

AMANDA DAVIES

IN ROME

Jan 13



'I was seized the other night on the street leading from Trinita dei Monti to Piazza del Popolo. It was four hours after nightfall. We were arrested because a stone was thrown and they wanted me to tell who had thrown it, whereas I didn't know. I told the constables: 'Go and look for the man who threw the stone, and no more abusive words'.

Michelangelo Merisi da Caravaggio 20 October 1604 Caravaggio Studies, Walter Friedlaender

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...Two nights ago Caravaggio, the famous painter, accompanied by a certain Captain Antonio, of Bologna, started a fight with Ranuccio of Terni. After a short exchange of blows, the painter received a mortal wound in the head and the other two were killed. The brawl was over a decision given upon a fault while they were playing tennis near the palace of the Tuscan Ambassador.

Rome 31 May 1606

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Michelangelo da Caravaggio, the famous painter, died at Port'Ercole, while he was on the way from Naples to Rome because a pardon had been granted him by His Holiness from the sentence of banishment which he was under for capital crime. He lived thirty-six years, nine months and twenty days. 31 July 1610

Caravaggio Studies by Walter Friedlaender

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In October 1664, Nicolas Poussin's wife died, leaving him old and ill, 'a foreigner and without friends' in Rome. According to one source, all that he did during the last months of his life was to enjoy an occasional glass of wine with his neighbour, Claude.

Nicolas Poussin 1594-1665 Richard Verdi

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Jan 14



'What I hear is worth nothing; there is only what I see with my eyes open and, even more, what I see with them closed'

Giorgio de Chirico 1913

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Jan 15



Breton and Eluard understood Chirico's paintings as a counter-revolution against Cubism. They realised that it had affirmed a humanism of the subconscious, a romantic faith in the poetic impulse of dreams. In a word they hailed it as a triumph of imagination over realism – coloured by a new science of psychology.

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Jan 16



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Jan 17



'Art ' William Kentridge said, 'is a project in finding the mediated space between 'it is' and 'it seems to be' and illusion- making has an important place in the making of knowledge itself'.

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Jan 18



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Jan 19



I am recalling, artist Gabriele Basilico commenting on 'architecture as a place that creates a situation of expectation, like being in the theatre. You are seated before the big curtains, before the actors emerge, where the space exists as a protagonist – just for a moment or two. Architecture works like that for him telling powerful stories through its energy, its politics and history. Rome, MAXXI January 2014

