

# CENTRO BOTÍN CENTRO

Centro Botín  
Opening June 2017  
Press Kit

Media Contacts:

María Cagigas Gandarillas, Centro Botín  
+34 917 814 132  
[mcagigas@fundacionbotin.org](mailto:mcagigas@fundacionbotin.org)

Jane Quinn/Dennis Chang, Bolton & Quinn (for international media)  
+40 20 7221 5000  
[jq@boltonquinn.com](mailto:jq@boltonquinn.com) or [dennis@boltonquinn.com](mailto:dennis@boltonquinn.com)



## Index

Introduction	3
Statement by Vicente Todolí, President of the Visual Arts Committee, Fundación Botín	4
Statement by Benjamin Weil, Artistic Director, Centro Botín	6
Architectural Statement by Renzo Piano Building Workshop	7
Visual Arts Policy	11
Research and support for the development of creativity	14
Visitor Information	15
Café-Restaurant	17
About Fundación Botín	18
About Cantabria and Santander	20
Biographies	21

## INTRODUCTION

Centro Botín is a major new visual art centre in Santander, Spain, developed by Fundación Botín, a philanthropic Spanish institution founded in 1964.

The building, as well as the urban intervention within which it is located, linking the city centre and its bay, has been designed by the renowned architect Renzo Piano. As well as offering a new wide open door to art to the people of Santander city and the Cantabria region, it will strengthen the city's social and cultural fabric and create a new attraction, in an exceptional seaside location, for all who visit Santander from around the world.

Led by an outstanding team of international experts, Centro Botín will, first and foremost, be dedicated to displaying and supporting art. It will also offer educational and wider cultural programmes, many of which will link the experience of art to the development of creativity and wellbeing.

The building will provide a home for the Fundación Botín's permanent art collection, along with galleries for major exhibitions. Within the gallery spaces, and outside in the newly restored and extended Pereda Gardens, there will be displays of visual art of international calibre, from the historic to the contemporary. The building and its surrounds will also offer excellent and generous areas for performance, screenings, education, discussion and creative projects.

Centro Botín will provide a base from which the Fundación can build on its longstanding support for art and artists, through international exhibitions, workshops and scholarships, and also pursue research into drawing styles of the major Spanish artists of all periods.

Centro Botín will be a manifestation of the Fundación's long held belief that seeing art has the power to awaken each individual's creativity, and a key strand in the programming will be a pioneering research-led training programme to help people develop their emotional intelligence through art.

The mission of the Fundación Botín, from its inception in 1964, has been to contribute to society's development. It does this by helping to generate cultural, social and economic wealth, not only in Cantabria, where it has always been based, but today also across Spain and as far afield as South America. The main focus is on uncovering and supporting creative talent in art, science, education and rural development. It is a potent mix of priorities, resulting in work that has enhanced the lives of many people, worldwide.

## STATEMENT BY VICENTE TODOLÍ, PRESIDENT OF THE VISUAL ARTS COMMITTEE, FUNDACIÓN BOTÍN

Ten years ago, when I began to work with the Fundación Botín, our policy was to build our contemporary art collection from works given by recipients of our Visual Arts Grants. In order to steer the development of the collection, we later became more proactive, selecting and acquiring works ourselves. In addition, each year we would present an exhibition of works by artists who had received a Visual Arts Grant, and to this we also added an annual exhibition of works by the leading international artist who had led that year's master class workshop at the Villa Iris and would also acquire works of that exhibition for the collection. This means the collection represents the main scopes of the foundation arts policy.

With our new building, the scope for all these activities has enlarged. For example, we will now be offering two workshops annually, instead of one, and a greater number of exhibitions, including two exhibitions of work per year by the artists leading the workshops.

Our Goya drawings exhibition, together with the creation of the catalogue raisonné of his drawings, marks for us the end of a cycle of working with the drawings of major historic artists. While, for obvious reasons, it would not be possible to create a catalogue raisonné of a living artist's drawings, we consider drawing to be an important aspect of an artist's practice – an aspect to which not enough attention is paid. Thus we plan to take that strand of our programme forward with exhibitions of drawings by leading artists at work today.

Carsten Höller, the first artist who will exhibit at Centro Botín, will lead one of our master class workshops after his show, and the painter Julie Mehretu, who will exhibit with us later in the year, has already conducted one: thus the tradition of offering exhibitions to our workshop leaders continues, with the added opportunities that our wonderful new gallery spaces offer. In addition we will be programming high profile exhibitions by modern masters, in the context of new research findings about their work. Our aim is to draw the public in, via one highly researched exhibition every year of a well-known artist or topic, and once they are inside Centro Botín, to encourage them to explore more widely. We want to push people's curiosity, and to challenge.

Centro Botín, with its setting in the gardens and over the bay, has a very special quality and atmosphere. The building is sensitive to its environment, and suitably modest in scale – respectful of the small city that it represents. However, scale is not the same as impact, and I believe that it will be a lighthouse of culture, making an important contribution to art in Spain and in Europe. Santander is only one hour from Bilbao, and so Centro Botín will undoubtedly become part of a northern Spanish cultural network.

