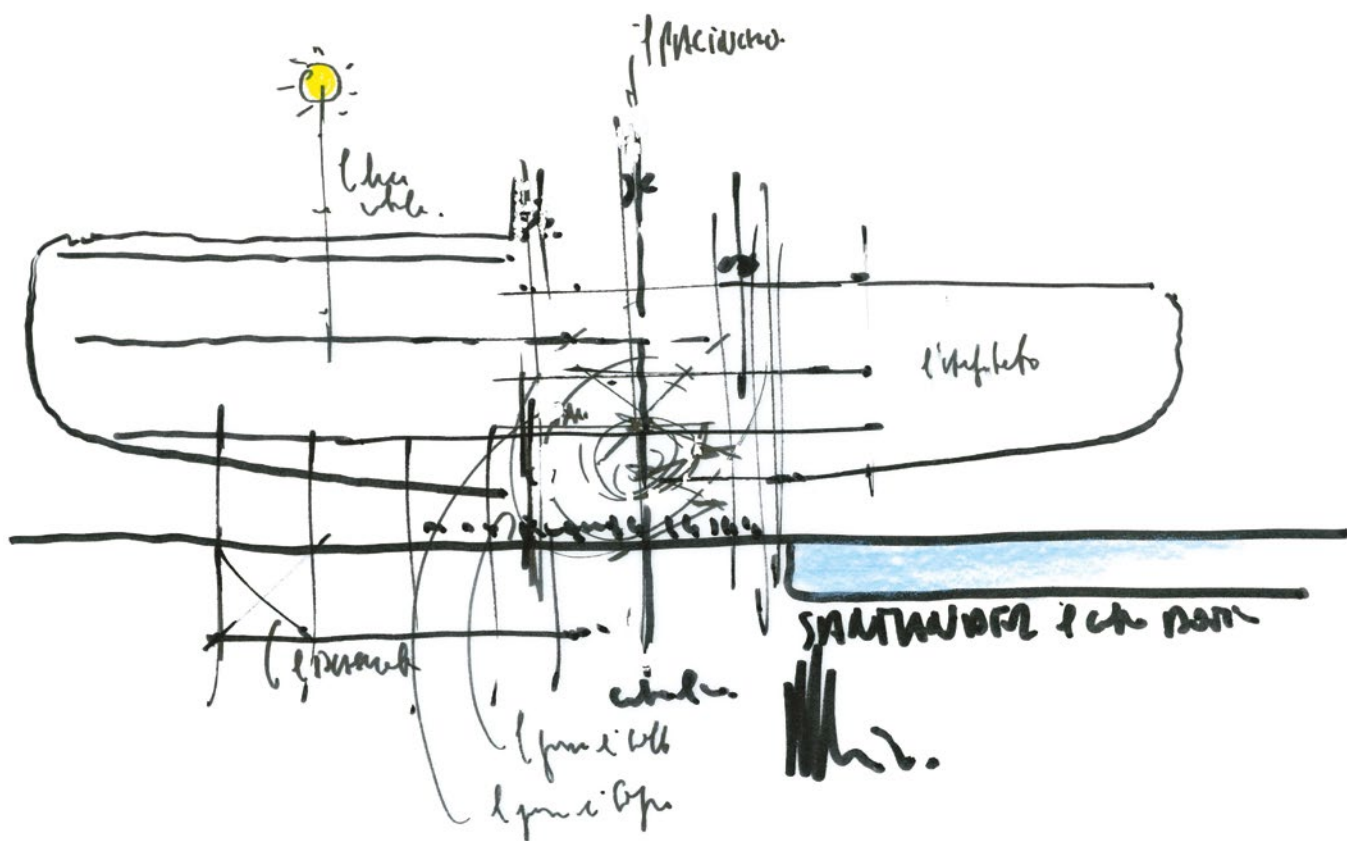
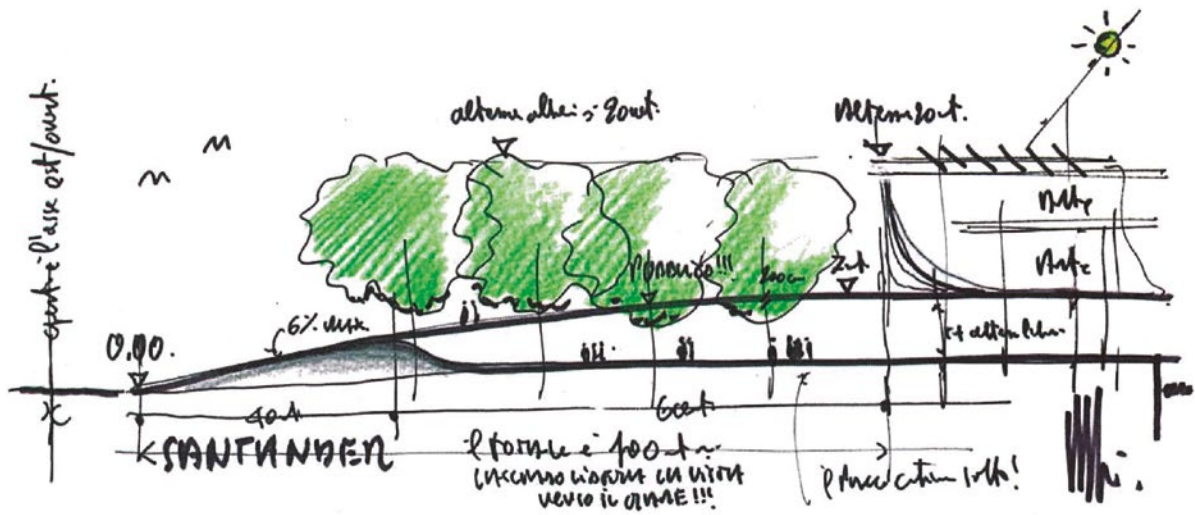


CENTRO BOTÍN CENTRO

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PRESS KIT



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THE CENTRO BOTÍN AND THE FUNDACIÓN BOTÍN

The Centro Botín arts centre, under the aegis of the Fundación Botín, contributes to the fostering of creativity as a means of generating economic and social wealth in Santander.

A space for the development of creativity by means of the arts and an art- and culture-centred place of encounter in Santander, this new facility enables the Foundation to enhance its already extensive support to art and artists in the form of international exhibitions, workshops and grants, as well as encouraging in-depth study of the drawing of the most important Spanish artists of all periods.

