

played a decisive role in establishing archaeology parks in Teramo, Venosa and *Pelutinum*.

He has helped organise and write the catalogues of numerous temporary exhibitions in Italian museums, including *Scavi di Sibari* at the Museo Nazionale Archeologico di Taranto (1969), *Roma Mediorepubblicana* at the Musei Capitolini in Rome (1973), *Civiltà del Lazio Primitivo* at the Palazzo delle Esposizioni in Rome (1976), *Enea nel Lazio. Archeologia e Mito* also at the Musei Capitolini (1980), and more recently *Roma e le Genti del Po* in Brescia on the occasion of the recent Milan International Expo in 2015-2016.

Among the countless books he has published, we should mention *Antichi campi di battaglia in Italia* (1967), *Scavi di Sibari* (1969), *Pozzuoli. Forma e urbanistica* (1980), *Italia antica. L'urbanistica romana* (1988), *Urbanistica pompeiana. Nuovi momenti di studio* (1990), *Tabula Imperii Romani, Full K-32 Firenze* (2006) and *Atlante archeologico del Lazio* (2010). In his publications, he has examined diverse themes, including his attention to Italian historical centres, with a special reference to those that have survived over time; his innovative contributions

on Latium and Campagna before Rome's expansion; his archaeological research articles in the field of cartography and computer methodology applied to studying ancient territory and urban planning; and his series of studies on the ancient *Lavinium*, with the *heroon* of Aeneas and the spectacular repository of votive statuary in the sanctuary of Minerva in that city.

Finally, also worth noting is his partnership with the IEC in recent years, particularly as part of the projects of the Union Académique Internationale, such as the aforementioned *Tabula Imperii Romani*, and the *Mediterranean Cities* project led by the IEC, which he actively participated in, first by organising the international conference entitled "Ciutats mediterrànies: civilització i desenvolupament" held at the IEC in 2011 under the auspices of the UAI. He has also contributed to other Catalan institutions and is a member of the Scientific Advisory Council of the Institut Català d'Arqueologia Clàssica.

He was elected to be a corresponding member of the History-Archaeology Section of the IEC in 2018.

Josep GUITART



Eduard Vallès Pallarès was born in Horta de Sant Joan (Terra Alta) on the 20th of November 1971. He is the great-grandson of the painter Manuel Pallarès, a close friend of Picasso from childhood, and his formation was heavily influenced by this family history. We should recall that Picasso always said that everything he knew in life he had learned in

Horta, his friend's village, where he spent nine months of his childhood.

Vallès earned a doctorate in art history from the Universitat de Barcelona with his thesis *La influència de l'art català sobre Picasso a través de dues generacions: Santiago Rusiñol i Isidre Nonell com a paradigmes (1897-1904)*, which he read in January 2016. He also holds a Master's degree in Advanced Studies in Art History from the same university, a post-graduate degree in Management of Cultural Institutions, Platforms and Facilities from the Universitat Pompeu Fabra, and a Master's in Local and Regional Development from the Universitat de Barcelona with a final project on the Ecomuseum of the Ports.

He was trained alongside Josep Palau i Fabre, who asked Vallès to lead his foundation in Caldes d'Estrac, where he was the first director, in 2002. He is the modern and contemporary art conservator at the Museu Nacional d'Art de Catalunya and a member of the managerial team of the Centre Picasso in Horta de Sant Joan, and he had

previously been a conservator at Barcelona's Museu Picasso. In the field of teaching, he is the coordinator of the conservation and restoration module in the post-graduate degree in Museology (Universitat Pompeu Fabra) and has been a professor in the Master's in Advanced Studies in Art History at the Universitat de Barcelona.

He has specialised in the work of Picasso and Catalan art from the late 19th and early 20th centuries. He was in charge of the Catalan network of Picasso-related entities. He is the author of several books on Picasso, such as *Picasso i Rusiñol. La cruïlla de la modernitat* (Consorti del Patrimoni de Sitges, 2008), which revealed his impressive research skills, and *Picasso. Obra catalana i Picasso i el món literari català* (Enciclopèdia Catalana, 2015). This latter was the outcome of longstanding research started in 2006, after he received a research grant from the Department of Culture of the Generalitat de Catalunya. This book contains an in-depth study of Picasso's relationship with the Catalan literati and publications during the years when he lived in Barcelona.

He has served with Malén Gual as the scientific director of the *Guia del Museu Picasso de Barcelona* (Museu Picasso de Barcelona, 2015), which is published in several languages. He has been the curator of several exhibitions on Picasso and has written background texts for the corresponding catalogues, such as "Picasso. Amics catalans de joventut" (Centre Picasso d'Horta, 2009), "Picasso versus Rusiñol" (Museu Picasso de Barcelona, 2010) with Isabel Cendoya, "Yo Picasso. Autoretrats" (Museu Picasso de Barcelona, 2013) and "Picasso-Perpinyà. El cercle íntim, 1953-1955" (Museu Jacint Rigau, Perpinyà, 2017).

