

**DR AOIFE BRADY**

Curator of Italian and Spanish Art, National Gallery of Ireland



Aoife Brady is Curator of Italian and Spanish art at the National Gallery of Ireland. A specialist in Bolognese painting, Brady received a doctorate in the History of Art from Trinity College Dublin in 2017, and has held curatorial roles with The National Gallery, London, and the Paintings Department of The J. Paul Getty Museum, Los Angeles. Brady is a member of the Old Masters vetting committee for TEFAF Maastricht. Her primary research interests relate to the study of painting techniques, materials, and artists' studio practices, with focus on seventeenth-century Italy and Spain. Brady's recent curatorial projects have included an exhibition of Bartolomé Esteban Murillo's series of paintings depicting the parable of the Prodigal Son, in collaboration with the Museo del Prado, Madrid, and the Meadows Museum, Dallas, and a large-scale monographic exhibition examining the life and work of Lavinia Fontana.

**Abstract**

**A Technical Study of Sofonisba Anguissola's *Alessandro Farnese***

The National Gallery of Ireland's *Portrait of Duke Alessandro Farnese* is among the foundational works of Ireland's national collection, purchased by the first director of the National Gallery of Ireland, George Francis Mulvany, from a dealer in Rome for 75 pounds in 1864. Today attributed to Sofonisba Anguissola, the portrait is often described as the first painting by a woman artist to have been acquired by the Gallery, but not knowingly so: when it was accessioned in the nineteenth century, it was attributed to Anguissola's close contemporary, Alonso Sánchez Coello. Debates regarding the authorship of the portrait have continued ever since. Based on recent historical, technical, and scientific research carried out at the National Gallery of Ireland, this paper will explore the questions surrounding this painting's attribution, and argue the case for Anguissola as its author.

## DR IGNACIO CANO RIVERO

Curator of the Museum of Fine Arts of Seville from 1996, of which he was director from 2003-2007



A doctor in Art History from the University of Seville, his thesis is entitled The artistic plundering of Seville during the French invasion. The collection of paintings of Marshal Soult. His academic and conservation training has been extended with stays and scholarships in other institutions such as The Paul Getty Institute or The Clark Art Institute or The Metropolitan Museum of Art. His research work has focused on Sevillian painting. In addition to articles, his work has been manifested in the curating of exhibitions of the main artists of the Sevillian school of the 17th century, which together with the Madrid school was the most outstanding in the Spanish artistic panorama. An example of this field of research have been the monographic exhibitions held at the Museum of Fine Arts of Seville and in other Museums and Art centers in Europe: Juan de Roelas (2008); Zurbarán (2012-2013); Murillo. The Capuchin series. (2014); Murillo. IV Centenary (2015); Martinez Montanes (2019); Francisco Pacheco (2013); Valdes Leal (1622-1690) (2022).

### **Abstract**

#### **The development of the portrait in Sevillian painting.**

Seville was an artistic centre with a very distinct personality. Its distance from the Court and the fact that it was the headquarters of the Casa de la Contratación or Customs between viceregal America with the kingdom of Spain and all of Europe, gave rise to a social and artistic reality, removed from the rigid dictates of the court. There, very diverse artistic influences came together at the same time, mainly from northern Europe and Italy. This particular panorama began in the first decades of the 16th century, with the arrival of American wealth, and lasted until the economic decline of the city and American trade along with the emergence of the Academies. The economic flourishing, and with it a new social class of rich merchants of diverse origins and tastes, in a context of deep religiosity, forged new ways of projecting personal image. The confluence of painters with such outstanding artistic personalities as Pacheco, Velázquez, Zurbarán and Murillo, give portraiture in Sevillian painting marked characteristics, unique in this genre.