Centro Botín is committed to awakening our creative potential and skills by bringing the arts to all of us and releasing their huge capacity for developing our emotional intelligence and creativity. The research carried out by the Fundación Botín and the Yale Center for Emotional Intelligence constitutes the focal point of the Centro Botín's training programme of activities for children, teenagers, families and adults, awakening curiosity and imagination and encouraging play and learning through the experience of the arts in the form of exhibitions, concerts, theatre, dance, film seasons, workshops and courses.

The Fundación Botín's new arts centre opened in June 2017 with the aim of establishing itself as one of the outstanding venues on the international art circuit, offering the cultural and educational riches of the arts with a cordial invitation to one and all to enjoy the beauty of this exceptional building and the lovely gardens in which it stands.

*The Centro Botín continues and furthers the work that the Fundación Botín has carried out in the arts over the last 30 years. The Fundación Botín's Visual Arts Programme focuses on three key areas: **research, training and exhibitions.** exhibits. The Centro Botín also has a clear social commitment to generating development and wealth by making the most of the potential of the arts to stimulate our creativity.*

Fátima Sánchez · Executive Director of the Centro Botín

The Centro Botín is already very much a part of daily life in Santander and a vital presence in the city's social and cultural fabric. **Above all, it is a dynamic new place for people to meet and engage with art, music, film, theatre, literature and dance,** not only in the landmark building but also in the open-air amphitheatre and in the Pereda Gardens.

The design of the building and the laying out of the site, which connects the city centre to the bay, are by Pritzker Prize-winning architect Renzo Piano in collaboration with Luis Vidal + Architects. As well as opening a gateway on art for the people of Santander and Cantabria the landmark facility is an additional incentive to people from around the world to visit the region.

The Centro Botín is a unique setting for art, culture and learning, conceived for the purpose of continuing and furthering the important work carried out by the Fundación Botín in the visual arts since 1984 and in the educational field since 1972.

The Centro Botín stands in the historic Pereda Gardens, which were remodelled and extended as part of the project by internationally acclaimed landscape designer Fernando Caruncho in association with Renzo Piano. The gardens are now twice as large as before, with three times more green spaces extending to the sea, as part of an architectural and landscaping project that attached equal importance to the building proper and the public spaces created around it. The squares to the north and west of the building—the latter an amphitheatre—provide stages for the performing arts, audio-visual screenings, educational activities, debates and creative projects. **Since 2014, the Fundación Botín has been running a full programme of summer activities in the greatly enlarged Pereda Gardens,** including cultural events for children, young people, adults and families, such as concerts of all kinds, film seasons and workshops.

THE FUNDACIÓN BOTÍN

The Centro Botín is the most important project undertaken to date by the Fundación Botín. Created in 1964 by Marcelino Botín Sanz de Sautuola and his wife, Carmen Yllera, to promote the social, economic and cultural development of Cantabria, today, more than fifty years later, while maintaining its principal focus in Cantabria, the Fundación Botín is active throughout Spain and Latin America, and contributes to the development of society at all levels, identifying and fostering creative talent and exploring new ways of generating cultural, social and economic wealth. Since September 2014 the Fundación Botín has been chaired by Javier Botín, who succeeded his late father, Emilio Botín García de los Ríos, who had presided over the Foundation since 1993.

From the outset **the Fundación Botín has been actively promoting the development of society through the creation of cultural, social and economic wealth**, not only in Cantabria, where it is based, but also in Spain and Latin America. **Its primary objective is to discover and support creative talent in the fields of art, science, education and rural development**, embodying this exceptional combination of priorities in a range of actions that have made the lives of many people in many different places significantly better.

The Fundación Botín also runs a Tendencies Observatory to provide the kind of in-depth knowledge of society and key insights that can generate wealth, as well as running programmes to spot and support new talent in the social and public sectors.

A short walk from the Foundation's headquarters on Santander's calle Pedrueca is El Promontorio, another landmark venue in the city, which hosts institutional events. In addition, in 2012 it opened new offices on calle Castelló in Madrid in response to the growing demands of the Foundation's activities.

A CENTRE FOR VISUAL ARTS TRAINING, RESEARCH AND DISSEMINATION

THE FUNDACIÓN BOTÍN VISUAL ARTS PROGRAMME

The Centro Botín arts centre continues and advances the Fundación Botín's Visual Arts Programme, which is developed in three key areas: **training**, by way of grants and international workshops led by major artists; **research** in drawing, and **dissemination** through international exhibitions produced by the Foundation, fruit of its research and training programmes. In addition, the **art collection of the Fundación Botín is a true reflection of its Visual Arts Programme, which has been evolving now for more than thirty years**. Specializing in contemporary art, the collection includes works in a great variety of media: painting, sculpture, drawing, photography, video, installation, etc.

The Centro Botín's Artistic Director is Benjamin Weil, who joined the Fundación Botín team in 2014. Development of the Centro Botín's artistic programme, which is overseen by the Visual Arts Advisory Committee, chaired by Vicente Todolí, former director of Tate Modern in London, is balanced between training, exhibition, acquisition and the promotion of creativity.

When I began to work with the Fundación Botín we wanted our contemporary art collection to include not only works by the artists running the workshops but also works donated by recipients of our Visual Arts Grants. In order to orient the development of the collection we subsequently adopted a more proactive approach, selecting and acquiring works ourselves. In addition, we put on an exhibition each year of works by artists who had received a Visual Arts Grant, which we complemented with an annual exhibition by one of the international artists who had given a Fundación Botín Visual Arts Workshop that year.

Thanks to the Centro Botín, the impact of these activities has multiplied. We will, for example, be running two workshops each year rather than just one, as well as a greater number of exhibitions with the inclusion of two solo shows by workshop directors each year.

Vicente Todolí · Chair of the Fundación Botín Visual Arts Advisory Committee

VISUAL ARTS TRAINING

The first element of the Fundación Botín Visual Arts Programme, **training**, comprises a number of aspects: providing formative support to emerging artists from all over the world through **workshops** led by prestigious international creators; awarding **grants** for artistic projects, and **exhibiting** (and in some cases **acquiring**) the works resulting from these projects. The Fundación Botín also has a grant programme for young Spanish professionals wishing to expand on their training in Exhibition Curating and Museum Management Studies abroad.