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IN ROME

Jan 20

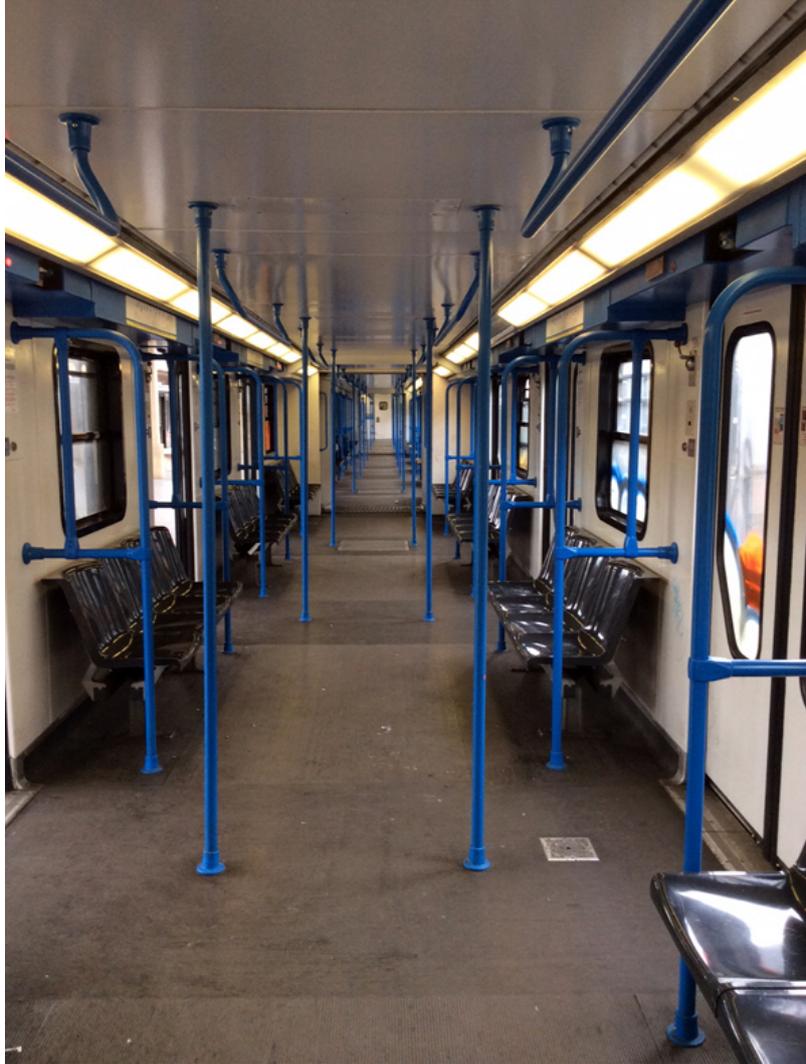


Taxi Drivers demonstrate for pay increases, The Forum, Rome, 2014

AMANDA DAVIES

IN ROME

Jan 21



Give me woman, wine & snuff
Until I cry out 'hold enough'
You may do so sans objection
Till the day of resurrection:
For, bless my beard, they aye shall be
My beloved Trinity.

John Keats arrived in Rome September 1820 and died 4 months later from tuberculosis- aged 26.

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IN ROME

Jan 22



Futurism was an early building block for Italian Fascism. The development of fascism was complex: involving ideas of nationalism, futurism, symbolism, modernity and rationalism. I mean it was specific to a particular time and place in history. Now without the same kind of atmospheric, art, political & philosophical issues I am not sure what the hell fascism means now? Futurism Manifesto: Futurism: Politics, Painting and Performance. UMI Research Press. 1979

Futurism painters will adhere to:(this is a short list)

- * destroy the cult of the past, the obsession with the ancients, pedantry and academic formalism
- * totally invalidate all kinds of imitation
- * elevate all attempts at originality, however daring, however violent.
- * regard art critics as useless and dangerous
- * Rebel against the tyranny of words: "Harmony" and "good taste" and other loose expressions which can be used to destroy the works of Rembrandt, Goya, Rodin....
- * Sweep the whole field of art clean of all themes and subjects which have been used in the past.

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IN ROME

Jan 23



Carlo Carra recalled the first reading of the "Painters Manifesto" at the Chiarella Theatre in Turin in 1910, " we exchanged as many hits as ideas, as well as shouts, whistles, over-ripe fruit and rancid spaghetti."

Futurism: Politics, Painting & Performance. C. Taylor 1974.

Force-lines were a central concept developed by the Futurists that strove to depict energy rhythms between people, objects and the environment. It was like having infrared vision and trying to penetrate materiality. After the war, important painters that had survived abandoned the movement as it had become tainted with Mussolini's doctrines.

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IN ROME

Jan 24



Both Yves Klein's parents were painters. One of Klein's dilemmas was his inability to choose between 'being a painter' and 'playing the artist'.

'Yves Klein, or the Dead Dealer' by Thierry de Duve, translated by Rosalind Krauss
MIT Press 1989

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Jan 25



The exquisite painter Diego Rodriguez de Silva y Velazquez is registered as being baptized in 1599. He was the first of seven children. As a boy in Seville he was provided with an education in languages and philosophy. In 1610 he started his apprenticeship in art. He dies in 1660 and in his possession were no less than 10 mirrors- which relate to his interests in optics and are evidenced in his paintings. *Visuality and Biblical Text, Interpreting Velazquez*, L. Olschki, 2004.

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IN ROME

Jan 26



Yves Klein dies on June 6, 1962 of a heart attack. It wasn't his first. The work that sums up Klein, is the one thing he hadn't wanted to be a work, his Ex-Voto made as an offering to Saint Rita of Cascia, Umbria. The ex-voto dates from 1961 and was anonymously deposited by Klein in the monastery after the opening of his Krefeld retrospective. In 1989 the ex-voto was opened by Pierre Restany, Kleins appointed censor-bearer. One can overcome one's hesitance to quote a prayer that the artist certainly intended to remain a secret. It says a great deal more than a lot of his public declarations had stated. There are three parts to the prayer and the third embarrassing megalomania extract reads, " that my exhibition at Krefeld may be the greatest success of the century and be recognised by all"

Grace, if we believe in it, can be received but never requested.

