

Section A		
Institution: Durham University		
Unit of Assessment: 26 – Modern Languages and Linguistics		
Title of case study: Spanish Art in County Durham		
Period when the underpinning research was undertaken: Between August 2014 and July 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Andrew M. Beresford	Role(s) (e.g. job title): Professor	Period(s) employed by submitting HEI: since 1998
Period when the claimed impact occurred: Between August 2014 and July 2020		
Is this case study continued from a case study submitted in 2014? No		
Section B		
1. Summary of the impact		
<p>Cutting-edge research into Spanish art has driven cultural regeneration in County Durham. Beresford's research has directly benefitted public access to Spanish art and understanding of its place in the county's heritage, via the rediscovery and display of lost paintings, as well as promoting public understanding of the distinctive qualities of Spanish art, especially its approach to violence and pain. Beresford has organised exhibitions, shaped business models and informed public engagement strategies at The Bowes Museum (an Arts Council England National Portfolio Organisation in Barnard Castle) and The Auckland Project (a regeneration venture in Bishop Auckland). At the Bowes, he helped secure GBP135,000 for a Curator of Spanish Art and to save a GBP3,300,000 painting for the nation; at the Auckland, he provided the academic case for a successful GBP9,000,000 Heritage Lottery Fund bid for a new Spanish Gallery, and formed partnerships leading to a loan agreement with the Museo Nacional del Prado in Madrid, bringing important Spanish artworks to County Durham. His eye-tracking research then shaped their public presentation. The County's collections have been brought to international prominence via loans to museums abroad, and regional cultural policy is now focussing on Spanish art as a path to regeneration. Beresford also played a pivotal role in securing GBP600,000 Santander Group funding for, and in designing, the Zurbarán Centre, a joint Durham University/Auckland Project institution devoted to promoting understanding of Spanish art, which has produced impact via an exhibition at Dulwich Picture Gallery.</p>		
2. Underpinning research		
<p>Andrew M. Beresford's research into Spanish art has three main facets: interpretative work, especially on the relationship between suffering and piety; art-historical work, uncovering the presence and prominence of Spanish art in County Durham; and experimental digital humanities work on eye-tracking. R1, edited with the Curator of Art at the Auckland, offers the first systematic analysis of Durham's wide-ranging (but largely unstudied) holdings in Spanish art, the most extensive in the UK outside London. Beresford contributed two essays, focusing on Durham Cathedral and the University Colleges, jointly authoring three others with local curators: on Zurbarán's cycle of <i>Jacob and his Twelve Sons</i>, the two sets of Apostle paintings acquired in the 1750s, and the stately homes of County Durham (including Raby Castle, Rokeby Park, Wynyard Park, and Windlestone Hall). The volume's nine essays provide an in-depth account of the history and significance of Durham's Spanish artworks, informed by first-hand examination. R1 is vital to the impact as it revealed the extent of the holdings of Spanish art in the County and led to the rediscovery of lost works, opening up pathways for impact. R2, R3, and R4 provide vital spurs for rethinking the public presentation of artworks characterised by disturbing and/or violent imagery. Beresford relates images of the infant Christ to the medieval obsession with suffering and pain, focusing on the culture of somatic (or body-centric) piety and its effect on personal bonds. Depictions of St Bartholomew, who was flayed alive, and St Margaret, who bursts outwards from the belly of a dragon, trap viewers between competing imperatives—the desire to look vying awkwardly with a compulsion to turn away. R5, which appraises the recontextualisation of the Auckland paintings in the works of Jonathan Parker, also shaped the public presentation of art, studying their evolution into regional icons, illustrative of a distinctive North East identity. The cycle is analysed from a scientific perspective in R6, which offers original insights into the</p>		

complexity of audience engagement by modelling how saccades (or eye movements) can be redistributed across artworks as a result of written information. Assuming the form of an inter-institutional, interdisciplinary collaboration, led by Beresford, the study explains how the gaze is affected by contextualising labels and how subtle adjustments can retrain viewers to engage with other aspects of composition, thereby enhancing levels of understanding and aesthetic appreciation. This work has had a direct impact on contextualising labels for the new Spanish Gallery in Bishop Auckland.