Visual Arts Workshops

The Visual Arts Workshops that the Fundación Botín has organized in Santander every year since 1994 have brought to the Cantabrian capital a great number of young creative talents from all over the world, eager to work closely with artists of the calibre of Miroslaw Balka, Mona Hatoum, Jannis Kounellis, Antoni Muntadas, Juan Uslé, Gabriel Orozco, Julião Sarmiento and Paul Graham, among others. **Workshops of particular note in recent years include those run by Julie Mehretu, Carsten Höller and Cristina Iglesias.**

Many of the artists whom the Foundation has invited to run a workshop have not only shared their knowledge and experience with younger colleagues but **also had the chance to have their first major show in Spain.** This, in turn, has given a large number of people an opportunity to become acquainted with the work of leading international artists.

At the end of each Visual Arts Workshop the Centro Botín exhibits works by the artist in charge of the workshop. In addition, it is now established practice for works by these to be acquired by the Fundación Botín for its contemporary art collection, which also includes works by artists who have received one of the Foundation's Visual Arts Grants.

Visual Arts Grants and Grants for Exhibition Curating and Museum Management

The Fundación Botín has been awarding grants to visual artists since the 1990s. **The Itinerarios series of exhibitions presents the work carried out by creative talents from Spain and beyond during the period of their Fundación Botín Visual Arts Grant,** which is published each year in a special catalogue showcasing the projects.

In addition, each year two Exhibition Curating and Museum Management grants are awarded to Spanish professionals in the field of contemporary art who wish to pursue specialist study abroad.

Over the last 26 years the Fundación Botín has been an active participant in the growth of Spain's artistic community, providing support and learning opportunities by means of workshops and grants, in addition to its ambitious exhibition programme. We are pleased to see how artists we have supported in the past have risen to prominence in their field, and we are especially proud that artists who were awarded Fundación Botín grants have represented Spain at the Venice Biennale: Lara Almarcegui in 2013, Cabello/Carceller and Francesc Ruiz in 2015, and Jordi Colomer in 2017.

With the opening of the Centro Botín the Foundation is continuing and expanding its commitment to providing young artists with the maximum support and visibility; to participating more efficiently in the development of an established artistic community, and to offering visitors from Spain and beyond still more opportunities to enjoy the very best international art in a setting we believe inspires artists and the general public alike.

Benjamin Weil · Artistic Director of the Centro Botín

VISUAL ARTS RESEARCH

In 2006, the Fundación Botín initiated a major research project on the drawing in Spanish art, which also involves the publication of catalogues raisonnés and the exhibition of selected works, all **guided by the conviction that drawing is one of the truly outstanding facets of Spanish art, from the sixteenth century to the present.**

As a result of this research programme, in 2018 the Fundación Botín, with the support of the Prado Museum in Madrid, published the first volume of the *Catálogo razonado de los dibujos de Francisco de Goya* [Catalogue raisonné of the Drawings of Francisco de Goya] and in 2019 will publish the rest of the 5 volumes, thereby concluding the in-depth study of the great Spanish artists (17th–20th c.). Compiled with the active involvement of leading experts and a large research team, this masterpiece will join our previous publications, which include the catalogues raisonnés of such major Spanish artists 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). The Centro Botín is committed to continuing and consolidating this priority line of research into drawing.

Our Goya exhibition, together with the completion of the catalogue raisonné of his drawings, marks the end of a lengthy period of work centred on the drawings of great artists of the past. While it would obviously not be possible to compile a catalogue raisonné of the drawings of a living artist, we regard drawing as a highly important aspect of an artist's practice, and believe that it does not receive the attention it deserves. We therefore intend to promote this line of work with exhibitions of drawings by the leading contemporary artists.

Vicente Todolí · Chair of the Fundación Botín Visual Arts Advisory Committee

PROMOTING ARTISTIC AWARENESS

As part of the Centro Botín's promotion of artistic awareness, two of its floors are exclusively given over to the showing of artworks. **These rooms house solo exhibitions of work by twentieth-century artists and collective exhibitions addressing important themes in the history of art.** In the course of the year this exhibition space also hosts several shows of works from the Fundación Botín collection, which includes works by both emerging new talents and established artists who have run one of the Foundation's visual arts workshop, as well as by artists who have received one of its grants.

Carsten Höller, Julie Mehretu and Cristina Iglesias, to mention the most recent, have led one of our master class workshops linked to the exhibition of their work. In this respect, the ongoing tradition of putting on shows by the artists who run our workshops benefits from the added opportunities provided by the Centro Botín's exhibition spaces, at the same time as world-class exhibitions of major contemporary artists, produced in the light of the latest research into their work.

Vicente Todolí · Chair of the Fundación Botín Visual Arts Advisory Committee

THE CENTRO BOTÍN EXHIBITIONS PROGRAMME 2019

The Centro Botín opened its doors on June 23, 2017, and that year put on three major exhibitions: Carsten Höller; *Agility and Audacity. Goya's Drawings*, and Julie Mehretu. In 2018, the Fundación Botín's arts centre in Santander continued the consolidation of its vocation as a first-order centre of excellence with a programme of exhibitions of artists of the highest calibre such as Cristina Iglesias and Joan Miró.

In 2018 the Centro Botín also received disinterested support from some of those who believe in this project. Jaime Botín, patron of the Fundación Botín, ceded eight 20th-century masterpieces from his personal collection, works of great value which are already on display in the 'Portraits: Essence and Expression' room on the first floor of the exhibitions wing. Successió Miró also came to the Centro Botín to fulfil Joan Miró's wish that his large-scale works should be shown in public spaces, thanks to which two of the artist's sculptures can be enjoyed at any time of day from the exterior walkways on the first floor.

The Centro Botín's 2019 exhibitions programme will consolidate its vocation as a benchmark arts centre with two workshops and three exhibitions by internationally acclaimed artists: Martin Creed, the British artist who won the Turner Prize in 2001; Alexander Calder, one of the most influential and transcendental figures of the last century, known worldwide for his 'mobiles' or kinetic sculptures, and the first solo exhibition by the Albanian artist Anri Sala in Spain. Rounding off the *Itinerarios XXV* programme (from February 16 to May 12) are a new presentation of the Fundación Botín collection that will commemorate these 25 years of 'itineraries' (from October 12, 2019 to January 1, 2020) and an exhibition of work by Manolo Millares (from June 8 to September 15).

We are happy and proud to offer visitors a new perspective on the work of Alexander Calder, thanks to the curation of Hans Ulrich Obrist. It is also a great honour to present the work of Anri Sala for the first time in Spain, as well as a new project by Martin Creed, two key artists on the contemporary scene. Each of these projects presents a unique perspective on the rich creative input of the arts today. With the exhibition of Manolo Millares' drawings, the permanent gallery of great 20th-century portraits, and Itinerarios XXV, Centro Botín continues to present a wide array of artistic experiences, from the great masters of the last century to the promising talents of today.