He has also contributed texts on Picasso to exhibition catalogues such as *Paisatges del sud* (Caixa de Tarragona, 2008), *Picasso 1936. Emprintes d'una exposició* (Museu Picasso de Barcelona, 2012), *El primer Picasso. A Coruña 2015* (Museo de Belas Artes da Coruña, 2015), *Picasso et les arts et traditions populaires* (Musée de Civilisations de l'Europe et de la Méditerranée, Marseille 2016) and *El taller compartit: Picasso, Fin, Vilató i Xavier* (Museu Picasso de Barcelona, 2017). He has written prologues for books such as *Picasso-Cataluña. 1896-1973. Guía de exposiciones* (by Rafael Inglada, 2012) and *Antoni Tàpies. Picasso el héroe* (Fundación Picasso Museo Casa Natal, Málaga 2015).

He has been the director of several university courses on Picasso, such as "Picasso i Catalunya" (with Núria Gil Duran; Universitat Rovira i Virgili, 2007); "Picasso i Barcelona" (with Mireia Freixa; Universitat de Barcelona, 2008); and "Picasso. Amics i paisatges" (with Núria Gil Duran; Universitat Rovira i Virgili, 2009). He was the scientific advisor of the documentary film *On tot va començar... Picasso i Barcelona* (2011), as well as a member of the scientific committee of the aforementioned exhibition "El primer Picasso. A Coruña 2015", and the exhibition "Picasso. Bleu et rose", which will be held at the Musée d'Orsay in 2018, co-produced by the Picasso Museum of Paris.

As the director of the Fundació Palau, he alternated conservation of Palau i Fabre's literary and art collections, where in addition to Picasso, works by artists like Joaquim Torres Garcia, Pau Gargallo, Josep Mompou, Joan Rebull, Antoni Clavé, Antoni Tàpies and Miquel Barceló are also conserved. He has worked with Elias Gastón on Manuel Pallarès' oeuvre through the catalogue *Manuel Pallarès-Pablo Picasso. 78 anys d'amistat* (Centre Picasso d'Horta de Sant Joan, 2001), as well as on Carles Casagemas' oeuvre with the exhibition "Carles Casagemas. L'artista sota el mite" (Museu Nacional d'Art de Catalunya, Barcelona, 2014) and the exhibition "Torné Esquius. Poètica quotidiana" (MNAC 2017). These shows resulted in biographies and inventories of works that are quite revealing of all three artists.

He has served as the scientific advisor and coordinator of exhibitions on other artists, such as "Perejaume. Can

Riera de Fuirosos, Ca l'Oller de la Cortada" (Fundació Palau, Caldes d'Estrac, 2003) and "Ismael Smith, reivindicat" (Fundació Palau, Caldes d'Estrac, 2005).

He has written articles in exhibition catalogues about Perejaume (Fundació Palau, 2004) and Josep Mompou (Fundació Caixa de Catalunya, 2009), among others. He has penned catalogue texts for institutions like the Fundació Francisco Godia, the Museu de Montserrat and Museu Cau Ferrat in Sitges. He has contributed articles to collectively-authored volumes like *Història de les Terres de l'Ebre* (Ilercavònia, 2010), the Culturcat portal (Barcelona, Department of Culture and Media of the Generalitat de Catalunya, 2009), *Pintura modernista* (Enciclopèdia Catalana, 2016) and the *Diccionari d'historiadors de l'art català, valencià i balear*, which the IEC publishes online.

On another front, he has researched art collecting, such as collections of Picasso's art in Catalonia ("Memoria Artium", Universitat Autònoma de Barcelona, 2014), and has researched and written a biography of the Barcelona-based art patron Lluís Garriga Roig, accompanied by the history of his artistic legacy and a virtual reconstruction of his collection (with Isabel Cendoya; "Memoria Artium", Universitat Autònoma de Barcelona, at press).

In addition to Dr Vallès' profound competence in Catalan and international art from the 19th and 20th centuries, his knowledge of Picasso and his works is spectacular, an achievement which has garnered him international recognition. He is unquestionably one of the top experts in the world on this topic, which has resulted in prominent contributions to the biography and oeuvre of the great artist, information that is now consolidated but was previously unknown, strengthening the bonds with Picasso's work made in Catalonia.

Likewise, even though he has a residence in Barcelona, Vallès has never severed his ties with Terra Alta, where he still has a house and cultural interests, a circumstance which will serve to accentuate the IEC's presence in that region of the country.

FRANCESC FONTBONA