Yves Klein or the Dead Dealer, by Thierry de Duve, translated by Rosalind Krauss, MIT Press 1989.

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IN ROME

Jan 27



out...into this world...this world...tiny little thing...before its time...in a god-for-
...what?...girl?...yes...tiny...little girl...into this...out into this...before her time...

the beginning of *Not I (Pas Moi)* Samuel Beckett 1972, 14 minute dramatic monologue

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IN ROME

Jan 28



L'amore in citta – composed of 6 films by Lizzani, Antonioni, Risi, Fellini, Maselli & Zavattini and Lattuada. Anxiety, love, social realism, urbanisation and the absurd – themes that continue to be current. Beautifully shot in black and white with rich shadows.

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IN ROME

Jan 29



Giuseppe Cades *Alexander The Great in the workshop of Apelles* 1792
The Hermitage

Image from Wikimedia Commons.

Scholar Marcello Barbanera gave a talk tonight about creativity and power – ‘The dehierarchisation of power before Art from the 5th BC – 16th BC. In essence artists were seen as shapers of aesthetic material and politicians were seen as shapers of political material and out of this developed creative and powerful relationships. Often depicted is the figurative cliché of people in power visiting the artist’s studio. The visiting monarch/or person in power, would lay their hand on the artist’s shoulder while the artist worked on their painting or sculpture etc,- this act symbolically reflected the monarchs own powerful intervention in the artist’s process and also reflecting the rising rank of the artist to be of equal status to the elite. Artists were seen as in a natural but uninformed state, a foreign member of society, with divine skills that exempted them from common law.

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Jan 30



Gino Severini, a Futurist painter was born in Cortona, Italy.

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IN ROME

Feb 01



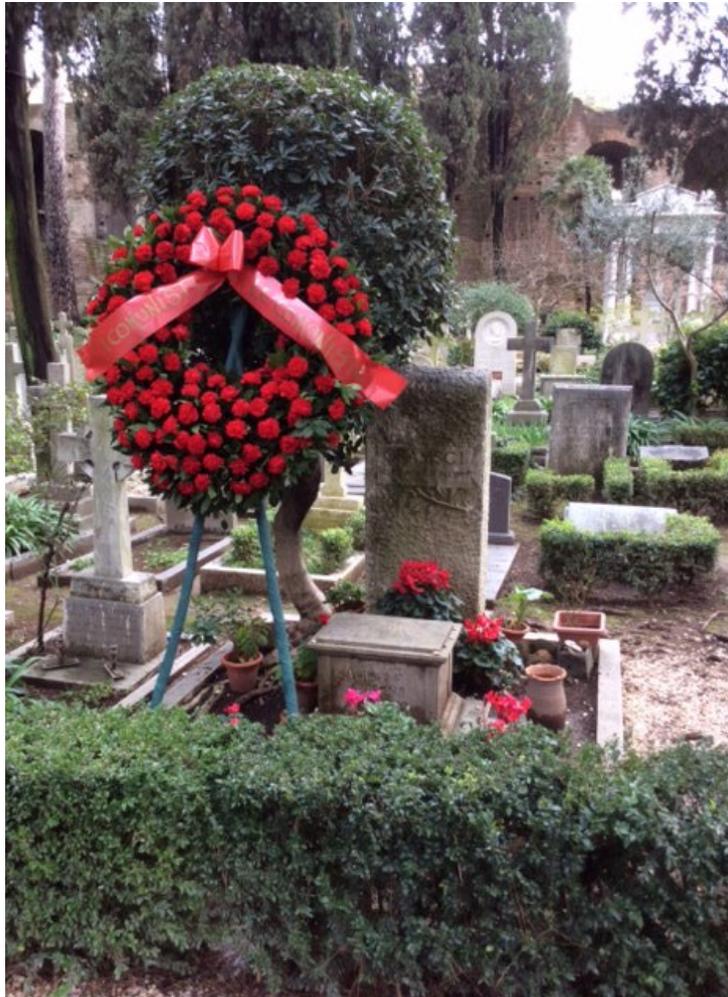
Pliny, The Elder (AD23- August 25AD79) was a Roman who wrote in the *Natural History*, what is in essence a love story about the origins of painting. The maid of Corinth is in love with a man who is soon to take a leave of absence. Candlelight casts a shadow of his facial profile on the wall. She traces this, giving birth to painting – to portraiture.

