



~  
**españa.**

MAGALHÃES & SANTOS









# españa.

GRACIA ARRUIZ  
ÁNGEL DE LEÓN  
LA RUMAN

Spain is not just a territory, nor a word, it is an experience, a journey through the customs, icons, myths, passions, and sorrows of a country that has built its identity on courage. A nation that has engaged in dialogue with a world that, time and again, has sought to label it, but which has managed to escape the imposed margins, rejecting mere symbolism to assert itself in the iconic.

This exhibition celebrates the essence that makes Spain unique, using art to explore different historical periods and symbols deeply rooted in Spanish culture. The exhibition features works by contemporary artists such as La Ruman, Gracia Arruiz, and Ángel de León, which share the stage with works from the early 20th century that immortalize the paradigm of "Spanishness," showcasing a unique and singular costumbrismo.

The encounter between times and perspectives generates a counterpoint that reveals the profound duality of Spanish tradition, creating a debate and questions that can only be answered through experience. In this case, the exhibition goes beyond the visual to be enriched by the voices of renowned figures from Spanish culture who, from different fields such as music, fashion, philosophy, and artistic creation, have contributed their own idea of what "Spain" means. A plural and versatile country that has built itself through the people who have lived there.

9 OCTUBRE - 9 NOVIEMBRE  
DIVINO PASTOR 26, MADRID

# CONTEMPORARY ARTISTS

The works of Gracia Arruiz, Ángel de León, and La Ruman come together in this exhibition to offer different perspectives that, from the present, reinvent Spanish culture with their own deeply personal language. These three visions have created a visual journey through contemporary Spain through works that evoke sounds, smells, and flavors, constructing a sensory and emotional mosaic that alludes to the traditional and the everyday, but which is also enriched by an international experience that transcends a nostalgic and idealized imaginary, opening up a space for reflection on what it means to be and feel part of Spain.

In Ángel de León's works, the sacred and the profane coexist as parallel paths that find in ritual a way to celebrate life. His work pays homage to a Spain that is lived in the squares and streets, where the social is not conceived as an accessory element, but as the core of identity, and where the existence of the individual is only understood in relation and connection with others.

Through her works, La Ruman brings us closer to the most unique aspects of a Spain marked by passion and populated by symbols that become icons of the Spanish people's identity. Her pieces exude a contemporary costumbrismo that draws on tradition, transforming her images into an Iberian Epiphany. Purity, duende, roots, and matriarchy are themes she addresses in a body of work that, while referring to the ancestral, establishes a dialogue with the present.

The calmness of everyday life is revealed in the work of Gracia Arruiz, whose masterful and seemingly simple technical execution denotes delicate precision. Her works address the personal and biographical through the use of recognizable symbols that transcend the obvious, revealing hidden stories. Her work thus constitutes a poetic and lyrical expression, where technique is placed at the service of narration and emotion, turning her pieces into small altars that celebrate life and remind us that traditions continue to beat in the present, like totems that connect us to who we are.







**WHAT IS  
SPAIN TO  
YOU?**

# GERARDO BUGALLO

AMBASSADOR OF SPAIN



"I consider myself Spanish by choice. With an Italian mother and German ancestors, I learned from my Galician father what it means to be, serenely, Spanish. It is not easy, because you cannot be Spanish without enthusiasm, and harmonizing both things—serenity and enthusiasm—requires a difficult balance.

Spain seems to have always needed to live with its eyes on the horizon; from the shifting frontier of the Reconquista to doubling the world while preserving the idea of a universal order, OUR country then gave the impression of becoming self-absorbed when that ecumenical ideal seemed to break down in the so-called Peace of Westphalia.

That self-absorbed Spain spawned a Golden Age and then, in the first third of the 20th century, three generations (those of '98, '14, and '27) that made up its so-called Silver Age. Tragically, that passion was hijacked by an infamous policy that channeled all that sublime energy into Cain-like hatred, which led to the Civil War.

But we learned our lesson, and the new frontier was internal: reconciliation. The Transition made Spain, once again, an appealing project for living together. We know this; we need only look around us. Having traveled to 130 countries and lived in ten different ones, on five continents, I find it hard to understand how we can be unaware of the incomparable homeland we have inherited.

Exhibitions such as this one help to remind us of this."



# LA BIEN QUERIDA

SINGER-SONGWRITER



“Spain is a land of contrasts, a mosaic of cultures, languages, and landscapes.

It is golden sun over olive groves, and it is also north, rain, and green.

Spain is sea salt caressing its coasts.

It is celebration and music, it is family, shared laughter in any square at sunset.

Spain is color on every corner, it is light and it is history.

Spain is Isabella the Catholic, Philip II, and Charles III.

Spain is Velázquez, Goya, Picasso, and Barceló.

Spain is art.

Spain cannot be explained; Spain must be felt.

Gora!”

# MACARENA GÓMEZ

ACTRESS



"I was born in this country called SPAIN, specifically in Córdoba, 10 centuries after Ibn Hazm, the poet who spoke to us so eloquently about the essence of love in his wonderful work "The Necklace of the Dove."

The most exciting thing about Spain is the medieval period when the Reconquista took place. It is fascinating to remember that time of wars and ambitions, of heroes and villains, of ruffians and saints. The royal protagonists of the events that took place are either adored or hated: Don Pelayo, Ramiro II, Abderraman III, Alhaquen II, Toda of Navarre, Sancho the Great, El Cid Campeador, Alfonso IX of León (creator in 1188 of the first courts established in the world), Alfonso I the Battler, Doña Urraca, Fernando III the Saint...

I grew up and matured alongside artists from various disciplines whom I cannot help but admire and whose brilliant work inspires me: Velázquez, Dalí, Juan Manuel Serrat, Rocío Jurado, El Pele, Morante de la Puebla, Teresa Helbig...

They and many others forged what we are today. And together with others, after the Middle Ages, they made our homeland, that is, this incomparable SPAIN, the most beautiful, artistic, revered, and wonderful country in the world."



# ALEJANDRO GÓMEZ PALOMO

FASHION DESIGNER



"For me, Spain is above all else about light. Among my fondest memories, or what comes to mind when I think of my country, my homeland, is my grandmother's courtyard, the well and those rays of light streaming in, the reflection of the fuchsia geraniums, the smell of freshly cooked stew, and the joy of living.

Whenever I talk about Spain, I associate it with getting ready, making ourselves look beautiful, listening to my mother's heels clicking as she walks down the hall, or sitting and watching my grandmother powder her face before going for a walk.

For me and my work, Spain is the use of color, the movement of ruffles, the joy of a polka dot, all those clichés that I love to rediscover and confront every time I create a new collection.

Spain is also the best community in the world, it has the best people in the world, it is the most welcoming, happiest, most joyful place. Spain is a mixture of cultures, it is my roots, made up of many different roots, and it is that mixture, that diversity, that makes us so unique and so special."

# GINÉS MARÍN

BULLFIGHTER



"Spain cannot be explained, it must be felt.

It is a country that beats differently, not only because of its infinite geography or its cuisine that tastes of heaven and fire, but because of the indomitable spirit of its people.

