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The Focus-Abengoa Foundation collaborates in restoring the heritage of the parish church of Santa Cruz in Seville

- The works that have been restored are *The Last Supper* and a gold leaf baroque frame, both from the second half of the 17th century.

Seville, 14 December 2012. The Focus-Abengoa Foundation and the parish church of Santa Cruz in Seville today presented two pieces of artistic heritage belonging to the church, which have been restored as part of the conservation and restoration project being carried out by both institutions.

The event, presided over by Juan José Asenjo Pelegrina, archbishop of Seville, was also attended by Eduardo Martín Clemens, the priest of Santa Cruz; Father Fernando García Gutiérrez S.J., the episcopal representative for historical heritage of the archbishopric of Seville; and Anabel Morillo León, director general of the Focus-Abengoa Foundation.

The restored works are *The Last Supper* and a gold leaf baroque frame, both from the second half of the 17th century. Jesús Morejón Pazos performed the restoration work on both pieces. During the presentation ceremony, Enrique Valdivieso, professor of history of art at the University of Seville, explained the restoration work carried out. The professor placed special emphasis on the possible origin of the restored painting, “which very probably lies with the church of the monastery of the *Clérigos Menores*, as testament to their sacred devotion to the holy sacrament, although we can’t rule out that it belongs to the former parish church of Santa Cruz”.

The Last Supper, inspired by an original work by Rubens, which in turn was inspired by the Sevillian painter Bartolomé Esteban Murillo for his painting of the same name, is an oil painting produced on an easel from the Seville school of the second half of the 17th century, which was in very poor condition. In this case, the work has been reframed, and the stretcher bar replaced; the stucco has been sanded back to its original level, since it was poorly attached and there was therefore a risk of it flaking off and fragments being lost; the surface of the picture has been cleaned and the colours have been restored, and finally it has been treated with an organic varnish to protect it.

In the other piece, the baroque frame, carved from pine wood and gilded in fine gold leaf at the end of the same century, cracks had been detected in certain parts. Furthermore, the stucco, varnish and gold leaf were in poor condition and some of this material was missing in the most prominent areas. The restoration process therefore fixed the loose pieces, filled the cracks and gaps with resin and sanded the stucco back



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to its original level. The gilded surface was also cleaned and a final layer of synthetic varnish was applied to prevent it from deteriorating in the future.

Focus-Abengoa Foundation

The Focus-Abengoa Foundation was created in 1982 as a result of the cultural work begun in 1972 by Abengoa with the publication of the works *Temas Sevillanos* (Themes of Seville) and *Iconografía de Sevilla* (Iconography of Seville). A collection of documents, books and engravings on the Kingdom of Seville and by Sevillian authors was created during the same period. This initial cultural work showed Abengoa's directors the importance of the company's involvement in activities that directly benefit society, beyond the firm's core technology work, which led to the creation of the Seville Cultural Fund Foundation. The Hospital de los Venerables, a 17th century monument and the headquarters of the Focus-Abengoa Foundation in Seville, has housed the Diego Velázquez Research Centre, a leading institution for studying and disseminating the Baroque era and the Sevillian period of this universally renowned artist, since the acquisition of Velázquez's *Santa Rufina* by the Foundation in 2007.

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