



## PRESS KIT

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**Opening for  
shareholders/general  
public**

28 March: Shareholders

10 April: General public

Until 2 July 2017

**Location**

Bilbao, Torre Iberdrola, Room 25

**Curator**

José Manuel Guerrero Acosta

**Entrance**

Free with prior booking on 900 11 91 20 or  
[www.iberdrola-arte.es](http://www.iberdrola-arte.es) Wednesdays free open admission

**Opening times:**

Mon-Fri: 10:30 - 2:30 p.m./4:30 - 7:30 p.m.

Sat + Sun: 10:30 - 2:30

**Website**

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For more information contact Veronica Serrano in the Iberdrola Corporate Communication Department. Tel: 917842828 and 608018852 email: [vserrano@iberdrola.es](mailto:vserrano@iberdrola.es)

## MEMORY REGAINED, TRACES IN THE HISTORY OF THE UNITED STATES

### **Introduction**

The exhibition takes a closer look at the little-known contribution made by the Spanish Monarchy to the formation of the United States of America.

There is a particular focus on the contribution made by the Basque people in the areas of exploration, navigation and trade, as well as on immigration to North America, from the first Spanish presence on the continent to the 20th century.

In five complementary spaces, viewers will engage with the political, diplomatic, commercial and social realities of the late 18th century, a time of reforms and revolutions.

The Enlightenment, society, arts and war of this century are all featured in various areas of the exhibition. There are also sections devoted to leading figures and events related to the military and economic aid provided to the fledgling United States.

The last room features aspects of the history of Iberdrola and Avangrid, linking the “Age of Enlightenment” with the “Illumination of an Age”.

Works of art, documents, maps, costumes, miniatures and stagings allow viewers of all ages to learn more about the history of a fascinating era.

## TOUR OF THE EXHIBITION

José Manuel Guerrero Acosta Curator

*I have learned from many sources of your friendship towards America and the kindness you have shown many of my countrymen; I beg you to accept my grateful acknowledgement.*

Letter from Benjamin Franklin to Gardoqui and children, 9 October 1780

In the heyday of the Enlightenment or “Century of Light”, the Spanish Monarchy played a crucial role in the birth of the United States. Coinciding with the years of the ambitious plan for reforms implemented by King Charles III - improvements for society, trade, culture, science and the Armed Forces - ports such as Bilbao or Cádiz witnessed the departure of money, arms, clothing, blankets, medicines and thousands of soldiers bound for America. There was armed conflict on land in the Gulf of Mexico and the transatlantic trade routes that were so familiar to entrepreneurs like Diego de Gardoqui from Bilbao once again became scenarios for naval warfare.

Years later, those territories whose earliest explorers had had Basque surnames such as Urrutia or Anza became a land of opportunity for thousands of immigrants looking for a better future. Men and women from Euskadi also left their mark on the streets of New York, at Niagara Falls, on the prairies of Idaho or the Jai-Alai frontons of Miami. Nowadays, in a century in which electric light is such an indispensable part of our lives, the energy used by millions of people in the United States and many other countries worldwide is projected from Bilbao.

From the "century of light" (the Enlightenment) we arrive at "the light of a century" (electric light). We establish an analogy that takes us from a critical time when the new philosophy of scientific reasoning was becoming more widespread and social reforms were "enlightening" humanity, to another when rapid technological advances and scientific progress was being achieved, an era "illuminated" by electrification, which changed industry and society.



View of the very noble Town of Bilbao with the river, the Old Town and the birthplace of Gardoqui in which the company José Gardoqui and Sons was founded. 18th century original. Drawing and watercolour. Private collection.

The exhibition is divided into five sections, with the content arranged in chronological order, but with the possibility of dipping into the exhibition by only visiting the sections that are of greatest interest to the visitor or by skimming through the spaces to see the most outstanding pieces on display.

## Section I. THE AGE OF ENLIGHTENMENT

Carlos III, the enlightened monarch, and his reforms are a key part of this section. A portrait of the king with the countryside around Cáceres in the background, by an unknown artist, from the Iberdrola collection, presides over the space next to a replica of the royal banner and portraits of prominent figures in the founding of the Royal Basque Society of Friends of the Country. This was one of the institutions that was involved in cultural dissemination and supporting the reformist spirit in the kingdom. A notable piece is the bust of Xavier de Munibe, better known as the Count of Peñafiorida (Azcoitia, 1723 - Vergara, 1785), an illustrious Spaniard, writer in Basque and musician, founder of an academy in his home in Azcoitia in 1748, which would shortly after become the Royal Basque Society of Friends of the Country. This portrait of Vincent de Lili-Idiaquez, displayed in Cestona Town Hall, shows another of the founders of the "Royal Basque Society" who, in addition to being its first treasurer, was in the Navy.



Portrait of Voltaire. Jean-Antoine Houdon.  
19th century Cast bronze. © Museo Lázaro  
Galdiano. Madrid.

The *Encyclopédie* (*Enyclopedie ou dictionnaire raisonné...*) published in Paris in 1765 by Diderot and D'Alembert demonstrates the rationalist spirit that permeated the 18th century. A small sculpture of Voltaire (1694-1778) —another of the influential thinkers from this century—, its inspiration was the work produced by Houdon shortly after the French writer returned from Paris. There are several copies of the sculpture, although this copy from the Lázaro Galdiano Museum has unique details. An extraordinary piece, from the magnificent Arriola Library, it is a copy of the *Treaty of Friendship, Limits and Navigation*

*between the Kingdom of Spain and the USA*, signed on 27 October 1796 in the town of San Lorenzo de El Escorial.