A word about the Belgian artist Carsten Höller and his exhibition: Carsten Höller has already announced his presence in what has been a kind of trailer to the main event, which opens this summer. His light installation 7.8Hz, installed two years ago in the Jardines de Pereda, features a flickering of the lights in the gardens for three minutes every hour, every day at a different time. For the exhibition itself, Carsten Höller has decided to use the raw space within the building, as it is, to play with visitors' perceptions through his works, and with the character of the exhibition dictated by the place.

## STATEMENT BY BENJAMIN WEIL, ARTISTIC DIRECTOR, CENTRO BOTIN

### About training in the visual arts

For the past 25 years, the Botin Foundation has actively participated in the professional growth of the Spanish art community, providing support and learning opportunities by way of its workshops and grants, as well as with its exhibitions program. We are glad to see artists we have supported in the past become key protagonists in the field, and particularly proud of the fact former grantees have represented Spain at the three latest editions of the Venice Biennale - Lara Almarcegui in 2013; Cabello y Carceller and Francesc Ruiz in 2015; Jordi Colomer in 2017.

Many of the artists the foundation has brought to direct workshops not only shared knowledge with their younger peers, but also were given their first major exhibition in Spain, thus giving the opportunity to larger audiences to acquaint themselves with the work of internationally prominent figures.

With this extraordinary new building, the foundation can proceed with its mission: to provide more support and exposure to young artists; to partake even more efficiently in the building of a strong artistic community; to provide local and international visitors alike with more opportunities to enjoy the best of today's art in settings we believe will inspire both the artists and their public.

**CENTRO BOTIN, SANTANDER, 2010-2017**  
**ARCHITECTURAL STATEMENT**  
**RENZO PIANO BUILDING WORKSHOP**

Centro Botín is a space for art that will also develop educational and cultural activities. Reaching out into the Bay of Santander, it sits in a highly strategic location. Once an immense dockland area, the site has, over recent years, been used simply as a massive car park. The project restores a key location to the city of Santander.

The site not only overlooks the sea but is also right next to the old city centre, and adjoins a wonderful public space, the historic Jardines de Pereda. The project restores the ties between the historic part of the city and the sea, while the road that once divided the gardens from the sea now runs underground through a tunnel. This has allowed the Jardines de Pereda to be doubled to an area of nearly ten acres, so that the gardens now extend all the way to the seafront. At the same time, pedestrian access to the sea has been restored.

Set between the park and the sea, and on the axis of the local market, Centro Botín sits elevated, half on land and half over the water. Thus the view of the bay is unimpeded for people strolling in the gardens, with Centro Botín seeming to hover weightlessly at the height of the trees, and glimpsed through their foliage. A series of light walkways of steel and glass separate the two rounded volumes of the building and create a new square. Elevated high above ground level, to the north of the building, this square is fully public. Stairways and elevators then lead up to the two blocks of the art centre. From here the building projects 20 metres over the sea.

The two-lobed form of Centro Botín is the outcome of extensive modelling to refine the design, during which it became clear that a rounded form would bring more light to the ground floor and maximise the view from the park to the sea. On both lobes of the building, the facades are set with 280,000 small, slightly rounded ceramic tiles, pearl-coloured and vibrant, that reflect the sunlight, the sparkle of the water, and the rarefied atmosphere of Cantabria.

The west volume is dedicated to art. The exhibition galleries unfold on two levels, offering spectacular views over both sea and gardens. The exhibition space on the upper floor is lit from above and is protected with three layers of roof covering: an outer level, composed of small silkscreened glass slats, prevents harsh light from entering the gallery space directly; a second layer of double glazing seals the gallery; a third layer of small aluminium louvres, controlled by sensors, can be used to black out the interior and modulate the lighting. Beneath the west volume is a glassed-in public space containing the restaurant, shop and leisure zones.



The east volume focuses on education and cultural activities. On one side, an auditorium rises to double height and is cantilevered over the sea. It is conceived as a multifunctional box that can host concerts, readings, lectures, festivals and ceremonies. Here, a terrace allows visitors to enjoy spectacular views of Santander and the bay.

To the north, the educational centre provides spaces that have been designed with maximum flexibility for multiple activities. Its rooms offer spaces of varying sizes to host classes, art workshops, music, dance and cookery activities for children, adolescents, families and adults.

Outside, a new amphitheatre has been created. It adjoins Centro Botín's west façade, where an LED screen is installed for open-air cinema, and for screenings of activities held within the building.

On the ground floor, a fully transparent façade houses a café, restaurant, shop and information centre. Here the ceiling is covered with ceramic, while the floor is orange, leaving behind the blue concrete paving used for the outside spaces. The sea and the landscape around the bay are framed by the building's broad eaves, which shelter the tables outside and create a space for gathering and socialising. Thus, building, gardens and city all flow together.

### **Jardines de Pereda**

The creation of a pedestrian route from the city centre to the sea via the Jardines de Pereda was made possible by a tunnel that now carries the road that previously ran across the gardens. The tunnel carries 13 million vehicles each year, increasing safety and reducing the noise and air pollution that the traffic previously caused in the area.

Thanks to the tunnel, it has been possible to extend and improve the Jardines de Pereda. Led by landscape designer Fernando Caruncho, in collaboration with the studio of Renzo Piano, this historic park has doubled in size, growing from 20,000 m<sup>2</sup> to 48,000 m<sup>2</sup>, and tripling its green areas from 7,003 m<sup>2</sup> to 20,056 m<sup>2</sup>.

