

IV CENTENARY OF THE BIRTH OF
BARTOLOMÉ ESTEBAN MURILLO



Murillo
1617 - 2017

NOSDO

A Y U N T A M I E N T O D E S E V I L L A

I N D E X

DEFINITION OF THE YEAR MURILLO

OBJECTIVES

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3. PROMOTIONAL AND STREET ACTIVITIES

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DEFINITION OF THE YEAR OF MURILLO

IT IS RARE FOR A PAINTER AND A CITY TO ACHIEVE SUCH A LEVEL OF MUTUAL IDENTIFICATION AS MURILLO AND SEVILLE, NOT ONLY DUE TO THE CIRCUMSTANTIAL FACT THAT THE PAINTER WAS BORN IN THE CAPITAL OF THE GUADALQUIVIR BUT RATHER BECAUSE HIS ART STEMMED FROM THE MOST INTIMATE ROOTS OF THE LOCAL CULTURE. FROM THIS CAME THE SUCCESS THAT HIS PAINTING EARNED IN ITS DAY, AS WELL AS THE SUBSEQUENT RECOGNITION GIVEN TO HIS WORK BY THE LOCAL PEOPLE AND BY THE PUBLIC AND FOREIGN CRITICS THAT MADE HIM AN UNDISPUTED FIGURE OF INTERNATIONAL CALIBRE.

MURILLO (1617-2017) IS AN INITIATIVE BY THE COUNCIL OF HIS BIRTH CITY, TAKING THE OPPORTUNITY OF THE IV CENTENARY OF HIS BIRTH TO COMMEMORATE HIM AND TO DRAW THE WORLD'S ATTENTION TO THE GREATNESS OF THIS FIGURE WHO LIVED IN A SEVILLE THAT, QUITE LIKE TODAY, WAS TORN BETWEEN A DEEP RECESSION AND THE HOPE FOR A RECOVERY THAT, TO A CERTAIN EXTENT, WOULD HAPPEN.

IT IS HOPED THAT NOT ONLY THE CITY COUNCIL, ITS MAIN SPONSOR, BUT ALSO OTHER LEVELS OF THE ADMINISTRATION SUCH AS THE STATE, THE JUNTA DE ANDALUCÍA, INSTITUTIONS OF THE CITY SUCH AS THE ARCHBISHOPRIC, THE CATHEDRAL, THE FINE ARTS MUSEUM, THE MURILLO HOUSE, THE FOCUS FOUNDATION, THE ACADEMIES AND MANY OTHER PUBLIC AND PRIVATE ENTITIES WILL TAKE PART IN THE PROJECT. IN SHORT, ALL ORGANISATIONS THAT SHOW AN INTEREST IN CONTRIBUTING TO THIS PUBLIC CELEBRATION OF A GREAT LOCAL FIGURE OF INTERNATIONAL RELEVANCE. EACH AND EVERY ONE OF THEM, AT THEIR LEVEL OF RESPONSIBILITY, SHALL TAKE ON A STARRING ROLE IN THESE ACTIVITIES. EVENTS SUCH AS THE EXHIBITIONS, CONCERTS AND WORKSHOPS WILL BE TEMPORARY AND EPHEMERAL EXPERIENCES, AS IF THEY WERE PART OF THE ART WORK OF MURILLO HIMSELF; OTHER PROJECTS, IN CONTRAST, LIKE IN HIS MANY PAINTINGS AND DRAWINGS, WILL BE MORE LASTING AND WILL BE PERMANENT TESTIMONIES AFTER THE CELEBRATION. THIS WILL BE THE CASE OF THE PUBLICATIONS, THE IMPROVEMENTS TO CULTURAL INFRASTRUCTURES, THE MURILLO ITINERARIES AROUND THE CITY, THE RESTORATIONS OF SOME OF HIS WORKS OR THE ARTWORK BY KNOWN OR UPCOMING CONTEMPORARY ARTISTS, CREATED IN OUR PUBLIC SPACES.

MURILLO, A FIGURE AS DEIFIED BY THE WORLD OF ACADEMIA AND COLLECTORS AS HE WAS FORGOTTEN AND EVEN INCOMPREHENSIBLE TO SOME OF THE HISTORICAL AVANT-GARDE, MUST BE NOW REVISITED AND, ABOVE ALL, DISSEMINATED WITH A PERSPECTIVE THAT IS LESS INFLUENCED AND PREJUDICED THAT WILL REDISCOVER THE UNDISPUTED ARTISTIC VALUE OF HIS MASTER BRUSH STROKES AND THE ABILITY OF THAT GENIUS ARTIST TO INTERPRET THE GENERAL FEELING OF A PEOPLE, TO TRANSMIT GUIDING IDEAS OF HIS TIME AND CALM THE COLLECTIVE MOOD, GENERATING THE EMOTIONAL COMPLICITY THAT IS ALWAYS NEEDED BETWEEN THE ARTIST AND HIS PUBLIC IN ANY SPACE AND IN ANY TIME.