Image: Joseph Wright of Derby, *The Corinthian Maid* 1782, The National Gallery of Art, USA.

AMANDA DAVIES

IN ROME

Jan 02



There is the centre to which all gravitates.
One finds no rest elsewhere than here.
There may be other cities that please us for a while
but Rome alone completely satisfies.
It becomes to all a second native land by predilection
and not by accident of birth alone.

Henry Longfellow section V of *Macello de Carvi*

Pictured is the grave of Antonio Gramsci in The Protestant Cemetery in Rome. Italian poet, writer, philosopher and leading Marxist theorist. He was leader of the Italian Communist party when imprisoned by Mussolini and sentenced to 25 years. His health deteriorated while in prison and he died in hospital, aged 46 in 1937.

The British School at Rome where I am residing is situated on Gramsci Avenue.

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IN ROME

Feb 04



In Luca Signorelli's *Lamentation at the Foot of the Cross* (1501-2) the expression of grief is palpable. Antonio, Luca's son was probably the model for the figure of Christ. Luca would have viewed this altarpiece in Santa Margherita with a personal light, as at its completion in 1502 Antonio died, possibly of the plague.

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IN ROME

Feb 04



Expulsion From Paradise Church of the Carmine, Florence by Masaccio.

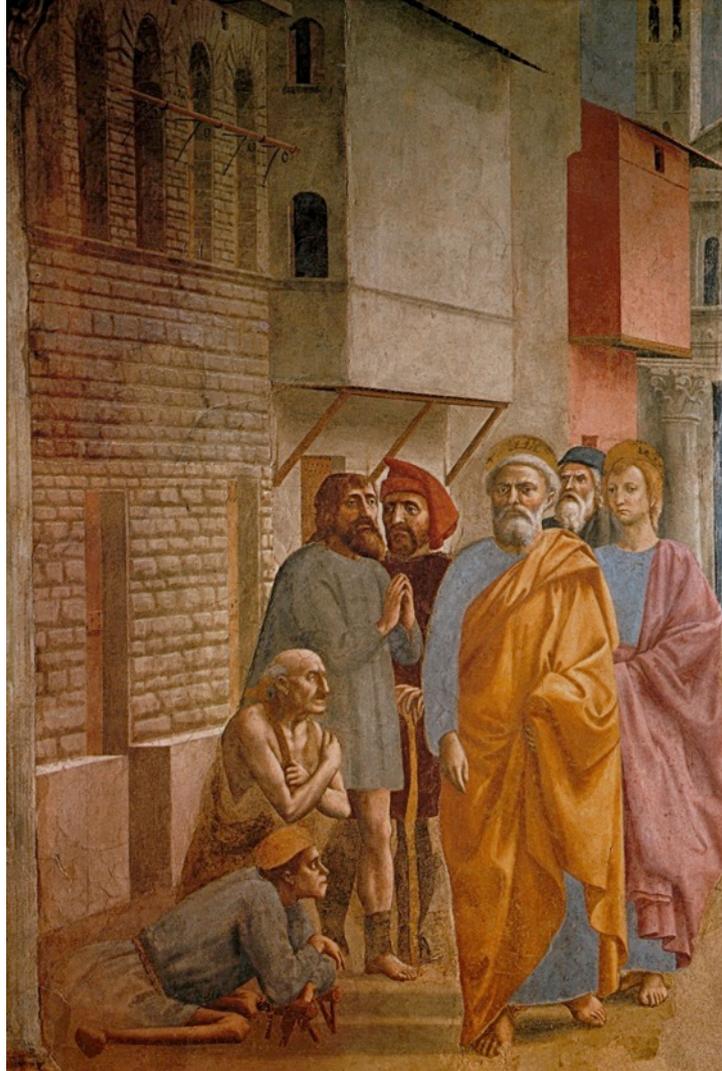
It is significant that Michelangelo had among his earliest surviving drawings one from Giotto and the other from Masaccio. It was Masaccio's technique which had already shown Michelangelo how art need go only as far as necessary, how it can express a spirit which is not imprisoned in the finished object but is alive and active and full of suggestions, free and creative still. There appears to be a strong suggestion that the cultural phenomenon of Humanism, contributed in Italy, particularly Florence to the development of 'form'. Humanism was dynamic and brought about a rapid enriching of ideas and provided the myths needed to encourage not only the break with tradition but also the platform for people to sublimate their feelings about past and present.