We are the heirs of conquerors and poets, rebels and dreamers; courage and tenderness, epic deeds and shared laughter in a plaza, a tavern, or at the height of a never-ending fiesta coexist in our blood.

Spain is wine that sings in your mouth, it is the guitar that cries and ignites, it is a people that breaks into a thousand colors and yet always recognizes itself as united in its roots.

From the breeze of Cádiz to the Basque mountains, from the fields of Badajoz to the orchards of Valencia, there is an invisible thread that binds us together: a deep love for our land.

When I am far away, Spain appears to me like a dream: intense, joyful, overflowing with love.

That is why I say that I have never known another country like it. Because Spain is not just a land, it is a heart that beats within mine."



# JORGE PARRA

CREATIVE DIRECTOR AND ILLUSTRATOR



“Spain in me.

Spain is heritage and fire, memory and present. It is the art that breathes between ancient palaces and lively workshops, between the solemn and the festive. Folklore is not a memory: it is a pulse that guides me, a secret language that is renewed in every gesture. From that root I create: conversing with the ancient, reinventing the everyday, searching in the popular for the spark of the eternal.”

# PACO PEÑA

GUITARIST



"I was born in Córdoba, in the heart of Andalusia, in the house where my mother gave birth to seven of her nine children.

It was a tenement house, where ten families shared the only two kitchens, the two sinks, the water from the well—plus a small tap that I myself saw installed in the courtyard years later. Apart from living their lives in shared spaces and common areas, all those souls also came together, sometimes in tense moments, helping each other, but mostly in celebration of any occasion for festivity and rest. Whether it was the christening of a new neighbor, a child's communion, a wedding, or any other reason to relax, the courtyard became everyone's living room and stage. Something to eat and drink, and soon the singing, dancing, and guitar playing began.

Thus, my love of the guitar came to me at a very young age. I found myself in my own home and neighborhood with a rich, deep, and nuanced tradition.

At an early age, I began traveling to other cities, big cities, with folk groups, which made me dream of walking through them one day...



I remember that the bus that took us (almost always to Madrid) stopped in Andújar, next to a hot dog stand and a bar where we could have coffee or hot chocolate. How delicious in the morning!

From there, we soon arrived at the Despeñaperros pass, a mandatory stop on the border of Andalusia, to see and enjoy those heights and amazing views... And from there... La Mancha... What plains, what landscapes... the infinite horizon and silhouettes of windmills, or "unbridled giants" as Don Quixote would say!

We arrived near Madrid at sunset, and I will never forget the sunsets of Castile, lost in thought at the car window, an amazing spectacle that made me dream... Other trips took me to wonderful cities: Salamanca, Cuenca, Ávila, Zaragoza, Barcelona...

Thus, the guitar and my great luck allowed me to get to know, perhaps only in part, but enough, the men and women of my country, observing how they carried on with their lives with joy in a terrain that was harsh in many places; working in the blazing sun in unbearable heat, if not in harsh weather and frozen fields.

That's how I was able to observe something of my country and its people. I fell in love with both... and I'm still in love...

Spain is different..."



# ANA ZABÍA DE LA MATA

MUSEUM CURATOR AND SPECIALIST IN  
HISPANIC AMERICAN VICEROYAL ART



"Spain is joy, tradition, music,celebration, family, and home.

Spain is Asturias and Don Pelayo, the Camino de Santiago and roads to Europe. It is Isabel and Fernando. It is Guadalupe and Andalusia and the Basque Country and the Castilian land whose name I want to remember, with the capital Madrid, and Don Quixote, Quevedo, and Góngora. But also García Lorca, Machado, and his fields of Castile, and Juan Ramón Jiménez. The art of flamenco and the beauty of regional dances. Spain is the coast, very wild, and its rivers that flow into the Mediterranean, the sea of the Romans, Greeks, Phoenicians, and Carthaginians. I feel Spain in Latin America, in Lima, Cusco, in Mexico, Pazcuaro, Sucre, Bogotá, Quito, and Buenos Aires; from Alaska to Patagonia. Spain, immersed in America, is where it delivers its passion and faith, mixing its soul with that of the immense territory of the Viceroyalties.

Spain is the Philippines, and the Manila Galleon that brings us the shawl on a round trip, conquering the oceans. Spain was the place on earth where the sun never set. Spain is Picasso, Sorolla, Velázquez, Goya, Murillo, El Greco, Rubens, and Titian. And it is Spanish America that is the beauty of new art in the New World. Spain is mestizo. Spain and America are Hispanic culture.

With this great exhibition, let us give the world the beauty and richness of the Hispanic world."