One of the many cultural, educational and social reforms introduced during the reign of the enlightened monarch was the creation of new inhabited areas within the peninsula to repopulate areas where the problem of banditry prevailed. This was the case for the villages created in the Sierra Morena in the provinces of Cordoba and Jaén. The painting *King Carlos III Founds La Carolina* by Victorino Lopez, from the Royal Patronage of the Alcázar de Segovia, shows the founding of one of these villages in an allegorical manner. The Royal Artillery School that was created in the Alcázar in Segovia is another example of the concerns of the Spanish enlightenment: progress in the effectiveness of the Crown's armed wing through the training of the officers in the army and the navy. They accompany a portrait of Father Eximeno, the Jesuit who was his first master of studies, an oil painting with a view of the Alcázar, a piece by José María Avrial y Flores. There are also books on trigonometry and the famous Military Ordinances published in 1763, which served as functional and moral guidelines for all the branches of the military.

Several pieces of tableware from the Royal Basque Society from the Basque Museum of Bilbao accompany a singular document: the qualifications of Miguel Ricardo de Álava (Vitoria, 1772-Barèges, France, 1843), Spanish General, politician and diplomat. Between 1781 and 1790 as a young man he studied at the Seminary of Vergara, run by the Royal Basque Society.

A beautiful 18th century print by Edward Dayes, *The Promenade in St James's Park*, lent by Sociedad Bilbaina for the exhibition, shows us English fashion during the period. All this is accompanied by an audiovisual presentation on the politics and society of the time.

A chart shows the major scientific expeditions undertaken on behalf of the Spanish monarchy during the 18th century, such as the one undertaken by naval officers Jorge Juan and Antonio de Ulloa to South America to measure the arc of the meridian and verify the size of the Earth. A volume of the published observations of the journey undertaken in 1794 accompanies a *Map of America with all the discoveries made up until that time* by the great geographer Tomás López. All of these pieces come from the Institute of Military History and Culture's archive and library in Madrid.

Two beautiful paintings from the Prado National Museum, *The Botanical Garden* by Luis Paret and *Landscape with Architectural Perspectives and Allegories of the Arts* by Charles Flipart, speak to us of the urban improvements undertaken in the kingdom's capital and of the cultural advances. This space is completed by the final plan for the Puerta de Alcalá by Sabatini and the design for the new façade of the Academy of Fine Arts by Diego de Villanueva. Both projects are examples of Enlightenment aesthetics and are held in the San Fernando Royal Academy of Fine Arts.

The following section deals with everyday aspects of society: fashion, gatherings, ballrooms, etc. Paintings that reflect the splendour of the aristocracy, such as the portrait of the Marchioness of San Andrés by Agustín Esteve, lent by the Lázaro Galdiano Museum, which contrast with popular prints and representations of the trades of women from the lower classes, such as the oil painting *The Pickling Factory* by Inocencio García Asarta, from the Bilbao Fine Arts Museum. A magnificent example of a square piano, on loan from the Hazen Museum in Madrid, accompanies male and female costumes of the era from the San Telmo Museum in San Sebastian and private collections, including the original ambassador's suit worn by Diego María de Gardoqui. A unique piece, due to its rarity, is an 18th century commissioned army officer's uniform, Gardoqui's official rank. This section includes the musical accompaniment of



Portrait of Doña María of the O Piscatori, Marchioness of San Andrés. Agustín Esteve. 1789. Oil on canvas. © Museo Lázaro Galdiano. Madrid.

period pieces, like those by the famous composer Luigi Boccherini, within a ballroom setting.

The last part of this section takes us to North America. Throughout the 18th century, there were families from the Basque country and the Kingdom of Navarre which had a prominent presence among the officers of the army and navy, both in the Peninsula and overseas. Objects and diagrams show the importance of the royal roads established in the south of the what is today the United States during the 18th century. Some of these roads are still in use today, such as the Anza Trail, built by Juan Bautista de Anza. Another important figure was the highly talented geographer, military engineer, writer and general José de Urrutia y de las Casas. His impressive work during more than three years as part of Nicolás de Lafora's expedition to the southern United States opened up this vast uncharted territory to Spanish explorers for the first time. Maps, a "castes" style painting from the Museum of the Americas and diagrams from publishing houses and universities speak to us of a multi-racial and cultural heritage. An audiovisual presentation highlights the immense territories possessed by the Spanish monarchy in the 18th century.

The miniature of Friar Junípero Serra reminds us of the missionary work and religious heritage. A display of Spanish coins in widespread usage in business, such as the famous "piece of eight". The first paper money used by the American rebels shown in this exhibition introduces us to the little known Hispanic origin of the dollar sign, which comes from the pillars of Hercules that appear in the royal coat of arms on these old coins.

## **Section II. TEMPESTUOUS TIMES**

The Declaration of Independence was signed in the thirteen North American colonies in 1776. This section explains how the American War of Independence was an international conflict. France declared war against England in 1778, Spain joined in the following year and in 1780, the Netherlands. The main theatres of conflict were in Europe and America, with the war at sea also playing a key role.

The Spanish Crown tried to recover Gibraltar and Menorca. Maps, models of artillery, prints, stamps and prints of uniforms recall the months of siege and the importance of such operations.