## DR PHILIP COTTRELL

Head of the School of Art History and Cultural Policy, University College Dublin



Philip Cottrell is currently Head of the School of Art History and Cultural Policy, University College Dublin. He publishes on a range of art historical subjects, but has a particular interest in Venetian renaissance painting. His research has regularly appeared in such leading art historical journals as 'Art Bulletin', 'The Burlington Magazine' and 'Artibus et Historiae'. His work on the influential Venetian painter Bonifacio de' Pitati (1487-1553) forms the basis for a recent monograph he has co-authored with Peter Humfrey. He has written on the funerary Monument to John Donne in St Paul's Cathedral in a volume he co-edited with Wolfgang Marx in 2014, entitled *Death, Burial and the Afterlife* and has also served as a judge for the 2020 Zurich Portrait Prize at the National Gallery of Ireland. Other interests include nineteenth-century art collecting in Britain, and he has collaborated with the National Portrait Gallery, London, on a major digital database of unpublished sketchbooks compiled by the nineteenth-century connoisseur and curator, Sir George Scharf (1820-1895).

### Abstract

#### **“Pictures of him in several habits, and at several ages, and in several postures” - Reframing Portraits of John Donne**

The title quotation is from Izaak Walton's 1670 biography of one of the greatest figures of the English literary renaissance, the poet and preacher John Donne (1572-1631). In referring to his “several habits” and “postures”, Walton hints at how portraiture encapsulated, and helped to propel, Donne's contradictory life and career – characterised, as it was, by a series of dramatic religious, social and professional transformations. This lecture wishes to briefly reconsider some of the more prominent portraits which exist of him in London (National Portrait Gallery, the Victoria and Albert Museum, the Deanery of St Paul's and St Paul's Cathedral itself) and offer fresh insights as to their value and significance as art historical objects and their place in the wider stylistic and typological trends of the period. Such an object-based approach is not, arguably, the standpoint from which they are usually analysed by Donne scholars. The lecture also reassess Donne's art collection and the destiny of choice items such as a Titian *Virgin and Child with St John the Baptist* that found its way to France as part of a swap with a Leonardo da Vinci *John the Baptist* engineered between Charles I of England and Louis XIII of France.

## DR AMANDA W. DOTSETH

Linda P. and William A. Custard Director and Centennial Chair in the Meadows School of the Arts, Meadows Museum



Amanda W. Dotseth is the Meadows Museum, SMU Director. Previously she was the Assistant Curator there between 2006 and 2009 and returned as curator in 2018. She completed her PhD on Romanesque Architecture at the Courtauld Institute of Art in 2015 and has held fellowships with Fulbright, Mellon, and the Spanish National Research Council. Her research focuses on Spain's Middle Ages but has addressed a wide range of topics, including European old master painting, medieval treasuries, and collecting history. She is currently an associated scholar in the project *The Medieval Iberian Treasury in Context: Collections, Connections, and Representations on the Peninsula and Beyond*, and a short-term collaborator on the ERC-funded project *Petrifying Wealth. The Southern European Shift to Masonry as Collective Investment in Identity, c.1050-1300*. She has contributed to a number of exhibitions at the Meadows Museums including, *Fernando Gallego and His Workshop: The Altarpiece from Ciudad Rodrigo*, *Zurbarán: Jacob and His Twelve Sons*, and *El Greco, Goya, and a Taste for Spain: Highlights from the Bowes Museum*. Current and upcoming projects include the art of medieval pilgrimage in Spain, and an edited volume published by Brepols called *Collective Display: Medieval Art out of Isolation* (forthcoming).

### Abstract

#### **Everything to Everyone: The Many Meanings of Murillo's *Four Figures on a Step***

The Kimbell Art Museum's single work by Bartolomé Esteban Murillo is often considered the most significant example of genre painting by an artist primarily known as religious painter. However, the line between sacred and secular (and likewise between painting genres) is often as unclear as it is anachronistic. In the absence of provenance information or period records to guide the art historian, the meaning of *Four Figures* remains frustratingly elusive. And yet, much ink has been spilled to espouse theories—ranging from the over simplistic to the perhaps impossibly convoluted—about the identity and actions of these four Sevillian characters whose perpetual stares convert us, the viewers, into uneasy voyeurs. Inspired by Dr. Cherry's own probing of historiographical pitfalls, this paper explores the tangled modern stories of one of history's most enigmatic paintings.

