

## DAY 1: FRIDAY 24 JUNE

9.30am – Arrival via Sainsbury Wing Entrance

10.15am – Welcome - **Gabriele Finaldi** (Director, The National Gallery)

10.20am – Conference overview from the curators of *The Credit Suisse Exhibition: Raphael*  
**Dr Matthias Wivel** (The Aud Jebsen Curator of Sixteenth-Century Italian Paintings at the National Gallery),  
**Professor Tom Henry** (University of Kent) and **Professor David Ekserdjian** (University of Leicester)

### *Conference Keynote*

10.30am – *Raphael and 'novità' in the Vatican* **Barbara Jatta** (Director, Vatican Museums)

### *Panel 1: Researching Raphael* Chair: **Tom Henry**

11.15am – *On the Road to Rome: New light on Raphael's Umbrian projects and patrons*

**Donal Cooper** (University of Cambridge) and **Alberto Maria Sartore** (Archivio di Stato di Perugia)

11.45am – *The Restoration of the Oddi Altarpiece: the colour rediscovered*

**Paolo Violini** (Vatican Museums)

12.15pm – *The 'archaeology' of Raphael's drawings*

**Angelamaria Aceto** (Ashmolean Museum, University of Oxford)

12.45pm – *Break for lunch (1.5 hours)*

### *Panel 2: The Vatican Stanze* Chair: **Arnold Nesselrath** (Humboldt University, Berlin)

2.20pm – *Raphael's Global Philosophy*

**Alexander Nagel** (Institute of Fine Arts, New York)

3pm – *Dating Raphael's Room of Heliodorus: New Evidence*

**Claudia La Malfa** (American University of Rome)

3.30pm – *Replication Patterns and Multifunctionality in the Vatican Stanze: a revision of functions and decorations of the Stanza dell'Incendio (1508-21)*

**Kostas Gravanis** (University of Kent)

4pm – *Roundtable Discussion: Raphael's Stanze*

5pm – *End*

## DAY 2: SATURDAY 25 JUNE 2022

10am – Arrival via Sainsbury Wing Entrance

*Panel 3: Projects under Leo X* Chair: **Matthias Wivel**

10.30am – *Researching Raphael's tapestry cartoons*

**Dr Ana Debenedetti** (Fondation Bemberg, Toulouse)

11am – *In the footsteps of Raphael: the Master and his pupils in the Sala Grande di Palazzo*

**Guido Cornini** (Vatican Museums)

11.30am – *The source of the Logge di Raffaello in the Historia Viginti Saeculorum of Egidio da Viterbo*

**Stefania Pasti** (Independent Scholar)

12pm – *Roundtable Discussion: Curating The Credit Suisse Exhibition: Raphael*

1pm – *Break for lunch*

*Panel 4: Debating Raphael* Chair: **David Ekserdjian**

2pm – “*Quelli garzoni di Raphael da Urbino*”: *Some observations on Raphael's workshop*

**Linda Wolk-Simon** (Institute of Fine Arts, New York)

2.30pm – *Raphael and the portrait of Cardinal Innocenzo Cybo*

**Sir Timothy Clifford** (Former Director, National Galleries of Scotland)

3pm – *Raphael's theory of painting*

**Christian Kleinbub** (Ohio State University and the New Foundation for Art History)

3.30pm – *Discussion Point: The Fornarina and the wider workshop*

*Panel 5: Raphael's Legacy* Chair: **Laura Llewellyn**, Associate Curator of Renaissance Painting, National Gallery

4pm – *Raphael and Barocci*

**Luca Baroni** (Scuola Normale Superiore, Pisa)

4.30pm – *Raphael's paintings in the Borghese collection: two centuries of acquisitions and sales*