**ARTISTAS**



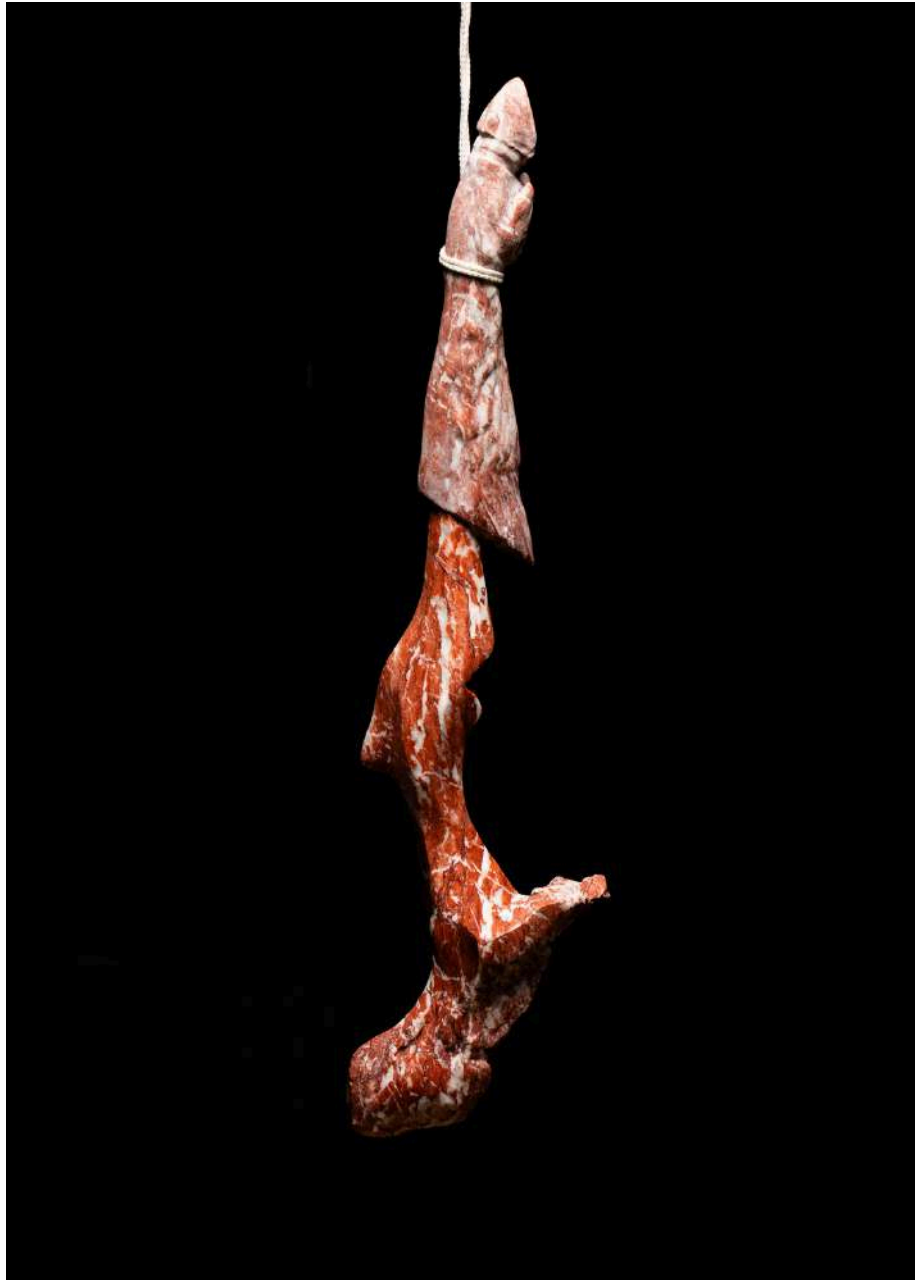
# GRACIA ARRUIZ

(Pamplona, 1996)

Gracia Arruiz (Pamplona, 1996) is a young sculptor specializing in stone who currently resides in Brooklyn, New York. She trained in Italy starting in 2020, where she worked in prestigious workshops such as Franco Cervietti (Pietrasanta) and Torart (Carrara), collaborating on projects by artists such as Fabio Viale, Damien Hirst, and Jeff Koons. Her work combines Italian sculptural tradition with contemporary processes, standing out for its refinement and detail in marble and other stones.

Arruiz transforms everyday objects into poetic sculptures that reflect on time, permanence, and the female gaze in contemporary art. Works such as Point of View reinterpret contemporary icons, such as sunglasses made of Carrara marble. In 2024, she moved to New York on an extraordinary talent visa, where she continues to develop her personal practice and collaborate with leading sculpture studios.





GRACIA ARRUIZ

(Pamplona, 1996)

*Joselito, 2025*

Red King's Marble (Marbre RougeduRoi)

87 x 27 x 13 cm

Price: 19.000 € + VAT





















GRACIA ARRUIZ

(Pamplona, 1996)

*Miura*, 2024

White Carrara Marble

35 x 17 x 11 cm

Price: 4.400 € + VAT



Miura (2024) is a sculptural tribute to one of the most emblematic traditions of Spanish culture, a profound symbol of bullfighting. The horn of the Miura bull, known for its fierce bravery and imposing aggressiveness, stands as a reflection of the greatness and mystery of a legacy that has marked generations.

*This piece encapsulates not only the essence of the animal, but also the ritual, passion, and history surrounding it. Sculpted in Carrara marble, a material that evokes permanence and eternity, it becomes a silent witness to a tradition that many believe is disappearing, but whose reality tells a very different story.*

*The horn of the Miura bull, preserved in the cold solidity of marble, transcends time as a tangible reminder of what was, what is, and what will probably no longer be. Through this work, not only is the figure of the animal materialized, but also the echo of a tradition that, although currently questioned and threatened, will remain alive in the collective memory as a testimony to the ephemeral and the sublime. Thus, Miura not only captures the essence of a legendary animal, but also becomes a reflection of the fragility of our culture, a piece that, although seemingly petrified in its perfection, is deeply rooted in the changes and struggles that define the course of history.*



Bull from the Miura farm.





Gracia Arruiz sculpting Miura in Brooklyn, NY.





GRACIA ARRUIZ

(Pamplona, 1996)

*Castañuela 2, 2025*

Black and Pink Marble

10 x 07 x 04 cm

Price: 1.200 € + VAT



GRACIA ARRUIZ

(Pamplona, 1996)

*Castañuela 3, 2025*

Black Marquina Marble

10 x 07 x 04 cm

Price: 1.200 € + VAT



GRACIA ARRUIZ

(Pamplona, 1996)

*Castañuela 4, 2025*

Belgian Black Marble

10 x 07 x 04 cm

Price: 1.200 € + VAT



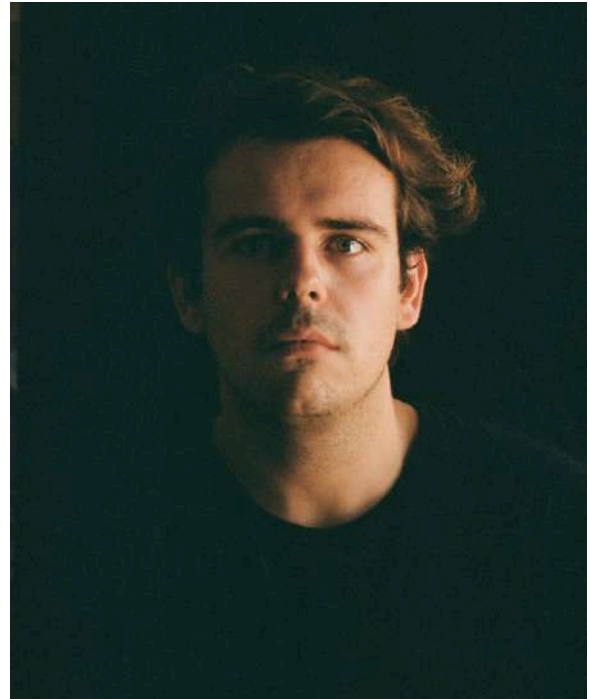


# ÁNGEL DE LEÓN

(Barcelona, 1995)

Ángel de León (Barcelona, 1995) is a multidisciplinary artist whose practice encompasses painting, sculpture, installation, and curatorial projects. His work explores social habits, consumerism, and the paradoxes of modern life, addressing the fragility of existence with humor, sarcasm, and touches of absurdity.

His paintings, expressive in style with surrealist influences, function as a contemporary memento mori, nourished by memories, nightlife, and autobiographical elements mixed with pop culture and mythological references. At the same time, his sculptures, created from everyday objects, underscore the fleetingness and delicacy of life, inviting reflection on the ephemeral and the impermanent.





ÁNGEL DE LEÓN

(Barcelona, 1995)

*Esperanza Macarena, 2025*

Indian ink on cotton paper

41 x 60 cm (47 x 66 cm enmarcado)

Price: 1.200 € + VAT





ÁNGEL DE LEÓN  
(Barcelona, 1995)

*El Brillante, 2025*

Oil on Canvas  
150 x 180 cm

Price: upon request

# LA RUMAN

(Bayarque, Almería, 1993)

La Ruman (Isabel Mirallas Pindado) also studied Fine Arts in Aranjuez and Macerata (Italy), where she developed some of her personal projects. Her work, essentially pictorial, also encompasses sculpture, installation, and digital collage, in a style defined by the artist as "stately costumbrismo" or "Iberian epiphany."