Benjamin Weil · Artistic Director of the Centro Botín

CRISTINA IGLESIAS: ENTRESPACIOS

Until March 3, 2019. **Room 2**

Curator: Vicente Todolí, Chair of the Fundación Botín Visual Arts Advisory Committee.

Winner of the 1999 National Prize for Visual Arts, Cristina Iglesias (San Sebastián, 1956) is one of the most important figures in Spanish contemporary art and enjoys an international reputation. This exhibition presents an important selection of the artist's sculptures from the start of her career to the present and occupies the entire west wing of the Centro Botín's second floor. In addition to the temporary exhibition, Iglesias is also the creator of *Desde lo subterráneo (From the Underground)*, a monumental permanent installation located in the building's surroundings, in the grounds of the Pereda gardens.

MARTIN CREED

From April 6 to June 9, 2019. **Room 2**

Curator: Benjamin Weil, Artistic Director of the Centro Botín.

Invited by the Fundación Botín to run a Visual Arts Workshop in 2019, Martin Creed will collaborate with participating artists to create a new musical performance. This will be presented in the exhibition space for the duration of the workshop. The workshop's completion will coincide with the launch of the new project, which includes the performance of a musical score composed during the workshop, and other contributions by the artist in the exhibition space, as well as all around it.

The work of visual artist and musician Martin Creed (Wakefield, United Kingdom, 1968) has been regularly presented around the world for nearly three decades. The artist, known for the range of his artistic output, combining sculpture, painting, drawing, video and performance, was the 2001 winner of the Turner Prize, with *Work No 227 – The lights going on and off*.

ALEXANDER CALDER

From June 29 to October 20. **Room 2**

Curator: Hans Ulrich Obrist, art historian and critic.

The Centro Botín will present a little-known aspect of the work of the illustrious American artist Alexander Calder (Lawnton, Pennsylvania, 1898 – New York, 1976): a series of drawings and models of unfulfilled projects by the artist from the early stages of his career until the final creations interrupted by his death. The exhibition, curated by Hans Ulrich Obrist, is produced in close collaboration with New York's Calder Foundation.

Alexander Calder radically changed the course of modern art. He is known for the invention of the mobile, whose abstract suspended elements move and swing in a shifting harmony. Expressed by Marcel Duchamp in 1931, the word 'mobile' refers to both 'movement' and 'motive' in French. The first mobiles were powered by a system of engines, which Calder quickly gave up to focus instead on making sculptures whose elements moved with the force of airstreams and human interaction. Calder also created fixed abstract works, which were labelled 'stabiles' by Jean Arp.

Starting in the 1950s, Calder concentrated on delivering monumental commissions, designed with sheets of steel for installation outdoors. His main sculptures included: 125, commissioned by the New York Port Authority for John F. Kennedy Airport (1957); *Spirale* for UNESCO in Paris (1958); *Teodelapio* for the city of Spoleto, Italy (1962); *Trois Disques* for Montreal's Expo (1967); *El Sol Rojo* for the Olympic Games in Mexico (1968); *La Grande Vitesse*, the first public art work funded by the National Endowment for the Arts (NEA), for the city of Grand Rapids, Michigan (1969), and *Flamingo* for Chicago's General Services Administration (1973).

Major retrospectives of Calder's work during his lifetime took place at the George Walter Vincent Smith Gallery, in Springfield, Massachusetts (1938); at the Museum of Modern Art, New York (1943-44); at the Solomon R. Guggenheim Museum, New York (1964-65); at the Museum of Fine Arts, Houston (1964); at the Musée National d'Art Moderne, Paris (1965); at the Fondation Maeght, Saint-Paul-de-Vence, France (1969), and at the Whitney Museum of American Art, New York (1976-77). Calder died in New York in 1976 at the age of 78.

ANRI SALA

From November 16, 2019 to March 1, 2020. **Room 2**

Curator: Benjamin Weil, Artistic Director of the Centro Botín.

This will be the first exhibition of the artist's work in Spain. Living between Paris and Berlin, the Albanian artist Anri Sala (Tirana, 1974) quickly made a name for himself on the international contemporary art scene through his audio-visual and audio installations. Moving images and music are at the core of his work; music is also the theme of a large part of his audio and video installations, as well as sculptures that often take the form of robotic musical instruments. The exhibition will present a new device for the display of moving images, enabling the creation of a meta-narrative in space from video works created by the artist in recent years. The exhibition will be preceded by Anri Sala's participation in a Visual Arts Workshop in August 2019.

ITINERARIOS XXV

From February 16 to May 12, 2019. **Room 1**

Curator: Benjamin Weil, Artistic Director of the Centro Botín.

The *Itinerarios* exhibition cycle enables the annual presentation of the work produced by the eight recipients of the Fundación Botín Visual Arts Grant. 2019 will mark the 25th anniversary of *Itinerarios*: this new iteration will present the work of eight artists, the recipients of the 2017 Fundación Botín Grants: Nora Aurrekoetxea (Spain), Fernando García (Spain), Cristina Garrido (Spain), Fermín Jiménez Landa (Spain), Rosell Meseguer (Spain), Shirin Sabahi (Iran), Blanca Ulloa (Spain), and Celia-Yunior and Henry Eric Hernández (Cuba).

EL GRITO SILENCIOSO. MILLARES SOBRE PAPEL

From June 8 to September 15, 2019. **Room 1**

Curator: Maria José Salazar, member of the Fundación Botín Visual Arts Advisory Committee.

Best known for his pictorial compositions using burlap, sacking, rope and other materials, Manolo Millares (La Palmas de Gran Canaria, 1921 – Madrid, 1972) is less known for his works on paper. Conceived exclusively for the Centro Botín, and produced with the support and collaboration of the artist's family, this exhibition is the first to be entirely dedicated to the artist's drawings, many of which will be presented to the general public for the first time.

THE FUNDACIÓN BOTÍN COLLECTION

Various presentations throughout the year. **Room 1**

Curator: Benjamin Weil, Artistic Director of the Centro Botín.

The collection of the Fundación Botín continues to make itself known with a series of presentations over the course of the year, accommodating itself to the space and inviting new discoveries, itineraries and connections between the works. This is a collection that has been formed over the last forty years.

The *Reconfigured Landscape* will continue to delight visitors in a more select format from the start of 2019 until September 15, as the show adapts to the exhibition space, which from October 12 to the end of January 2020 will host a new selection of works to mark the 25th anniversary of *Itinerarios*.

