 1990) – the outcome of his doctoral thesis. He has also devoted three articles to studying the unique figure of the Valencian canon Vicent Vitoria, an art writer and collector of drawings and prints (Dénia, 1650 - Rome, 1709). He published a book containing his painstaking research on the original painting collection of the San Lorenzo monastery of El Escorial, *El Escorial como museo. La decoración pictórica mueble en el monasterio de El Escorial desde Diego Velázquez hasta Frédéric Quilliet (1809)* (Barcelona, Universitat de Barcelona, 2002).

He has also studied ancient Catalan drawing and was the curator of the exhibition "La col·lecció Raimon Casellas. Dibuxos i gravats del Barroc al Modernisme del MNAC" unveiled in Barcelona (MNAC) in 1992 and at the Museo del Prado in Madrid in 1992.

He published the monograph *La cova de Sant Ignasi* (Manresa, Angle, 1994) on one of the most noteworthy Baroque sculpture sets in Catalonia, and lately he has been examining the history of art collecting in Catalonia in the 19th and 20th centuries and its relationship with the origins and evolution of Catalan artistic historiography. Some of the initial results in this vein can be found in the collective volume B. Bassegoda (ed.), *Collecionistes, col·leccions i museus. Episodis del patrimoni artístic de Catalunya* (Barcelona, Universitat de Barcelona, 2007); in the lecture "Joan Antoni Güell i López (1875-1958), segon comte de Güell, tercer marquès de Comillas i primer colleccionista d'escultura policromada barroca" published in B. Bassegoda, J. Garriga and J. París (ed.), *L'època del Barroc i els Bonifàs. Actes de les Jornades d'Història de l'Art a Catalunya, Valls, 1, 2 i 3 de juny de 2006* (Barcelona, Universitat de Barcelona, 2007); in the article "El colleccionisme d'art a Barcelona al segle XIX" in the catalogue *Ànimes de vidre. Les col·leccions Amatller* (Barcelona, Museu d'Arqueologia de Catalunya, 2010); and in *Josep Puiggarí i Llobet (1821-1903), primer estudiós del*

patrimoni artístic, which was his inaugural speech as a new member of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi of Barcelona (2012).

At the Institut d'Estudis Catalans, he and Francesc Fontbona jointly oversee the *Diccionari d'historiadors de l'art català, valencià i balear*, a work which was begun in 2001 and started to appear online in 2012. It currently has almost 600 entries, including the ones that he himself has

written on Agustí Arqués i Jover, Isidoro Bosarte de la Cruz, Pelegrí Casades i Gramatxes, Juan Agustín Ceán Bermúdez, Josep Maria Escrivà de Romaní i Dusay, Bartomeu Ferrà i Perelló, Andreu Avel·lí Pi i Arimon, Josep Pijoan i Soteras, Antoni Ponç i Piquer, Josep Puiggari Llobet and Vicent Vitoria i Gastaldo.

FRANCESC FONTBONA



Rafael Cornudella Carré (Barcelona, 1964). Bachelor's in Art History (1988) from the Universitat Autònoma de Barcelona (UAB) and PhD from the same university with a thesis (1998) on the Catalan engraver Miquel Sorelló, who worked in Rome in the 18th century.

He began teaching as a professor of modern art history at the Universitat de Lleida (1995)

and then moved to the UAB (1996), where he has been a full professor since 2003. But much of his professional activity as an art historian has been in museums, initially as an archivist (1987-1991) and later as a senior technician in the Cabinet of Drawings and Engravings of the Museu Nacional d'Art de Catalunya (MNAC) (1992-1993). Later, from 2007-2012, he was the head of the Gothic Art Department (a position earned through a public competition), where he was assigned services for the MNAC.

His dedication to research has two thematic facets; from the start he has been geared towards the realm of Renaissance and Baroque art, with a particular focus on Catalan engravings from the 16th to 18th centuries and their Italian context, based on his thesis on Miquel Sorelló's oeuvre in Italy. For example, he has published studies on the 17th-century engraver Ramon Olivet, on chalcography in Barcelona c. 1600-1725 (published in *Estudis Històrics i Documents dels Arxius de Protocols* from 1995 and 1999), on printing and engraving in Catalonia c. 1518-1550 (*Actes dels I-II-III Col·loquis sobre art i cultura a l'època del Renaixement a la Corona d'Aragó*, Tortosa 2000), on the painting of Francisco Preciado de la Vega in 17th-century Rome (*Locus Amoenus*, 1997), and other topics.

His interest then shifted to Catalan painting from the late 15th and early 16th centuries. This yielded studies on the career of Aine Bru (*El Renacimiento Mediterráneo. Viajes de artistas e itinerarios de obras entre Italia, Francia y España en el s. xv*, Museo Thyssen-Bornemisza, Madrid, 2001), on painting from the first half of the 16th century at the Museu Episcopal de Vic (*Locus Amoenus*, 2002-2003) and on the Mestre de la Llotja de Mar of Perpignan (*Locus Amoenus*, 2004).

However, the main facet of his research, which became the prime subject of his publications, revolves around mediaeval painting from the 14th and 15th centuries in the Crown of Aragon. It is first worth noting that many of his publications are associated with museums. For example, he has overseen exhibition catalogues and served as the curator of exhibitions, either jointly, as in *Pedralbes. Els tresors del monestir* (Museu-Monestir de Pedralbes, Barcelona, 2005; new exhibition in 2015, with M. Carbonell and A. Castellano) or by himself, as in *Catalunya 1400. El Gòtic Internacional* (MNAC, Barcelona, 2012). The volume entitled *El Gòtic a les col·leccions del MNAC* (Barcelona, 2011, with C. Favà and G. Macías) reflects his museological project to offer a new presentation of the permanent collection of Gothic art at MNAC, which was unveiled in 2010. Numerous articles and studies of works published in catalogues raisonnés which appear on his CV (and need no further specification) are also associated with museums.

Secondly, also worth noting is the fact that his research aimed primarily at Catalan and Valencian Gothic painting has expanded its sights in order to encompass French and Dutch painting as well in a bid to better explain their affiliations and bonds with greater Europe. Examples of this broad view are his articles on the dissemination of Jan van Eyck's works in Valencia and other areas within the Crown of Aragon (*Nord/Sud. Presenze e ricezioni fiaminghe...*, Actes Workshop, 2005, Padua, 2007); on the Eyckian culture of the Master of Porciúncula and the Valencian painting of his day (*Butlletí del MNAC*, 2008); on Jan van Eyck, the paintings and tapestries in the court of Alfons the Magnanimous (*Locus Amoenus*, 2009-2010); on a miniature by Jean Bourdichon (*Quaderns del Museu Episcopal de Vic*, 2007); on a panel depicting Saint Claire and the sculpture of Christ on the Calvary at the monastery of Pedralbes (*Revue Belge d'Archéologie et Histoire de l'Art*, 2014); and on van Eyck's influence in Valencia and the enigmatic Jacomart (*Uno sguardo verso Nord...*, Padua, 2016).

Thirdly, we should highlight that his study of the figurative arts, always mindful of the material makeup of the works, seeks to integrate different genres: in addition to attending to decorative sculpture and painting on wood panels, he also pays particular attention to book illumination, as well as to embroidery (to the iconography and style of figurative or pictorial embroidery, an area that is little known and barely studied). We have selected a few