**Pier Ludovico Puddu** (Palacký University, Olomouc)

5pm – *Reflections on the National Gallery Raphael exhibition*

**Sir Nicholas Penny** (Former Director, National Gallery)

5.30pm – *Closing Remarks*

6pm – *End*

Friday 24 – Saturday 25 June 2022

Sainsbury Wing Lecture Theatre and on Zoom

## PAPER SUMMARIES & SPEAKER BIOGRAPHIES

### Angelamaria Aceto

(Ashmolean Museum,  
University of Oxford)

### *The 'archaeology' of Raphael's drawings*

Over his brief but remarkable career, Raphael produced drawings of extreme beauty and eloquence. By looking at a range of sheets, and by focusing on their layers and material qualities, this paper will unveil the artist's profound graphic intelligence and visual culture, while presenting some recent discoveries.

Angelamaria Aceto is a drawing specialist currently collaborating with Catherine Whistler on a new catalogue of the rich collection of Italian drawings at the Ashmolean Museum, focusing in particular on the antiquarian and architectural collections. She was Leverhulme Research Assistant on the acclaimed exhibition *Raphael: the Drawings*, Oxford 2017. Her interest lies in the uses, functions, and materiality of works on paper across the early modern period, and in questions of connoisseurship. Among her publications are: *On Raphael's use of blind stylus and some new sketches for the Disputa*; *Raphael in three Drawings c. 1499 and a new source of the Massacre of the Innocents*; *Raffaello e l'architettura disegmata*, co-authored with Prof. Francesco Paolo di Teodoro. She has recently curated *Nel segno di Raffaello* at the Royal Museums of Turin, on until July the 17th, exploring Raphael's extraordinary legacy through the rich and underexplored drawing collection of the Biblioteca Reale.

### Luca Baroni

(Scuola Normale Superiore,  
Pisa)

### *Raphael and Barocci*

Starting from a group of juvenile drawings, the paper will explore Federico Barocci's submerged and ambivalent attraction for the work of his compatriot Raphael: a model first revered and later put at a distance in the process of forging a new and more personal style.

Luca Baroni was educated and is currently a PhD candidate at the Scuola Normale Superiore. His research focuses on the relation between drawing, painting and printmaking which he has deepened, among others, in the cases of Raphael, Barocci and the German Renaissance printmakers. He is currently revising Federico Barocci's new catalogue raisonné.

**Sir Timothy Clifford**

(Former Director, National  
Galleries Scotland)

***Raphael and the portrait of Cardinal Innocenzo Cybo***

This short paper draws attention to Cardinal Cybo, grandson of Lorenzo Magnifico, who was a close confidant of Raphael and appears to have had his portrait painted by Raphael. This painting hung for centuries in the Cybo Palace at Massa before it was looted by Napoleonic troops.

Sir Timothy Clifford is a British art historian. Clifford was the director of the National Galleries of Scotland from 1984 to 2006 where he was renowned for his innovative display methods, and oversaw the acquisition of several major works of art during his tenure, including Gian Lorenzo Bernini's *Portrait Bust of Monsignor Carlo Antonio dal Pozzo, Archbishop of Pisa* and Sandro Botticelli's *The Virgin Adoring the Sleeping Christ Child*. He publishes and lectures widely on art.

**Donal Cooper**

(University of Cambridge) and  
**Alberto Maria Sartore**  
(Archivio di Stato di Perugia)