Itinerarios@25, a new display from the Fundación Botín Collection will present new acquisitions as well as existing but rarely shown works in the collection. These include works by internationally acclaimed artists who ran visual arts workshops at Fundación Botín, as well as those of its former grant recipients. Some 200 works including paintings, sculptures, drawings, videos and multimedia installations by, among others, Leonor Antunes, Lothar Baumgarten, Carlo Bunga, Tacita Dean, Carlos Irijarba, Joan Jonas, Julie Mehretu, Muntadas, João Onofre, Gabriel Orozco, and Sara Ramo. Also on show at Centro Botín

PERMANENT EXHIBITIONS

PORTRAITS: ESSENCE AND EXPRESSION

Permanent exhibition. **Room 1.**

A selection of eight works from the art collection of Jaime Botín, patron of the Fundación Botín, are permanently on show at the Centro Botín in Santander. Chronologically, these pictures reflect almost the whole course of 20th-century art, beginning with *Half-length Figure*, painted by Isidre Nonell in 1907, and concluding with Francis Bacon's *Self-Portrait with Injured Eye*, painted in 1972. The other works exhibited in this room are *Femme espagnole* (1917) by Henri Matisse; *Harlequin* (1918) by Juan Gris; *Beach at Valencia* (1908) by Joaquín Sorolla; *Woman in Red* (1931) by Daniel Vázquez Díaz; *The Constructor of Masks* (1944) by José Gutiérrez Solana and *Portrait of My Mother* (1942) by Pancho Cossío.

Works by artists of the highest standing make up a selection with three common traits: a supremely expressive handling of colour and light, the use of the figure as a connecting principle, and a focus on the portrait, which is the very essence of the expression. In this sense, Maria José Salazar, a member of the Fundación Botín Visual Arts Advisory Committee Botín, who has conducted an in-depth study of the works and is the author of the wall labels accompanying the show and of the catalogue texts, draws attention to the importance of the portrait as the collector's favourite genre, in the execution of which the artist's ability to communicate the personality and mood of the sitter, as well as the physical appearance, is most fully revealed.

JOAN MIRÓ SCULPTURES

Permanent exhibition. **Gallery E, Room 1.**

Following the success of the exhibition *Joan Miró: Sculptures 1928-1982*, on show at the Centro Botín from March 20 to September 2, 2018, the renowned artist returns to the arts centre in Santander thanks to the cession by Successió Miró to the Fundación Botín of two major sculptures: *Femme Monument* (1970), one of the first works that the artist created at the Fondería Artística Bonvicini, in Verona, and *Souvenir de la Tour Eiffel* (1977), a three-metre-high sculpture made at the Fundició Parellada foundry in Barcelona.

These two pieces, installed in gallery E on the first floor of the exhibition wing of the Centro Botín in Santander, can be enjoyed from the exterior walkways of the building. In this way, the centre is helping to fulfil Joan Miró's express wish that his large-scale works should be shown in public places and accessible to as many people as possible.

THE CENTRO BOTÍN IN SOCIETY: ARTS, EMOTIONS AND CREATIVITY

The Centro Botín has a clear social mission: to generate social wealth and development by making the most of the potential of the arts to awaken creativity, based on an understanding of art as a vital contribution to enhancing our well-being at the personal level, in the family, in society and at work. **The Fundación Botín has been researching and working in this direction for several years, in collaboration with the Center for Emotional Intelligence at Yale University, and the Centro Botín now opens up new possibilities for development, both locally and internationally.**

At the local level, the Fundación Botín aims to promote the development of the emotional intelligence and creativity of the Cantabrian people and improve their lives through the arts, thanks to their enormous and as yet insufficiently realized educational potential. **Slowly but surely, this will in time foster a more open, more creative and decisive spirit capable of generating progress and wealth throughout the region.**

In the international arena, the leading journals are already taking note of the researches in the arts, emotions and creativity being carried out by the Fundación Botín, which positions the Centro Botín as a pioneer in the integration of the arts and social development, as well as a place of encounter and exchange for researchers. **The Centro Botín is due to host the first International Conference of Arts, Emotions and Creativity, which will bring together outstanding experts from around the world in Santander.**

The Centro Botín enables the Fundación Botín to expand and develop the important programme it launched in 2003 with input from international experts. What is more, since 2013, the Foundation has been working with the Yale Center for Emotional Intelligence, examining the role that emotions play in the creative process, and investigating the role and potential of the arts and the emotions they generate in the development of creativity.

The Centro Botín also embodies the Foundation's commitment to making art accessible to everyone, helping all of us to engage in harmony with the creative spirit. The coordinated actions of the Fundación Botín seek to stimulate the creativity of those who visit the Centro Botín and take part in its activities, improving their quality of life and their environment. **To this end, the arts centre offers a wide-ranging programme of activities for children, adolescents, families and adults; activities that arouse curiosity and fire the imagination while encouraging learning through play.**

At the Centro Botín not a day goes by without one or more of the programme of educational and artistic activities bringing the arts to everyone– the visitors who come from afar and may have only an hour or two, or the people of Cantabria and Santander, who can enjoy the Centro Botín on a regular basis, and of course Friends of the Centro Botín and volunteers, who are the people most actively involved in the project.

The very full programme of exhibitions, concerts, plays, dance and film seasons is complemented by workshops and courses on a wide variety of topics related to the Centro Botín's six core disciplines: visual arts, music, literature, film, theatre and dance.

The **cultural programme of the Centro Botín** includes a diverse offering of quality activities to suit all tastes and interests. The Centro Botín team, with the support of a Culture Advisory Group composed of professionals from different fields with a thorough knowledge of the international, national and local panorama, is responsible for designing this programme, which contributes to the effective integration of the arts centre into the cultural and social fabric of the city. In addition, **the building's huge outdoor screen, showing films and videos of activities inside the building, accentuates the Centro Botín's open and inclusive nature** by opening a window on the interior.

he Centro Botín's educational proposal for the fostering of creativity through the arts ranges from workshops for school-children and adults to professional or university-level courses, such as those in its collaborative ventures with Yale University and with the Master in Emotional Education, Social Education and Education for Creativity run by the University of Cantabria's Faculty of Education.

THE ARCHITECTURE AND URBAN DESIGN OF THE CENTRO BOTÍN

THE BUILDING: THE CENTRO BOTÍN PROJECT, 2010-2017

The Centro Botín has effectively and attractively reconnected the centre of the city with the bay thanks to the remodelling of an extraordinary public space: the hundred-year-old Pereda Gardens. **By tunnelling below ground the busy road that once divided the gardens and cut them off from the sea, the project has not only unified the green space** but also doubled its area to almost four hectares while restoring unimpeded pedestrian access to the sea.