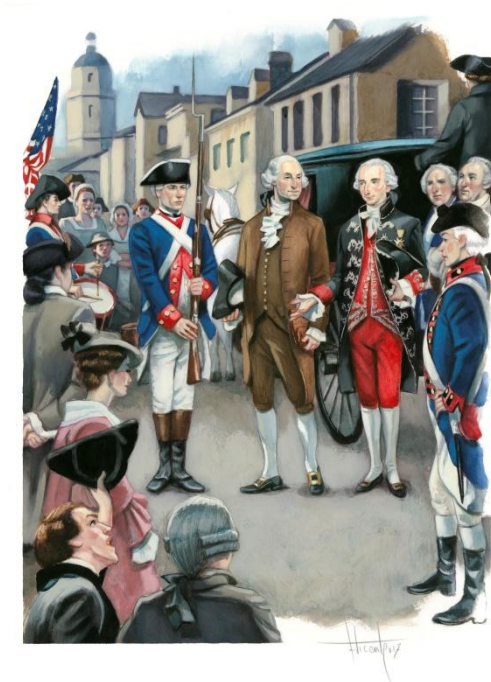
Rumours of war and freedom arrive from the other side of the ocean. The struggle of the Continental Army, under the command of George Washington, is reflected in the original French map produced by Louis Denis in 1779 (General Military Archive). It is also personified by the central figure visible in the large canvas — *The Death of General Mercer at the Battle of Princeton* by John Trumbull, the artist of the revolution, and on loan from the Wadsworth Atheneum Museum (Connecticut, United States). A miniature portrait of Washington during his first term as President by William Russell Birch, on loan from the Lázaro Galdiano Museum.



Miniature of George Washington. William Russell Birch. Philadelphia, 1796. Enamel painted on copper. © Museo Lázaro Galdiano. Madrid.

The Count of Aranda, the Spanish Ambassador in Paris, played a leading role in encouraging the Spanish monarchy to adopt what became a decisive role in the struggle for American independence. A remarkable ceramic sculpture of him, from the Royal Factory of Alcora, is displayed here. A highly interesting document is on display next to the sculpture, the *Description of the Provinces of America*, written by the same Count of Aranda and kindly loaned by the Arriola Library. Medicines, weapons and ammunition were sent to the American rebels, many of which were manufactured in the Basque country. A pistol and a flintlock rifle from the Royal Factory of Placencia, loaned by San Sebastian Aquarium and the Éibar Arms Industry Museum, respectively, can be seen with samples of Vitoria cloth (Simancas General Archive) and an 18th century traveller's medical kit and bottles of quinine —reminding us of the precious anti-malarial drug—, from the Complutense University of Madrid Hispanic Pharmacy Museum. The great naval convoy that took more than 11,000 soldiers to fight in America was under the command of Admiral José Solano, whose portrait comes from the Madrid Naval Museum.





Gardoqui and Washington. Fernando Vicente, 2017. Acrylic on paper. Private collection.

A key figure for all of these supplies was the Bilbao-born Diego María de Gardoqui, who was charged by the king with managing clandestine shipments with his shipping company. He was also the first official representative to the United States, in pride of place attending the inauguration of Washington as the first president in New York in 1789. An original illustration by Fernando Vicente depicts that moment and was produced especially for this project.

It accompanies pieces preserved by his descendants, which include original documents and a miniature portrait, the only original that still exists. The Gardoqui coat of arms is also

present, on loan from the National Library, and the model used in casting the sculpture of Gardoqui that is currently in Philadelphia, courtesy of the sculptor Luis Sanguino Pascual.

The most prominent figure in the American theatre of war was Bernardo de Gálvez, the military leader from Malaga, who directed operations against the British in the Gulf of Mexico. Galvez campaigns in Louisiana and Florida are recreated through dioramas and miniatures of the soldiers who fought in them. They were made by the Madrid Volunteers Association and the miniaturists Luis Esteban Laguardia and Francisco Agudo. Several 1/9 scale figures of soldiers have been created by Cadiz craftsman Miguel Angel Diaz Galeote. The figures were made using the same technique used in the 18th century to make the Nativity scenes that Carlos III brought from Naples. This section is completed with several reproductions of uniforms, from the Army Museum, the Naval Museum and the Marine Infantry Group. The original realistic canvas by Augusto Ferrer-Dalmau, representing the great victory of Galvez in the siege of Pensacola, is one of the most spectacular of the original maps of the military operations and accompanies the sketch for the sculpture of Gálvez made in 2015 by Salvador Amaya. There is also a portrait from the Artillery Academy Museum of the outstanding Navarran military officer José de Ezpeleta, who was Gálvez's main adviser during the American campaigns.

The last part of this space is dedicated to the women who participated in the conflict, as there

were many who also became part of the story through their work and support and even by fighting on the battlefield. A collection of commemorative coins depicting the heroines of the revolution has been lent by the organisation Daughters of the American Revolution. An example of these women is Deborah Sampson, who fought in the war wearing a soldier's uniform. A scale figure by Diaz Galeote reminds us of the story of another woman soldier, Charles Garain, who fought in the Royal Army of Carlos III and died in the capture of Menorca in 1781.

### Section III. PEACE AND WAR AT SEA

The sea is and always has played a central role in history. This section deals with commercial shipping and naval warfare during the 18th century.