The remodelling project has preserved the gardens' original features, respecting and bringing back to life their essential character, while adapting them to their new scale. In Fernando Caruncho's words, "This project merges the past with the present in a 21st century design, looking towards the future."

The Jardines de Pereda are located on land that was reclaimed from the sea in 1805, and was originally used as a harbour quay. The gardens were officially opened in 1905. Now, with their extension, the Alfonso XIII Square, which sits to the west, will be transformed into a large urban space that leads into the gardens proper. Within the gardens, footpaths, green areas and rest areas intermingle to provide both sunny and shady spaces. The play of light and colour throughout the gardens

is key to the design. Walkways and squares have been paved with a mixture of blue concrete stained with copper and iron sulphate, blending the gardens with the bluish tones of the bay. Specimen trees include magnolia, holly, palm, cedar, horse chestnut, pine, boj, yew, linden, and apple. Meanwhile, the gardens have become an ideal setting for public art – provided notably, in the first instance, by Cristina Iglesias with a permanent sculptural installation, and Carsten Höller with his light installation 7.8Hz.

In addition to the many historic landmarks that the project has preserved, such as the Concha Espina Fountain, the Monument dedicated to Pereda, and the Monument to the Fire of Santander and Reconstruction, special mention should be given to the old petrol station. Although its canopy was slightly modernised, its original design was respected, and it has been converted into the gardens' new café. The Renzo Piano Building Workshop has designed a new Tourist Information Office as part of the project to remodel the gardens.

### **Children's Playground**

The remodelling of the Jardines de Pereda also included the extension and renovation of the children's playground, which has grown from 320 m<sup>2</sup> to almost 800 m<sup>2</sup>. It is a unique and innovative space inspired by the sea and the importance of renewable energy. In line with one of the Botín Centre's strategic objectives, it was designed to stimulate the imagination and creativity of children. The area has nine play areas including 'The Wave', a unique structure in Spain consisting of a 20-metre long net for children to climb in. The project's budget was covered jointly by the Fundación Botín and the electricity company E.ON., a strategic partner of the Botín Centre.

### **Cristina Iglesias: Sculptural intervention in the Jardines de Pereda**

Spain's internationally renowned artist, Cristina Iglesias, has designed a permanent sculptural intervention for the surroundings of the Centro Botín and the Jardines de Pereda. Entitled *Desde lo subterráneo (From the Underground)*, the work is made up of stone, steel and flowing water. Elements appear throughout the gardens, encouraging visitors to walk among them, discovering water as it flows at different rates, and experiencing a dialogue between the organic and the mechanical that builds, as the artist says, '...a kind of abstraction.'

## VISUAL ARTS POLICY

Centro Botín will extend and strengthen the Fundación Botín's visual arts programme, which was initiated in the mid 1980s; it will continue to be led by the Visual Arts Committee, presided over by Vicente Todolí, former Director of Tate Modern.

The Fundación Botín has been developing its visual arts policy for over 30 years. Balancing acquisition and display with education and the nurturing of creativity, the programme is built on three pillars. These are:

- Training and support of emerging artists from all over the world through a programme of workshops in Santander, directed by leading international artists; the awarding of grants to support work or training, and the exhibition and possible acquisition of the resulting work. The Fundación also runs a programme of grants for young Spanish curators who wish to study Curatorship and Museum Management abroad.
- Scholarly research into the drawing styles of Spanish masters, with the publication of catalogues raisonnés and the exhibition of selected works.
- Monographic exhibitions of 20<sup>th</sup> century masters, as well as themed group exhibitions covering all areas of art history.

In addition, the Fundación holds a permanent collection of the work of young and established artists who have benefitted from its training and grant-giving activities.

### **Training in the visual arts**

Since the 1990s, the Fundación Botín's Visual Arts Grants programme has been offering scholarships to visual artists. In addition, two Curatorship and Museum Management grants are awarded each year to Spanish contemporary art professionals wishing to complete their studies abroad. These grants are for specialised training in the theory and techniques of exhibition organisation, curatorship, and museum management.

Visual Arts Workshops at Villa Iris, in Santander, which began in 1994, provide another kind of training and encouragement. Devised and supported by the Fundación Botín, these annual workshops have brought many young artists from across the world to Santander, to work closely with artists of the stature of Miroslaw Balka, Mona Hatoum, Jannis Kounellis, Antoni Muntadas and Juan Uslé. Recent workshops have been led by Tacita Dean, Carlos Garaicoa, Joan Jonas and Julie Mehretu. Works by each established, mid-career artist who leads the Visual Arts Workshops are, after the workshops, exhibited by the Fundación. In addition, works by all those artists have entered the Fundación Botín collection of modern and

contemporary art, which also features artists to whom the Fundación has awarded Visual Arts Grants.

There are strong links between the educational programmes, displays and acquisitions – indeed between all strands of the Fundación’s visual arts policy.