## DR JOHN GASH

Former Head of Art History, University of Aberdeen



John Gash is a former Head of Art History at the University of Aberdeen, where he taught a wide range of subjects, from Romanesque architecture to German Expressionism, though focused on his main research interest of Baroque art, especially that of Caravaggio and his followers. He has published two books on Caravaggio and many articles and book chapters on European art of the sixteenth to the eighteenth centuries. He is a regular contributor of articles and book and exhibition reviews to *The Burlington Magazine* and is currently preparing a book on *Caravaggesque Problems*.

### **Abstract**

#### **An elusive Dutch virtuoso in Spanish Baroque Rome: some portraits by David de Haen**

Papal Rome in the early seventeenth century was divided into Spanish and French spheres of influence. One of the leading Spanish 'influencers' there was Pietro/Pedro Cussida (or Cossida) from Saragossa, agent-in-chief of King Philip III. And it is thanks to his perceptive patronage that we now possess not only some distinctive works by the young Ribera but one of the finest arrays of Caravaggesque painting in the city, the five large oil paintings (one lost) of the Passion of Christ in the Cappella della Pietà, San Pietro in Montorio, executed between 1617 and 1619 by two up-and-coming Dutch masters, Dirck van Baburen and David de Haen. The lesser-known De Haen's career and oeuvre are in need of reconstruction and this paper will seek to provide a glimpse of his brilliance as a highly ambitious figure painter as a prelude to discussing three portraits by him done in Rome in the years prior to his premature death on 31<sup>st</sup> August 1622, one or more of which may be self-portraits. The views on this thorny issue of participants in the Symposium will be sought.

## **DR CATHERINE LAWLESS**

Director of the Centre for Gender and Women's Studies, Trinity College Dublin



Dr Catherine Lawless is an art historian whose research interests focus on gender, religious devotion and representation in late medieval and Renaissance Italian art, with a particular emphasis on the representation of the holy gendered body, the relationships between religious belief and representation, text and image, hagiography and iconography, and representation and gender. She is a member of the Department of the History of Art and Architecture and Director of the Centre for Gender and Women's Studies, TCD.

### **Abstract**

#### **Identity and Portraiture in the Early Renaissance Supplicant**

In 1393 Lisa Bacherini made a testament asking for a Crucifix to be painted with colours, and her own figures and that of Mary Magdalen to be added in. What did Lisa mean by 'her own figure'? This paper will look at images of donors, or supplicants, in votive images in 'the era before the portrait.' It will examine questions of likeness, identity and 'surrogate selves' in fourteenth- and early fifteenth-century Italian art, and, building on the work of Belting, Didi-Huberman and Olariu among others, suggest that, if it was sought at all, 'naturalism' was in the eye of the beholder.

## PROFESSOR FERNANDO MARÍAS

Emeritus Professor of Art History, Universidad Autónoma de Madrid



**Fernando Marías** (Madrid, 1949) is Emeritus Professor of Art History in the Universidad Autónoma de Madrid, where he has been teaching since 1976. He is Ph.D. (1978) for the Universidad Complutense de Madrid. He also has been Fernando Zóbel de Ayala Visiting Professor of Spanish Art at Harvard University (1989-90), and Samuel H. Kress Senior Fellow at the CASVA in the National Gallery, Washington D.C. (1994-95). He is a member of the Real Academia de la Historia. He has taught graduated courses in France, Italy, and in the USA (UCLA). He is actually Vicepresident of the CISA 'Andrea Palladio' in Vicenza (Italy) and editor of its periodical "Annali di architettura". He has published many articles and books on Spanish art and Architecture and on El Greco as well, from his *Las ideas artísticas de El Greco* (1981), *El Greco y el arte de su tiempo. Las notas de El Greco a Vasari* (1992), *El Greco, biografía de un pintor extravagante* (Adam Biro, Paris & Nerea, Madrid, 1997) to *El Greco, Life and Work. A New History* (Thames & Hudson, London, 2013; *El Greco of Toledo. Painter of the visible and the invisible*, ed. Fernando Marías, Madrid, 2014; and *El Greco. Il miracolo della naturalezza. Il pensiero artistico di El Greco attraverso le note a margine a Vitruvio e Vasari*, eds. Fernando Marías & José Riello (Roma, 2017).