FINALLY, WE WOULD LIKE TO HIGHLIGHT THE INTERNATIONAL DIMENSION OF MURILLO'S WORK, DUE TO HIS INFLUENCE ON THE EUROPEAN AND AMERICAN ICONOGRAPHY AND TO ITS PRESENCE IN THE MOST PRESTIGIOUS ART GALLERIES IN THE WORLD. CONSTITUTING AN EXCEPTIONAL LEGACY OF HERITAGE, BOTH MATERIAL AND IMMATERIAL IN NATURE, THAT SPEAKS OF THE CREATIVE AND CULTURAL POTENTIAL OF SEVILLE IN THE BAROQUE PERIOD AND THAT TODAY MUST CONTRIBUTE TO A BETTER KNOWLEDGE OF THE CURRENT CITY RECONCILING THE LOCAL NATURE WITH THE GLOBAL DIMENSION.

OBJECTIVES

THE ORGANISATION OF THE IV CENTENARY OF THE BIRTH OF BARTOLOMÉ ESTEBAN MURILLO IS AN EXTRAORDINARY OPPORTUNITY TO REFRESH OUR KNOWLEDGE OF HIS WORK AND REVITALISES URBAN AND CULTURAL LIFE RELATED TO THIS ANNIVERSARY. THE SCIENTIFIC COMMITTEE HIGHLIGHTS THE FOLLOWING OBJECTIVES TO GUIDE AND ARTICULATE THE DESIGN AND SCHEDULE OF THE ACTIVITIES:

- CRITICALLY REVIEW THE FIGURE OF MURILLO IN ALL COMPLEXITY CONCENTRATING ON THE REPERCUSSION HE HAD ON ART HISTORY AND THE COLLECTIVE IMAGINATION.

- GENERATE A CULTURAL PROJECT TO REVITALISE THE CITY, OPEN TO THE CITIZENS AND FAVOURING THE HERITAGE APPROPRIATION OF MURILLO AND HIS TIME.

- CONTRIBUTE TO THE CONSOLIDATION OF A RIGOROUS, STABLE AND LASTING INFRASTRUCTURE AND PROGRAMME RELATED TO BAROQUE CULTURE IN SEVILLE, EXPANDING THE HERITAGE OF THE CITY.
- DEEPEN KNOWLEDGE OF MURILLO IN THE URBAN, CULTURAL, SOCIAL AND SYMBOLIC CONTEXT OF THE XVII CENTURY AND IN CONNECTION WITH THE SEVILLE OF THE XXI CENTURY.

- RESTORE A CONTEMPORARY TAKE ON THE MURILLO SPACES IN AN INTEGRAL MANAGEMENT THAT CONSIDERS BOTH THE SCIENTIFIC AND DIDACTIC DIMENSIONS.

- RECOGNISE THE CONTRIBUTION OF THE WORK OF MURILLO TO THE CONSTRUCTION OF A MYTH MARKED BY ITS ARCHETYPAL, PERCEPTIVE AND ICONOGRAPHIC MULTIDIMENSIONALITY.

- PROMOTE AN EXEMPLARY MODEL OF TRANSPARENT AND COORDINATED MANAGEMENT BETWEEN THE INSTITUTIONS, THE CULTURAL INDUSTRIES, THE ECONOMIC OPERATORS AND CIVIL SOCIETY.

- USE NEW TECHNOLOGIES IN THE DESIGN, EXECUTION AND PROMOTION OF THE PLANNED ACTIVITIES THAT BRING INNOVATIVE VALUES TO THE TOURIST ATTRACTIONS AND FACILITATE UNIVERSAL ACCESSIBILITY.

BASIC PROGRAMME

THE YEAR OF MURILLO IN THE FOCUS FOUNDATION

VELÁZQUEZ EXHIBITION. MURILLO. SEVILLE.

VENUE: HOSPITAL DE LOS VENERABLES.

DATE: 8 NOVEMBER 2016 TO 28 FEBRUARY 2017

ORGANISER: GABRIELE FINALDI

INAUGURATION AND CLOSING EVENTS

PROPOSAL: SECULAR MUSIC IN THE SEVILLE OF THE XVII CENTURY - BAROQUE ORCHESTRA OF SEVILLE

DECEMBER 2017

CLOSE:

AUTO SACRAMENTAL BY LA FURA DELS BAUS

STAGING OF A SACRAMENTAL RITE AND ITS MUSICAL RECONSTRUCTION.
THE IDEA IS CROSS-SECTIONAL SHOW THAT UNITES MUSIC AND STAGE,
MODERN AND TRADITIONAL, FLAMENCO AND ANCIENT MUSIC.

JANUARY 2019

I. EXHIBITIONS

A) RECONSTRUCTION OF THE CAPUCHIN ALTARPIECE

THE KEY LINES OF ACTION PROPOSED INCLUDE AN EXHIBITION CENTRING ON THE PICTORIAL SERIES THAT MURILLO DID FOR THE CONVENT OF SAINTS JUSTA AND RUFINA OF CAPUCHIN FRANCISCANS OF SEVILLE. THIS IMPORTANT COMMISSION IS CONSIDERED ONE OF HIS MOST SIGNIFICANT WORKS. THE INTENTION IS TO RESTORE THE SERIES WITH THE PAINTINGS THAT ARE CURRENTLY AT THE FINE ARTS MUSEUM OF SEVILLE AND TEMPORARY LOANS OF THOSE KEPT AT OTHER INSTITUTIONS. COLLABORATION HAS MADE THIS POSSIBLE, IN PARTICULAR WITH THE WALLRAF-RICHARTZ MUSEUM OF COLOGNE, THAT IS PARTICIPATING BY LOANING WHAT WAS THE PRINCIPAL CANVAS OF THE GREATER ALTARPIECE “EL JUBILEO DE LA PORCIÚNCULA” (THE PORCIÚNCULA JUBILEE), A LARGE WORK THAT IS KEPT IN ITS COLLECTIONS AND THAT LEFT SEVILLE IN THE MID-XIX CENTURY.