3. References to the research

Key Outputs

R1. Co-edited [at 50%] with C. Baron (2014) *Spanish Art in County Durham*. Bishop Auckland: Auckland Castle Trust, Bowes Museum, & Durham University.

R2. (2018) 'On the Sources and Contexts of Late Medieval Castilian Devotional Practice: Pain and Popular Piety in Gómez Manrique's *Representación del Nacimiento de Nuestro Señor*', in *Christ, Mary and the Cults of the Saints: Reading Religious Subjects in Medieval and Renaissance Spain*, ed. Andrew M. Beresford & Lesley K. Twomey, *The Medieval and Early Modern Iberian World* 66. Leiden: Brill. 149–84. DOI: 10.1163/9789004380127_007

R3. (2020) *Sacred Skin: The Legend of St Bartholomew in Spanish Art and Literature*, *The Medieval and Early Modern Iberian World* 72. Leiden: Brill. DOI: 10.1163/9789004419384_006

R4. (2015) 'Torture, Identity, and the Corporeality of Female Sanctity: The Body as Locus of Meaning in the Legend of St Margaret of Antioch', *Medievalia* (Barcelona) 18.2: 179–210. DOI: 10.5565/rev/medievalia.351

R5. (2017) *Jonathan Parker: Familiarity and Mystery*. Durham: Durham University.

R6. Co-authored [at 40%] with Claire Bailey-Ross, Dan T. Smith, and Claire Warwick (2019), 'Aesthetic Appreciation and Spanish Art: Insights from Eye-Tracking', *Digital Scholarship in the Humanities* 34.1: 17–35. DOI: 10.1093/lc/fqz027

Evidence of Quality

All outputs were peer reviewed. Research for R3 was funded by a Leverhulme Research Fellowship (RF–2016–582). Grant value: GBP44,425 (1 October 2016–31 September 2017).

4. Details of the impact

Overview. Beresford's research on the prominence of Spanish art in County Durham, on violent imagery in such art, and on eye-tracking in relation to the exhibiting of art, brings together public, cultural, curatorial and economic benefits, affecting which works of art are displayed to the public, and how. His research has been of direct benefit to (a) public access to Spanish art and to understanding of its position in County Durham's heritage, and (b) public understanding of the distinctive qualities of Spanish art, particularly the relationship between suffering, pain and piety. He has also worked extensively with (c) The Bowes Museum and (d) The Auckland Project to secure artworks and funding, to create exhibitions and to change regional tourism development policy. He helped secure funding for (e) the Zurbarán Centre, which has worked with the Dulwich Picture Gallery to stage a major exhibition on the art of Jusepe de Ribera.

(a) Impact on Public Access to/Understanding of Spanish Art. Research for **R1** led directly to the rediscovery of a set of ten 'lost' Apostle paintings. Looted by the British Navy from Cádiz in 1702 and then brought to County Durham, the paintings had been displayed in Durham Castle and the Dean and Chapter Library at Durham Cathedral before being removed and forgotten. The discovery, reported in *The Art Newspaper* and the Spanish daily *El Mundo* (**E1**), emphasised the pivotal role of Beresford's research in clarifying the complex provenance of the paintings and their cultural and artistic significance. Two Apostles were included at his suggestion in parallel exhibitions of Spanish artworks organised concurrently at the Auckland (between 15 October 2014 and 30 October 2015) and the Bowes (between 11 Oct 2014 and 1 February 2015), including *St Bartholomew*, the subject of **R1**. These were put on display along with loans secured through his work in formulating a broader network at locations such as Raby Castle and Ushaw College. Thus, Beresford's research brought local partners together in pursuit of a common cultural objective, influenced object selection and design at exhibitions jointly hosted by two local institutions, and changed the national and international perception of Spanish art in the County (**E1**). **R1** was launched at the Auckland

