

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

articles to illustrate his work in these fields, such as the one devoted to the altarpieces of Tobed and the early stage of the Serras (*Butlletí del MNAC*, 2010, with C. Favà); the Master of Baltimore and the origin of Italianism in 14th-century Catalan painting (*Journal of the Walters Art Museum*, 2014); Bernat Martorell and the legend of Saint George from altarpieces to embroidery (*Locus Amoenus*, 2011-2012, with G. Macías); book illumination in Catalonia in around 1400 (ed. R. Terés, *Catalunya i l'Europa septentrional c. 1400...*, Rome, 2016); and the 15th-century decorative sculpture in the Palau de la Generalitat (ed. M. Carbonell, *Palau de la Generalitat de Catalunya, I*, 2015, with G. Macías). In this vein, one of his most recent studies is his article (with G. Macías) on embroidery in the Crown of Aragon and the liturgical garments in the chapel of the Palau de la Generalitat of Barcelona (Abegg-Stiftung, Riggisberg Switzerland, 2017).

We shall make a simple, sweeping reference to note not only his numerous studies of works published in catalogues raisonné, which number far more than 60, but also his countless popular publications, reviews, reports and other writings. The same holds of his frequent participation as an instructor in courses and seminars outside the

UAB, as well as the many lectures he has delivered. We should further mention his membership in the research group in the UAB's Department of Art (led by professor Bonaventura Bassegoda) and his participation in numerous of this group's research projects financed by competitive public funds.

We must finally mention his participation in committees related to the public management of the artistic heritage, with particular mention of his membership in the Junta de Qualificació, Valoració i Exportació de Béns del Patrimoni Cultural de Catalunya (2011-2017). He has also been a member of the editorial board of *Quaderns del Museu Episcopal de Vic* since 2005 and was on the board of *Butlletí del Museu Nacional d'Art de Catalunya* from 2007-2012.

He is part of the new generation of art history researchers, in his case merging academic rigour in his studies with museum management of the artistic heritage. With his scholarly work, his museographic projects and his teaching, he has proven his commitment to his country and his language.

Joaquim GARRIGA



Josep Maria Gregori i Cifré (Igualada, 1954) is a musicologist and singer. He received his musicological education at the Universitat Autònoma de Barcelona (UAB), where he earned a Bachelor's in 1977 with a thesis on the compositional oeuvre of Joan Crisòstom Ripollès (1678-1746), the chapel master of the cathedral of Tarragona.

He earned a doctorate from the same university in 1986 with a thesis directed by Francesc Bonastre entitled *La música del Renaixement a la catedral de Barcelona, 1450-1582*, which studied the figure and works of Pere Alberch Vila, one of the leading Catalan composers during the Renaissance

He has taught at the Universitat Autònoma de Barcelona since 1978, where he has been the chair in Musicology since 2007. He has received several research awards in musicology, such as the Higiní Anglès Awards of the Societat Catalana de Musicologia (1977), the Fundació Güell of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi (1982), Emili Pujol (1991), Fundació Ernest Lluch (2008), the E. Lluch Ciutat d'Olot grant (2010) and Joan Mercader (Igualada) (2014).

His musicological research encompasses historical and interpretative aspects of the music of the 15th to 19th centuries and issues on musical thinking and aesthetics, about which he has published 46 book chapters, 77 arti-

cles in research journals and 40 popular articles (liner notes for records, music magazines, newspapers) and presented 38 lectures and papers at national and international conferences.

In 2001, he launched the IFMuC (Inventari dels Fons Musicals de Catalunya) research project at the UAB, which seeks to inventory the compositional repertoire of the collections of manuscripts and printed matter in the music collection of Catalonia. This project, which is now a UAB Research Group, has been granted four research projects from the Ministry of Science and Innovation since 2003, and between 2006 and 2010 it received the support of the Sub-Directorate General of Archives of the Generalitat de Catalunya.

Between 2001 and 2006, the IFMuC has registered more than 200 musical holdings in Catalonia with indexes on almost 1,000 composers and an inventory of more than 10,000 works catalogued. In 2007, the printed editions of the catalogues began to be released with the creation of the "Inventaris dels fons musicals de Catalunya" collection, which was published by the Department of Culture of the Generalitat between 2007 and 2010, and by the UAB starting in 2011. Between 2007 and 2016, the project catalogued 16 musical collections, thirteen of which were published in new volumes (http://publicacions.uab.cat/l/llibres/titols_llibres.asp?TITOL=inventaris+dels+fons+musicals+de+catalunya&Submit3=Cercar).

At ESMUC College of Music in December 2015, he presented the digital platform <http://ifmuc.uab.cat>, the website and the database which provide open access to