The extraordinary *View of Bermeo*, produced using an inlay technique with semiprecious stones on tapestry, from the Prado Museum, introduces us to the section on maritime trade. A portrait of an anonymous 18th century French merchant captain from the San Telmo Museum accompanies documents relating to the Royal Guipuzcoan Company of Caracas. This institution played an important role in trade with America and maritime privateering against



Coastal Scene with Figures. Beverly Shore. John Frederick Kensett, 1869. Oil on canvas Wadsworth Atheneum Museum of Art, Hartford, Connecticut, USA

England in the first third of the century. A book of ordinances from the Consulate of the Sea in Bilbao and documents from the General Archive of Simancas and the Archive of the Indies accompany objects that sailors of the time would have used every day like a sextant, a compass and a telescope housed in San Sebastian Aquarium. The hard life of the people who made their living on the sea is represented by the canvas by Antonio de Brugada, *Wreck of a Galleon*, from the Prado Museum, while the landscape of *The Coast of Beverly*, by John Frederick Kensett, from the Wadsworth Atheneum Museum, shows us the arrival of sailors and traders on the other side of the Atlantic with supplies for the American Revolution.



Model of an 18th century ship. It belongs to a series built in Orio and Pasaia following the design and under the direction of Antonio Gaztañeta. 1993. Jesús M<sup>a</sup> Perona. Untzi Museum, Gipuzkoa Council, San Sebastián.

Lead, blood and gunpowder intermingle in the bloody battles of the era of sailing ships. One of the key figures in the war at sea was the Bilbao-born admiral Jose de Mazarredo, whose magnificent portrait by Jean François Bellier, from the Naval Museum, was painted in the final stage of his life. Models of ships, from San Sebastian Aquarium and the Untzi Museum in Bilbao, prints, documents and boarding weapons serve as three-dimensional elements that accompany an audiovisual presentation on the way the cinema has portrayed naval warfare of the time. The important role played by privateers in the service of the monarchy is on display in

reproductions of documents and a watercolour from San Sebastian Aquarium.

A splendid oil painting of a battle between the Spanish and British fleets by the artist Rafael Monleón y Torres, from the Naval Museum, serves as a counterpoint to an oil painting by Augusto Ferrer-Dalmau that was specially commissioned for this project. It represents the Spanish-American maritime expedition to capture the Bahamas in 1782, the only combined operation involving the vessels of the two countries during the war.

The section ends with a dramatisation of the interior of a vessel, including a large diorama with several models of ships in combat, made by noted naval modeller Máximo Agudo Mangas.

#### **Section IV. BASQUE TRACES IN AMERICA**

This section combines original pieces from Basque museums with others made or originating in North America linking the different experiences Basque immigrants had in the US. We begin with the story of the Basques who went in search of the fishing grounds and whales off the coast of Newfoundland in present day Canada. Archaeological evidence shows that the presence of settlements for fishing and whale processing goes back at least to the sixteenth century.

Several prints concerning whaling, models of ships, sloops and other objects related to the fishing industry of the time, preserved in San Sebastian Aquarium and the Untzi Museum in Bilbao, bring these experiences to life, while an audiovisual presentation shows images that bring us closer to the myths and legends of a historical period in which whale blubber was essential for urban and domestic lighting. There are also many references to regattas involving "traineras" the traditional Basque fishing and whaling boats and their background in the whaling chalupas (*txalupas* in Basque) and to *marmitako* (tuna and potato stew) and its origin as a basic meal for fishermen (*arrantzales*). This space is completed by an exceptional document, the will of whaler Echaniz, who died on the Labrador Peninsula in December 1584, preserved in the Gipuzkoa Historical Protocol Archive. It is probably the oldest written document in what is now Canada.



Sixteenth century Basque whaling ship. Hypothetical model by Jesús M<sup>a</sup> Perona created with guidance from Miguel Laburu and Juan Azkarraga, 1989. Scale 1:40. Untzi Museum, Gipuzkoa Council, San Sebastián



Rancher on the side of a mountain. Photograph by Richard H. Lane. 1970 -1975. Jon Bilbao Basque Library, University of Nevada-Reno Library.

During the second half of the 19th century and much of the 20th there was mass migration from many European countries to America. In the case of Spain, the language and cultural ties meant that most families or individuals who went in search of new horizons and better living conditions went to the Latin American countries. But there were also tens of thousands of people who made it to the United States, taking advantage of what could be called the first global labour

market and the country's rapid economic expansion. By the last third of the 19th century, a large colony of Basque and Galician immigrants had become established in New York, mostly connected to the world of sugar and tobacco. The same happened in Florida, with immigrants arriving from Cuba, mainly after 1865 when rebellions to gain independence began on the island. Fishermen became established in California along with shepherds, cowboys and woodsmen, who were mainly of Basque origin, they went to the mountainous western states of

Wyoming, Utah, Idaho, Nevada, where skilled workers in these trades were required.

Thousands of Spaniards also travelled to Hawaii to work in the sugar industry after 1898 when the archipelago was annexed.

Images of the Statue of Liberty, —the iconic image that greeted immigrants upon their arrival in



Basques in the World Fair in San Francisco in 1915. Jon Bilbao Basque Library, University of Nevada-Reno Library.