### **Visual Arts Research**

In 2006, the Fundación Botín began a research project into drawing in Spanish art. Drawing is considered one of the great strengths of the masters of Spanish art, from the 16<sup>th</sup> century to the present day. As a result, in 2019 the Fundación will publish, with the endorsement of the Museo del Prado, the five volumes of the catalogue raisonné of drawings by Francisco de Goya (1746-1828). Compiled with the help of world-class experts and research teams, this magnum opus will follow earlier publications, including the catalogues raisonnés of Spanish artists such as Eduardo Rosales (1836-1873), Antonio del Castillo (1616-1668), Pablo Gargallo (1881-1934), Alonso Cano (1601-1667), Mariano Salvador Maella (1739-1819), José Gutiérrez Solana (1886 - 1945) and Bartolomé Esteban Murillo (1617-1682).

### **Exhibition Programme**

Centro Botín will open with three major exhibitions: Carsten Höller, Goya’s Drawings, and a selection of works from the permanent collection of Fundación Botín. The following exhibition will be of the work of Julie Mehretu, opening in October 2017.

#### **Carsten Höller: Y**

**24 June to 10 September 2017**

The internationally acclaimed artist Carsten Höller, famous for his dizzying playground-style slides and his playful interactive installations, will present his most ambitious exhibition to date in Spain. Curated by Vicente Todolí and Udo Kittelmann, members of Fundación Botín’s Visual Arts Advisory Committee, the exhibition will feature new works alongside a selection of well-known works. Some, including *Elevator Bed* (2010), will be specially restaged for Centro Botín. Visitors to the exhibition will be able to book a night in *Elevator Bed*, equipped with all the comforts of a luxury hotel room, experiencing the rest of the exhibition as the bed rotates and goes up and down, rising up to 3.5 metres above ground.

#### **Agility and Audacity: Goya Drawings**

**24 June to 24 September 2017**

Alongside the Fundación Botín’s pioneering research into the drawings of Spain’s great artists from the 17<sup>th</sup> century to the present day, there will be an important exhibition of 83 drawings by Francisco de Goya, selected from the Museo del Prado’s world famous collection. *Agility and Audacity: Goya Drawings* is curated by José Manuel Matilla, Head of the Museo del Prado’s Department of Prints and Drawings, and Manuela Mena, Chief Curator of the 18<sup>th</sup> century Painting and Goya section of the Museo del Prado, a member of Fundación Botín’s Visual Arts Advisory

Committee. The exhibition coincides with the publication of the first volume of the catalogue raisonné of Goya's drawings, a five-year programme of work developed in a unique collaboration between the Prado and the Fundación Botín.

**Art at the Turn of the Century: A selection of works acquired in the past two decades**

**24 June 2017 to 2018**

This first selection from the permanent collection of the Fundación Botín will feature works by artists who have directed a visual arts workshop over the past fifteen years, as well as work by recipients of Visual Arts Grants. Artists whose work will be shown include Lara Almarcegui, Miroslav Balka, Carlos Bunga, Tacita Dean, Carlos Garaicoa, Mona Hatoum, Antoni Muntadas and Juan Uslé. The exhibition is curated by Benjamin Weil, Centro Botín's Artistic Director and a member of Fundación Botín's Visual Arts Advisory Committee.

**Julie Mehretu: A Universal History of Everything**

**24 October 2017 to January 2018**

This will be the first major solo show in Europe for internationally acclaimed African artist, Julie Mehretu, who now lives and works in New York. Curated by Suzanne Cotter, Director of the Serralves Foundation, Oporto, and Vicente Todoli, the exhibition will bring together 30 paintings and over 40 drawings, ranging across twenty years of Mehretu's career. The works include her earliest drawings and paintings in diverse techniques, such as graphite, ink or acrylic, and also her majestic large-scale paintings. The exhibition is organised in conjunction with the Serralves Foundation – Oporto Contemporary Art Museum.

## RESEARCH AND SUPPORT FOR THE DEVELOPMENT OF CREATIVITY

Centro Botín is an art centre with a social mission, reflecting the Fundación Botín's aim of harnessing art's potential to develop emotional intelligence and creativity, thus enhancing people's wellbeing on a personal, work, family, and social level.

In delivering Centro Botín, the Fundación's ambition is to give all audiences access to art and to help them to feel in harmony with it. It hopes to encourage creativity in everyone who visits the new building or is influenced by its activities, and so to improve their lives and their environment.

Centro Botín will offer a full programme of activities for children, teenagers, families, and adults, awakening curiosity and imagination, and encouraging learning through play. As well as exhibitions, concerts, theatre, dance and film series, there will be workshops and courses on many subjects related to six different arts (visual arts, music, literature, cinema, theatre and dance).

Above all, the new building will enable the Fundación Botín to extend and develop an important programme initiated more than a decade ago. Since 2003, the Fundación has been working alongside world-class experts, fostering pioneering studies into the development of creativity and its link with emotional and social intelligence.

In 2013, the Fundación entered a partnership with the Yale Center for Emotional Intelligence at Yale University, to research the role that emotions play in the creative process, and to investigate how art, emotions, and creativity relate to each other. At Centro Botín, there will be a significant new research-led training programme called 'Art, Emotions and Creativity', to extend this work.

It is intended that Centro Botín will become an international meeting place for academics and experts in this sphere, and that the programme's findings will be published in leading scientific journals.