Typically using acrylic on wood, the artist presents references from her childhood, some religious, along with famous brands and objects that can be found in traditional bars.

She also paints portraits, in the style of a court painter, in which the attributes of those depicted form part of the gypsy essence that permeates her work.







LA RUMAN  
(Bayarque, Almería, 1993)

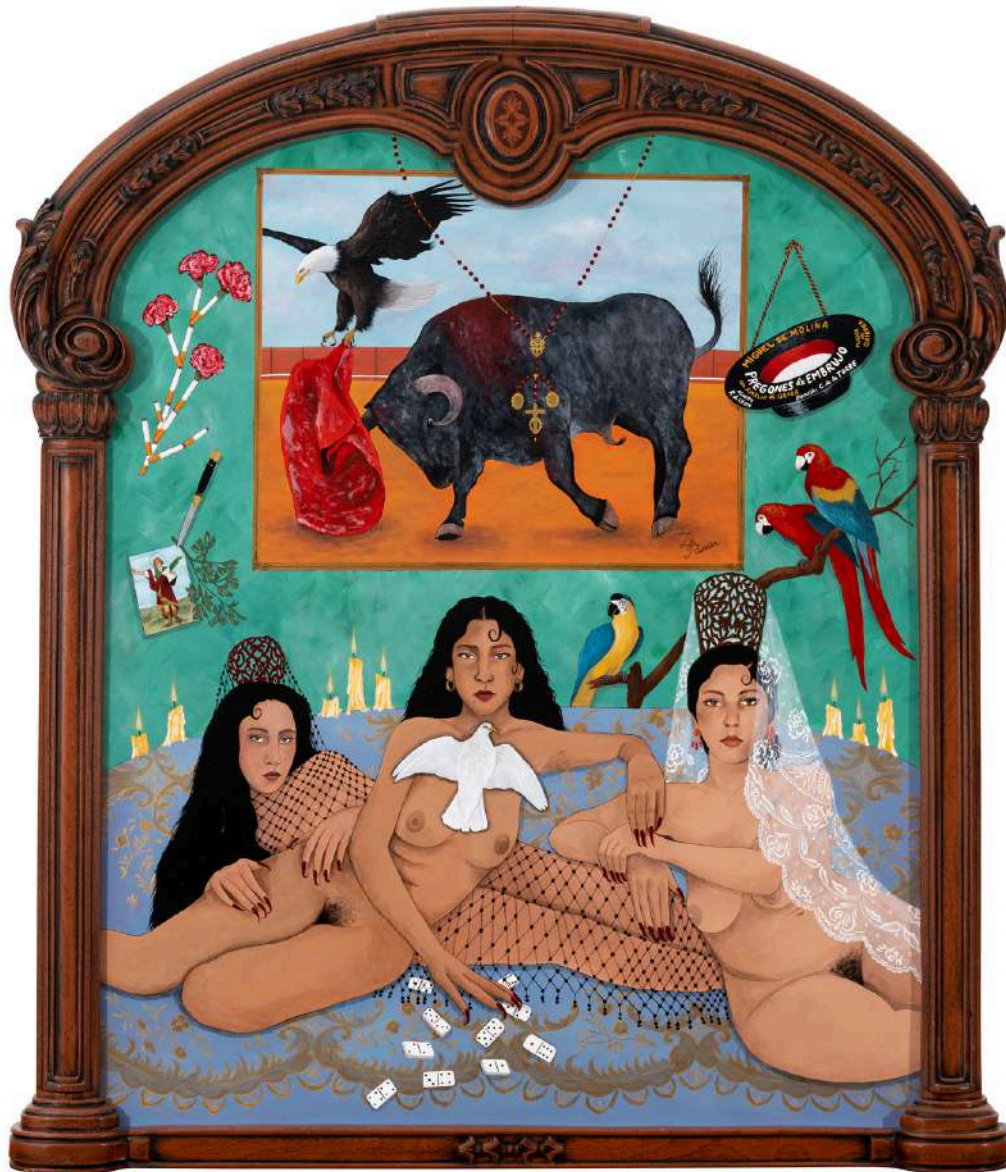
*Bodas de sangre, 2025*

*(Blood Wedding)*

Oil on panel  
135,5 x 79 cm (148 x 91 cm framed)

Price: 4.000 € + VAT





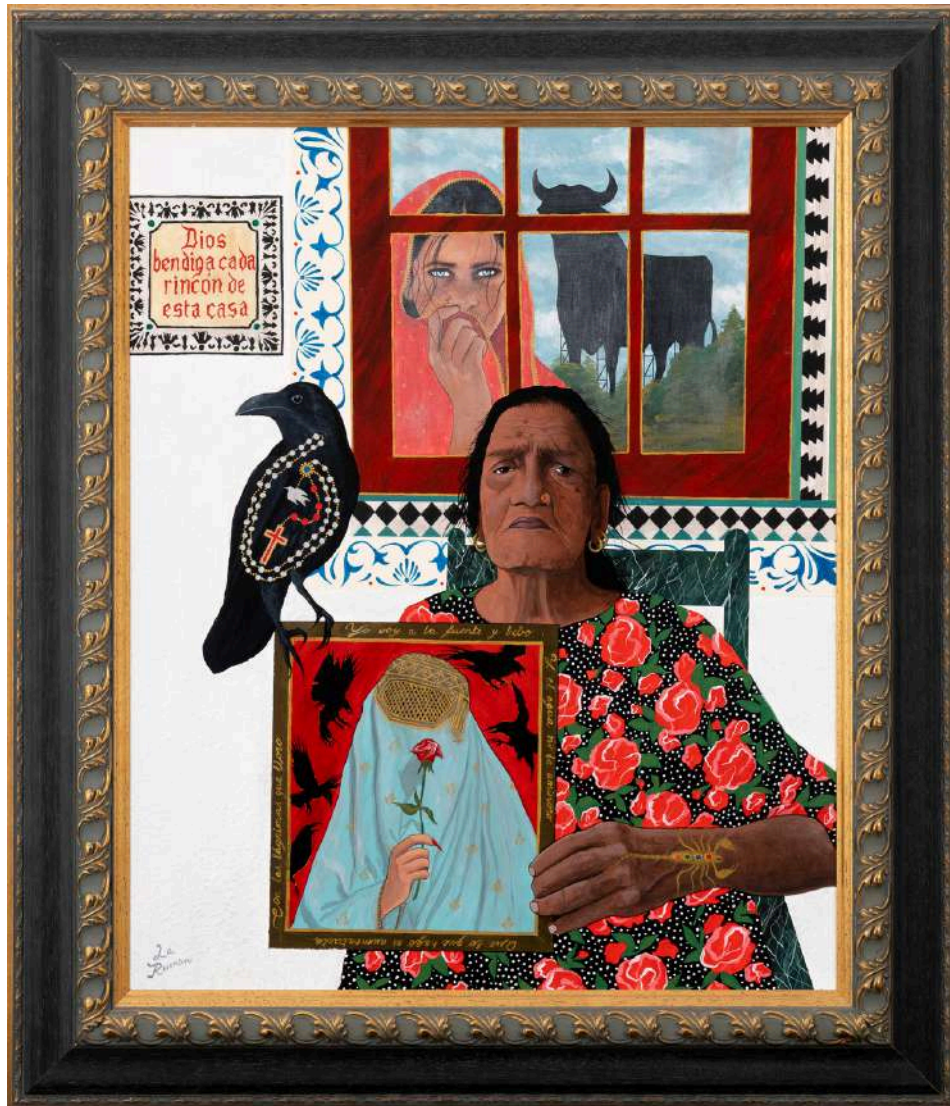
LA RUMAN  
(Bayarque, Almería, 1993)