### Abstract

#### El Greco's Portraits

El Greco's portraits had been the most praised of all his paintings in his own times, while many of his religious canvases were criticized by his contemporaries or even rejected by their clients. Domenikos Theotokópoulos began either in Crete or in Italy painting very small portraits, on panel, paperboard and or canvas. While in Rome, and then in Toledo, he enlarged their size to live-size figures and full-body format. We will analyze in this paper their different size in relation with the sitter framing, and the distance and eye-level supposed between the portrait and the viewer. They were decisions he should have taken according their function and the social estate of the sitters.

## DR BENITO NAVARRETE PRIETO

Professor of History of Art, Universidad Complutense de Madrid



Benito Navarrete Prieto (1970) is a Full Professor of History of Art at the Department of History of Art (Universidad Complutense de Madrid) and has been Full Professor before at Universidad de Alcalá (2019-2022). He has been (2011-2015) the Director of Cultural Infrastructure and Heritage for Seville City Council and in the past has worked as a lecturer at the universities of Valencia, Oviedo and Valladolid. He was awarded his doctorate in 1998 with a thesis entitled *La Pintura Andaluza del siglo XVII y sus fuentes grabadas*, carried out under the tutelage of Alfonso E. Pérez Sánchez. Since then he has focused principally on the study of paintings by artists from Andalusia and Madrid, as well as Spanish drawing in general. Of particular interest are his detailed studies of *Ignacio de Ries* (2001) and *Antonio del Castillo* (2004), whose drawings he compiled and described for a catalogue and has also studied the drawings of Alonso Cano and his creative process, collaborating with an essay in the different exhibitions devoted to Alonso Cano (2000 and 2001) and with several articles on his drawings in the scientific journal *Archivo Español de Arte* (2001 and 2005). We can add he has also published articles peer reviewed in prestigious magazines such as *Gazette des Beaux Arts*, *Master Drawings*, *Print Quarterly* and *Bollettino d'Arte*. He also led a research project entitled *Fuentes y Modelos de la pintura barroca madrileña* and currently about the *Spanish and Italian drawings of the 16th century of the Biblioteca Nacional de España*. He has curated a number of exhibitions including *Zurbarán y su Obrador. Pinturas para el Nuevo Mundo* (1998), *El Papel del dibujo en España* (2006) and *Santas de Zurbarán. Devoción y Persuasión* (2013), *The Young Velázquez. "The education of the Virgin" restored* (2014), *I Segni nel Tempo. Dibujos españoles de los Uffizi* (2016). Together with Alfonso E. Pérez Sánchez he has published a study of *Luis Tristán* (2001), and a catalogue for an exhibition entitled *De Herrera a Velázquez. El primer naturalismo en Sevilla* (2005), as well as a study and catalogue for *Álbum Alcubierre. Dibujos. De la Sevilla ilustrada del conde del Águila a la colección de Juan Abelló* (2009). In 2017 he has published the essay *Murillo y las metáforas de la imagen* in the academic publishing Ediciones Cátedra and it has been the scientific director of the exhibition *Murillo y su estela en Sevilla*. His book *Murillo: Persuasion and Aura* by Brepols-Harvey Miller has been awarded with the 2022 Eleanor Tufts Award of the Society for Iberian Global Art. He has also worked as a scientific advisor for the Diego Velázquez Research Centre which is run by the



Focus Foundation in Seville. Has been visiting professor at Instituto de Investigaciones Estéticas de la UNAM and Universidad Iberoamericana of México and Ospite Scientifico at Kunsthistorisches Institute-Institute Max-Planck at Firenze. Last year he presented the exhibition *Francisco de Herrera el Mozo and the absolute Baroque* at the Museo del Prado and the exhibition *Identidades compartidas: Pintura Española en Portugal* at the Museo Nacional de Arte Antiga in Lisbon.