## VISITOR INFORMATION

Summer opening hours (June to September): Tuesday, Wednesday, and Sunday, 10:00 - 21:00. Thursday to Saturday, 10:00 - 24:00.

Winter opening hours (October to May): Tuesday to Sunday, 10:00 - 20:00.  
(Closed 25 December and 1 January)

### Shop:

Summer hours (June to September): open daily Tuesday to Sunday 10.00-21.00

Winter hours (October to May) open daily Tuesday to Sunday 10.00-20.00

### Café-Restaurant:

Summer hours (June to September): Tuesday, Wednesday, and Sunday, 10:00 - 21:00. Thursday to Saturday, 10:00 - 24:00.

Winter hours (October to May): Tuesday, Wednesday, and Sunday, 10:00 - 20:00.  
Thursday to Saturday, 10:00 - 24:00.

## Ticket prices

General admission: €8

Includes entry to the permanent collection and temporary exhibitions.

Concession (ID required): €4

People over 65, students aged 16 to 25, and large families.

Free entry (ID required):

for Friends of Centro Botín, Permanent Pass holders, under 16s, the unemployed, sponsors, accredited journalists, and members of the International Council of Museums (ICOM).

Group admission: €6 per person

Groups must have between 8 and 30 people, including the guide/leader. Admission is free for school group leaders and official guides.

## Travelling to Centro Botín

### By bike:

Santander's 18 km [bike lane](#) makes cycling one of the best ways of getting around the city. There are bike racks on Paseo de Pereda, beside the Tourist Office, and at the Centro Botín Amphitheatre.

### By car:

If you are visiting Centro Botín by car, there are several public car parks to choose from: Parking Alfonso XIII (240 metres away), Parking Cachavas (260 metres away), Parking Pombo (400 metres away), and the City Council car park (Parking del Ayuntamiento - 600 metres away).

### By taxi:

There are several taxi ranks in the vicinity of Centro Botín. The closest ranks are at No. 22 on Paseo de Pereda and at No. 16 on Calvo Sotelo, beside the central post office (Correos). To call a taxi: Teletaxi. (Tel: +34 942 369 191) and Radiotaxi Santander (Tel: +34 942 333 333).

By bus:

Centro Botín is well connected by bus thanks to its strategic location in the centre of Santander. Several [urban bus lines](#) stop at the Pereda Gardens. If you are coming from outside of Santander or Cantabria, the [central bus station](#) is just 900 metres away, about a ten-minute walk.

By train:

The Renfe and Feve train stations are a ten-minute walk from Centro Botín. Find out about connections with Santander and timetables on the [Renfe](#) and [Feve](#) websites.

By plane:

Seve Ballesteros airport is five kilometres from Santander, in the town of Maliaño. [Aena](#) offers travellers information on air routes.

By boat:

Centro Botín is located beside the Santander Maritime Station, offering ferries between [Santander and Portsmouth](#) or [Plymouth](#). For information on these ferries and departure and arrival times, please contact Brittany Ferries (Tel: +34 902 108 147)

Centro Botín, Muelle de Albareda, s/n – Jardines de Pereda – 39004 Santander (Cantabria), Spain [www.centrobotin.org](http://www.centrobotin.org)



## CAFÉ-RESTAURANT

The café-restaurant, 'El Muelle del Centro Botín', is presented by two-Michelin star chef, Jesús Sánchez, an important figure in Cantabrian cuisine, who is also a well-known food writer, broadcaster and teacher.

Featuring a local, seasonal and reasonably priced menu, Jesús Sánchez's menu at El Muelle will combine modernity, technique, and tradition, while always featuring the flavours of Cantabria.

Cantabrian cuisine embraces fare ranging from beef bred on the mountains and a rich array of vegetables, to cured meats, fine local cheeses and traditional pastries and desserts – not forgetting, of course, a glorious variety of seafood.

Set in a unique and welcoming space overlooking the bay and the Pereda Gardens, El Muelle will be less a formal restaurant than a local family eatery, never compromising on the quality of its offer, but with an atmosphere appropriate for a relaxed seafront setting.

## ABOUT FUNDACIÓN BOTÍN

Centro Botín is a project of the Fundación Botín, one of the most important private foundations in Spain.

The Fundación Marcelino Botín was founded in 1964 by Marcelino Botín Sanz de Sautuola and his wife, Carmen Yllera, to promote social, economic and cultural development in the region of Cantabria. More than fifty years later, maintaining its primary focus on the region, the Fundación Botín, today chaired by Javier Botín, now operates all over Spain and Latin America, exploring new ways to uncover and support creative talent, to create cultural, social and economic wealth. The Fundación organises programmes in the fields of the arts and culture, education, science and rural development, and supports social institutions in Cantabria. Santander has been the home for four generations of the Botín family, founders of Banco Santander, which is also headquartered in the city.

The Fundación Botín has been backing science as a driver of economic and social development for over a decade, operating mainly in the biomedical field, and aiming to convert scientific discoveries into products, services and companies that generate wealth and quality employment.

To achieve this, the Fundación set up the **Technology Transfer Programme** in 2005, working with some of Spain's best biomedical research groups to help them transfer their results into society. Since 2010, the Fundación has also been running the Mind the Gap programme, investing in human and financial resources to help biotech business projects at Spanish research institutions get off the ground. Five companies have already been created thanks to this programme. These companies have to date raised a total of €11.5 million in private capital.