THE RESTORATION OF THIS SIGNIFICANT CANVAS AND ITS EXHIBITION IN SEVILLE ALONG WITH OTHER PAINTINGS IN THE SERIES PROVIDE A UNIQUE OPPORTUNITY TO UNITE ONE OF THE MOST SIGNIFICANT PICTORIAL SEQUENCES OF THE SPANISH BAROQUE PERIOD.

THE EXHIBITION OF THIS ENSEMBLE BY MURILLO MAY BE EXPANDED BY THE PRESENCE OF DIFFERENT PIECES THAT ILLUSTRATE THE CREATIVE PROCESS OF THE SERIES, AS WE ARE AWARE OF THE EXISTENCE OF VARIOUS SKETCHES AND PRIOR DRAWINGS THAT WOULD SHOW HOW THE ARTIST CONCEIVED THIS PROJECT, THUS ILLUSTRATING A SIGNIFICANT FACET OF HIS ART SUCH AS DRAWING. THERE ARE TWO KNOWN DRAWINGS OF «SAN FRANCISCO ABRAZANDO AL CRUCIFIJO» (SAN FRANCISCO HUGGING THE CRUCIFIX), IN THE COURTAULD INSTITUTE IN LONDON AND THE KUNSTHALLE IN HAMBURG; ONE DRAWING OF SAINTS JUSTA AND RUFINA, WHICH BELONGS TO THE BONNAT MUSEUM IN BAYONNE; AND A FOURTH DRAWING, «SAN FÉLIX CANTALICIO CON EL NIÑO» (SAINT FELIX CANTALICIO WITH THE CHILD), PREPARATION FOR THE CANVAS «APARICIÓN DE LA VIRGEN Y EL NIÑO A SAN FÉLIX CANTALICIO» (APPARITION OF THE VIRGIN AND THE CHILD TO SAINT FÉLIX CANTALICIO), WHICH IS IN THE MORGAN LIBRARY IN NEW YORK.

FINE ARTS MUSEUM

1 DECEMBER 2017 UNTIL THE END OF MARCH OR APRIL 2018.

ORGANISER: DIRECTOR OF THE FINE ARTS MUSEUM, MARÍA VALME MUÑOZ.

B) MURILLO AND HIS LEGACY IN SEVILLE

ONE OF THE MOST IMPORTANT ASPECTS OF RESEARCH AND REVIEW IS THE DISCIPLES OF MURILLO. BOTH DIEGO ANGULO AND ENRIQUE VALDIVIESO HAVE INDICATED IN THEIR RESPECTIVE CATALOGUES RAISONNÉS THAT IT IS PRECISELY IN THE DISCIPLES OF MURILLO SUCH AS PEDRO NÚÑEZ OF VILLAVICENCIO, JUAN SIMÓN GUTIÉRREZ, SEBASTIÁN GÓMEZ «EL MULATO», FRANCISCO MENESES OSORIO, ESTEBAN MÁRQUEZ AND IN THE XVIII CENTURY RUIZ SORIANO, DOMINGO MARTÍNEZ TO JUAN DE ESPINAL WHERE THE ECHOES OF MURILLISM CAN STILL BE FOUND. STUDYING CLOSELY, WITH A NEW, FULLY TRANSFORMATIVE DISCOURSE, THE ENDURANCE OF THE MURILLO MODELS AND THE FUNCTIONING OF ACADEMIA IN SEVILLE IS ONE OF THE PENDING SUBJECTS IN ART HISTORY RESEARCH. IT WOULD BE A UNIQUE OPPORTUNITY TO SHED LIGHT UPON THIS COMPLICATED WORLD WHICH IS VIRTUALLY UNPARALLELED.

ESPACIO SANTA CLARA
DECEMBER 2017 - APRIL 2018
ORGANISER: BENITO NAVARRETE

C) MURILLO AND EPHEMERAL ARCHITECTURE.

AN ESSENTIAL COMPONENT OF BARQUE FESTIVALS WAS EPHEMERAL ARCHITECTURE. ANY RELIGIOUS OR SECULAR CELEBRATION ALWAYS HAD ELABORATE STAGING AND TEMPORARY ASSEMBLIES. THESE STRUCTURES PLAGUED WITH IMAGES AND EMBLEMS, IN ADDITION TO TRANSFORMING THE EVERYDAY IMAGE OF THE CITY, ACTED TO PERSUADE AND INDOCTRINATE THE SPECTATORS. IN THE SEVILLE OF MURILLO EVENTS WERE HELD RELATED TO THE ROYAL FAMILY AND TO CELEBRATE FUNERALS, BEATIFICATIONS AND CANONISATIONS. EVERY YEAR ARCHITECTURE WAS ERECTED FOR THE CORPUS CHRISTI FESTIVAL, THE BIGGEST FESTIVAL OF THE CITY. THERE IS EVIDENCE THAT THE MAIN ARTISTS OF THE CITY, INCLUDING MURILLO, COLLABORATED IN THE CREATION OF EPHEMERAL ARCHITECTURE, THE MOST NOTABLE BEING THAT DEDICATED TO THE CHURCH OF SANTA MARÍA LA BLANCA AND THE CANONISATION OF SAN FERNANDO.