*Epifanía Ibérica, 2025*

*(Iberian Epiphany)*

Oil on panel  
94 x 78 cm (111 x 95,5 cm enmarcado)

Price: 3.500 € + VAT



LA RUMAN  
(Bayarque, Almería, 1993)

*Ya no crío más cuervos, juro, 2024*

*(I no longer raise crows, I swear)*

Oil on panel  
57 x 47 cm (71,5 x 72 cm enmarcado)

Price: 2.300 € + VAT

# **FOLCLORE Y ORGULLO**





EUGENIO LUCAS VELÁZQUEZ  
(Madrid, 1817 - 1870)

Musician playing the zambomba

Oil on canvas  
82.5 x 62 cm  
Signed

UNPUBLISHED

Price: on request

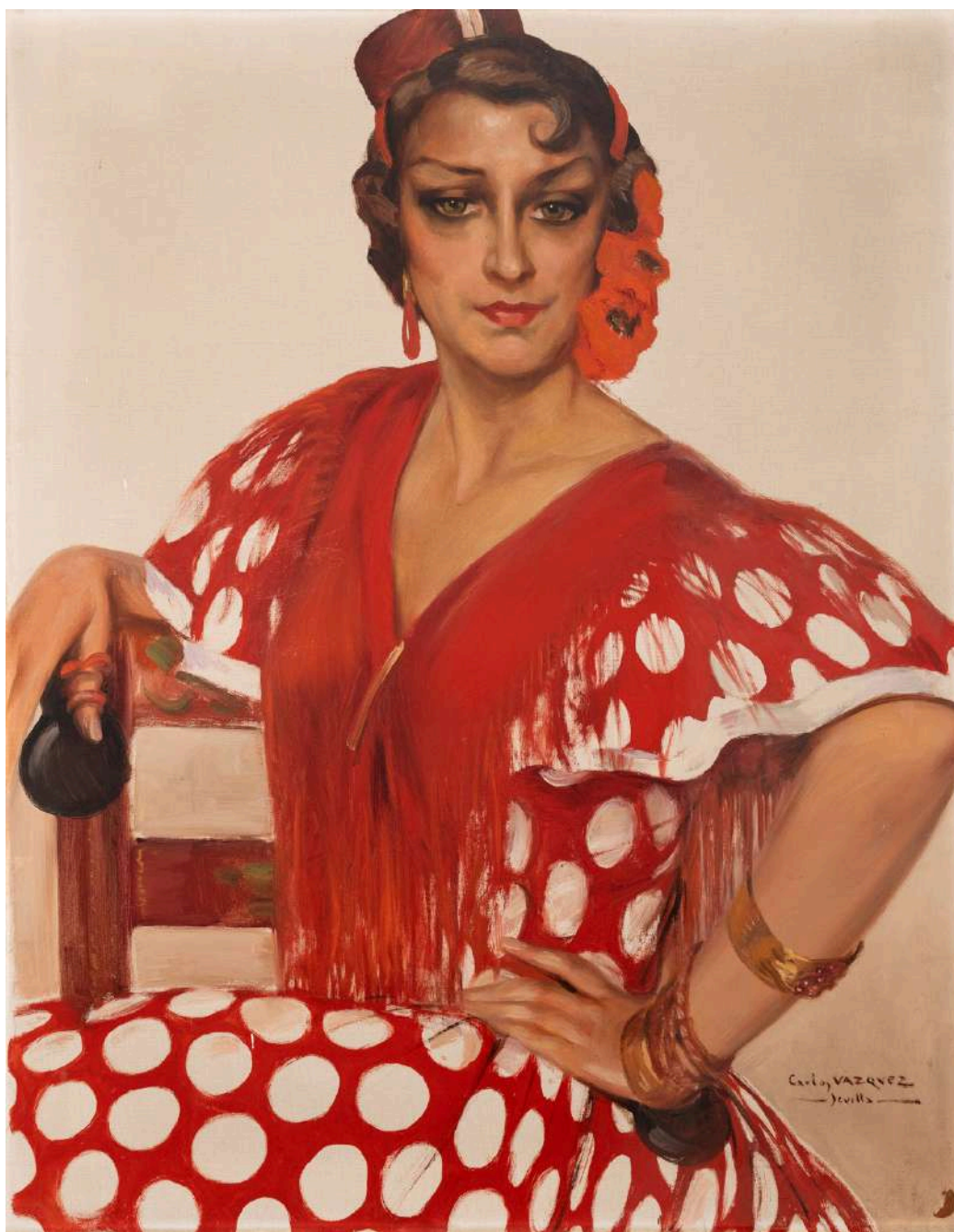
The 19th century was a fundamental chapter in the construction of Spain's visual identity. Against a backdrop of social, political, and industrial transformation, the country's art not only depicted scenes from everyday life, but also sought to offer an image of what it meant to be Spanish. Artists captured the character of the people and elevated it to an aesthetic category, presenting Spaniards as a people deeply connected to their land, their traditions, and their faith.

Influenced by Romanticism, these painters captured an idealized vision of popular life on their canvases. Courage, heroism, and independence of character became recurring themes. Thus, the peasant, the bullfighter, the bandit, and the gypsy became symbols of an indomitable spirit, of a country that sought to define itself through the exaltation of its uniqueness.



The arrival of "tourists" during the Grand Tour helped to cement these archetypes. For visitors, Spain revealed itself as a rugged, almost mythical land, where untamed nature and the passionate character of its people made for a unique experience. This situation consolidated the image of a nation marked by exoticism, festivals and processions, duels of honor and folk dances, the profane and a sense of deep and mystical religiosity. The Spain of costumbrismo was thus a mixture of passions and color, devotion and celebration.

This painting not only documented the customs and peculiarities of Spain, but also helped to forge the country's collective imagination, celebrating local traditions and heroism and establishing a visual memory that is still alive today.