Masaccio by Luciano Berti, 1967 The Pennsylvania State University Press p19 p13

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IN ROME

Feb 05



Saint Peter Healing the Sick by his Shadow 1425 -8 , Church of the Carmine, Florence by Masaccio. Image source: WikiMedia Commons

Masaccio himself can be seen in this painting as a blond Saint John standing behind Saint Peter, next to him as an old man is the artist Donatello and then the man wearing the red headgear is the painter Masolino. Masaccio was one of the first painters to explore the symbolism of the shadow, creating a story about the shadow in the fresco of Saint Peter. As the apostle walks by, his cast shadow heals the sick, with those healed now standing in the light. Masaccio visually represented the ancient myth about the healing shadow *with* the newly acquired skill of being able to paint the correct representation of the cast shadow.

Cited from Victor Stoichita being interviewed by Christopher Turner Winter 2006/7
A Short History of the Shadow 1997 by Victor Stoichita.

AMANDA DAVIES

IN ROME

Feb 06



This is one view of Assisi. The Life of St Francis cycle painted by Giotto in the S. Francesco Basilica is out of view.

AMANDA DAVIES

IN ROME

Feb 06



Giotto was obviously keenly attuned to the world around him and supremely gifted in integrating his observations of multiple phenomena, from the botanical (the many species of tiny plants the *Noli me Tangere*) to the astronomical (Halley's Comet in the *Adoration of the Magi*), into his work.p.2

Never before in Italian art had man and God been more accessible, each more in the other's image, for Giotto humanized not only man but God.p.238

The Cambridge Companion to Giotto, edited by Anne Derbes 2004.

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IN ROME

Feb 10



Scene XXVI *The Healing of the Wounded Man* – the figure of St Francis and the two angels, together with most of the figure of the sick man, were all painted on the same patch – remarkably on the same day.

At Lerida, in Catalonia a man was mistaken for another, beaten and left for dead. Physicians (take a look at the head gear of the figures opposite the bed) had pronounced that a cure was impossible, his wounds were festering and the smell was so unbearable that even his wife was horrified by it. It was at this time that the wounded man turned to Father Franci, repeating his name over and over again – Francis appeared before him and it is said that the sweat of his holy hands drove out the 'rottenness' and healed the sick mans wounds.

Text: *The Assisi Problem and the Art of Giotto*, Alastair Smart, Oxford at the Clarendon Press, 1971

Image: *Il cantiere di Giotto*, Bruno Zanardi, 1996

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IN ROME

Feb 11



Length of Time – Rome, gouache on photocopy paper, 2014

If my brain were to be scanned, what would be evidenced, layer by layer, would be the floor plans of churches in Rome that I have visited. Relatively quickly these maps are absorbed into the body and imprinted into matter.

Perhaps what these paintings *image* is not just the arrangement of a building, but 'feeling coming back', the sorrowfulness of Rome.

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IN ROME

Feb 13



Annunciazione e il cardinale Torquemada Antoniazio Romano 1482

Image: Wikipedia

Antoniazzo was born in Rome and was the son of a painter.

Antoniazzo's last major painting *Annunciation* was commissioned for the church Santa Maria Sopra Minerva. This painting depicts the Virgin Mary (larger than life) passing beautiful ornamental white purses to very poor young women. Cardinal Torquemada (kneeling in black) set up the guild dedicated to the Virgin Mary and proceeds were distributed in the form of dowries, to destitute Roman women.

