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APOLLO

THE INTERNATIONAL ART MAGAZINE

TEFAF
special issue

Portrait of a lady

The trials
and triumphs
of Artemisia



Wrapper's delight: Christo in Paris Jolly good show! British art at the Met Turner the screwed? Art prizes in crisis Mistress mischief at the court of Charles II



TEFAF MAASTRICHT

This month, the city of Maastricht once again hosts the flagship fair of the European Fine Art Foundation (TEFAF) – still the continent’s pre-eminent marketplace for art and antiques. From 7–15 March, 280 dealers will convene at the Maastricht Exhibition & Conference Centre (MECC); they bring with them works of art spanning some seven millennia, many of which have not surfaced on the market for decades. Twenty-five newcomers enter the fray, six of them in the now 98-strong Antiques section, the remainder divided among Ancient Art, Design, Haute Joaillerie, Modern, Paintings, Paper, and Tribal. Once more, courtesy of the fair’s Showcase scheme, five recently established galleries dip their toes in the TEFAF water. On the following pages, **Susan Moore** selects her highlights from the works on display at the fair, **Samuel Reilly** picks out the best exhibitions and satellite fairs in the region, and *Apollo* talks to **Ilona Katzew**, curator of Latin American art at LACMA, about an 18th-century pietà from Bolivia, the focus of a conservation project supported by the TEFAF Museum Restoration Fund.

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Old Lady II, 1967
 Jann Haworth (b. 1942)
 Fabric, thread, wood, stuffing, leather
 and rocking chair, ht 102cm
 The Mayor Gallery, €120,000

Fresh from the artist's collection and a retrospective at Pallant House, Chichester, this much-exhibited work is the centrepiece of a display of women Pop artists. The American-born Haworth pioneered soft sculpture in the 1960s, creating life-sized installations inspired by her watching her father, a Hollywood production designer, at work. Her sewn bodies are a feminist riposte to the prevailing representation of women in Pop art.



Jesus Preaching on the Sea of Galilee, 1631
 Frans Francken the Younger (1581-1642)
 Oil on panel, 84 x 170cm
 Caretto & Occhinegro, in the region of €600,000

For its TEFAF debut in the Showcase section, the Turin-based gallery offers an unpublished monumental painting by the most famous member of this dynasty of Flemish artists. Both signed and dated, it belongs to a series of ambitious large-format works seemingly designed to demonstrate the artist's mastery as a painter of figures and still life. More than 60 carefully composed characters can be found on this shore, as can a group of exotic shells.



Venus and Cupid with Mercury and Psyche, c. 1600
 Bartholomeus Spranger (1546-1611)
 Oil on canvas, 140 x 101.9cm
 Weiss Gallery, €5m

Newly discovered in Italy, this allegorical painting was almost certainly commissioned by the Holy Roman Emperor Rudolf II, for his *Kunstkammer* at Prague Castle. As court painter, Spranger developed a distinctive virtuoso style and high-key palette combining his native Netherlandish tradition with lessons newly absorbed in Rome. He specialised in mythological subjects combining the sensual female nude with erudite themes, often in the form of complex allegories. Here the inspiration appears to come from Terence's comedy *Eunuchus*: 'without Ceres and Bacchus, Venus grows cold' – in other words, love needs food and wine to thrive. So this curled and bejewelled Venus holds grapes and ears of wheat. It is a subject favoured by Northern Mannerists such as Goltzius and Hans von Aachen, but here Spranger adds a lithe Mercury in flight to Mount Olympus, with Cupid poised in mid air as he leaps into action. The painting may well be the 'Ceres and Cupid' listed in the Prague inventory of 1619.



Sammelband, 1525–28
Albrecht Dürer (1471–1528)
Printed book with woodcuts, 30.7 × 20.4cm
Dr Jörn Günther Rare Books, €280,000

Dürer goes under the spotlight here with a display devoted to this most pioneering and entrepreneurial of printmakers. Centre stage are his so-called ‘three large books’; the first of them, *Apocalypse*, with its 16 monumental woodcuts full of life and movement, is believed to be the first book created and published by an artist. The rare *Sammelband* (‘anthology’) is a compilation of three influential and groundbreaking artists’ manuals written towards the end of the artist’s life. Included is a treatise introducing to Northern Europe the principles of linear perspective and mathematical proportion in drawing, painting and architecture learned on a visit to Bologna, and illustrating an assortment of mechanical aids and methods. Here a drawing machine is used to trace the convergence between a lute, an intersecting plane and an ideal viewpoint, in effect a means of viewing and measuring the three-dimensional world and creating the illusion of it on a two-dimensional surface. Underneath are letter-forms that he also learned in Italy.