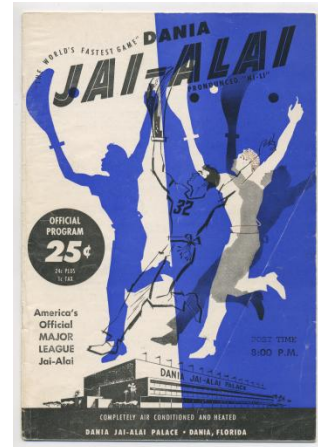
their new host country at the turn of the century and a group of anonymous bags and baggage bring us closer to the feelings experienced by those who undertook the journey to the other side of the Atlantic. A journey that began with a farewell to loved ones, recreated by the painting *Romance at the Port*, by Aurelio Arteta, from the Iberdrola collection, and the painting that depicts the *Ship Ama Begoña of the Aznar Shipping Company*, on loan from the Bilbao Maritime Museum.

Photographs and posters from the book *Invisible Immigrants* by James D. Fernández and Luis Argeo (White Stone Ridge Productions), showing the Spanish diaspora in the United States, combine with images of shepherds and cowboys loaned by the University of Reno Jon Bilbao Basque Library (Nevada, USA), to give us an indication of what it was like to start a new life and often, learn new skills in a different country.

Everyday objects of Basque shepherds from the San Telmo Museum, enhance the picture *A Shepherd* by José Arrue, from the Bilbao Fine Arts Museum, like the echo of two different forms of grazing, but with connecting points: the intensive grazing of the Peninsula with the extensive grazing carried out in the United States, and the migrants who had a wide range of skills. This is complemented by *Winter Scene in the Ramapo Valley*, from the Wadsworth Atheneum, and examples of revolvers used in the second half of the 19th century. Both pieces embody the harsh living conditions encountered by those women and men in the final years of a already disappearing *Far-West*.



The extraordinary rise of the sport of jai alai in the United States is illustrated by a late 19th century suit worn by pelota players (pelotari) from the Basque Museum, representing a time when the sport was becoming popular in the US. Baskets, photographs and other objects donated by private owners remind us that for much of the 20th century jai alai was a mass sport, its players were big media stars, and how it became big business involving thousands of dollars in bets. Do not forget some of the female players who also achieved fame in the United States.



Programme cover for Basque pelota competition at The Beautiful New Dania Jai Alai Palace for Saturday 18 January 1958.

A small section reveals those notable people, now long forgotten, who made their fortunes in America. One was the Cantabrian engineer Leonardo Torres Quevedo, who designed the "Whirlpool Aero Car" cable car over Niagara Falls, which is still in operation, and was based on the model designed by the same inventor for Monte Ulia in San Sebastian. The majority of the shareholders in the company that installed it were Basques and some of them were also at that time (1916) investing in Saltos del Duero, one of the companies that gave rise to Iberdrola.



The Whirlpool, Niagara Falls, Ontario, Canada. Post card. Private collection, Madrid.

Photos of its design from the Torres Quevedo Museum at the Polytechnic University of Madrid, one of the company's shares and an oil painting with a beautiful 19th century view of the falls from the Wadsworth Atheneum Museum illustrate this unique entrepreneurial initiative.

There were other prominent businessmen, such as Mónico Sánchez the —inventor of a portable X-ray machine patented in the United States—, or Rafael Guastavino, a Valencian architect who achieved enormous popularity with the use of the «light fire-guarded arch» in a number of public buildings such as Central Station and City Hall Station in New York. The section ends with images of the

initiatives undertaken by José Francisco Navarro Arzac (San Sebastián, 1823 - New York, 1909) one of the partners in the company that built the Sixth Avenue elevated railway in New York in the last third of the 19th century and developer of the enormous apartment complex known as —the Spanish or Navarro Flats— next to Central Park. He was also the founder, along with the great inventor Thomas Alva Edison, of the General Electric Company and the Edison Colonial Spanish Electrical Company, which electrified much of the sugar industry in Cuba. A replica of the first incandescent light bulb developed by Edison links with the last room devoted to the light of modernity.

## Section V. THE LIGHT OF A CENTURY



Repairing the Services After the Hurricane of 1938.  
Three-page leaflet. Jirayr Zorthian. Avangrid Collection.

This section covers the development of the company Iberdrola, from its origins as a result of successive mergers, originating with Hidroeléctrica Ibérica and Saltos del Duero in the early decades of the 20th century. Diagrams showing this progress accompany the portraits of two of the promoters, partners and directors of these two large branches of the business, Juan de Urrutia y Zulueta and José Orbegoza Gorostegui, oil paintings from the Iberdrola collection. A historic copper plate of the first corporate share as well as the company's constitution complement a bright graphic montage showing the worldwide presence of the

company today. An audiovisual symbolically represents how the work of thousands of people can push back the darkness in homes and facilities across the continents.

In another section we will find references to the multiple companies that today make up Avangrid, Iberdrola's subsidiary in the United States. Historical photographs, documents, and other objects bring us closer to the conglomerate of companies that serviced millions of people in several states during the second third of the 20th century. These include the Rochester Gas and Electric Corporation, the New York State Electric and Gas Corp., the United Illuminating Co. and Central Maine Power. In relation to the latter, the portrait in oil of its founder, Walter Wymann, is a counterpoint to the portraits of the previously mentioned Spanish businessmen. An interesting American work of art from the 1930s is the triptych mural *Repairing the Services After the Hurricane of 1938* from the noted artist and architect of Armenian descent Jirayr Zorthian, which was exhibited in the company's central headquarters in Hamden, Connecticut.

This space includes a *collage* composed of images of Spanish characters that excel in various fields in the present United States. And ends with a forest of photographs of current Avangrid facilities and a model of the Wikinger substation built on a platform by Navantia in Cádiz, which currently forms part of an offshore wind farm in the Baltic Sea, as a demonstration of one of Iberdrola's latest projects.