AMANDA DAVIES

IN ROME

Feb 16



Untitled – work in progress, gouache on paper, 2014

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IN ROME

Feb 17



'You might like to ask me, as others have " Here you are in Italy living in a very comfortable farmhouse surrounded by woods and trees yet you go on painting these factories and things?" Well Shakespeare had never been to court, never been to Verona, never been to Venice, but he wrote about a way of life that he had never experienced at all, isn't that so?" Not that I'm liking myself to Shakespeare.

"Painting is some sort of incarnation. It is spirit made manifest in the world'

Jeffery Smart

Image: Near Via Ostiense on the way to Musei Capitolini – Centrale Montemartini
Walking to the museum I couldn't help but think this is *Jeffrey Smart Country*

' I find myself moved my man in his new violent environment. I want to paint this explicitly and beautifully'

Jeffery Smart died near his home Arezzo, Italy in June 2013.

AMANDA DAVIES

IN ROME

Feb 21



It is unclear how long Guido di Pietro was a practicing artist before he became a Dominican and adopted his religious name Fra Giovanni. His status as a master renaissance painter is further pronounced by other artists such as Francesco Pesellino adopting his style in this extraordinary painting *The Annunciation* (1446?) " This is one of the most enigmatic paintings of the Florentine Early Renaissance – set in a sweeping architectural space of haunting simplicity – seemingly, an interior – at the left and exterior at the right – the scene combines the emotional clarity and muted pathos of Fra Angelico's renditions of the subject with the structural solidity and atmospheric weight of paintings by Domenico Veneziano."

Fra Angelico, Laurence Kanter and Pia Palladino, 2005, The Metropolitan Museum of Art, New York. 274

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IN ROME

Feb 22



mouth work in progress, gouache on paper, 2014

The association between death and disease in ancient cities such as Rome is intriguing. Death and disease were not purely medical problems, but could be part of the world of religion, superstition and even magic.

“ To cure her ailing arm, cursed by witchcraft, Gertrude Lodge of Hardy’s *The Withered Arm* was advised to place the limb upon the neck of a recently hung man, thereby ‘turning her blood’ and changing her constitution. The scene unites death and disease, but in an unusual fashion. Death becomes the cure of the disease rather than disease the cause of death. Unfortunately for Gertrude the shock of discovering that the hanged man, whose death she had wished for, is her husband’s illegitimate son, leads to her own sudden demise. death is ultimately triumphant.”

Death and Disease in the Ancient City, edited by Valerie Hope & Eireann Marshall 2000 ,1.

In ancient Rome the human body was something to be admired, pampered, neglected, abused and controlled either by the self or by others – in life and in death. A finale display of power and insult to the individual and their family was to deny burial of the corpse, and thus no rest for the soul. The unburied were denied full access to the community of the dead. For some this paralleled the position they held in life: gladiators for example were always kept on the margins. Romans believed moving water to be holy and eventually the river Tiber was

where the neglected, e.g. the gladiators corpse was thrown, ensuring the city remained purified.

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IN ROME

Feb 23



Detail of *The Coronation of the Virgin*, Fra Filippo Lippi, Spoleto Cathedral 1467-9.

As Filippo Lippi matured and developed his mature style he seriously contested Fra Angelico's status. Initially it was Fra Angelico, after Masaccio, that introduced exquisite attention to detail e.g the way that grass bent under foot, detailed flowers and plants, the presence of hail or wind, the hook to which a fishing net attached etc....

The florid use of detail, the ornamentation and the electric field of colour in Lippi's painting is *insane* – like taking a bender in Sao Paulo and just not aware that a tomorrow possibly exists.

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IN ROME

Feb 24



Masaccio – Detail of Madonna and Child – *Triptych of San Giovenale*, Church of San Giovenale in Cascia

I was drawn to this image because of the hand to mouth symbolism and the strange pink of the Virgins gown between the infant's legs.

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IN ROME

Feb 27



Giotto, *St Francesco receiving the Stigmata*

The idea of a stigmata is very old appearing in Galatians 6:17, 'I bear the marks of the Lord Jesus Christ in my body.' However it is not until 1224 that the first image of a stigmata appears with St Francesco of Assisi.

Stigmata are sacred signatures, yet the image of a bleeding body disrupts because its presence defies a body being contained, bandaged and medically attended to.