Beckford bowl, 1811–12
Chinese porcelain, 18th century,
English silver-gilt mounts with mark of
John Robins (fl. 1771–1831), diam. 11.5cm
H. Blairman & Sons, £90,000

Of the Regency works of art exhibited here, four belonged to the prodigiously wealthy antiquarian and art collector William Beckford, author of the gothic novel *Vathek* and builder of the immense Gothic Revival Fonthill Abbey. Enamelled with scrolling dahlias, the bowl is the earliest known and perhaps finest example of a series of Asian porcelains that were mounted to designs conceived by Beckford and his agent Gregorio Franchi. Its historicist silver-gilt lining is engraved with the medieval heraldic devices of martlets (birds without feet) set around the family coat of arms.



The Alessandri table, c. 1600 and 1850s
Marble and gilt-wood, tabletop: 135 × 107cm;
base: 101 × 150cm
Burzio, price on application

A product of the Florentine Grand Ducal Workshops, this *pietra dura* and *pietra tenera* inlaid tabletop was probably made to a design by Bernardino Buontalenti (1531–1608) and is testimony to the range of brilliantly hued and strikingly figured ancient marbles and semi-precious hardstones from across the globe that were favoured for wall and table decoration. As was common in the 18th century, the tabletop was cut in half to make two consoles, but it was later reunited on an elaborate baroque-style base bearing the Alessandri coat of arms.

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ALICE, CERN, Saint Genis-Pouilly, 2019
Thomas Struth (b. 1954)
Inkjet print, edition of six, 270.2 x 230cm
Galleri K, €350,000

While the art crowd may be most familiar with Struth's museumscapes, the German photographer also looks to penetrate key places of the human imagination and innovation in the realm of science and advanced technology, documenting laboratories and research facilities. Here is the largest of all landscapes of the modern brain, CERN. Struth's monumental image of an experiment in the Large Hadron Collider, involving 1,800 physicists, engineers and technicians from around the world, offers a modern-day sublime. It invites us to reflect on the degree to which our culture is invested in technology but also offers it as an aesthetic experience. This is an abstract image of compelling symmetry, colour and form which, like so many of the artist's photographs, is oddly disorientating in its clarity and detail. He has said of his process: '[When] I am taking a photograph, I am conscious that I am constructing images rather than taking snapshots.'



Coconut cup, 1607
Andries Frederiks (1566–1627)
Silver and coconut, ht 34.5cm
Koopman Rare Art, price in the region of £185,000

The coconut was an extremely rare and exotic item in Europe when the Amsterdam-based silversmith Andries Frederiks transformed it into a maritime fantasy. Ornamented with scales, it forms part of the body of a monstrous winged sea serpent. Poseidon, trident raised, stands on the cup's shell cover, the creature supported by a Nereid riding a dolphin and the feet of the stand comprising four fierce turtles. A gift from a grateful Prince de Robecq, it has been in the Pessey family since the French Revolution.



Le Port de Colloure, 1905
André Derain (1880–1954)
Oil on canvas, 33 x 40.6cm
Stoppenbach & Delestre, £2.4m

Executed with broad brushstrokes of bold colour and line, this Fauve work has all the vigour and energy that defined the radical spirit of Derain when he was painting with Matisse in this fishing village. Inspired by the vibrant light of the south of France, which casts few shadows and eradicates contrasts of tone, he conceived a decorative, rhythmic pattern of expressive colour.

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St Michael the Archangel fighting Lucifer, 1626–27
Giuseppe Cesari, Cavaliere d'Arpino (1568–1640)
Oil on canvas, 243 × 171cm
Hazlitt, price on application

New exhibitor Hazlitt unveils a vast painting commissioned by either Pope Urban VIII or his nephew Cardinal Francesco Barberini – either way, it entered the latter's renowned collection in 1627 and only now emerges, in untouched condition and in its original frame, from the family's Corsini descendants in Florence. The archangel fills almost the entire picture plane of this monumental canvas, his sword raised in triumph and one foot placed on the neck and head of the vanquished Satan, whose monstrosity is revealed by the grotesquely long digits and nails of his hands and feet. Michael's pose echoes that of an antique Roman statue, the musculature of which is clearly revealed under his transparent and vivid lapis-blue tunic. The costly pigment, together with the painting's high level of finish, demonstrates the artist's intention to impress his illustrious patron. A month after the painting entered the cardinal's collection, the artist was paid for a cartoon of the same subject which served as a model for a mosaic altarpiece in St Peter's Basilica.



