

CENTRO BOTÍN RECEIVES 202,080 VISITS IN 2018

- Of these, 171,855 were visits to exhibitions (*Julie Mehretu, Joan Miró, Colección de la Fundación, Portraits: Essence and Expression, Itinerarios XXIV* and *Cristina Iglesias*) while the remaining 34,225 were accounted for by tickets to educational and cultural activities.
- Around 45% of all visitors come from the local region of Cantabria, 43% from the rest of Spain and the other 12% from abroad, mainly from France, UK and Germany.
- A sizeable 133,596 locals from Cantabria already have a Centro Botín card which gives them free, unlimited access to the exhibitions (over 15,000 were issued in 2018). In addition, Centro Botín has registered 4603 Friends and 30 Volunteers, a good sign of the warm response to the new project.

Madrid, XX January 2019.- The director general of Fundación Botín, Íñigo Sáenz de Miera, availed of the platform of FITUR (International Tourism Fair) to publicise the numbers of visitors registered at Centro Botín in 2018, a year and a half after opening its doors. Similarly to last year, during his speech Sáenz de Miera expressed his satisfaction with the response from the general public, both the local people from Cantabria “who have quickly adopted the building as a landmark, and so fulfilling our goal of turning it into a meeting place in the city”, as well as all the other people who visited the art centre. Likewise, he also made an express mention of “the art centre’s Friends and Volunteers, as well as the institutional, corporate and social support from the region, and all those who, in one way or another, have contributed to the fantastic results the Centro Botín is presenting today. I am firmly convinced that these numbers are only possible thanks to the wholehearted support and commitment of everyone involved.”

During 2018, **Centro Botín received 202,080 visits from a total of 92 different countries. Of these, 171,855 were visits to exhibitions** (*Julie Mehretu, Joan Miró, Colección de la Fundación, Portraits: Essence and Expression, Itinerarios XXIV* and *Cristina Iglesias*) while the remaining 34,225 were to educational and cultural activities including music, literature, film, theatre, dance and the visual arts.

Of all the visitors to the exhibitions, Cantabria unsurprisingly accounts for a large part, 45% of the total, a sign that Centro Botín has been quickly adopted by local residents as a place to meet and to enjoy art. Meanwhile, 43% come from the rest of Spain, particularly Madrid, the Basque Country, Castilla León, Asturias, Catalonia and Andalusia. **The remaining 12% are from abroad. Topping the ranking of foreign visitors are France, Britain and Germany,** though the list of countries extends to

CENTRO BOTÍN CENTRE

the five continents and includes Australia, Lebanon, Egypt, Argentina, Vietnam and Thailand, reflecting the wide international interest in the iconic building designed by the Pritzker prizewinning architect Renzo Piano, and also in the artistic project developed by Fundación Botín.

August (26,462), April (20,423) and July (20,400) were the busiest months for exhibitions. And, for fact lovers, the busiest day in the year at Centro Botín was 30 March, during the Easter vacation, shortly after the opening of "Joan Miró. Sculptures 1928-1982", when 2,027 people passed through its doors.

In addition, the building, its walkways, plazas and outdoor spaces have clocked up almost one million visits (993,925). According to Íñigo Sáenz de Miera, "this number is a further sign of how Centro Botín has quickly become a meeting place in Santander, a place where you can soak up art and culture, but also enjoy hitherto unknown views over the city. We are delighted to see that this architectural and surrounding urban intervention is fulfilling its promise: to create a cultural hub, and to afford new ways of enjoying Santander and its magnificent bay."

Finally, it is also worth bearing in mind that, to date, the art centre has issued 133,596 Centro Botín cards to citizens of the surrounding region of Cantabria, giving them free admission and unlimited access to its exhibitions. Of these, 15,100 were issued in 2018. Likewise, the new art centre has already registered 4603 Friends and 30 Volunteers. Shifting our attention to social media, at the current moment in time Centro Botín has 32,494 friends on Facebook, 11,500 followers on Twitter and 12,100 on Instagram. And furthermore, the Centro Botín webpage has received 507,597 visits.

During the presentation at FITUR, the director general of Fundación Botín expressed his gratitude to Centro Botín's strategic partners to date: Fundación Ramón Areces, Fundación Bancaria 'La Caixa', Fundación Mutua Madrileña, Viesgo, Orange España and Fundación Prosegur. He also thanked the centre's collaborators: Vocento, Diario Montañés, JC Decaux, Unidad Editorial, Prisa, Iberia, Cervezas Alhambra, Alsa and Eurostars Hotels, explaining that "their support is absolutely fundamental in building a more creative society through the arts."

Exhibition Programme

The installations by Cristina Iglesias, one of Spain's most internationally acclaimed artists; a show of previously unexplored aspects of the work of Joan Miró; a new selection of works from the Fundación Botín collection called "The Reconfigured Landscape", featuring works by Spanish and international artists whose practices can be traced back to the closing decades of the twentieth century; and the opening of the room "Portraits: Essence and Expression", exhibiting eight works from Jaime Botín's private collection, were the highpoints in Centro Botín's exhibition programme for 2018. For Saenz de Miera, "the selfless generosity of one of our patrons, Jaime Botín, with his

donation of one million euros a year and the cession of these truly outstanding works of art, was unquestionably one of the major events of the year, and not just for what this new room means for Santander and Cantabria, but because of the bright future it augurs for Centro Botín.”

The Centro Botín exhibition programme for 2019 endorses its ambition to become a benchmark art centre with two workshops and three exhibitions by internationally renowned artists: Martin Creed, the English artist who won the prestigious Turner Prize in 2001; **Alexander Calder**, one of the most influential and transcendental artists of the last century, in an exhibition supported by Viesgo; and the first solo show in Spain by the Albanian artist **Anri Sala**. In addition, the retrospective exhibition **“CRISTINA IGLESIAS: ENTRÈSPACIOS”**, one of Spain’s most internationally acclaimed artists, **remains on view to the general public through 3 March**.

The programme is rounded off with *Itinerarios XXV*, opening shortly in mid-February, which showcases projects by the artists who received a Visual Arts Grant from Fundación Botín in 2018; a new presentation of the Fundación Botín collection, to mark the 25th anniversary of *Itinerarios*, pencilled in for the final quarter of the year; and a show by Manolo Millares, which will chronologically overview the drawings produced by this celebrated twentieth-century master from the Canaries, and the latest iteration of Fundación Botín’s ongoing focus on drawing.

The full exhibition programme and list of activities for the coming months can be consulted on the Centro Botín webpage: www.centrobotin.org

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Centro Botín

Centro Botín, designed by the architect Renzo Piano, is Fundación Botín’s flagship project and aspires to become a benchmark private art centre in Spain and a stopover on the international circuit of world-class art centres, contributing from Santander, through the arts, to the development of creativity as means to generate economic and social wealth. It is also a pioneering centre in the world for the development of creativity, leveraging art’s potential for the development of people’s emotional intelligence and creative powers. Finally, it is a meeting place in a unique setting in the centre of Santander, adding to the cultural offer on Spain’s Northern coast and becoming a driving force for the national and international promotion of the city and the region of Cantabria

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