Signs of Salvation: The Evolution of Stigmatic Spirituality before Francis of Assisi, Carolyn Muessig, Church History 2013.

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IN ROME

March 01



Saint Caterina da Siena 1461
70 x 52cm

Giambattista Tiepolo

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IN ROME

March 01



Fantasia sul Triunfo della Morte

private collection

oil

65 x 46cm

Francois de Nome, a French painter of the baroque period arrived to Rome by 1602 and then moved down to Naples. This painting of the triumph of death with skeletons and emancipated horses among the ruins is quite nightmarish (perhaps reflecting the artists experience of the black plague in Italy or Spain) it nonetheless encompasses the universal inevitability of death.

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IN ROME

March 01



Mystical Marriage of Saint Catherine of Alexandria 1523

Lorenzo Lotto

When I first saw this image in a book I was compelled by the large grey rectangle above the figures – a Josef Albers insert? I have since learnt that this painting was intended for a private family devotion room and behind the figures was a window frame with the landscape depicting the view of Mount Sinai. You can see a portion of the window frame and rich ornamental drapes in one corner.

At the time of war the painting was moved from the family home to a church to

secure it, however a French mercenary cut away the landscape and hence this is the view of the painting today, quite spectacular even though a third is missing.

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IN ROME

March 14



Giorgio de Castelfranco, detto Giorgione
La Tempesta
1510
82cm x73cm
Venezia, Gallerie dell'Accademia

What an extraordinary charged painting for 1510 an image of a storm, gypsy and soldier in a landscape scattered with ruins.

There have been innumerable attempts to fathom the meaning of the subject.

Is it the subject Adrastus with Hypsipyle suckling Opheltes?

Is it the story of Paris being suckled with the shepherd watching?

Is it an allegory on the forces of Nature?

Or does The Tempest represent the Finding of Moses, as a symbol of the magic power with which he is to endow the faith he restores on the ruins of the past (the lightening).

Giorgione by Terisio Pignatti, 1971, Phaidon p102

Giorgione showed a remarkable indifference to public commissions, which were so much sought after by the Venetian artists at the time. He worked for none of the schools nor any religious establishment in Venice. His work was all for private commissions – for his ‘intellectual’ contemporaries.

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IN ROME

March 15



Portrait of a Man

San Diego Fine Arts Gallery

Image source: wikimedia commons

This is one of Giorgione's last works dated around 1510 and is evident of a new style in which the representation of a specific individual is expressed through the raw application of colour and spontaneous detail. The expression is frank and profound, the hair -very distinct, adding to the semblance of the real, the living.

The young and gifted Titian, ten years younger than Giorgione was his pupil. At the same time that Giorgione painted *Portrait of a Man*, Titian completed a *Portrait of Gerolamo Barbarigo*, which was admired for its extraordinary realism. 'With this painting if Titian had not written his name on the back in umber it would have been taken for a work by Giorgione'

Giorgione by Terisio Pignatti, Phaidon p.14

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IN ROME

March 16



Lavinia Fontana *Tognina Gonzales* 1595 oil on canvas Musee des Beaux-Arts

Lavinia Fontana lived from 1552 to 1614 in the city of Bologna. Lavinia came to be recognised as Europe's first female painter to attain professional success. She has the largest surviving body of work of any woman artist prior to the eighteenth century.

Codes of behaviour in the 17 century dictated that a woman could only exist in an honourable state within her own home, and only those from the lower classes, who were driven by economic necessity sold their labour in the marketplace. Lavinia's father Prospero was a painter and so she did not need to go outside the home for instruction, and so bypassed the problem of belonging to a guild, since sixteenth-century Italy still prohibited female membership.

Financial motivations guided Painters futures and their daughters i.e Titian and Tintoretto both had daughters around the same time as Prospero. Titian never taught his daughter to paint – instead she was given a large dowry to attract a noble gentleman, enhancing both her and her father's status.