ONE OF THE ACTS THAT IS PROPOSED IS TO RECREATE SOME OF THIS EPHEMERAL ARCHITECTURE. IN ADDITION, THE AIM IS TO INVOLVE THE BROTHERHOODS THAT USUALLY LIFT THE ALTARS FOR THE CORPUS CHRISTI PROCESSION SO THAT IN JUNE 2018, FOR THE YEAR OF MURILLO, THIS EPHEMERAL ARCHITECTURE CAN BE MADE IN TRIBUTE TO THE ARTIST, USING HIS SOLUTIONS AND PICTORIAL WORKS THAT WERE USED IN THIS TYPE OF ARCHITECTURE.

EPHEMERAL ARCHITECTURE THROUGHOUT THE CITY AND IN FRONT OF THE CHURCH OF SANTA MARÍA LA BLANCA, IN ADDITION TO ALTARS FOR THE CORPUS CHRISTI PROCESSION IN 2018.

ORGANISERS: ALFREDO J. MORALES AND ALBERTO OLIVER.

D) THE MODERNITY OF MURILLO

THE CAREER OF ALL GREAT ARTISTS USUALLY PRESENTS A GREAT SYMBIOSIS BETWEEN THEIR LIFE AND WORK. THE CASE OF MURILLO REACHED ALMOST MYTHICAL HEIGHTS, AND THIS COMPLEX UNION WAS NOT OFTEN AS CLOSE AND AS DEFINING AS HIS CRITICAL FORTUNE. THE DISPERSION OF HIS WORKS HAD ALREADY BEGUN WHILE THE ARTIST WAS STILL ALIVE, BUT IT WAS NOT UNTIL THE PLUNDERING DURING THE WAR OF INDEPENDENCE WHEN THIS REACHED LEVELS UNPARALLELED BY A SPANISH PAINTER, TURNING THE ARTIST AND HIS WORK INTO A TORCHBEARER FOR DIFFERENT AESTHETIC, RELIGIOUS AND EVEN POLITICAL STANCES, IN THE MOST COMMON OF ITS SENSES.

HIS WORK WITH THE REALITY, THE DIGNITY WITH WHICH HE TREATS IT AND THE DISTANCING OF THE “CRYPTICISM” OF MANY OF HIS CONTEMPORARIES ARE THE KEY PILLARS ON WHICH THE CYCLES AWAKENING THE PHENOMENON OF MURILLO ARE ANCHORED. THE ACCESSIBILITY OF THE VIEWER TO HIS WORK IS WHAT HAS ENSURED HIS LEGACY HAS LASTED THROUGHOUT THE CENTURIES, DESCRIBING IT AS REACTIVE OR PROGRESSIVE DEPENDING ON THE FILTER USED BY EACH SOCIETY IN ITS ANALYSIS. THAT APPARENT COMPREHENSIVE FACILITY IS WHAT HAS MADE HIM AND HIS WORK A CHAMPION FOR STANCES AS DIVERSE AS THEY ARE CONTRADICTORY. THE REDUCTIONISM OF CATALOGUING HIM AS AN EXALTED MASTER, ABOVE GOOD AND EVIL, OR AS A ROLE MODEL OF PIOUS POPULISM, PRINCIPALLY STRENGTHENED DURING THE FRANCO ERA, WILL BE THE TWO EXTREMES, BUT FORTUNATELY OTHER ANALYSES ARE POSSIBLE AND OPPORTUNE AND WE WOULD SAY THEY ARE ESSENTIAL ON AN OCCASION SUCH AS THIS.

FACED WITH THESE COMPLEX LAYERS OF KNOWLEDGE, THIS EXHIBITION IS DEDICATED TO QUESTIONING THEM AND MAKING THEM VISIBLE, AND WE HOPE TO HAVE EXAMPLES THAT COVER THE MOST VARIED AND DISPARATE POINTS OF VIEW, TO BOOST A BROADER AND ENLIGHTENING VISION, FAR FROM THOSE EXTREMES THAT HAVE DONE SO MUCH DAMAGE IN THE VALUATION OF THE MYTH THAT IS MURILLO.

SPACE: EXHIBITION HALLS OF THE ESPACIO TURINA

APRIL TO SEPTEMBER 2018.

ORGANISERS: LUÍS MARTÍNEZ MONTIEL AND PEDRO G. ROMERO.