Christ Crucified, early 16th century
Attributed to Tilman Riemenschneider (1460–1531)
Fruitwood, 24 × 22cm
Julius Böhler Kunsthandlung, €250,000

Unveiled for the first time since it was acquired by Julius Böhler in 1907, this expressive and anatomically detailed corpus represents the moments immediately after the throes of death. Christ's head with its Crown of Thorns hangs heavily and his tongue protrudes. Carved in the round, on a scale intended for private devotion, the figure is modelled on the autograph Crucifixion groups by the great German sculptor in Aub and Darmstadt.



Head of Bodhisattva, Northern Qi Dynasty (550–77)
China
Marble, ht 34cm
Gisèle Croës, €450,000

A highly translucent marble emphasises the ethereal grace and refined features of this head, subtly characterised by sharply rounded brows, a sensuous bud mouth and down-cast eyes half closed in meditation. The vase at the centre of the headdress reveals the figure as Mahasthamaprapta, the bodhisattva of Wisdom who is usually portrayed as a woman in Chinese Buddhism and is one of the Eight Great bodhisattvas of the Mahayana tradition.

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The Anglesey Tiara, c. 1890

Silver on gold, diamonds: c. 106.8cts, *rivière* necklace: length 42cm
Hancocks, price on application



It is hard to imagine a tiara worn by a more flamboyant queen than this piece made for Henry Cyril Paget, 5th Marquess of Anglesey. The young aristocrat, dubbed 'the dancing marquess', squandered his vast inheritance on jewellery, furs, extravagant parties and theatrical performances, converting the chapel at his family's country seat of Plas Newydd into the 150-seat Gaiety Theatre, where he was always the star turn. He also performed, covered in jewels, in Continental music halls; the young Gerald Tyrwhitt, later Lord Berners, saw a performance in Dresden: "There was a roll on the drums and the curtain went up on Lord Anglesey clad in a white silk tunic, a huge diamond tiara on his head, glittering with necklaces, brooches, bracelets and rings." This tiara's graduated row of old European-cut and old mine-cut diamonds conveniently detaches to form a *rivière* necklace. The rather more demure 6th Marchioness was photographed wearing it by Cecil Beaton at George VI's coronation in 1937.



Lady Diana Spencer, 1981

Bryan Organ (b. 1935)
Pencil on paper, 61 × 49.4cm
Christopher Kingzett Fine Art, £28,000

This is the most finished of four studies made for the painting commissioned by the National Portrait Gallery to mark the sitter's engagement to HRH The Prince of Wales. Diana became the most photographed woman in the world and Organ's portrait of her, informally dressed and set within the geometric grid of a golden doorway in the Yellow Drawing Room at Buckingham Palace, eerily prefigures the gilded cage she was to occupy. The inscribed drawing was a gift to the NPG's director, John Hayes.



Bureau, c. 1925

Ture Ryberg (1888–1961)
Rosewood, various veneer inlays, pewter, 76 × 87 × 43cm
Jacksons, €150,000

The Swedish architect Ture Ryberg produced buildings, interiors and furniture for various national and international exhibitions, the furniture being produced by the Uppsala firm of J.E. Blomqvist. Similar to a bureau exhibited at the Paris Exposition of 1925 but with bolder geometries and darker woods, this piece is typical of the movement known as 'Swedish Grace' in its rational, simplified classicism and use of luxurious materials.

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Mandoline et portée de musique, 1923

Pablo Picasso (1881–1973)
Oil and sand on canvas, 97 × 130cm
Dickinson, price on application



Like the guitar, the mandolin is a recurrent motif in the paintings of Picasso in the 1910s and '20s. While the appeal of their suggestive curves is obvious, it seems that this predilection was also due to the artist's fascination with the portraits of Corot, many of which feature grave young women holding a mandolin. The stillness emanating from these unplayed instruments intrigued both Picasso and his fellow cubist Braque. Here the mandolin is part of an experimental still life including sheet music and perhaps a compotier of fruit and a textile, presented as a series of simplified forms that both overlap and interlock with one another. The flattened volumes and spaces are articulated by scoring that suggests the staff lines of the music and the mandolin's strings as well as the architectural setting, while the inclusion of sand in the pigment adds further texture. The hard-edged dryness of analytic cubism is over; here the forms are organic and the pigment, though restricted, is warm and lush.