CARLOS VÁZQUEZ ÚBEDA  
(Ciudad Real, 1869 - Barcelona, 1944)

*Amapola - nº19*  
1938-1939, Sevilla

Oil on canvas  
79,5 x 62 cm  
Signed

Provenance: Collection of guitarist Carlos Santías

Price: on request



The work *Amapola* (1938–1939) by Carlos Vázquez Úbeda should be understood not only as an exercise in pictorial virtuosity, but also as a portrait that offers a complex interpretation of the identity of the subject depicted. The figure appears dressed in flamenco attire, with a red shawl and flowers, in a haughty pose, conscious of her own image. However, the facial structure—prominent cheekbones, firm jawline, broad forehead— and the use of heavy, theatrical makeup suggest that the model could be a male in drag. The painting does not conform to the canon of female portraiture of the time, but rather embodies a performative representation of gender, typical of the transformist artists of the 1930s. Thus, the canvas creates a tension between appearance and essence, where femininity is revealed as a theatrical construction.



Based on this morphological and symbolic analysis, the most solid hypothesis identifies the subject as Mirko (Fernando de Torres), a key figure in Barcelona's drag scene. Documented in the chronicles of Sebastià Gasch and Álvaro Retana, Mirko was a famous star at venues such as La Criolla and El Molino, renowned for his elegance and stage presence. In *La Barcelona de nit de Mirko*, 2020, his presence on stage is described: a refined artist who performed in tight dresses, gauze, and feathers, projecting a controlled and conscious femininity. The text highlights his peculiar way of ending each performance by removing his wig and greeting the audience with his natural voice, a gesture that underscored the theatrical nature of his transformation and his absolute control over the image he presented to the public. This type of theatricality and elegance correspond to the attitude and traits of the character portrayed in *Amapola*.



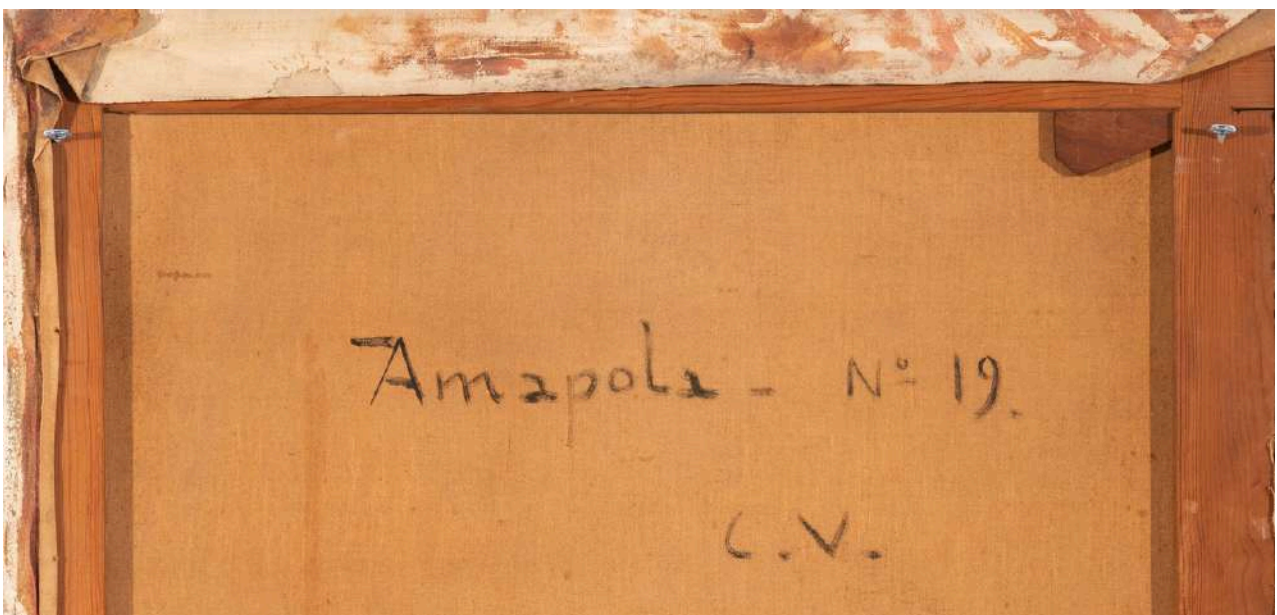
The portrait also coincides with the testimonies of Mirko, a transvestite who sang tangos, where it is mentioned that the artist, whose real name was Fernando de Torres, had cultivated a unique style of performing tangos with a delicate voice, precise manners, and a careful personal aesthetic. This text alludes to his distinguished manner, his education, and his proximity to artistic and aristocratic circles, including a nobleman from Barcelona who provided him with suits and supported him in his career. This context of sophistication and discretion fits with the aura conveyed by Vázquez's portrait: an elegant, introspective character, proud of his appearance, closer to the psychological portrait of an artist than to the simple representation of an anonymous singer.



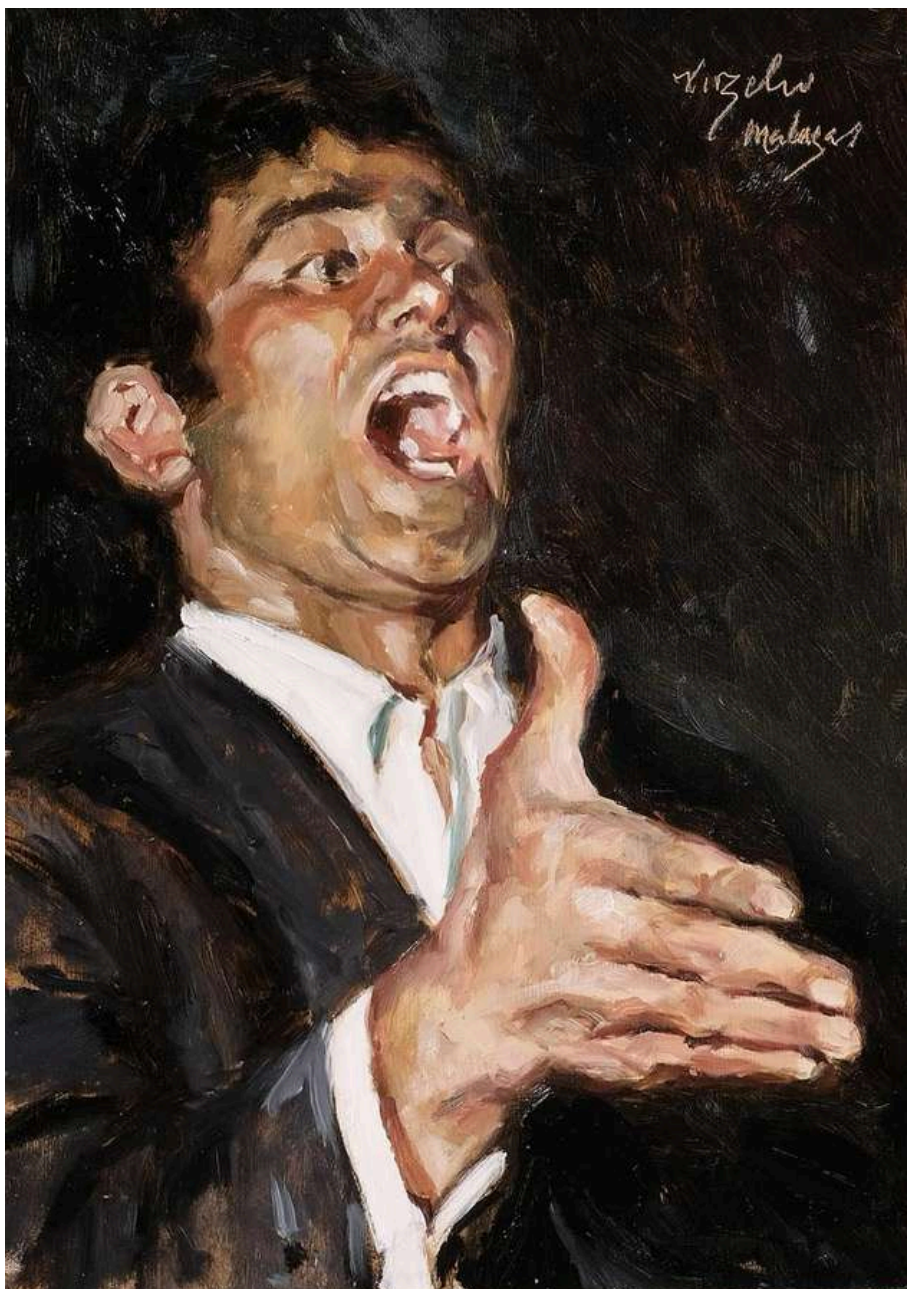
The chronology of the work reinforces this interpretation. Amapola was painted in Seville around 1938–1939, at a time when Mirko was still active and enjoyed recognition on stage. The painting's first owner, guitarist Carlos Santías, was part of the cultural circle that included Federico García Lorca, Salvador Dalí, Manuel de Falla, and Andrés Segovia, which makes it plausible that he was in contact with figures from Barcelona's theatrical scene.