This building assumes the important social and cultural function of revitalizing the city's public spaces, thus confirming the primacy of the urban as the site of civilization. That is why the Centro Botín is located in the heart of the city, because cultural enclaves of this kind, when they are open and close at hand, are loved by the people and become symbols of communal life and civic pride.

Renzo Piano · Architect

Between the gardens and the Bay of Biscay, the Centro Botín cantilevers out over the sea and the land, allowing the people strolling through the gardens to enjoy a magnificent view of the bay spread out before them. Indeed, the building seems almost to float weightlessly at the height of the treetops through whose branches it can be glimpsed. **An elegant lightweight Pachinko structure of steel and glass catwalks connects the two volumes of the Centro Botín and creates a completely public new square, raised above ground level, on the north side of the building,** with stairs and elevators giving access to the two volumes of the arts centre, which cantilevers out 20 metres over the sea.

The lobular form of the Centro Botín is the outcome of the series of models through which the design was perfected. This evolutive process made it clear that a rounded structure would allow the ground floor to enjoy more daylight while also affording the best possible views from the gardens towards the sea. **The façades of the building's two volumes are covered with 270,000 mother-of-pearl ceramic discs, which reflect the sun, the sparkling surface of the water and the special light of the Cantabrian coast.**

The larger volume to the west is devoted to art, with galleries laid out on two levels offering spectacular views of the sea and the gardens. The 1400 m² exhibition space on the top floor is lit from above, with daylight entering through a translucent three-layer roof: an outer skin of small sand-blasted glass slats prevents glare in the interior, the double-glazed second skin acts as a climatic envelope, and the third skin of sensor-controlled aluminium slats allows the lighting to be precisely regulated, completely darkening the interior if so desired. The first floor is occupied by a 1200 m² exhibition space, and the ground floor, with its completely transparent façade, houses the restaurant, the shop, a lounge area and visitor services.

On the outside of the building a new amphitheatre adjoins the west façade, on which a 12 x 6 m LED screen shows videos of the activities taking place inside the building and serves as an open-air cinema for the centre's film season.

With a double-height auditorium that cantilevers out over the sea on its south-east side, **the smaller volume to the east contains the educational and cultural activities.** Conceived as a multifunctional space for concerts, lectures, conferences, festivals and ceremonial occasions, this wing also has a roof terrace from which visitors can enjoy spectacular views of Santander and its bay.

The educational area on the north side of this volume has adaptable spaces whose exceptional versatility makes them ideal for a great variety of uses. Configured in rooms of different sizes, the educational area regularly hosts courses and workshops on the visual arts, music, film, theatre, dance and literature, for children and young people as well as adults and families.

THE SETTING: THE REMODELLING OF THE PEREDA GARDENS

The creation of a pedestrian route from the city centre to the sea by way of the Pereda Gardens involved rerouting traffic from the busy road that previously bisected the gardens through a newly-built tunnel. The new tunnel, used by some 13 million vehicles a year, has significantly **improved safety and reduced the levels of noise and air pollution in the area.**

Construction of the tunnel made it possible to extend and improve the Pereda Gardens. Led by landscape designer Fernando Caruncho, in collaboration with the Renzo Piano studio, this historic park has more than doubled in size, from 20,000 m² to 48,000 m², and tripled its green space from 7,003 m² to 20,056 m².

The remodelling has conserved the park's original features, respecting and recapturing its essential character while adapting to the change in scale. **The Pereda Gardens were laid out on land originally reclaimed from the sea in 1805 for use as a quay,** and were officially opened in 1905, coinciding with the Exhibition of Arts and Industries. The extension transforms Plaza de Alfonso XIII, to the west, as part of a large urban space leading in to the gardens proper, whose walks, lawns and rest areas offer both sun and shade in a continual play of light and colour that is a central feature of the design. **Walks and squares have been paved with blue concrete mixed with copper and ferrous sulfate, in harmony with the blue tones of the bay.** Specimen trees include magnolia, holly, palm, cedar, horse chestnut, pine, box, yew, linden and apple.

This project is an expression of the history of this Cantabrian region's moments of splendour. Old public gardens should always preserve and make the most of the landmarks of collective and individual memory that connect the past and the present. That was the aim here: to combine the present and the past with the aesthetic codes and forms of the 21st century, so as to open up the Pereda Gardens to the future. To this end we have established a correspondence between the City and the Garden, and with Renzo's marvellous building, the whole in harmony with the landscape thanks to the blue of the paths, which tie in with the blue of the bay and the blue-green of the hills around it. That was our goal and we can now say it is an objective and a dream accomplished by all of us.

Fernando Caruncho · Landscape designer

The Centro Botín project has preserved several historic landmarks in and around the Pereda Gardens, such as the Concha Espina Fountain, the José María de Pereda memorial sculpture, and the Monument to the Fire of Santander and Reconstruction. **Special mention should also be given to the old petrol station, which has a special place in local memory.** Although its canopy has been slightly updated, its original Fifties design has been respected, and it has been converted for use as the park's new café. The Renzo Piano Building Workshop has also designed a new Tourist Information Office as part of the remodelling scheme.

Last but not least, **the project included the extension and renovation of the Pereda Gardens children's playground, which has been enlarged from 320 m² to almost 800 m²** in an innovative collaborative design centred on children's physical, emotional, cognitive, and social development. In line with one of the Centro Botín's key strategic objectives, the playground was designed to stimulate the imagination and creativity. One of the new play areas in this unique innovative space, inspired by

the sea and the importance of renewable energy, is The Wave, a 20-metre-long climbing net for kids and the only one of its kind in Spain. **The Pereda Gardens children's playground was developed in conjunction with the electric utility company E.ON, one of the Centro Botín's strategic partners.**

CRISTINA IGLESIAS: SCULPTURAL INTERVENTION IN THE PEREDA GARDENS

Cristina Iglesias, 1999 winner of Spain's National Prize for Visual Arts and one of the country's most internationally acclaimed artists, **created a site-specific sculptural installation for the Centro Botín and the Pereda Gardens in the form of four wells and a pool, entitled *From the Underground*.** The work consists of five constructions in grey stone, each containing overlapping cast steel forms which engender cavities, wells that engage the underground, that which lies beneath the surface. In the artist's words: 'Phreatic zones, underground zones saturated with water. Pockets of water full of vegetation and molluscs, life that speaks of the origin, the immense sea that formed the earth.' The subterranean is represented by an abstract mass, built up in layers; strata reminiscent of certain algae that might exist in some underwater garden, welling up to the surface.