during a public-facing symposium organised by Beresford to coincide with the two exhibitions noted above: *The Paintings of the Spanish Golden Age: The Collections of County Durham*. This event attracted more than 150 delegates from all over the world and received newspaper, radio, and television coverage. An article in *The Journal* (23 October 2014) noted that the Symposium had raised the profile of Spanish art in County Durham along with the cultural richness of the North East more broadly, while *The Northern Echo* recognised that it would have ‘an important economic spin-off’ (E1). The emerging collaboration with the Auckland and the Bowes—predicated on increasing awareness of Spanish art’s position in the heritage of County Durham—was thus brought to local, national, and international prominence.

(b) Impact on Public Understanding of the Qualities of Spanish Art. Research findings in **R1 and R3** were distilled into contextualising labels to accompany artworks at the two exhibitions. Beresford’s research helped explain the centrality of violence to the formation of devotional identities for the benefit of the general public. Working with the Auckland and the Bowes, Beresford organised a public-facing symposium on skin attended by approximately 50 people (dealing with issues such as aesthetic responses to images of flaying), a public-facing session on the art of County Durham for the World Heritage Site Thirtieth Anniversary Conference attended by approximately 500 people (discussing suffering in the Durham Cathedral collections), and 12 public-facing evening lectures at the Auckland and the Bowes attended by 826 people. Designed to transform attitudes towards the viscerally disturbing qualities of Spanish art, these events drew heavily on Beresford’s research, notably **R2, R3, and R4**, which reveal the competing imperatives on viewers of such works, who experience both a desire to look and an urge to turn away. The events attracted new visitors to both locations, and in each instance, their responses were captured on comment cards (E2). Over ninety comments were received by members of the general public. They consistently testify to ‘better understanding of the context and purpose [of still life]’, with numerous respondents emphasising gender, institutions, collecting, and contemporary relevance. The Bowes Senior Curator testified to a profound change in her understanding: ‘My knowledge and attitude to Spanish art has developed and changed throughout the progress of the Symposium and these lectures so far. All have been excellent and very stimulating. A huge learning curve and a most enjoyable one’. The museum, as a result, opted to make greater use of its Spanish collections, locating difficult and/or disturbing subjects in more prominent positions—notable examples being Tristán’s *Martyrdom of St Andrew* and Goya’s *Interior of a Prison*. They have also, in view of increased audience interest, invited Durham University to work with them on producing a new Spanish catalogue. The same method of data collection was adopted in lectures at Durham School and two public-facing curated exhibitions: the first, on Salvador Dalí’s lithographs of the Bible, and the second, Jonathan Parker’s recontextualisations of the cycle of *Jacob and his Twelve Sons* (R5). In each instance, audiences noted that not just their attitude towards Spanish art had changed, but that they had a more meaningful understanding of the significance of suffering and pain. The Durham School organiser commented that the lecture ‘showcased a range of Spanish art: its content, contexts, message, significance, and philosophical implications, from the self-other distinction to the value of skin, in the context of the gory portrayal of the flaying of St Bartholomew. It was interesting to explore, amongst other things, how such masterpieces have found their way into the North East’ (School Bulletin, 9 October 2015). Beresford subsequently launched and served as Academic Director of The Bailey Gallery, which makes the University’s collections publicly available by offering 10 one-hour tours each year. As Director, Beresford is responsible for object selection and design, and by drawing on research for **R2**, he made previously unseen and uncatalogued paintings such as Alonso Cano’s *Infant Christ Surrounded by the Instruments of the Passion* available for scrutiny. In its first three iterations (between 2016 and 2019), visitors to the Gallery commented on how it had transformed their view of the legacy and relevance of Spanish art, leading them to a fuller understanding of the culture of somatic piety and the position of violent imagery within it (E3).