E) MURILLO: IV CENTENARY

THE DISPLAY PROPOSES CONSTITUTING A GRAND CULTURAL EVENT THAT WILL HELP INCREASE KNOWLEDGE OF THE ARTIST. MURILLO IS A VERY POPULAR PAINTER AND IS A MILESTONE IN BAROQUE PAINTING. NEVERTHELESS, HIS WORK IS ONLY PARTIALLY KNOWN, AS A LARGE PART OF IT LEFT SEVILLE, SPAIN TOO, VERY EARLY ON, SO IT HAS REACHED US THROUGH COPIES AND REPRODUCTIONS. FOR THIS REASON, AN EXHIBITION IN THIS CITY DEVOTED TO THE PAINTER IS PARTICULARLY NECESSARY. IT IS THE FIRST ANTHOLOGICAL EXHIBITION OF MURILLO THAT WILL TAKE PLACE IN THE CITY OF SEVILLE. PREVIOUS EXHIBITIONS HAVE BEEN HELD AT MUSEUM THE PRADO IN MADRID AND THE ROYAL ACADEMY OF LONDON IN 1982-1983, AFTER WHICH THERE HAVE BEEN OTHER DISPLAYS DEVOTED TO SPECIFIC ASPECTS OF THE PAINTER'S WORK THAT HAVE HELPED GAIN MORE IN-DEPTH KNOWLEDGE, SUCH AS THAT DEDICATED TO A YOUNG MURILLO HELD AT THE FINE ARTS MUSEUM IN SEVILLE AND THE FINE ARTS MUSEUM IN BILBAO IN 2009. NEVERTHELESS, IN THE LAST THIRTY-FIVE YEARS THERE HAVE BEEN NO OTHER ANTHOLOGICAL EXHIBITIONS THAT PRESENT THE MOST SELECT OF HIS WORK.

FINE ARTS MUSEUM OF SEVILLE

OCTOBER 2018 TO JANUARY 2019.

ORGANISERS: M^a VALME MUÑOZ AND IGNACIO CANO.

OTHER COLLABORATING EXHIBITIONS

F) SEVILLE: THE CITY AND THE CITIZEN

BY USING A SET OF TERRITORIAL STEPS SUCH AS: WORLD-SPAIN-SEVILLE-CITY DISTRICT-STREET-HOUSE AIMED AT HIGHLIGHTING THE CONTEXT OF THE PERIOD IN TERMS OF TOWN PLANNING, ARCHITECTURE, THE ARTS, SCIENCE, MENTALITIES, SOCIETY AND THE ECONOMY IN SEVILLE IN THE XVII CENTURY, AS AN INEXCUSABLE MATRIX FOR THE CONTEXTUAL UNDERSTANDING OF MURILLO'S WORK.

JUNE 2018 TO FEBRUARY 2019

ORGANISERS: FRANCISCO OLLERO LOBATO AND FRANCISCO J. RODRÍGUEZ BARBERÁN

G) MURILLO LIBRARY

SELECTION OF THE MOST RELEVANT WORKS FROM THE END OF THE XVII CENTURY FROM THE UNIVERSITY OF SEVILLE AND OTHER LIBRARIES TOGETHER WITH THE MOST SIGNIFICANT LATER HISTORIOGRAPHICAL WORKS.

UNIVERSITY OF SEVILLE

MARCH TO JULY 2018

ORGANISER: JULIA MENSAQUE URBANO

2. MURILLO ITINERARIES AND THE MURILLO HOUSE

MURILLO ITINERARIES

THE CITY OF SEVILLE IS FULL OF PUBLIC AND PRIVATE SPACES AND CORNERS WHERE MURILLO HAS LEFT HIS MARK, EITHER BECAUSE HIS PAINTINGS ARE STILL PRESERVED THERE OR BECAUSE HE HAD A SPECIAL RELATIONSHIP WITH THEM. WITH THIS ACTIVITY THE AIM IS TO INCREASE THE HERITAGE OF THE CITY OF SEVILLE AND PUBLICISE IT THROUGH TOURIST ROUTES THROUGHOUT THESE SPACES, GIVING THEM VISIBILITY WITH PROPER SIGNPOSTING, SOME EDUCATIONAL CONTENT, CULTURAL ACTIVITIES AND GOOD COMMUNICATION. THUS, ONCE THIS ANNIVERSARY HAS PASSED, THESE ITINERARIES WILL REMAIN IN THE CITY AND THEY WILL FORM A STABLE PART OF THE TOURIST ATTRACTIONS AND HERITAGE OF SEVILLE.

PLACES: ARCHBISHOP'S PALACE, CATHEDRAL, HOSPITAL DE LA CARIDAD, HOSPITAL DE LOS VENERABLES, SANTA MARÍA LA BLANCA, THE CAPUCHINS (FINE ARTS MUSEUM), CONVENT OF SAN FRANCISCO (WALL OF THE CITY HALL), SAN LEANDRO OR THE CONVENT OF SAN CLEMENTE. IN ADDITION THE POSSIBILITY OF EXTENDING IT TO THE PROVINCE CAN BE STUDIED.

COORDINATED BY: ENRIQUE VALDIVIESO

THE MURILLO HOUSE

THE MURILLO HOUSE, CURRENTLY THE HEAD OFFICE OF THE ANDALUSIAN INSTITUTE OF FLAMENCO, IS AN EMBLEMATIC SITE WITHIN THE MURILLO ITINERARIES OF THE CITY. ONE OF THE GOALS OF THE YEAR OF MURILLO IS RELATED TO RECOVERING THIS SPACE, TEMPORARILY OR DEFINITELY, FOR THE INTERPRETATION OF MURILLO'S WORK, FROM A MODERN AND DIDACTIC PERSPECTIVE.