Physical perfection of ones child is greatly desired and became the subject of much scientific investigation in sixteenth century. The portrait shown is of Tognina Gonzales a young girl, native to the Canary Islands and raised in the French Court. She suffers from a condition known as hypertrichosis in which long hair covers the face and part of the body. She and her family were seen as 'wondrous' straddling the boundary between animal and humankind. Lavinia Fontana had four children of her own and seems to convey a sympathetic sense of a child beneath the furry pelt, with the child holding the inscription: 'My portrait shows me hairy of face and hand, but beneath my clothes I am all skin'

AMANDA DAVIES

IN ROME

March 17



Lavinia Fontana *Lady with a Lap Dog (?Ginerva Aldrovandi Herculani)* mid 1590's 115 x 95cm
Baltimore Walters Museum

Widows were important female patrons of the arts in early modern Italy. They had the time and the money to be culturally active and were able to make autonomous decisions about facilitating investment in the arts – included having their portrait painted as a visual record of their legacy, their commitment to faith, family and philanthropy.

Like the wedding dress on the wedding day, the widow's *abiti* at the funeral was perceived as constituting a public statement on the solidity and success of the partnership. Florentine widows considered their costume a significant part of their mourning ritual. It is with this image in mind, of the beautifully and dramatically dressed, sociable and often-powerful noble widow, that one can turn to the *widow's portraits painted by Lavinia Fontana*.

Ginerva Herculani engages in a direct relationship with the viewer. Dressed in a sumptuous but sombre gown set off by white lace and pearls, one drooped hand, gesturing despair holds a handkerchief, a sign of her recent grief while her other hand holds the paw of the dog, - a symbol of fidelity.

Lavina Fontana Caroline Murphy Yale University Press 2004 p.144 – 159

AMANDA DAVIES

IN ROME

March 18



work in progress
gouache and aquarelle on paper
2014
Amanda Davies

AMANDA DAVIES

IN ROME

March 19



Pietro di Galeotto

Flagellazione

1480

oil on canvas

196cm x 134cm

Well this painting, which was a banner used at the front of church processions, certainly got my attention for its original punchy style. The floor and background reflects the perspective influence of Piero della Francesca. The two men either side of Christ are scantily dressed, torn clothes and shoes, and the executioner has a scar on his head – all-contributing to the sense of the body, the physicality of being human of being tormented?

AMANDA DAVIES

IN ROME

March 22



Eleonora of Toledo-Medici with Giovanni de' Medici
oil on panel
115 x 96cm
1546, Uffizi Gallery Florence

Agnolo Bronzino was born in 1503 and died in 1572. He was one of Italy's leading portrait painters and stands in the company of Titian, Rubens, Van Dyck and Ingres. His teacher was Pontormo. His palette was radiant, he was not afraid to use blocks of colour and the works were finished with a high degree of detail. Despite his realism, some say his sitters are portrayed as appearing aloof, devoid of life.

The portrait shown depicts the Duchess sitting in close proximity with her son, outside on a terrace. The portrait emphasises her love of pearls and devotion to her children. Sadly her son died at the age of 19 of malignant fever. 'When the Medici tombs in S. Lorenzo were opened in the nineteenth century, her body was found in a dress which was probably the one she is wearing in this portrait. By rendering the dress as a spectacular still-life, in which no detail of fabric or embroidery receives less attention than any other, Bronzino accentuates the inanimate quality already present in the pose.'

Bronzino by Charles McCorquodale 1981 Jupiter Books, p.93

AMANDA DAVIES

IN ROME

March 22



Deposizione by Pontormo
1525-1528
Florence

AMANDA DAVIES

IN ROME

March 22



Self-Portrait on an Easel

36.5cm x 29.8cm

1603-1604

Uffizi Gallery, Florence

Annibale Carracci (1560-1609) was the most important painter of the 16th century and this self-portrait is one of his last works. Annibale was an inventive painter whose natural expressive style was counter to the highly complex artificial style of Mannerism. 'One artist whose work Annibale studied extensively was Sofonisba Anguissola. She had trained with Bernardino Campi and by the time that Annibale was first learning to paint enjoyed considerable fame as a woman painter, specialising in portraiture. Her work has sometimes been considered as a precedent for Caravaggio, particularly in terms of her studies of expression.'

The Invention of Annibale Carracci Clare Robertson Silvana Editoriale 2008 p.42

AMANDA DAVIES

IN ROME

March 23



work in progress

aquarelle on paper 2014

British School at Rome envelopes sent to the artist in 2013 and painted on at the BSR Rome 2014.