Madonna and Child, c. 1375
Lorenzo di Bicci (fl. 1360–1410)
Tempera on panel, gold ground, 83 × 49.8cm
Salamon, €250,000

The first head of an important dynasty of Florentine artists, Lorenzo is known for his ability as a draughtsman and for the luminosity of his colours. This panel seems to belong to a small group of paintings intended for private devotion produced early on in his career, and characterised by richly ornamented textiles. More unusual is the expression of intimacy between mother and son, the gentle Madonna inclining her head to look down at the child cradled in her arms who, clutching at her cloak, turns to meet her gaze.



Attic red-figure column krater, c. 440–430 BC
Attributed to the Duomo Painter
Pottery, ht 39.1cm
Kallos Gallery, £175,000

Ancient Greeks considered nature's bounty the gift of the gods, believing that the goddess Demeter sent the demigod Triptolemos to teach them the art of growing grain. The story of The Mission of Triptolemos is best known from representations on Athenian vases, and here we see him seated in his winged carriage as Demeter pours a libation, her daughter Persephone standing to the left. By bringing grain and its cultivation, he also brought civilisation, and from the mid sixth to mid fourth centuries BC this subject was used as propaganda, symbolising Athens civilising its territories. More than 30 vases have been attributed to the Duomo Painter.

BEYOND TEFAF

As the art world makes en masse for Maastricht, it's worth casting an eye across the Low Countries for the range of events and exhibitions within striking distance of TEFAF. Here is our pick of fairs and museum shows in the region.

In Maastricht itself, the **Bonnefantenmuseum** holds exhibitions of the contemporary Dutch artists Jan Hendrix (until 26 April) and Mark Manders (until 24 May). The latter includes sculptures and installations dating from the 1980s to the present, revealing how Manders has continually revisited his earlier work in order to break new ground, while Hendrix's images of coastline views tease out the links between colonialism and the study of natural history.

The 13th-century St Jan's Church in the Vrijthof again hosts the **Maastricht Antiquarian Book & Print Fair** (6–8 March). A special exhibition on the theme of travel and discovery, 'On Expedition', has been arranged by Maastricht University, featuring Renaissance depictions of the Holy Land alongside later colonial prints. Likewise, among the specialist booksellers taking part in the fair's 13th edition are to be found records of exploration. De Vries offers a map of the southern hemisphere showing the voyages of Captain Cook, engraved by Cornelis van Baarsel of Utrecht in 1799. Laurentius, meanwhile, brings a French illustration of bamboo plants in India and a charming 19th-century etching of a Japanese inkwell in the shape of a frog bearing its young upon its back.

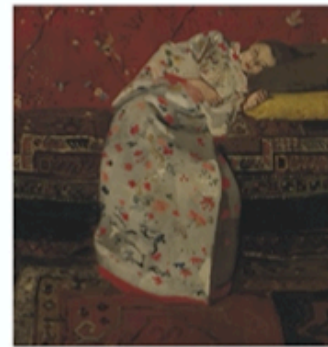
Guus Röell hosts his annual **Fine Art Open House** at his home on the Tongersestraat (4–15 March). This year, the collector of art, furniture and antiques from across the world has partnered with Dickie Zebregs, a specialist in Victorian taxidermy and *Wunderkammer* curiosities. Dolf D. van Omme returns again as guest exhibitor, with a range of European paintings from the 19th and early 20th centuries. Röell's nightly collectors' dinners run from 5–14 March; places can be reserved by contacting the host.

Just over the German border, two museum shows in Aachen look at the aftermath of the Second World War – the **Centre Charlemagne** explores life in the city in 1944–45, after it became the first German city to be liberated by Allied troops (until 8 March), while the **Couven Museum** looks at creativity born of deprivation (until 29 March). Further afield, there are two fairs in Brussels to look out for. **Eurantica** is at the Brussels Expo from 26–29 March, with around 100 exhibitors bringing Flemish masters, modern paintings and jewellery, while **Collectible** – Europe's only art fair dedicated to 21st-century design – holds its third edition at the Vanderborcht Building from 5–8 March.