Vázquez, interested in portraying characters with strong identities, found in Mirko an exceptional model, capable of embodying elegance, theatricality, and presence. From this perspective, Amapola not only represents an individual figure, but also embodies an artistic and social phenomenon: the sophistication of drag as an expression of identity and performing art in 1930s Spain.







VIRGILIO GALÁN ROMÁN  
(Málaga, 1931 - 2001)

*Antonio Nuñez "Chocolate"*

Oil on panel  
30 x 22 (48,5 x 40,5 cm framed)

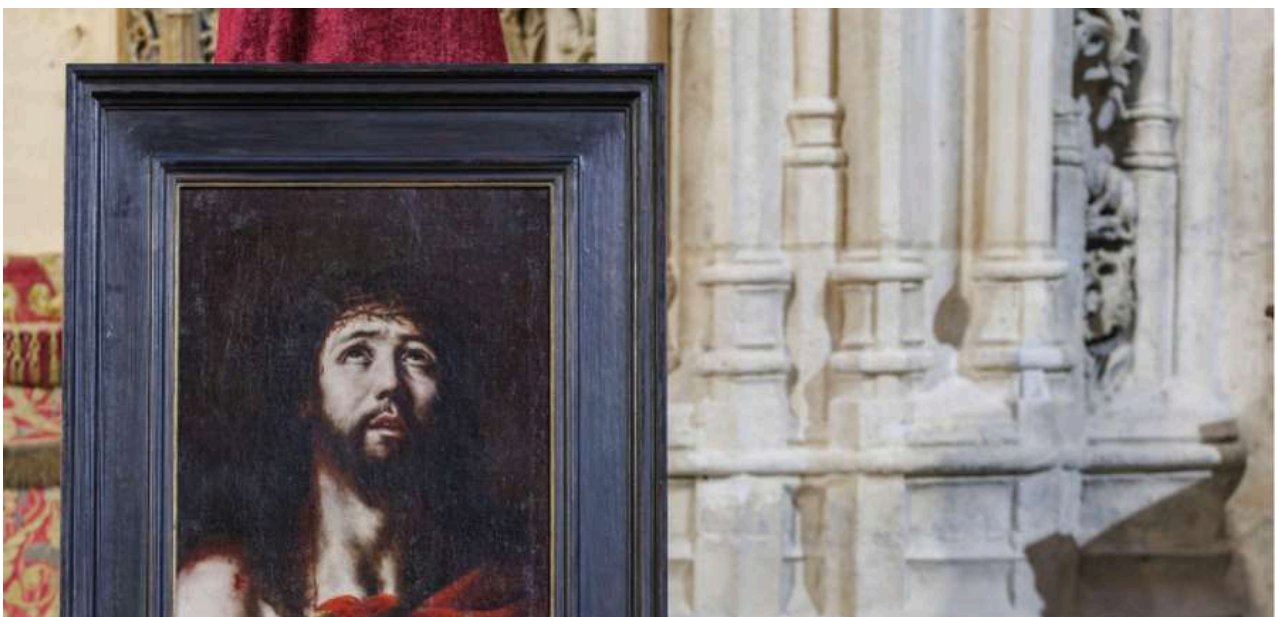
Price: 1.800€

**VENTAS Y  
DESCUBRIMIENTOS  
DESTACADOS  
500 AÑOS DE  
ARTE ESPAÑOL**

The gallery presents a selection of works spanning five centuries of art history, with a special focus on pieces of great historical and heritage significance. Among them is the portrait of Charles III by Giuseppe Bonito, an example of 18th-century court portraiture and its function as an instrument of political representation. Next to it is a silver dessert set made by Valadier, owned by Charles IV, which bears witness to the splendor of the royal tables and the refinement of the sumptuary arts at the Spanish court. This piece can now be seen in the Royal Collections Galleries.

The collection is rounded out with religious-themed works, such as a penitent Saint Jerome, which reflect Baroque spirituality and the impact of the Counter-Reformation on the arts, recently acquired by the Museum of Fine Arts in Seville. These works bear witness to a period in which Spanish art was at the service of the monarchy and the Church, shaping a visual language designed to reinforce authority, spread moral values, and project the image of a country that saw itself as the heir to an empire. The royal portraits, devotional paintings, and courtly gold and silverwork bear witness to the power structures and social hierarchies of the 17th and 18th centuries.

The gallery takes on the task of contextualizing these works and highlighting their value, offering the public tools to understand their original function and historical significance. It seeks to bridge the gap between memory and the contemporary gaze, offering viewers the opportunity to understand art not only as an aesthetic object, but as a living document of a history that still concerns us today. With a clear intention to return these pieces to collections linked to Spanish heritage, contributing to their preservation and the reconstruction of a coherent historical narrative. In this way, the works recover their original context, allowing the past to continue to dialogue with the present.