Support for education is one of the strategic commitments of the Fundación Botín, to generate development. The aim is to introduce emotional and social intelligence and the development of creativity in classrooms to improve the quality of education and promote healthy growth for children and young people. It is also intended to help provide families and teachers with the knowledge and tools they need to help children develop capacities, attitudes and skills enabling them to be independent, competent, responsible and caring.

**The Educación Responsable Programme** was created to achieve this, and is taught in over 200 schools in seven of Spain's autonomous communities and two countries of Latin America (Chile and Uruguay).

**The Rural Development, Heritage and Territory Programme** in the Nansa and Peñarrubia Valley (Cantabria), is a proposed intervention to promote economic and

social development based on the territory's own intelligence, its potential and the initiative of its inhabitants.

The aim is to define a management model based on strengthening resources and harnessing the interaction of various public and private players, in order to conserve landscape, nature and cultural values, while at the same time making the most of local people's entrepreneurial skills, and enabling them to live well in the rural environment. Initiatives like the 'Nansaemprende' Programme to foster business initiatives in the rural environment, are all part of the programme.

**The Trend Observatory** disseminates knowledge generated by Fundación Botín's social action programmes. At the same time, it attracts experts to guide these programmes and conducts in depth research to pinpoint new opportunities to promote economic and social growth.

The Observatory primarily works in the areas of education, science and technology transfer, water and energy. In addition, the Observatory runs two programmes dedicated to supporting talent. Solidarity Talent rescues talented people from unemployment, and helps to revitalise and professionalise the social sector. The Programme to Strengthen the Civil Service in Latin America is aimed at reinforcing public institutions, so that the most gifted students in those countries commit to developing their societies from within the public sector.

Since its inception, and at the express wish of the founders, the Fundación Botín has conducted a **Social Action programme** in Cantabria, supporting institutions that have experience of working directly with the groups that need it most. For example, it promotes programmes dedicated to childhood development, immigration support, support for the elderly, drug addiction prevention, and social integration for people with disabilities.

As well as the programmes it directly manages, the Fundación collaborates with other institutions and foundations in order to maximise the effect of their initiatives and improve the efficiency of their resources, thus helping to strengthen Spain's social fabric.

## ABOUT CANTABRIA AND SANTANDER

Cantabria, an autonomous community within Spain, lies on the Cantabrian Sea along the Bay of Biscay. Bounded by Asturias to the west, the Basque country to the east, and Castile and León to the south, Cantabria is part of 'green Spain'. Enjoying warm summers and mild winters, its landscape is characterised by mountains and lush vegetation, and a stunning coastline.

With its long history, unique culture and special atmosphere, Cantabria has seven national parks, extraordinary prehistoric remains (including the famous cave paintings of Altamira) and many fine beaches and spa resorts – not to mention a wonderful cuisine. At its heart is the beautiful coastal city of Santander, a wonderful destination for travellers.

Santander, the principal city of Cantabria, is renowned for its elegance and the beauty of its setting. Against a backdrop of mountains, it is enclosed by a wide bay. Its marine and commercial tradition is linked to a century-old history of tourism, whose main attractions are the famous El Sardinero beach, the promenade and the La Magdalena peninsula. To these attractions, Centro Botín will now be added.

The Cantabrian capital is on the pilgrims' route to Santiago de Compostela, and nearby is the Lebaniego Way, a pilgrimage route within Cantabria, whose destination is the Santo Toribio Monastery. The pilgrimage in 2017 enjoys a special status, and during this 'Año Jubilar Lebaniego' many special events will take place along the way.

Santander is also close to the Altamira Caves. Both the Caves and the pilgrims' route to Santiago de Compostela have been declared World Heritage sites.

## BIOGRAPHIES

### **Javier Botín, Fundación Botín Chairman**

Before becoming Chairman of the Fundación Botín in 2014, Javier Botín had served as a member of the Board of Trustees for ten years. The Chairman and Chief Executive of Spain's leading independent broking firm, JB Capital Markets, which he himself founded, he is also a Non-executive Director (Proprietary) of Banco Santander.

Javier Botín graduated in Law from the Universidad Complutense de Madrid, before going on to build a solid professional career in the financial world.

In addition to his roles in the financial sector and with the **Fundación Botín**, he works with a number of other non-profit institutions such as the Prince of Girona Foundation and the International Institute for Prehistoric Research in Cantabria, of which he is a Trustee, and Real Golf de Pedreña, whose Board of Directors he has chaired since 2009.

### **Iñigo Sáenz de Miera, Director General of Fundación Botín**

Before becoming Director General of the Fundación Botín, Iñigo Sáenz de Miera served as Director General of Madrid's Universidad Francisco de Vitoria (UFV), where he also taught. He has also taught on the graduate programme at the Universidad San Pablo CEU, and at the Colegio de Abogados in Madrid.

Iñigo Sáenz de Miera began his professional life in the Iuve Foundation, where he was Chairman from 1997 to 2000. Between 2002 to 2008, he initiated and managed Scholarships Programme of the Carolina Foundation and Santander Bank, working with Andrés Pastrana, the Bank's President. It became established as one of Latin America's most prestigious scholarships programmes. At the same time, between 2006 and 2008 he directed Grupo Integer, a Spanish educational organisation with more than 1,500 employees.