Three contemporary works from Iberdrola's collection by notable American artists, which are related to light, —two holograms by James Turrell and an allegory of light by Dan Flavin— close the exhibition, moving us to the present day. To an era in which electric light celebrates more than one century from its industrial and domestic development having made possible technological advances without precedent for humanity.



## SELECTION OF ARTISTS AND WORKS

**Agustín Esteve** (Valencia, 1753-1820)

Starting his training in 1768 at the San Carlos Academy of Fine Arts of Valencia, he continued in 1770 at the Academy of San Fernando in Madrid. Three of the most outstanding artists of the time influenced his artistic background: Francisco Bayeu, Mariano Salvador Maella and Anton Raphael Mengs, but Goya was he who most comes through in the style of his portraits.

Esteve was one of the most sought-after portrait painters of court aristocracy, only exceeded by Goya, and received commissions from the most important families of the time. Just like Goya, his relationship with the House of Osuna, an example of an aristocratic family of the era, cult and Maecenas of great artists, was particularly outstanding.



**Portrait of doña María de la O Piscatori, Marquise of San Andrés.** Agustín Esteve. 1789. Oil on canvas. © Museo Lázaro Galdiano, Madrid.

**Luis Paret y Alcázar** (Madrid, 1746-1799)

An artist who started his training at the Royal Academy of San Fernando in Madrid at the age of ten. He met Prince don Luis, the brother of Carlos III, who took him under his protection and even paid for his three-year stay in Rome.

The friendship with the king's brother was what precisely took him into exile, when he was accused of providing him with women of bad repute. His exile from Madrid led him to Puerto Rico and to the north of Spain, where he settled in Bilbao between 1778 and 1789. During this time, he designed public buildings and fountains in Bilbao and Pamplona, and made a series of views of the ports of Bermeo, Pasajes and San Sebastián.

He is considered one of the few Spanish artists who painted in the French rococo style. He is known above all for his cabinet paintings for Prince Luis and for his views of the northern Spanish ports. A contemporary of Goya, he always showed interest in displaying a pleasant society. His style is characterised by his brushwork dominated by clear tones.



**The Botanical Gardens from Paseo del Prado.** Luis Paret y Alcázar. Around 1790.  
Oil on board. Madrid, Prado National Museum.

## Victorino López

An artist who was active in the early 19th century, of whom virtually no biographical details are available but who would seem to have spent most of his life in Segovia. He formed part of the School of Noble Arts of this city and was disciple of Zacarías González Velázquez, standing out as a miniaturist, portrait painter and painter of historical scenes. He studied at the Royal Academy of Fine Arts of San Fernando in Madrid. Here as a student in 1805, he took part in the annual painting contest with theme of the repopulation of Sierra Morena. The colonisation of unpopulated places of the peninsula and overseas was one of the reformations and innovations undertaken during the reign of Carlos III. The work of Victorino, now displayed in the Iberdrola exhibition, received a deserving third prize at the event.

In the scene, King Carlos III is portrayed accompanied by the joys of wealth (the horn of abundance) and agriculture (crowned with thorns). The colonisers from Germany come up to receive lands and tributes. In the background, the highwaymen run away. The horse is an allegory of those the monarch brought from Naples, and is larger than those there were in Spain at the time.



**Carlos III founds the La Carolina colony.** Victorino López. Circa 1805. Oil on canvas. Royal Trusteeship of the Alcázar of Segovia.

**John Frederick Kensett** (Cheshire, 1816-New York, 1872)

Kensett was the son of an English engraver who emigrated to America. After deciding to paint, he travelled around Europe and was thrilled above all by the English landscapes of Romanticism and the work of John Constable. With time, his style became simpler and took on greater luminosity.

In 1847, he returned to his country of birth and settled in New York. He was a member of the second-generation of painters of the School of the river Hudson, to which this work belongs. The school was formed by a group of American landscape painters of the mid-nineteenth century who cultivated a romanticism connected to nature and the American countryside.

In the exhibition “La memoria recobrada” (Memory Regained), this work helps us to establish the connection point between the American coast and imagination of the European horizon, charged with romanticism and hope, and from whence came the ships loaded with supplies during the years of the American Revolution.



**Coastal scene with figures. Beverly Shore.** John Frederick Kensett, 1869. Oil on canvas. Wadsworth Atheneum Museum of Art, Hartford, Connecticut, USA.



**Inocencio García Asarta** (Gastiain, Navarre, 1861 – Bilbao, 1921)

His early studies were in Vitoria. At the age of twenty, he went to Rome and later continued his learning in Paris. He spent 1896 in Madrid, continually visiting the Prado Museum at a time when Velázquez left a strong influence on his portraits.

In 1900, he settled in Bilbao where he became the city's official portrait painter. Even so, he would cultivate other genres like the social and costumbrist painting fashionable at the end of the 19th century. His palette stands out for his mastery of greys, browns and light and dark, part of his Spanish Baroque inheritance.

With this work in the exhibition we want to bear witness to the important work of women in the Basque ports, cleaning and selling the fish, loading baskets and sewing nets. And also the fact that they often did this work accompanied by their children.



**Escabechería (Pickling House).** Inocencio Asarta. Circa 1903. Oil on canvas. © Bilboko Arte Ederren Museoa-Bilbao Museum of Fine Arts.