COORDINATED BY: ENRIQUE VALDIVIESO AND THE BOARD OF CULTURE

3. EDUCATIONAL AND STREET ACTIVITIES

3. PROMOTIONAL AND STREET ACTIVITIES

THE CELEBRATION OF THE IV CENTENARY OF THE BIRTH OF MURILLO MUST TRANSCEND THE FIELDS OF SCIENCE AND EXHIBITIONS AND BECOME A CITY PROJECT IN WHICH EVERYONE PARTICIPATES FROM DIFFERENT PERSPECTIVES. SOME EXAMPLES OF THE ACTIVITIES THAT HAVE BEEN PROPOSED AND THAT WOULD NEED TO BE SELECTED AND INTERRELATED TO THE SOCIAL AND CULTURAL FABRIC OF THE CITY.

COORDINATED BY: EVA DÍAZ PÉREZ

MURILLO AND AMERICAN SEVILLE

FLOTA DE INDIAS FESTIVAL
«SEVILLE ABROAD» ROUTE

CUISINE IN MURILLO'S SEVILLE

LIVE CUISINE: HISTORICAL GASTRONOMY IN BARS AND RESTAURANTS
BROCHURE ON THE FOOD REPRESENTED IN MURILLO'S PAINTINGS
REPRODUCTIONS OF MURILLO IN THE MARKETS
ROUTE THROUGH THE FOOD-RELATED SPACES IN MURILLO'S TIME

MURILLO LIVE

DRAMATISATION OF PAINTINGS AS WALKING PICTURES
REPRODUCTIONS OR ALLEGORIES OF MURILLO IN SHOP WINDOWS

MURILLO AND THE CHILDREN

CHILDREN'S GAMES IN THE SEVILLE OF THE XVII CENTURY

MURILLO AND THE HIDDEN ANIMALS (STUDY OF THE ANIMAL LIFE REPRESENTED BY MURILLO)

MEDICINE IN MURILLO'S TIME

DAY WITH THE ROYAL ACADEMY OF MEDICINE OF SEVILLE ON HEALTH AND DISEASE IN MURILLO'S TIME

FESTIVALS, MUSIC AND DANCE IN MURILLO'S TIME

«MORENOS» DANCE IN SQUARES AND IN THE CORPUS CHRISTI

HISTORICAL DANCE: DANCING IN THE GOLDEN AGE

FESTIVALS OF BULLS AND REEDS

PAINTING AND CERAMICS IN MURILLO'S TIME

RECREATION OF A PAINTER'S WORKSHOP

EXHIBITION AND CONFERENCE AT THE TRIANA CERAMIC CENTRE.

THEATRE IN MURILLO'S TIME

STREET THEATRE

BAROQUE CARNIVAL

CONFERENCES ON LITERATURE IN THE SEVILLE OF THE XVII CENTURY

BAROQUE FASHION

MURILLO IN THE PRESENT: HOW HAS HE CHANGED?

HOUSING, SOCIAL ASSISTANCE, INDIGNATION, GLOBALISATION, JOB SECURITY, ETC.

BAROQUE FESTIVALS

RECREATION OF A STREET SHOW TO RECREATE THE ATMOSPHERE OF SEVILLE IN THE XVII CENTURY WITH REPRODUCTIONS OF CARTS LIKE THOSE MADE FOR THE CORPUS CHRISTI; AN ENTOURAGE WITH THE TARASCA, GIANTS AND «MOJARRILLAS» THAT ARE PARADED DURING THE FESTIVAL; ALLEGORIC CHARACTERS LIKE IN A CALDERONIAN RITE; MUSIC FROM THE PERIOD AND EYE-CATCHING HISTORICAL DANCES; REPRESENTATION OF A RITE OF FAITH AND ACTORS DISGUISED AS RESIDENTS OF SEVILLE FROM THE GOLDEN AGE, FROM THE NOBILITY AND FIRST LADIES TO THE CLERGY, MIRACULOUS ENLIGHTENED NUNS AND, ROGUES, MERCHANTS, SAILORS FROM INDIA, ETC.

THE BAROQUE FESTIVAL WAS HELD IN ANY MAIN SQUARE IN SEVILLE AND ROAMED THE NEARBY STREETS ENCOURAGING THE PUBLIC TO JOIN IN THE «MOJIGANGAS», INTERLUDES AND DANCES.

(THIS SHOW RECOVERS THE SPIRIT OF THE BAROQUE FESTIVAL THAT THE DIRECTOR MIGUEL NARROS ORGANISED IN MADRID IN 1992 WHEN IT WAS NAMED CULTURAL CAPITAL.)

PROJECT WITH GOOGLE

GOOGLE CULTURAL INSTITUTE AND GOOGLE ESPAÑA WILL COORDINATE WITH THE CITY COUNCIL OF SEVILLE DURING THE YEAR OF MURILLO TO PUBLICISE THE GENERAL CONTENT, ENCOURAGE THE USE OF THEIR DIGITAL PLATFORMS AND COLLABORATE BY MEANS OF THEIR TECHNOLOGY.