## **Abstract**

### **Velázquez and Rubens: The Portrait of the Conde Duque of Olivares**

The relationship between Velázquez and Rubens can be understood not only from the point of view of how much the Flemish painter could improve to the Sevillian but also of what Rubens represented as a painter and the high honours he had achieved. This relationship, which was initially epistolary and probably involved the exchange of models, remained symbiotic. The admiration that Rubens himself felt for Velázquez's portraits is something that Pacheco himself tells us in his *Arte de la Pintura*. Analysing the scope and meaning of the goodness and virtue of the word 'modesty' in Velázquez's portraits gives us an insight into two different ways of understanding painting. Our paper will reflect on these aspects and aims to highlight the importance of this exchange between the two painters and the importance of Cardinal Barberini's trip to Spain and the judgments of Cassiano del Pozzo, who critically defined his first portrait of the Count Duke as 'melancholy and severe'. The aim of this paper is to study the status and originality of these early portraits of the Valide and their impact on Rubens. At the same time, we will also reflect on the portraits that Rubens painted of Philip IV during his stay in Madrid in 1628 and what they meant for the possible transformation of the rhetoric of Velázquez's portraiture.

## DR ZAHIRA VÉLIZ BOMFORD

Independent Art Historian



Zahira Véliz is an independent art historian based in Britain. She studied at the University of Florida (B.A. (hons)), Oberlin College, Ohio (M.A. in Art History and Dip. Cons. in Paintings Conservation) and the Courtauld Institute (PhD London University 1998). She has worked as a restorer of paintings and polychrome sculpture in the United States (The Metropolitan Museum, The Smithsonian Institution, The Cleveland Museum of Art) and as a Mellon Foundation Research Fellow (1979-1983), and a J. Paul Getty Museum scholar (2002). In Spain she directed in-situ conservation projects in Toledo and Zamora, and in 1986 published *Artist's Techniques in Golden Age Spain* in 1987 (Cambridge University Press). Between 1988-1992 she assisted John Brealey during his various attachments to the Prado Museum. Her publications include numerous articles on Cano, Velázquez, Spanish drawings, the history of restoration, and technical art history. She has lectured at University College, London and at the Courtauld Institute. Most recently, she was head of Paintings Conservation at The Museum of Fine Arts, Houston (retired 2019). She continues to research historic artist's techniques and the beginnings of Technical Art History and its pioneers.

### **Abstract**

#### **Likeness: Capture, Transmission, Copy and Repetition in the Early Modern Studio**

Portraiture as a genre in the Western European tradition is intriguing both as a record of a specific inter-personal encounter between artist and sitter, and because of the extremely varied functions of a portrait image – whether a face pattern taken from the life or a fully-elaborated work viewed in a public sphere. Capturing physical likeness before the age of photography was a fundamental obligation of the portrait artist, and the practical means for achieving and preserving likeness were ingenious and varied, and the nomenclature of the processes of pattern, transfer, repetition, or copy, in the terrain of portraits is necessarily flexible. Royal portraiture in Spain in the Early Modern Period has been studied in depth in isolated cases - in particular, representations of Philip IV. A wider view of the social and pragmatic forces shaping portrait practice within Spanish visual culture provides a meaningful context for understanding the unique aspects of representing royalty and exploring the reception of and pitfalls associated with taking the likeness of persons not royal. Practical and

theoretical insights from Spanish treatises on artistic technique, recent technical research, and reflections on likeness in contemporaneous literature provide a more detailed understanding of portraiture and its mechanics.

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