**Aurelio Arteta.** (Bilbao, 1879 – Mexico, 1940)

His first training occurred at the Bilbao School of Fine Arts and Trades. After some years in Valladolid, he enrolled at the Academy of Fine Arts of San Fernando in Madrid and later lived for a few years in the Parisian Montmartre district, where he confirmed his preference for the subject of humble people, fishermen, labourers and peasants. He returned to Bilbao in 1906. In 1911, he was a founding member of the Association of Basque Artists.

In 1921, Arteta received the important commission of decorating the lobby of the Banco de Bilbao in Madrid. He was later director of Bilbao Modern Art Museum between 1924 and 1927. He later lived in Madrid, where he was caught by the civil war of 1936. He spent the last years of his life in Mexico, a city where he died in a tram accident.

He is a sober and melancholic artist. His work reflects the tough, laborious life of workers in the transit from agricultural to industrial society, without the slightest concession to sensationalism. This thematic inclination often led him to paint urban landscapes around the Nervión estuary. His oils have a certain sculptural nature due to the size of the figures, the precision of the drawing and his control of browns, greys, greens and ochres.



**Idilio en el puerto (Idyll in the port)** Aurelio Arteta. 1930. Oil on canvas. © Colección Iberdrola.

**Jirayr Zorthian** (Kütahya, Turkey, 1911- California, 2014)

A Turkish artist of Armenian origin. In 1922, he emigrated with his family to the United States, where he settled in New Haven, Connecticut. He studied art and architecture. In the thirties, he was awarded a scholarship that allowed him to travel around Europe and North Africa to extend his artistic studies. It was then when part of his production was influenced by the expressionist current, still strong in Europe. After his return to America, he became a renowned muralist, doing several commissions on the theme of the Great Depression, many of which remain in the post offices of the eastern and southern coasts of the country.

The three-page leaflet *La restauración de servicios después del huracán de 1938* (The restoration of services after the 1938 hurricane) is a work of narrative and documentary style. It represents the devastating effects of a hurricane in Orange, Connecticut, and the later restoration work carried out with the collaboration and solidarity of the population and the workers of the United Illuminating Company (UI) in 1938, where the work was displayed.



**Repairs of the services after the 1938 hurricane.** Three-page leaflet. Oil on canvas. Jirayr Zorthian. Avangrid Collection.

**Luis Antonio Sanguino Pascual** (Barcelona, 1934)

A Spanish sculptor born in Barcelona in 1934. His professional life occurs between Spain, the United States and Mexico, countries where his work has often been displayed. In his beginnings, he met Mariano Benlliure in Madrid who recommended that he should train with the Spanish master sculptor and imaginary Federico Coullaut-Valera. He also enrolled at the School of Arts and Trades, although he was much more self-taught.

After some difficult years, he settled in New York, where he started a time of artistic success during which he met Salvador Dalí. He received numerous commissions from magnates to extend their private collections, many sculpted in marble and stone. In these years, he also made the monument *The Immigrants* (1965) in Battery Park opposite the Statue of Liberty, and the original sculptor of the first Spanish ambassador in the United States, Diego de Gardoqui of Bilbao, located on the Benjamin Franklin Parkway in Philadelphia, opposite the city's Capitol. These are years when he studies and admires great sculptors of the first half of the 20th century, such as Brancusi, Rodin and Modigliani. Defending a style based on modern classicism, sometimes with touches of Baroque.

After his return to Spain in 1976, he was awarded the Cross of the Order of Isabel la Católica from the hands of King Juan Carlos I and made sculptural groups based on bullfighting in the area of the Las Ventas Bullring: *Mural El Encierro*, monuments to Antonio Bienvenida and to El Yoyo. In Pamplona, he also made a sculpture of Ernest Hemingway by the bullring

In 1978, he changed his residence once more and settled in Mexico. He continued with his artistic work, initiating a return to classicism. *El Caminero*, a 32-metre monument in Toluca, is one of his most outstanding creations.

In 1990, he returned to Spain and settled in the Segovian village of Valdeprados, where he still lives today. In this last period, he has been connected to monumental sculpture, making the six bronze doors and apostles of the exterior of the dome of the La Almudena Cathedral.

Other Spanish cities with monuments by Sanguino are Oviedo, Segovia, Pamplona, Seville, Guadalajara and Albacete.





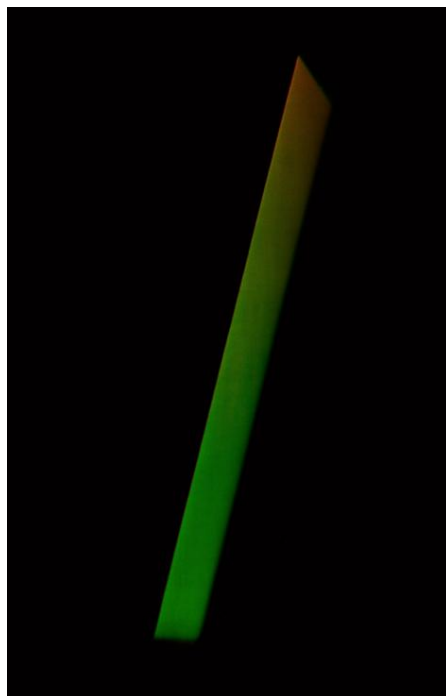
**Model for the statue of don Diego de Gardoqui.** Luis Antonio Sanguino Pascual. Polyester.  
Artist's private collection.