4. THEATRE AND MUSICAL ARTS

THE PROGRAMME OF ACTIVITIES FOR THE YEAR OF MURILLO WILL ALSO BE COMPLEMENTED WITH EVENTS AS PART OF THE DIFFERENT ANNUAL DATES: THE BIENNIAL OF FLAMENCO, THE FESTIVAL OF ANCIENT MUSIC, FEST, ALUMBRA, CIRCADA, THE MONTH OF DANCE, THE PUPPET FAIR AND THE PROGRAMME FOR SPACES SUCH AS THE ALAMEDA THEATRE, THE HOUSE OF THE POETS, THE TURINA SPACE AND LOPE DE VEGA, AMONG OTHERS.

IN ADDITION, A MUSICAL PROGRAMME HAS BEEN PROPOSED THAT WILL INCLUDE DIFFERENT ACTIVITIES THROUGHOUT THE YEAR. SOME EXAMPLES OF THESE POSSIBLE ACTIVITIES ARE:

UNDER THE SIGN OF MURILLO

MURILLO: PAINTING AND MUSIC IN THE CHAPELS

MUSICAL ROUTE AROUND THE CHURCHES AND THE CHAPELS WHERE MURILLO LEFT HIS MARK. SIX TO EIGHT CONCERTS BY GROUPS FROM SEVILLE IN THESE CHAPELS OR CHURCHES ARE PLANNED, WHERE A RELATIONSHIP COULD BE TRACED BETWEEN THE PAINTINGS, THE CHAPELS AND THE MUSIC THAT SOUNDED IN THESE MARVELLOUS SPACES. THE IDEAL FORMAT WOULD BE MATINÉES THROUGHOUT THE YEAR AND AT WEEKENDS.

MURILLO AT FeMAS'18.

REVALUATION OF OUR SACRED BAROQUE REPERTOIRE WITH PROPOSALS OF AN INTERNATIONAL NATURE AND MUSICIANS OF RECOGNISED PRESTIGE.

A LANDING AT PUERTO DE INDIAS. «SEVILLA MESTIZA» IN THE MURILLO PERIOD.

PARADE AND RECREATION OF THE ARRIVAL OF THE BOATS OF THE FLOTA DE INDIAS FESTIVAL. IT TRACES A ROUTE FROM TOWER OF GOLD TO AN OPEN-AIR STAGE NEAR THE ISABEL II BRIDGE, WHERE A CONCERT WILL BE HELD WITH THE «IDA AND VUELTA» MUSIC THAT AFFECTED OUR HISTORY AT MOMENTS AS DIFFERENT AND YET AS RECENT AS THE XVII CENTURY AND THE FLAMENCO OF THE EARLY XX CENTURY.

RECOMPOSING MURILLO

THE LAUNCH OF WORKSHOPS FOR NEW MUSICAL CREATIONS FOR CONTEMPORARY COMPOSERS RELATED TO THE WORLD OF FLAMENCO. THIS WORK WILL BE CENTRED ON AND INSPIRED BY MURILLO'S PAINTING, THE MUSIC AND THE RESOURCES FOR ARTISTIC CREATION TYPICAL OF THE XVII CENTURY IN SEVILLE. THE STAGING COULD BE TWO CONCERTS DURING THE YEAR IN THE CENTRAL THEATRE OF SEVILLE.

OTHER CONCERTS RELATED TO MURILLO THAT WILL COMPLETE THE CYCLE:

MURILLO IN MADRID. THE COURT OF FELIPE IV

THE ITALIAN INFLUENCE ON THE HISPANIC ARTS OF THE XVII CENTURY

MARIAN DEVOTION IN IBERIAN MUSIC

5. RESEARCH AND PUBLICATIONS

THE ARTISTIC AND INFORMATIVE ACTIVITIES ARE COMPLETED WITH OTHERS OF A SCIENTIFIC NATURE THAT WILL BE ORGANISED WITH THE PUBLIC AND PRIVATE UNIVERSITIES OF SEVILLE AND WITH ACADEMIC ORGANISATIONS.

A) MURILLO: ON HIS CENTENARY

THE SYMPOSIUM DEVOTED TO MURILLO AIMS TO BE THE SCIENTIFIC FORUM THAT WILL ATTEMPT TO PROVIDE A NEW VISION OF THE ARTIST BY THE VARIOUS SPECIALISTS THAT ARE CURRENTLY DEDICATING THEIR TIME TO STUDYING VARIOUS SECTORS OF THE WORK OF THE PAINTER FROM SEVILLE FROM DIFFERENT ASPECTS. IN THIS SENSE WE AIM TO PERFORM A CROSS-SECTIONAL ANALYSIS OF HIS WORK WITH THE CONTRIBUTIONS MADE UP TO NOW AND WITH SPECIAL INTEREST IN UNDERLINING THE SINGULARITY OF HIS WORK FROM POLYHEDRAL APPROACHES THAT EQUALLY CONSIDER LITERATURE, HISTORY, HISTORY AND CULTURE, RELIGIOUSNESS, THINKING, SOCIETY, ART HISTORY AND AESTHETICS AND ITS TRANSCENDENCE THROUGH TIME FROM THE XVII CENTURY TO THE PRESENT DAY. IN THIS REGARD WE FEEL IT WILL BE A UNIQUE OPPORTUNITY TO UNITE 42 SPECIALISTS FROM ALL OVER THE WORLD WHO WILL ATTEMPT TO EVALUATE, IN HIS TRUE DIMENSION, ONE OF THE MOST UNIVERSAL ARTISTS OF ALL TIME IN THE DIFFERENT SECTIONS OF THE SYMPOSIUM.