(c) Impact on The Bowes Museum Bringing his expertise on the presence of Spanish art in the region, and the collaborative links established through **R1**, Beresford worked with the Bowes on a successful application to the Ellerman Foundation, a philanthropic body

committed to developing the arts, which secured a three-year Curatorship for Spanish Art worth GBP135,000 (E4). As a result, Spanish artworks are now more prominently managed and displayed, while regional cultural bodies recognise its potential for regeneration: Visit County Durham has made Spanish art a key element of its 'Tourism Management Plan', as does the County Durham Cultural Partnership, which works strategically with Durham Council, in its 'Durham Cultural Vision and Action Plan' (E5). Beresford produced the academic case for the GBP3,300,000 acquisition of the Penrhyn *St Luke Painting the Virgin* for a consortium of galleries led by the Bowes. The painting, which was under threat of leaving the UK, has been described by the Minister for Culture as a distinctive and iconic piece, and by Arts Council England as a rare and expressive depiction (*Guardian*, 27 November 2015). It was temporarily denied an export licence so that the Bowes-led consortium could formalise a bid, and the success in keeping it in the UK was widely reported, including by the BBC (26 July 2016). Beresford thus influenced museum strategy and physical content, bringing an important work to the region (E6). He also worked with the Bowes on a programme of public-facing promotional activities, including a workshop explaining the painting's symbolism to the public. Since the painting superimposes an image of the crucified Christ onto his infant self, R2, which approaches the fusion of selves from a theoretical perspective, it proved pivotal in shaping the broader public understanding of its significance and cultural importance. On the basis of his knowledge of Durham's collections, Beresford was approached by the Museum's Curatorial Director to assist with the development and implementation of a new research strategy. This involved strategic targets for the production of research outputs, the dissemination of academic findings through object display, and revised strategies for public engagement. As part of this, the Bowes worked with the University's Centre for Visual Arts and Culture on establishing a new lecture series, focusing chiefly on the reception and legacy of Spanish art (E7). Beresford also facilitated the loan of Bowes paintings to the Meadows Museum in Dallas for an exhibition entitled '*El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum*', which ran from 15 September 2019 to 12 January 2020.

(d) Impact on The Auckland Project Beresford worked with the Auckland team on a successful GBP9,000,000 Heritage Lottery Fund application, supplying expertise and statistics—produced in relation to R1, R3, and R5—on the size and scope of the County's collections. The grant, one of the biggest made by the Heritage Lottery Fund in the North East of England, has acted as a major catalyst for the regeneration of Bishop Auckland and the surrounding area, bringing job, training and volunteering opportunities. In April 2018, Historic England awarded Heritage Action Zone status to Bishop Auckland, and is now working with Durham County Council and the Brighter Bishop Auckland Regeneration Partnership Board (of which Durham University is a partner) to achieve economic growth, using the historic environment as a catalyst. The Auckland Project, a key regeneration partner for this work, has recently reopened Auckland Castle to visitors and is expected to draw significant tourism to the region. The Spanish Gallery is a further Project initiative, for which Beresford made the academic case, leading a cross-County collaborative engagement based on a re-contextualisation of Spanish artworks (E8). Translating and redrafting business pitches in the light of his specialist knowledge on Spanish art, Beresford helped to secure a comprehensive loan agreement for the Gallery from the Museo Nacional del Prado in Madrid. He prepared a list of key potential loans, many of which have now been included. In advance of the closure of the Long Room for refurbishment, Beresford represented the Auckland on a visit to the Meadows Museum in Dallas, leading to the loan and exhibition of the *Jacob* cycle (between 17 September 2017 and 7 January 2018); the cycle was subsequently exhibited at the Frick Collection in New York (between 31 January and 22 April 2018) and the Israel Museum, Jerusalem (between 25 May and 2 October 2018). These exhibitions marked the first time these paintings were presented in America and Israel, and only the second time in history that they left Auckland Castle. Beresford also organised a meeting at the Auckland with the Spanish Cultural Attaché to discuss strategies for cultural engagement, laying the foundation for a later visit by the Spanish Ambassador, who met various cultural bodies, including Visit County Durham, and Culture Durham, who agreed to embrace Spanish art as a key priority and catalyst for tourism (E5). Beresford was later invited onto the interview panel as a consultant for the Auckland's new Curatorship of Spanish Art, a position that has

