

*Everyone Casts Their Own Shadow*

The car in which the President of the Spanish government Admiral Luis Carrero Blanco was travelling on the morning of the 20th of December 1973 flew through the air as a result of the explosion of a bomb planted by ETA commandos in a tunnel excavated below Claudio Coello street in Madrid. The moments following the detonation were of great confusion, as the black Dodge Dart in which the President was driven daily to and from home, church and his office was not found until later, when Jesuit friars informed the police that the car was on a balcony inside the courtyard of the five-story Parroquia de San Francisco de Borja. Nobody noticed either – perhaps it was covered by the debris – the vertical red line painted on the wall of the building opposite the priory, used to align the approaching vehicle with the explosives, detonated from a distance. The assassination of Carrero Blanco disrupted the succession plans of the elderly General Francisco Franco, little over five months after he had handed the government of the country to his trusted confidant, who during more than thirty years by his side had won the reputation, even amongst his own people, of being “more Francoist than Franco”; his right-hand man who only twenty-four hours before the magnicide had reproached Henry Kissinger for his country’s insufficient action against the rise of Marxism in Latin America.

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The crater and the blowing-up of Carrero Blanco, the unprecedented proximity and force of the deed that spilt the dictator’s tears and changed the course of the Spanish political transition as foreseen by the regime, would have been in part financed with the ransom obtained by ETA from the kidnap of Felipe Huarte on the 16th of January 1973, abducted from his house in the grounds of the Villa Adriana, the estate of the Huarte family in Pamplona. The businessman was liberated ten days later on the outskirts of Irún after his family complied with ETA’s request of fifty million pesetas, paid in foreign currency in Paris, and the reinstatement of 140 workers from Torfinasa, a company owned by Grupo Huarte, who had been made redundant after striking for forty-eight days. Felipe Huarte was the son of Félix Huarte, founder of this large corporate group, formed out of his earlier construction company Huarte y Cía. The latter’s loyalty to the regime explains, for example, the fact that his company was made responsible for the construction of the fascist monument of Valle de los Caídos, where republican prisoners were forced to labour under quasi-slavery conditions; and why the Unión del Pueblo Navarro along with Partido Popular bestowed upon him posthumously, on the 3rd of December 2014, the Gold Medal of Navarre for his contribution to the industrialisation of this autonomous Spanish region.

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On the 22nd of January 2015, just a few weeks after the decoration of Félix Huarte, the Museo Universidad de Navarra was inaugurated in Pamplona. The museum had been specially designed by architect Rafael Moneo to house, preserve and display the university’s photographic collection and, more importantly, a collection of forty-six contemporary works by artists such as Pablo Picasso, Wassily Kandinsky, Mark Rothko, Eduardo Chillida, Jorge Oteiza and Antoni Tàpies, donated to the university in 2008 by María Josefa Huarte, daughter of Félix Huarte. Together with her brother Juan, she promoted the patronage of the arts with events such as ‘Encuentros 72’, which saw them accused of funding the avant-garde art festival with money they were denying to their factory workers, while at the same time legitimising Franco’s regime. One of the most important works in the Huarte Collection is the painting *L’esperit català* (1971), by Antoni Tàpies, acquired by María Josefa Huarte herself in Paris in the summer of 1973. Measuring 200 × 275 cm, the painting is a political manifesto created during the last days of Franco’s regime, when many people were fighting for the end of a dictatorship that continued to assert itself with capital punishments, court-martials and curfews. The painting shows four wide vertical red stripes over a yellow background scattered with red strokes made with the fingers of both hands, along with affirmations in Catalan such as *Right to tyrannicide* and *Popular sovereignty*, scrawled and overlapping with the words *Liberty, Democracy, Dialogue, Culture, Information, Truth...*