Beethoven: World. Citizen. Music
Bundeskunsthalle, Bonn
Until 26 April

The first of a number of celebrations marking the 250th anniversary of the great composer's birth, this display includes paintings, musical instruments and handwritten scores, revealing both how Beethoven went about the act of composition, and how his music reflected the changing tastes of bourgeois society in Vienna in the late 18th and early 19th centuries.



Breitner vs Israels: Friends and Rivals
Kunstmuseum den Haag
Until 10 May

The careers of two great Dutch painters of the late 19th century almost offer a mirror image: both Isaac Israels and George Hendrik Breitner emerged from the Hague School in the 1880s, before moving to Amsterdam and finding new subject matter in the life of the urban working classes. This exhibition explores the fierce friendship, and fiercer rivalry, that occupied the two men for much of their lives.

Photo: © Wien Museum / Courtesy Rijksmuseum Twente, Enschede



Caravaggio–Bernini: Baroque in Rome
Rijksmuseum, Amsterdam
Until 7 June

High drama in Amsterdam comes courtesy of this exhibition dedicated to the two artists who, in painting and sculpture respectively, defined the impassioned realism of art in Rome in the late 16th and early 17th centuries. With around 70 paintings and sculptures in total, the display also explores their influence on contemporaries such as Guido Reni and Artemisia Gentileschi.



The Tears of Eros: Moesman, Surrealism and the Sexes
Centraal Museum, Utrecht
Until 24 May

The painter and polemicist Johannes Moesman – a native of Utrecht – did more than anyone else to bring the Surrealist movement to the Netherlands. This exhibition places him alongside contemporaries such as Dalí, Cahun and Magritte (pictured); through works by Sarah Lucas and Gillian Wearing, it also considers the influence of Surrealism today.



Candice Breitz: Labour
Kunstmuseum Bonn
Until 3 May

In her new video installation *Labour*, which lends this show its title, South African-born Breitz brings together themes of childbirth and the market forces that govern employment. Indicative of the approach that has made Breitz one of the most politically engaged contemporary artists at work today, it is on display here alongside earlier installations and photographs spanning the past 25 years.



Gods in Color – Golden Edition: Polychromy in Antiquity
Liebieghaus Skulpturensammlung, Frankfurt am Main
Until 30 August

The image of white marble continues to colour our conception of the classical world – though today we know that Greek and Roman sculptures were often vividly painted. This display, a version of which has been touring the world for more than 15 years, presents more than 100 objects, including reconstructions based by recent research.

Courtesy Capitoline Museums, Palazzo dei Conservatori, Rome / Photo: © The Art Institute of Chicago, 2020/Art Resource, NY/Scala /
Courtesy Kunstmuseum Bonn / Photo: Liebieghaus Skulpturensammlung – Norbert Miguletz

Q & A

Pathos in Potosí

Ilona Katzew on conserving a Bolivian masterpiece at LACMA

1. *Pietà*, c. 1720. Melchor Pérez Holguín (c. 1660–c. 1732), oil on canvas, 153 x 121 cm. Los Angeles County Museum of Art



Image courtesy the Los Angeles County Museum of Art (LACMA).

LACMA has received a grant from the TEFAF Museum Restoration Fund to analyse and restore a devotional work by Melchor Pérez Holguín – a project that ought to transform what we know of the Bolivian master, says curator Ilona Katzew

When acquired in 2019, *Pietà* became the first work by Melchor Pérez Holguín to enter the LACMA collection [Fig. 1]. What motivated the acquisition?

It's the first major Bolivian work to enter our collection. We've been building the collection of Spanish colonial art for some 15 years now. One of my goals has been to diversify our holdings, so when the opportunity arose to acquire the *Pietà*, I was thrilled – not only because it's a painting by one of the most singular South American masters from the late 17th and early 18th centuries, but also because the work is simply stunning.

Aside from the older collections of Spanish colonial art in the US, which have been gathering this material since the 1930s – such as the Brooklyn Museum or the Denver Art Museum – institutional collecting in this field in North America is for the most part a fairly recent affair. There are a small number of works by Holguín in private and public collections, but he's not generally well represented in the US.

Holguín is sometimes described in the archives as the 'Brocha de Oro' ['golden brush']. What sets his work apart from that of his peers?