Painting of the 'Ecce Homo' by Mateo Cerezo presented at the 'Capilla de los Condestables' at the Burgos Cathedral

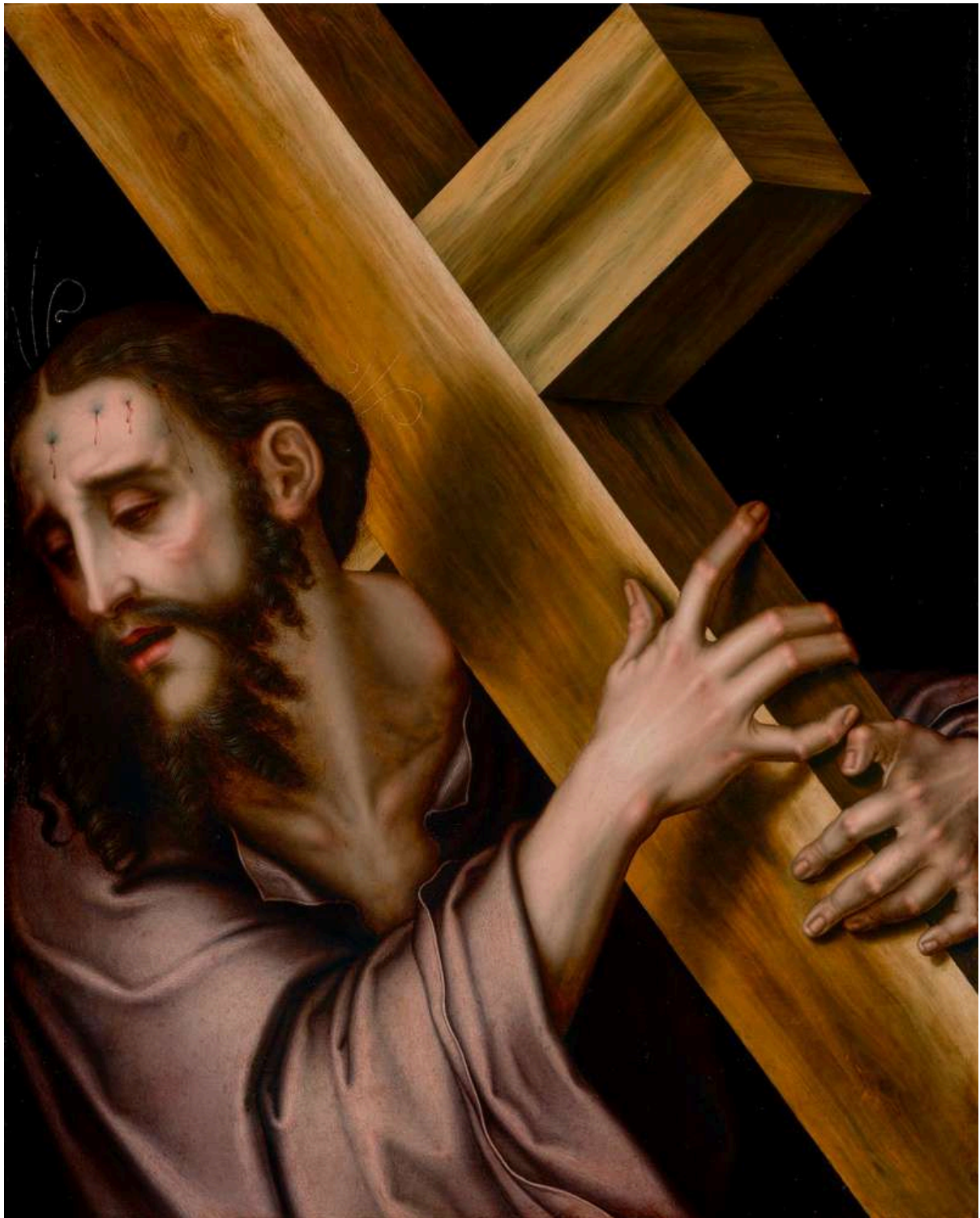


At Galeria Magalhães & Santos, we consider conservation to be an essential part of our work. Every painting that comes to us undergoes a careful process of review, cleaning, and stabilization, always with the aim of preserving its original condition and artistic value. We apply respectful methods and materials, following the principles of reversible restoration, and take the utmost care with lighting, temperature, and humidity conditions. It is not just a matter of keeping a work in good condition, but of ensuring that it continues to convey its history and beauty as faithfully as possible over time.

We also believe that each piece should be in its rightful place, with a clear and documented provenance. That is why we work to restore works to their context and, when possible, return them to institutions or collections where they can be studied, shared, and admired. In our gallery, conservation and restoration do not simply mean repair, but rather caring for what forms part of our shared artistic memory with respect, knowledge, and responsibility.



Friedrich H. Magalhães and Enrique Santos



CURRENTLY AT THE GETTY MUSEUM (LOS ANGELES) 2023

LUIS DE MORALES  
(Badajoz, c. 1510 - Alcántara, c. 1586)

*Christ Carrying the Cross,*  
ca. 1565

Oil on panel  
62 x 51,5 cm



SOLD IN 2023

JUAN RIBALTA  
(Madrid, 1597 – Valencia, 1628)

*The Meeting of Christ and His Mother on the Via Dolorosa*

Oil on canvas  
94 x 130 cm

UNPUBLISHED





ACQUIRED BY A PRIVATE SPANISH COLLECTION, 2025

CRISTOBAL GARCÍA SALMERÓN  
(Cuenca, 1603 – Madrid, 1673)

Good Shepherd, 1620

Oil on canvas  
96,5 x 76 cm

UNPUBLISHED



ACQUIRED BY THE MUSEUM OF FINE ARTS OF SEVILLE, 2025

IGNACIO DE IRIARTE ZABALA  
(Azcoitia, Guipúzcoa, 1621 – Sevilla, 1685)

*Landscape with Saint Jerome*

Oil on canvas  
122 x 172 cm

UNPUBLISHED





ACQUIRED BY SEVILLE CATHEDRAL, 2025

Attributed to LUDOVICO GIMIGNANI  
(Roma 1643–1697)

*King Ferdinand III the Saint guided by the Angel during the siege of Seville*

Oil on canvas  
241 x 201 cm





ACQUIRED BY NATIONAL HERITAGE FOR THE ROYAL COLLECTIONS, 2025

GIUSEPPE BONITO  
(Castellammare di Stabia, 1707 – Nápoles, 1789)

Portrait of Charles of Bourbon, King of the Two Sicilies

Oil on canvas  
124 x 100,5 cm; 137 x 113,5 cm (frame)

Provenance:  
– Collection of the 6th Marquis of Benavites  
– Private collection, London



ADQUIRIDO POR PATRIMONIO NACIONAL PARA  
LAS COLECCIONES REALES, 2025

LUIGI VALADIER  
(Roma, 1726 – 1785)

*Portico of the Temple of Minerva, 1778 Marble, lapis  
lazuli, porphyry, jasper, bronze, and enamel*

39 x 23.5 x 20 cm

Provenance:  
-Jacques-Laure Le Tonnelier, Bailiff of Breteuil  
-Charles IV, King of Spain



ACQUIRED BY THE IBÁÑEZ COSENTINO ART FOUNDATION FOR THE MUSEUM OF  
CONTEMPORARY SPANISH REALISM, 2022

JULIO ROMERO DE TORRES  
(Córdoba, 1874 – 1930)

*La Consagración de la Copla*, 1911-1912  
(The Consecration of the Copla)

Oil on Canvas  
228 cm x 285 cm



# españa.

SPONSORS



RIVES

CANDELA

