had a direct bearing on the content, orientation, and design of the Spanish Gallery (E9). He was approached by the Director of the BBC's *Inside Out*, and appeared as a consultant, discussing Spanish art in the North East and the unique status of the Zurbarán collection. Beresford's eye-tracking project has captured scientifically accurate measures of gaze behaviour and audience response, focusing on reactions to challenging, disturbing, and/or taboo subjects in Spanish art. In addition to key arguments incorporated into R2, R3, and R4, this work has produced an article on the Auckland Zurbarán paintings (R6) which describes how revised labelling can produce different types of gaze behaviour and in this way lead to new forms of engagement with samples of Spanish art. Supported by the Auckland curatorial team, the conclusions of this research have been implemented in the form of revised contextualising information for the new Spanish Gallery. This work has had a pivotal bearing on strategies for audience engagement, questions of layout and design, object presentation, and the production of interpreting materials. It has enabled the Auckland Project to transform the presentation and interpretation of its collection, enabling engagement with a more diverse range of visitors (E8).

(e) Impact deriving from the Zurbarán Centre Growing directly out of Beresford's collaboration with The Auckland Project, the Zurbarán Centre for Spanish and Latin American Art was launched in 2017. Charged with transforming County Durham into an international hub for Spanish art, the Centre has been funded by a GBP600,000 grant from the Santander Group (the largest single donation made to a UK university) and an additional GBP1,000,000 from Durham University (E8). The Executive Chair of the Santander Group commented on Spanish art and the heritage of County Durham: 'The work being done by Durham University and the Auckland Project will help to develop a world class centre for sharing and understanding Spain's art and culture' (Press Release, 3 October 2016) (E4). In addition to assisting the Auckland team with pitches to the Santander Group, Beresford brought specialist knowledge to bear on the Centre's design and the recruitment of its Director and administrative team. This funding has supported Zurbarán research fellowships. Edward Payne, Zurbarán research fellow in Spanish Art, co-curated an exhibition entitled *Ribera's Art of Violence* (Dulwich Picture Gallery, between 26 September 2018 and 27 January 2019). Beresford served as an advisor for this exhibition and delivered a public-facing curatorial talk on representations of flaying, drawing on findings in R3. Research carried out at Durham University has thus informed the presentation of Spanish art beyond the county. The total number of visitors for the Dulwich exhibition was 19,810, leading the exhibitions manager to label it 'an incredible exhibition that very much set a new calibre here at Dulwich' (E10). Reviews have noted that the exhibition offered 'a brilliant exposé' of 'a painter who can make you feel the physical presence of pain, the proximity of a violated body, the raw nightmare sound of an animal yell, pleading for mercy' (*Guardian*). The review adds: 'The devastating triumph of this exhibition is that it does not just show Ribera's achievement. It explains it' (E10).

5. Sources to corroborate the impact

- E1. Articles in *The Art Newspaper* and *El Mundo* on the rediscovery of the 'lost' Apostle paintings (13 October 2014; 22 October 2014); *Northern Echo* article on collaboration with The Auckland Project and The Bowes Museum (4 October 2014). (*Partly in Spanish*)
- E2. Sample comment cards from lectures at the Auckland Project and The Bowes Museum.
- E3. Report on the first iteration of The Bailey Gallery.
- E4. Email discussing Beresford's involvement in application to Ellerman Foundation, Santander Email.
- E5. Visit County Durham's 'Durham Tourism Management Plan 2016-2020'; County Durham Cultural Partnership's 'Durham Cultural Vision and Action Plan'
- E6. Correspondence with The Bowes Museum relating to *St Luke Painting the Virgin*.
- E7. Project Partner letter of support from The Bowes Museum.
- E8. Project Partner letter of support from The Auckland Project.
- E9. Email discussing role in The Auckland Project curatorial appointment.
- E10. Email from exhibitions manager at Dulwich Picture Gallery; *Guardian* review of exhibition (21 September 2018).