One of the most distinguishing elements of his work is the figures' gaunt exaggerated features. They are infused with a level of pathos you seldom see in contemporaneous works. The expression '*brocha de oro*' was first used to describe Holguín in the late 19th and early 20th centuries. It's not how he was referred to during his lifetime – but he was very well known.

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2. Pietà, c. 1630, Nicolas Viennot (after Anthony van Dyck), engraving, 34.8 x 44.1cm, Fine Arts Museums of San Francisco

He fulfilled commissions for a number of religious orders in Potosí [part of the Viceroyalty of Peru], including for the Jesuits and the Mercedarians, as well as for the indigenous parish of San Lorenzo. When the Jesuits were expelled from the Americas in 1767 by King Charles III, the agency administering the Society's assets ordered an inventory of its church in Potosí – and if you look at the list, from the nearly 300 paintings recorded the only artist referred to by name is Holguín. It's a very telling detail that suggests how well regarded he was in those days, which is also confirmed by his many imitators.

Potosí was an important city in the 18th century, far above sea level and wealthy thanks to the silver mines of its Cerro Ricco ('Rich Mountain'). How refined was its artistic culture, and who would Holguín's clients have been?

The Imperial Villa of Potosí was referred to as the "Treasure of the World", and was a place that attracted people from all over the globe – many surely enticed by the idea of striking it rich in the Americas. It was one of the most polyglot and mixed societies of the early modern world. Because of the unlimited riches it was often described as a dissolute place. But it was also a profoundly devout city, dotted with churches and other religious institutions that had been established since the discovery of the mines in the 16th century. That's where Holguín

comes into play. Although he was born in Cochabamba, by 1678 he's documented in Potosí, where he supplied images for many of these institutions; he was obviously catering to both a local and an international clientele. Some of his works were exported across the Viceroyalty of Peru, and even beyond it – the Museo de América in Madrid, for example, has one of the most important works by him, showing the ceremonial arrival in the city of Viceroy Morcillo.

This painting is loosely based on a print after Van Dyck [Fig. 2]. How influential was print culture for the artists of the viceroyalty?

Prints were an easy way to transport images – not just from Europe to the New World, but across Europe, too. It was not only prints that made their way to the New World, though, but also painted copies, so it can sometimes be hard to determine what an artist was looking at: Antwerp and Seville produced a number of painted images that were also destined to go to the viceroyalties. It's important to recognise that artists in the New World were not operating from the margins but were enmeshed in this larger ecosystem of the production of images and their circulation between Europe and the New World. Spanish colonial art has often been described as derivative – but it's not. There's a whole process of referring to images, then interpreting, combining,

and transforming them, which is key to understanding the production of the region, as well as its originality.

How does Holguín make Van Dyck's composition his own?

He takes the main compositional elements of the Van Dyck into account, but infuses the image with an enormous sense of pathos that can be seen in the figures, with tears trickling down their faces, and through the addition of the wonderful cherubs who lament the death of Christ. He also turns the image very deliberately into a nocturne, which intensifies its narrative purpose. He's drawing from local traditions, too: the strategic use of green and red reminds me of other paintings from Upper Peru, including the Cusco School. This colour combination, associated with the Inca rulers in ancient times, is transposed to the divine Christian cohort – which is highly suggestive. The lavish use of gold leaf is something that we're planning to look into in more depth, to see whether it was used by Holguín or was a later addition, given how popular this technique was at the time, particularly in Cusco.

Why do we know so little about Holguín's technique?

It's largely due to the lack of previous scientific analysis of his works, I think. This field is really taking off, and scholars are more attuned to issues of materiality and the impact it can have on the way we interpret images, but there's still not enough information to understand the technique of an artist like Holguín or even to make attributions in a concerted way. So there's a lot that we still need to learn; I'm hoping this grant will allow the conservators at LACMA to trace the type of pigments used and determine whether the gold was applied by Holguín or a later hand. It should give us tools to help us learn more about his style, technique, and his choice of materials.

We're only in the initial phases of the conservation project, so it's hard to predict the outcome, but the idea is to approximate the work's original splendour. Our team of conservators, led by Joseph Fronek, is highly respectful of the paintings they work with and aim to understand as much as possible about the artist's intentions before undertaking treatment. I hope we will all benefit from their findings, continue building on them, and enjoy the outcome. **A**

Iiona Katzew is Department Head and Curator, Latin American Art, at LACMA.

Image courtesy Fine Arts Museums of San Francisco