With her installation, Iglesias invites the visitor to observe the regular to and fro of the water and listen to its murmur, a movement with different rhythms composing different sequences, encouraging us to go from one point to another, from one well to another, and to perceive the sequence of abstract forms as a kind of dialogue between the organic and the mechanical.

PROJECT FACTS AND FIGURES

THE BUILDING

- 10,285.24 m² of total floor area, 8,756.07 m² on the ground floor, first floor and second floor
- 7,112 m³ of concrete for foundations and in-situ cast concrete walls
- 1,059,283 kg of corrugated steel rebar reinforcement for foundations and in-situ cast concrete walls
- 2,323 m³ of concrete for the structure of the building
- 379,262 kg of corrugated steel for the structure of the building
- 1,316,000 kg of steel for the structure of the building
- 3,708 m² of flooring with 8 mm veneer of French oak
- 270,000 ceramic discs with a standard diameter of 156 mm, although other diameters were used for the trims and the curved corners of the building
- 307 sheets of glass for the north and south façades of both wings. The standard size on the west wing is 5.040 x 1.831 m, with a weight of approximately 500 kg
- 6 stairways, two in the east wing and four in the west wing, of which only one in each wing is in regular use, the others being for use in the event of an emergency
- 970 m² of glass flooring with a steel structure for the stairs and the Pachinko, the glass floored carbon steel structure which connects the two wings of the building at level one, seven metres above the ground
- 305 is the estimated seating capacity of the auditorium
- 771 m² of skylight on the roof of the west wing to provide natural light to the second floor exhibition space

THE TUNNEL

- 219 m long
- 60,000 m³ of earth moved in excavation and foundations
- 9,000 m² of in-situ cast concrete walls
- 25.000 m³ of concrete
- 2,400,000 kg of corrugated steel for reinforcing
- 450 lights
- 11,000 m² of asphalt for road surfaces and pavements

THE GARDENS

- 48,257.65 m² of gardens, now almost two and a half times larger than before
- 146 new trees planted, including magnolia, linden, camellias, vinca, plane, gingko, ash, wisteria and yew, as well as various types of palm trees and vines
- 11,088 m³ of topsoil
- 17,568 m² of polished coloured concrete for paths and interior squares
- 11,579 m² of grass
- 475 m² of shock-absorbent playground flooring

THE ARCHITECTURE AND CONSTRUCTION PROJECT

Centro Botín Project, Santander, 2010-2017	Renzo Piano Building Workshop in collaboration with Luis Vidal + Architects (Madrid)
Design team	E. Baglietto, M. Carroll (partners in charge), F. Becchi (associate in charge), S. Lafranconi, M. Monti, R. Parodi, L. Simonelli with M. Cagnazzo, P. Carrera, S. Ishida (partner), M. Menardo, A. Morselli, S. Polotti and I. Coseriu, P. Fiserova, V. Gareri, S. Malosikova, T. Wozniak, A. Zambrano; F. Terranova, F. Cappellini, I. Corsaro (models)
Project management	BOVIS PROJECT MANAGEMENT
Design team	RPBW / LVA ARQUITECTOS
PM building and landscaping	LVA ARQUITECTOS
CM building and health & safety coordination	BOVIS PROJECT MANAGEMENT
Landscape design	FERNANDO CARUNCHO
Building and underpass engineering	DYNAMIS
Façades, services, lighting and fire protection systems consulting	ARUP
Environmental and urban planning consulting	PRADO Y SOMOSIERRA
Acoustics consulting	MÜLLER-BBM
Lighting consulting	ARTEC3
LEED consulting	BOVIS PROJECT MANAGEMENT
Contracting	UTE OHL/ASCAN
Cost consulting	GLEEDS
Graphic design	2x4

FACILITIES

EL MUELLE RESTAURANT

El Muelle del Centro Botín is a seafront restaurant in an exceptional setting, with views of the Pereda Gardens and the bay of Santander, serving quality Cantabrian ingredients with an emphasis on creativity and sustainability. Chef Jesús Sánchez and his team offer a fresh and thoroughly contemporary, a true reflection of the Centro Botín's values of excellence, proximity and innovation.

The restaurant serves breakfast and lunch daily, as well as drinks and snacks at any time. There's a guaranteed charge of natural energy in starting the day with artisan breads, pastries, savoury dishes and fresh juices while enjoying views of the sea. The afternoon apéritif is the perfect excuse to sample El Muelle's selection of classic Cantabrian tapas with a vermouth prepared with a very special touch. For a sweet temptation or a little treat, try the homemade cakes, gourmet coffees, selection of teas and artisan ice creams, just right for a between-meals snack. At night, tapas and pinchos share the billing in a culinary space that perfectly complements the cultural offer of the Centro Botín with its delectable Menús Sonoros, a series of dinner-concerts in which music and creative cuisine combine. Enjoy an unforgettable evening flavoured with live sounds by big names in jazz, soul, flamenco, world music or folk, accompanied by a menu that takes its inspiration from the particular musical style setting the tone.

What's more, the combination of the Centro Botín's splendid surroundings and Jesús Sánchez's talent for innovation has borne fruit in a new gastronomic experience: the PICNIC DE AMÓS is a novel reinvention of the déjeuner sur l'herbe, an haute cuisine picnic to be enjoyed wherever you fancy with a varied menu from a restaurant with two Michelin stars. Bringing the flavours of the Cenador de Amós to the heart of Santander, this gourmet picnic experience can be purchased online and savoured every weekend from May to October.

El Muelle del Centro Botín is a culinary space open to the city and to the exceptional building. We want each visitor to forge a link with the Centro Botín, with the option of enjoying our dishes both from the interior and from the exterior. With this in mind we have designed El Picnic de Amós, to let the visitors take their food outside and combine the flavours of our creations with the views of the building itself and its delightful setting.

Jesús Sánchez · Head chef of El Muelle del Centro Botín restaurant

Jesús Sánchez, regarded by the specialist food critics as one of the outstanding exponents of Spanish haute cuisine, is now at the very top of his career. The Michelin two-star chef runs El Cenador de Amós in nearby Villaverde de Pontones, a restaurant to which the Repsol Guide has awarded three suns, the highest accolade in this category. In El Muelle del Centro Botín, Jesús Sánchez has risen to new challenges, turning his expertise and creative flair to novel concepts that will surprise locals and visitors alike.