Iñigo Sáenz de Miera qualified in Sociology from the Universidad Complutense de Madrid, before studying Social Sciences at Kent University, where he also gained an MA in Political Sociology. In addition, he has a Diploma in Environmental Sciences from Harvard University, and is a graduate of the Stanford Executive Program (SEP) and of the Graduate School of Business at Stanford University. He is a member of the Board of Directors of the Asociación Española de Fundaciones, and of the Social Council of the University of Cantabria.

### **Vicente Todolí, President of the Visual Arts Committee for the Fundación Botín**

Born in Valencia, Spain in 1958 Vicente Todolí took up his role as President of the Visual Arts Committee for the Fundación Botín in 2011.

His long career in the visual arts includes key roles in Spain. He joined the IVAM (Valencian Institute of Modern Art) as Chief Curator in 1986 and was appointed its

artistic director in 1988. Remaining there until 1996, he curated exhibitions of John Baldessari, Richard Prince, Ruthenbeck Reiner, James Rosenquist, Richard Tuttle, Per Kirkeby, Tony Cragg, Juan Muñoz, Julião Sarmiento, Guillermo Kuitca, Cildo Meireles and Pedro Cabrita Reis, and was also responsible for the collection. In 1996 he was appointed founding director of the Museum of Contemporary Art Serralves. There he curated the museum's inaugural exhibition, *Circa 1968*, and exhibitions of James Lee Byars, Franz West, Gary Hill, Hamish Fulton, Lothar Baumgarten, Fischli and Weiss, Roni Horn, Claes Oldenburg and Coosje van Bruggen, "Richard Hamilton / Dieter Roth: Collaborations, Relations Confrontations" and "Francis Bacon: Caged / Uncaged".

In 2003 Vicente Todolí moved to London to become Director of the Tate Modern, where he worked until 2010, curating exhibitions of Sigmar Polke, Robert Frank, Fischli & Weiss, Cildo Meireles, as well as "Rodchenko and Popova: Defining Constructivism", and "Van Doesburg and the International Avant Garde".

He was a member of the jury and the Carnegie International Advisory Committee in 1995 and was part of the curatorial team of 'Future, Past and Present' at the Venice Biennale of 1997, directed by Germano Celant. From 2002 to 2007 he was a member of the Governing Council of the International Foundation, Manifesta.

Vicente Todolí is sole adviser to Per Amor a l'Art Foundation in Valencia, and to the Inelcom collection in Madrid. He was appointed artistic director of Milan's Pirelli Hangar Bicocca, in May 2012. Exhibitions he has curated there include Dieter Roth & Bjorn Roth "Islands", Cildo Meireles "Installations" Paiva & Gusmao "Papagaio", Juan Muñoz "Double Blind & Around", Damian Ortega "Casino", Carsten Höller "Doubt", Kishio Suga "Situations" and Mirosław Balka "Crossover/s".

He has been appointed Chevalier des Arts et des Lettres, and received the Order of Santiago da Espada in Portugal in 2003. In 2011, he was named Doctor Honoris Causa by Valencia Polytechnic University.

#### **Fátima Sánchez Santiago, Executive Director of Centro Botín**

Fátima Sánchez Santiago first worked with the Fundación in 1997 as coordinator of the Plan de Acción Socio-Sanitario para el Mayor (Social and Health Action Plan for the Elderly) fostered and funded by the Fundación Botín for the Government of Cantabria. In 2000 she took on the management of the Social Development strand of the Fundación's work. In 2004, she was appointed Director of the Fundación's Education Department, working with research groups to foster the emotional, intellectual and social growth of children in Cantabria. She is also co-director of a Master's degree course in Social, Emotional and Creative Education, developed through a collaboration between the Fundación Botín and the University of Cantabria. Since March 2013 she has been Executive Director of Centro Botín.

### **Benjamin Weil, Artistic Director of Centro Botín**

After graduating from the Whitney Independent Study Program, Benjamin Weil worked as an independent curator and art critic, contributing to magazines like Flash Art, Beaux Arts and Atlantica. In 1994, he co-founded Ada Web, the first digital production studio that commissioned contemporary artists Jenny Holzer, Lawrence Weiner and Doug Aitken to produce works online, and he continued this activity as Director of New Media at London's ICA. In 2000, he returned to the US to take up a position as Media Art Curator at the San Francisco Museum of Modern Art, where he worked with artists like Pipilotti Rist, Christian Marclay, Pierre Huyghe, Philippe Parreno, Gary Hill and Matthew Barney. In 2009, he became Director of Activities at LABoral, co-curating an exhibition of works from the Thyssen-Bornemisza Contemporary Art Collection, as well as a selection of cinematographic/photographic works from the Centre Pompidou in Paris. He was appointed Artistic Director of Centro Botín in 2013.