SANTA CLARA SPACE AND UNIVERSITIES OF SEVILLE

MARCH 2018

SUPERVISOR: BENITO NAVARRETE

B) PROMOTION OF RESEARCH

ORGANISATION OF ACTIVITIES OF SCIENTIFIC AND INTERNATIONAL NATURE THAT PROMOTE RESEARCH AND THE EXPANSION OF KNOWLEDGE SURROUNDING THE FIGURE OF THE ARTIST.

SOME OF THE ACTIVITIES PROPOSED:

“MURILLO AND HIS TIME” RESEARCH AWARD FOR UNPUBLISHED WORK BY YOUNG RESEARCHERS.

THIS IS AN INTERNATIONAL CALL FOR PAPERS AIMED AT YOUNG RESEARCHERS IN THE FINAL YEAR OF THEIR DEGREE OR WHO FINISHED THEIR STUDIES BETWEEN 2012 AND 2016.

RESEARCH CONFERENCES ON MURILLO AND HIS TIME FOR YOUNG RESEARCHERS.

THIS IS AN INTERNATIONAL SCIENTIFIC MEETING AIMED AT YOUNG RESEARCHERS IN THE FINAL YEAR OF THEIR DEGREE OR WHO FINISHED THEIR STUDIES BETWEEN 2012 AND 2016.

C) PUBLICATIONS OF CATALOGUE AND BOOKS

DOCUMENTARY CORPUS ON MURILLO BY PABLO HEREZA. ALL THE KNOWN DOCUMENTS, TRANSCRIBED AND WITH CRITICAL ANALYSIS.

BOOK BY CLAUDIE RESSORT AND VÉRONIQUE GERARD POWELL, LES PEINTURES DES MAÎTRES ANCIENS ESPAGNOLS EN FRANCE DE 1800 À 1914 : SPOLIATEURS, COLLECTIONNEURS ET MARCHANDS

RE-EDITION OF THE BOOK BY MARÍA DE LOS SANTOS GARCÍA FELGUERA, LA FORTUNA DE MURILLO, DIPUTACIÓN DE SEVILLA

PUBLICATION ON THE DISCIPLES OF MURILLO BY ENRIQUE VALDIVIESO IN COLLABORATION WITH THE UNIVERSITY OF SEVILLE

ICAS PUBLICATION SERVICE AND UNIVERSITY EDITORIAL SERVICE

NOVEMBER 2017 TO MARCH 2019

D) DIDACTIC GUIDES

ONE OF THE KEY EFFORTS OF THE YEAR OF MURILLO MUST BE EXCELLENT TEACHING OF MURILLO IN ALL HIS COMPLEXITY. TO BE ABLE TO FULFIL THIS AIM, COMPLICITY FROM THE DEPARTMENT OF EDUCATION OF SEVILLE CITY COUNCIL AS WELL AS OF THE BOARD OF EDUCATION IS ESSENTIAL. EDUCATIONAL GUIDES ON MURILLO AND HIS TIME DESIGNED FOR STUDENTS IN COMPULSORY EDUCATION.

COORDINATED BY: JUAN LUIS RAVÉ, COORDINATOR OF THE FINE ARTS EDUCATION OFFICE

6. AUDIOVISUAL

A) MURILLO, THE LAST JOURNEY

THIS DOCUMENTARY NOT ONLY AIMS TO ADD TO THE INFORMATIONAL WAVE THAT WILL BRING APPRECIATION TO THIS FIGURE, BUT ALSO TO FILL THE AUDIOVISUAL VOID THAT EXISTS ABOUT THIS EXCEPTIONAL PAINTER WHO WAS THE MOST VALUED OF HIS TIME. THROUGH THE FULL-LENGTH DOCUMENTARY «MURILLO, THE LAST JOURNEY» WE WILL TRAVEL THROUGH HIS LIFE AND WORK WITH THE RIGOUR AND HISTORICAL ANALYSIS OF HIS MOST REPUTED SCHOLARS.

COORDINATED BY: BERNABÉ RICO

B) COLLABORATION WITH THE SEFF

CYCLE OF ITINERANT CINEMA “MURILLO Y LOS NIÑOS AL MARGEN” (MURILLO AND MARGINALISED CHILDREN) THAT WILL BE SHOWN AT THE SEFF AS WELL AS AT THE FILMOTECA ESPAÑOLA, FILMOTECA DE VALENCIA AND THE CENTRO GALEGO DAS ARTES DA IMAXE. IT WILL BE ACCOMPANIED BY SPECIFIC SESSIONS FOR EDUCATION INSTITUTIONS, THE EDITION OF DIDACTIC GUIDES AND A WEBSITE AS AN EDUCATIONAL TOOL.

2018

COORDINATED BY: JOSÉ LUIS CIENFUEGOS AND CARLOS LOSILLA

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