**James Turrell** (Los Angeles, United States, 1943)

He was a pilot before turning artist. In 1966, he started to experiment with light in his Santa Mónica studio, and became one of the first artists associated with what is known as the movement of light and space, initiated in California in these years. With a refined formal language of peaceful atmospheres, his works celebrate the optical and emotional effects of luminosity.

Turrell's holograms are etchings of light waves on a thin layer of transparent gelatin emulsion. In them there is an image which has a parallax or angular deviation of the apparent position of an object. In other words, there appears to be depth from any angle. Unlike the traditional holograms that represent objects, Turrell's are holograms of light.

In the artist's own words, "my work has no object, image or focus. Without object, image or focus, what are you looking at? You are looking at yourself. What is important for me is to create an experience of wordless thought".



**Holograms.** James Turrell. 2005. © Colección Iberdrola.

**Augusto Ferrer-Dalmau** (Barcelona, 1964)

Augusto Ferrer-Dalmau Nieto was born in Barcelona on 20 January 1964. Already as a child he lived surrounded by the love of painting and his mother's Moroccan military canvases. He attended the famous "Escuela Libre del Mediterráneo" of the great Catalan painter Torrens Lladó.

In the late eighties, he worked as a textile designer for different leading companies of the industry in Barcelona and Malaga, but always maintained his love of oil painting. His first independent works were landscapes, and especially based on the sea. Later, inspired by the work of Antonio López, he focused on urban atmospheres.

In the last decade of the 20th century he decided to devote himself in body and soul to historical themes and started a pictorial production in which detailed landscape was a support for soldiers and horses. In 2002, he made his first successful display of the Carlist Wars in the Arcadia Gallery in Madrid. This would be followed by yearly displays in the capital and other Spanish cities, and also in New York, France and England. He has made works based on different times of history and not only of Spain, but also of other countries, such as the United States, Georgia and Russia.

Settled in Madrid for some years, he is one of the most outstanding realist painters of Spain and in indisputable international reference in the painting of military history.



**Comrades in arms.** Augusto Ferrer-Dalmau (Barcelona, 2016) Oil on canvas. Private collection.

## Other outstanding artists

Agustín Berlinguero

Juan Carlos Arbex

Alvan Fisher

Juan San Sebastián

Antonio de Brugada

Julio Moisés

Antonio Sañez Reguart

Llanos Lerma

Bartolomé Maura y Montaner

Marcial Aguirre

Brandon Cross

Nicolas Bernard Lépicie

Charles-Joseph Flipart

Rafael Monleón y Torres

Edouard Travies

Salvador Amaya

Eduardo Carceller

William Russell Birch

Edward Dayes y F.D. Soiron

Elías Salaverría

Ernest L. Blumenschein

Fernando Vicente

Filippo Morghen

Francisco Folch de Cardona

Jasper Francis Cropsey

Jean Antoine Houdon

Jean François-Marie Bellier

Jirayr Zorthian

José Arrúe Valle

José María Avrial y Flores

José Vallejo y Galeazo

## ORIGIN OF THE WORKS

- Academy of Artillery of Segovia
- Marine Infantry Group, Madrid
- Archives of Cartography and Geographic Studies of the Army Geographic Centre
- Simancas General Archives
- General Military Archives of Madrid
- Iberdrola historical Archives (Salto de Ricobayo)
- Armagintza Museoa. Eibarko Udala. Armoury Museum. Éibar Council
- NSDAR España Chapter Association
- Association of Volunteers of Madrid (1808-1814)
- Arriola Lerchundi Library
- Central Military Library, Madrid
- National Library of Spain
- Bilboko Arte Ederren Museoa. Bilbao Fine Arts Museum
- Bilboko Itsasadarra Itsas Museoa. Ría de Bilbao Maritime Museum
- Bizkaiko foru liburutegia. Provincial Library of Vizcaya.
- Fundación Hazen Collection
- Edmund Peel Fine Art Consulting S. L.
- Euskal Museoa Bilbo. Basque Museum, Bilbao
- Euskalerriaren Adiskideen Elkarte. Bascongada Royal Society of Friends of the Country
- Gipuzkoako Fundazio Ozeanografikoa – Donostiako Aquariuma. Gipuzkoa Oceanographic Foundation – Donostia-San Sebastián Aquarium
- Gipuzkoako Protokoloen Artxibo Historikoa. Historical Archive of Protocols of Gipuzkoa
- Institute of Military History and Culture, Madrid
- Jon Bilbao Basque Library, University of Nevada-Reno Library
- Museum of America, Madrid
- Museum of Hispanic Pharmacy. Historical Heritage of the Complutense University of Madrid
- Army Museum, Toledo
- Lázaro Galdiano Museum, Madrid
- Prado National Museum, Madrid
- Naval Museum, Madrid
- Torres Quevedo Museum, Madrid
- Captaincy Palace, Barcelona

- Royal Trusteeship of the Alcázar of Segovia
- San Telmo Museoa, Donostia. San Telmo Museum, San Sebastián
- Sociedad Bilbaína.
- Untzi Museoa, Gipuzkoako Foru Aldundia, Donostia. Naval Museum, Gipuzkoa Provincial Council, San Sebastián
- Zestoako Udala. Zestoa Council
- Wadsworth Atheneum Museum of Art, Hartford, Connecticut, US A
  
- Private collectors. Madrid, Bilbao, Zaragoza.