### **Cristina Iglesias, creator of the permanent sculptural intervention for the Jardines de Pereda**

The renowned Spanish artist Cristina Iglesias was born in San Sebastián in November 1956. She studied Chemical Sciences in her home town (1976-1978) and then, after a brief period in Barcelona practising ceramics and drawing, went to the Chelsea School of Art in London to study sculpture (1980-1982). In 1988 she was granted a Fullbright scholarship to study at Pratt Institute in New York. In 1995 she was appointed Professor of Sculpture at the Akademie der Bildenden Künste in Munich. In 1999, Cristina Iglesias won Spain's National Visual Arts Prize, followed by the Grosse Kunstpreis Berlin in 2012. She has twice represented Spain at the Venice Biennale, at the 42nd edition in 1986 and at the 45th edition in 1993; at the Biennale of Sydney in 1990; at the Taipei Biennial in 2003; at the SITE Santa Fe Biennial in 2006 and at the Folkestone Triennial in 2011. She also represented her country at the world fairs held in Seville in 1992 and Hanover in 2000, and at the 1995 Carnegie International, Museum of Art Carnegie Institute in Pittsburgh.

She has exhibited widely throughout Europe and the Americas, and her work is represented in collections around the world. Her major public commissions include [The Laurel Leaves in Moskenes](#) sculpture on the Lofoten archipelago in Norway; the Centre Convencions Internacional in Barcelona; [Deep Fountain](#), for the Leopold de Waelplaats, Antwerp, 2006; [The threshold-entrance for the Prado Museum](#) extension, 2007; and the [Estancias Sumergidas](#) underwater sculpture in the Cortes Sea near Isla Espiritu Santo, in the Mexican state of Baja California, 2010.

**Jesús Sánchez, Director of the café-restaurant, 'El Muelle del Centro Botín'**

After training in Madrid, Jesús Sánchez Sainz began his career as a chef in 1984 at the Ritz Hotel in Madrid, under the direction of Eustaquio Becedas and Patrick Buret. In 1986, he went to work with Luis Lezama at the Taberna del Alabardero, with restaurants located in Madrid, Marbella and Seville. During the late 1980s, his career took him to a number of renowned restaurants, including the Bermeo Restaurant in Bilbao, the two-Michelin-starred Jacques Cagna Restaurant in Paris, the two-Michelin-starred Chapon Fin Restaurant in Burdeos, and the Michelin-starred Hotel-restaurant Ithurria de Aïnhua in France. In 1989 he became Head Chef at El Molino de Puente Arce in Cantabria.

It was in 1993 that, with his wife Marián Martínez, Jesús Sánchez opened El Cenador de Amós, the renowned Cantabrian restaurant that has won the accolade of first one Michelin star and then two. The first, single star, was awarded in 1995 and was maintained until its two-star status was awarded in 2016. The El Cenador de Amós is now officially acknowledged as one of the twenty most influential restaurants in Spain.

The restaurant has won many awards, including the 2001 Alfa-Romeo award, the Caldera de Clixto Award in 2013, and the Best Contemporary Classic Restaurant position in Madrid Fusión in 2015. In 2014, the Repsol Guide awarded the restaurant 'Three Suns', its highest honour.

Jesús Sánchez is a well-known figure on Spanish television and radio, and is often invited to speak at conferences. He has been honoured widely by different sections of the Cantabrian food industry, and has published an important book on Cantabrian cuisine, 'La cocina del Cantábrico'.

In 2012, he was invited by the Fundación Botín to plan the café-restaurant for Centro Botín, a project that now opens under his direction.



### **Renzo Piano, Architect of Centro Botín**

Renzo Piano was born in 1937 in Genoa, and lives in Paris. He studied in Florence and in Milan, where he worked in the office of Franco Albini. In 1971, he set up the Piano & Rogers office in London with Richard Rogers, the team that is celebrated for the Centre Pompidou. From the early 1970s to the 1990s, he worked with engineer Peter Rice and, in 1981, established the Renzo Piano Building Workshop (RPBW).

RPBW currently has a staff of 150 and offices in Paris, Genoa and New York. It has designed buildings all around the world: the Menil Collection in Houston, the terminal for Kansai International Airport in Osaka, the Fondation Beyeler Museum in Basel, the Jean-Marie Tjibaou Cultural Centre in New Caledonia, Potsdamer Platz in Berlin, the redevelopment of the Genoa harbour, the Auditorium "Parco della Musica" in Rome, the Nasher Sculpture Center in Dallas, the extensions of the High Museum of Art in Atlanta and the Morgan Library in New York, the Maison Hermès in Tokyo, the New York Times headquarters, the California Academy of Sciences in San Francisco, the Modern Wing of the Art Institute of Chicago, the rehabilitation of the Ronchamp site, the expansion of the Los Angeles County Museum of Art and the Isabella Stewart Gardner Museum in Boston.

Recognition of his achievements has included awards such as the RIBA Royal Gold Medal for Architecture in 1989, the Praemium Imperiale in Tokyo in 1995, the Pritzker Architecture Prize in 1998, and the AIA Gold Medal of the American Institute of Architects in 2008. Some of his most important current projects include the redevelopment and enlargement of the Fogg Museum in Cambridge (Massachusetts), the Whitney Museum of American Art and the Campus of Columbia University in New York, an expansion of the Kimbell Art Museum in Fort Worth, the London Bridge Tower in London, the Tower San Paolo in Turin, the Stavros Niarchos Foundation Cultural Center in Athens and – of course – Centro Botín in Santander, Spain.