

Núria de Dalmases i Balañà (1950-2023)*



She was an art historian, particularly focused on mediaeval art, who joined the History-Archaeology Section of the Institut d'Estudis Catalans on 17 June 1996. She was born in Barcelona in 1950 and died on 26 March 2023. She voluntarily became a supernumerary member of the Institut d'Estudis Catalans in 2017 for health reasons.

She studied philosophy and humanities at the Universitat de Barcelona, where she earned top marks in 1972 with her bachelor's thesis *Els llibres de Passanteria de l'orfebreria catalana del segle XVI*. She earned her doctorate in 1984 with the thesis entitled *Orfebreria catalana medieval: Barcelona 1300-1500*, which won the Josep Puig i Cadafalch award from the Institut d'Estudis Catalans and was published by the same institution in two large volumes in 1992 in its monograph collection. The Institut d'Estudis Catalans also published her speech when she joined it in 1996, entitled *L'esmalteria gòtica a la Corona d'Aragó: reflexions sobre una línia d'estudi*. Núria de Dalmases initiated the corpus of mediaeval Catalan goldwork and is an indispensable touchstone as an author in this field.

She was the professor in charge of the course in the Department of Art History at the Universitat de Barcelona from 1976 to 1982. She became a full professor in the same department in 1986 and chair in 1991. In 1993, she became the head of the department.

In 1979 she published her book *L'orfebreria* with DOPESA (Barcelona) as part of the *Conèixer Catalunya* collection. That same year, she and Antoni Josep Pitarch published *El diseño artístico y su influencia en la industria: arte e industria en España desde 1774 a 1907*, which was issued first by the Fundación Juan March in Madrid and later by Barcelona's Blume publishing house in 1982. In 1985, she, Daniel Giralte Miracle and Ramon Manent published the book *Argenters i joiers de Catalunya* with the Destino publishing house, with one version in Catalan

and another in Spanish. The next year, a basic work to which she contributed appeared: *Història de l'art del País Valencià*, published by Eliseu Climent at Tres i Quatre. In 1985, she published her study 'Els argenters de la cort de Pere III' within the topic of 'Pere el Cerimoniós i la seva època' in the *Anuario de Estudios Medievales* put out by the Spanish National Research Council.

In 1986, she, Antoni Josep Pitarch and Francesc Català Roca published an essential synthesis on *L'art romànic català i els seus antecedents, segles IX-XII* in the *Història de l'Art Català* collection of Edicions 62 (Barcelona). She teamed up with them again to co-author the volume on *L'època del Cister*, as well as the volume on *L'art gòtic, segle XIV-XV* from the same collection.

She wrote eleven monographic studies for the *Thesaurus, Estudis de l'art als bisbats de Catalunya, 1000-1081* (Barcelona, 1986) and another 24 studies for *Millennium. Història i art de l'Església catalana* (1989).

She, Xavier Barral and other authors contributed to the book *Art Català = Ars Cataloniae* published by L'Isard in several volumes between 1997 and 2002. She also wrote the text on 'Argenteria andorrana: estudi introductori' in the *Catalogació de l'orfebreria d'Andorra*.

She and Xavier Barral wrote *El arte medieval cristiano* for the Círculo de Lectores, which appeared in 2002. She also wrote other monographic studies and texts for exhibition catalogues.

As a prominent expert in art history, she was a member of the Heritage Advisory Council of the Department of Culture of the Generalitat de Catalunya and the Territorial Cultural Heritage Commission of Barcelona. She was also a member of the board of the Institut Amatller d'Art Hispànic, for which she wrote an homage to Josep Gudiol i Ricart, the founder of this institution, in 2010. She was also an advisor of the Museu Nacional d'Art de Catalunya during the periods when it was directed by Xavier Barral i Altet and Eduard Carbonell i Esteller, between 1991 and 2005.

In her field of expertise, she encompassed all the Catalan-speaking lands and did not limit herself to goldwork. Her death is a significant loss for the Catalan historiography of jewellery and art in general. Not only was she a first-class researcher, but she also trained disciples at the Universitat de Barcelona.

* Text prepared by ALBERT BALCELLS (Institut d'Estudis Catalans)