

THE ALTARPIECE OF CIUDAD RODRIGO: COLLABORATION, ASSISTANCE AND APPRENTICESHIP

Museum Symposium



From left to right: Fernando Gallego, *The Raising of Lazarus*, oil on panel, 1480-88; Fernando Gallego, Francisco Gallego and Workshop, *The Last Judgement*, oil on panel, 1480-88; Maestro Bartolomé, *The Creation of Eve*, oil on panel, after 1493 (The University of Arizona Museum of Art).

Summary

The technical study of *The Altarpiece of Ciudad Rodrigo* has revealed that Fernando Gallego was not the sole artist involved in the creation of this masterpiece. Twelve of twenty-six panels that survive have been attributed to Maestro Bartolomé, a painter who is now considered equal to Gallego in terms of skill and craftsmanship. Certain elements have also been tied to the hand of Francisco Gallego. This symposium raises questions around the understanding of workshop practices, authorship, and collaboration between artists, and aims to define the roles of master painters and pupils in 15th-century European workshops.

Objectives:

- Survey the current evidence related to the figure of Maestro Bartolomé and promote the technical analysis of other works attributed to him.
- Evaluate and define the role of the artist in the workshop: Maestro Bartolomé, Fernando Gallego and Francisco Gallego.
- Evaluate the role of the market and artists' guilds in the position of the artist in the workshop.
- Foster the study and analysis of workshop practices in Renaissance Spain.
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Discussion Topics:

1. Findings around the production of *The Altarpiece of Ciudad Rodrigo*:
 - Explore why Fernando Gallego was initially thought to be the sole master painter.
 - Collaboration vs. Assistantship: the roles of Maestro Bartolomé and Francisco Gallego.
2. Outside *The Altarpiece of Ciudad Rodrigo*:
 - The roles of Fernando Gallego and Maestro Bartolomé in the production of the altarpieces of Ciudad Trujillo and the Zamora Cathedral; defining assistantship and collaboration.
 - Differences in Maestro Bartolomeo's technique before and after *The Altarpiece of Ciudad Rodrigo*.
3. Large vs. small commissions.
 - Workshop practices in Renaissance Spain.
 - The role of the market in defining an artist's position.
 - Contracts and guild statutes.
4. Attributions: Discussion of attributions based on technical information.
 - Underdrawings as evidence of workshop practices and artistic style; the role of the assistant in the production of underdrawings.
 - Attributions based on painting technique: the *Master of the Sinister Faces*. Comparison between stylistic and technical evidence (e.g. emulation of textiles, landscapes, figures, etc).
 - Attributions based on compositional and stylistic attributes.

Additional Images:



Infrared reflectogram of *The Raising of Lazarus*.



Details of reflectograms of *The Raising of Lazarus*: Note the hatching and the inscriptions referring to the colors of the drapery.



Infrared reflectogram of *The Creation of Eve*



Detail of Eve (left) and the corresponding infrared reflectogram: Note the dramatic alterations in composition and the use of a cartoon



Infrared reflectogram of *The Last Judgement*: Note the slightly thicker and sketchier style of underdrawing (refer to details on the [Retablo Underdrawings](#) website)

Resources:

Antelo, Tomás, Araceli Gabaldón and Carmen Vega, "El Retablo de Santa María la Mayor de Trujillo: dibujo subyacente", *Instituto de Patrimonio Histórico Español*, 75-88.

Dotseth, Amanda W., Barbara C. Anderson and Mark A. Roglán ed. *Fernando Gallego and His Workshop. The Altarpiece from Ciudad Rodrigo*. Dallas: Meadows Museum, SMU and Philip Wilson Publishers, 2008.

Felipe Ferrero, Felipe, *Las Tablas de Fernando Gallego en Arcenillas del Vino* (Zamora: Dr. David de las Heras, 1971).

Gabaldón, Araceli, Tomás Antelo and Carmen Vega. "Estudio radiográfico del soporte de obras de dos autores castellanos del siglo XV: Pedro Berruguete y Fernando Gallego" in *La Pintura Europea Sobre Tabla Siglos XV, XVI y XVII*, 134-38. Madrid: Ministerio de Cultura, 2010

Gómez, Marisa. "Estudio analítico de la técnica pictórica. Aplicación a tablas y retablos españoles" in *La Pintura Europea Sobre Tabla Siglos XV, XVI y XVII*, 148-59. Madrid: Ministerio de Cultura, 2010.

["Maestro Bartolomé Reconstruction" on the Kress Reconstruction Website](#)

["The Raising of Lazarus Reconstruction" on the Kress Reconstruction Website](#)

Sanz Fernández, Francisco. *Fernando Gallego y su Taller en el Altar Mayor de Santa María la Mayor de Trujillo (Cáceres)*. Trujillo?: Palacio de Barrantes Cervantes S.L., 2009.

Silva Maroto, Pilar, "El Antiguo Retablo Mayor de la Catedral de Zamora. Fernando Gallego, su Taller y sus Colaboradores" in *Sumas y Restas de las Tablas de Arcenillas. Fernando Gallego y el Antiguo Retablo de la Catedral de Zamora*, edited by Rosario García Rozas, 15-47. Valladolid: Junta de Castilla y Leon, 2007.

Silva Maroto, Pilar and Maria del Carmen Garrido, "Contribution du Dessin sous-jacent à la Connaissance des Peintres Hispano-Flamands Castillans" in *Le Dessin Sous-Jacent Dans la Peinture Colloque IX* (Louvain-La-Neuve: Université Catholique de Louvain, 1991), 125-36.

[Retablo Underdrawings](#) – webpage hosted by the University of Arizona Museum of Art showcasing infrared reflectograms of the entire retablo.