THE SHOP

In the Centro Botín Shop you will find an attractive array of innovative articles to take home as a souvenir of your visit or as an original gift. Located next to the restaurant El Muelle del Centro Botín, this dynamic modern space has a carefully chosen selection of Spanish and international publications, inclusive an outstanding section of books on art, architecture and creativity and, of course, the catalogues of the Centro Botín's exhibitions. In the same way, it is easy to find other articles developed in close collaboration with artists belonging to the collection of the Fundación Botín.

The Centro Botín Shop also carries a line of nautical clothing and accessories, which evoke the salt tang of the bay, the sea breeze and the wet sand of Santander. In addition to apparel for the stylish sailor you can choose from other quality products such as mugs, T-shirts and notebooks inspired by Renzo Piano's iconic building, a collection whose principal motifs are the ceramic skin and steel and glass Pachinko.

The Shop also stocks toys, games and gift items for all ages, guaranteed to stir the senses and enhance creativity, such as cardboard boat construction kits, a set of stickers with the landmarks of the Santander skyline or a vinyl for colouring in.

VISITOR INFORMATION

OPENING HOURS

Centro Botín

Open

Autumn/Winter (October – May):

Tuesday to Sunday from 10:00 to 20:00

Spring/Summer (June – September):

Tuesday to Sunday from 10:00 to 21:00

Closed

January 1 and December 25

The Shop

Autumn/Winter (October – May):

Tuesday to Sunday from 10:00 to 20:00

Spring/Summer (June – September):

Tuesday to Sunday from 10:00 to 21:00

El Muelle Restaurant

Autumn/Winter/Spring (September 1 – July 14):

Tuesday, Wednesday & Thursday from 9:30 to 20:00; Friday & Saturday from 9:30 to 24:00; Sunday from 10:00 to 20:00

Summer (July 15 – August 31):

Monday to Sunday from 9:30 to 24:00

CHARGES FOR EXHIBITIONS AND CULTURAL AND EDUCATIONAL ACTIVITIES

Prices

General admission: €8

Includes access to the Centro Botín, the collection and temporary exhibitions

Free admission (with proof of eligibility): €4

Friends of the Centro Botín, Pase pass holders, under 16s, unemployed, sponsors, accredited journalists, members of ICOM (International Council of Museums), CIMAM, the IAC and Sotheby's Preferred and SOY de Mutua Madrileña cardholders.

Concessions (with proof of eligibility): €4

Seniors (65 and over), students aged 16 to 25, people with disabilities, and large families.

Groups: €6 per person.

If you plan to visit the Centro Botín with a group of between 8 and 30 people, book your tickets in advance, with a discount of €2 per person.

The Centro Botín also offers three special deals for exhibition visits:

1. **Visit with your own guide (for groups 8 to 30 people).** €6 per person with free admission for official guides and adults in charge of school groups.
2. **Visits with a Centro Botín guide.** Bookable in advance with a guide fee of €75 (€105 for languages other than Spanish).
3. **Centro Botín Experiences.** Specifically designed for each exhibition and tailored to different types of participant (families, professionals, young people and adults). The charges range from six to twelve euros per person, depending on the type of experience (drama, culinary, sensory and others that incorporating various artforms).

The charges for Centro Botín cultural activities range from twelve to twenty-four euros. For example, the charge for cinema season is four euros per film (three euros if the full season is booked in advance). Tickets for concerts of classical music and 'open' music (jazz and other styles) are priced at ten euros, and concerts linked to exhibitions and dance or theatre performances at between ten and fourteen euros. Many but not all of the lectures are free.

There is also a programme of free cultural activities in El Muelle restaurant, in the outdoor amphitheatre and in the environs of the Centro Botín.

The Centro Botín Pase pass

Anyone born in Cantabria or officially resident in the region is eligible for a Pase, a permanent personal non-transferable pass giving **unlimited free admission to all Centro Botín exhibitions** on payment of a small issuing fee (€2).

The Friends Programme

The Friends of the Centro Botín Programme entitles members to a series of exclusive benefits and advantages, including exclusive activities, discounts on activities and in the restaurant and shop, special guided tours and priority ticket purchase.

The Friends Programme offers four types of membership: Individual, Joven, Familiar and Premium. The annual fee for enrolment in the Friends Programme is twenty euros for the Joven card (aged 16 to 25, or over 65), thirty euros for the Individual card (aged 26 to 64), and fifty five euros for the Familiar card (parents plus children aged 16 to 25), which covers two adults and up to four children. The Premium card, at 200 euros, entitles members to even greater benefits.

As well as unlimited access to the exhibitions, Friends of the Centro Botín have a 50% discount on cultural and educational activities, as well as priority access to tickets and discounts at El Muelle restaurant and the Centro Botín Shop.

WHERE WE ARE



Centro Botín

Muelle de Albareda, s/n
Jardines de Pereda
39004 Santander. España

GETTING TO THE CENTRO BOTÍN

BY BIKE

Santander's 26 kilometres of bike lanes make cycling one of the best options for getting around the city and discovering out-of-the-way spots, monuments, and cultural facilities, including, of course, the Centro Botín. If you choose to visit us by bike you will find parking racks beside the Tourist Office on Paseo de Pereda and at the Centro Botín's amphitheatre.

BY CAR

If you are visiting Centro Botín by car, there are several public car parks to choose from: Alfonso XIII (240 metres away), Machichaco (260 metres away), Parking Pombo (400 metres away) and the car park by the Ayuntamiento or Town Hall (600 metres away).

BY TAXI

There are several taxi ranks in the vicinity of the Centro Botín, the nearest being at No. 22, Paseo de Pereda and at No. 16, calle Calvo Sotelo, next to the main post office. To call a taxi: Tele Taxi (+34) 942 369 191 and Radio Taxi Santander (+34) 942 333 333.

BY BUS

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

BY TRAIN

The RENFE and RENFE FEVE narrow-gauge stations are just 900 metres away from Centro Botín, which is about a ten-minute walk. See the RENFE and RENFE FEVE websites for connections with Santander and timetables.

BY AIR

The Seve Ballesteros Airport is five kilometres from Santander, in the town of Maliaño. See the AENA website for information on flights.

BY SEA

The Centro Botín is a short walk from the Estación Marítima de Santander, with regular sailings to and from Portsmouth and Plymouth. For information on ferries and departure and arrival times, please contact Brittany Ferries (+34) 902 108 147.

**CENTRO
BOTÍN
CENTRE**

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