***On the Road to Rome: New light on Raphael's  
Umbrian projects and patrons***

Many gaps remain in our knowledge of Raphael's early activity in Umbria. He worked in two of the region's major centres, Città di Castello and Perugia, where he was documented as resident ("habitor Perusii") in January 1504. This paper presents fresh evidence for a number of Raphael's Umbrian projects. In Città di Castello, new archival and archaeological findings clarify the locations of the *Sposalizio* and *Mond Crucifixion* in the city's Franciscan and Dominican churches, and their relationship with works by Luca Signorelli. In Perugia, new sources describe the Colonna altarpiece in situ in the church of Sant'Antonio da Padova, and chart the history of the chapel for which Raphael painted the Ansidei altarpiece. Unpublished documents for Atalanta Baglioni and the aftermath of the "Nozze rosse" in 1500 allow us to revisit the commission for the *Borghese Entombment*, reassessing its timing and iconography. Atalanta's own links – hitherto underestimated – to the papal curia suggest a Perugian channel for Raphael's introduction to Rome. Finally, a hitherto unknown commission for an extensive decorative scheme for Cardinal Francesco Armellini's chapel in Perugia shows the swift reception of Raphael's work in the Stanza della Segnatura, and offers some fresh insight into his possible role in Perugino's frescoes in the Collegio del Cambio.

Donal Cooper is Associate Professor in Italian Renaissance Art at the University of Cambridge. He has published widely on the ecclesiastical art and architecture of late medieval and Renaissance Italy; his co-authored book with Janet Robson, *The Making of Assisi* (Yale University Press, 2013) won the 2014 Art Book prize.

Guido Cornini  
(Vatican Museums)

Alberto Maria Sartore, recipient of the Order of the Knights of Malta Merit Cross, has been the official archivist at the Archivio di Stato di Perugia since 1979. A graduate of the Scuola annessa di Archivistica, Paleografia e Diplomatica, he leads on the programme of paleographic and seminar activities. He has over 40 years' experience working with medieval and modern judicial archives, as well as those of secular and religious orders from the 13th and 16th centuries. His recent publications include *Le pergamene dell'Ospedale di Santa Maria della Misericordia: dalle Origini al 1400* (2015); *Novità sul ritrovamento della statua in bronzo dell'Arringatore : L'Arringatore a Pila : La storia del ritrovamento nei nuovi documenti d'archivio* (2019) and the monograph *La storia di un Prodigio: il Sant'Anello a Perugia e le Tavole di San Bernardino* (2022).

***In the footsteps of Raphael: the Master and his pupils in the Sala Grande di Palazzo***

The paper will be about the Sala di Costantino in the Vatican Palace and the sequencing of its painted decoration in the light of the present restoration. By cross-referencing historical information with new diagnostic and scientific data, the paper will also attempt a fresh critical assessment of those who participated in it.

Guido Cornini has served as the Curator of the Department of Decorative Arts at the Vatican Museums since 2009 and oversaw the reorganization of the main halls of the Sacred (2005) and Profane (2013) museums. He curated the exhibition *Leonardo, Michelangelo, Raphael and the Glory of Renaissance Italian Art 1300-1600* (Seoul, December 2012-March 2013) which presented undisputed masterpieces of Renaissance art to a Korean public for the first time. He represented the Vatican Museums on the Central Committee for the Great Jubilee of the Year 2000 (1995-2000) and served as a member councillor at the International Congress for Bramante and Spanish Patronage in the Rome of Alexander VI. He has been published in over one hundred publications, including numerous magazines and exhibition catalogues, as well as representing the Vatican Museums as a speaker and television commentator.

Dr Ana Debenedetti

(Fondation Bemberg, Toulouse)

### *Researching Raphael's tapestry cartoons*

Sometime between March 1513 and June 1515, Leo X commissioned Raphael (1483-1520) to create ten tapestry designs to adorn the lower register of his private chapel, namely the Sistine chapel, in the Vatican. Seven of these monumental designs have survived today and are displayed in room 48a, more commonly known as the Raphael Court, at the Victoria and Albert Museum. To commemorate the 500th anniversary of Raphael's death, the V&A embarked in a major renovation project which has allowed us to revisit these famous designs, conduct a new photographic campaign and devise an innovative interpretative approach. In this paper, I will focus on the relationship between the Cartoons' versatile nature and function, their relationship with the Sistine tapestry set, and the extraordinary journey that led them from Rome to Brussels, back in Italy in the city of Genoa to finally arrive in Great Britain.

Dr Ana Debenedetti is an art historian specializing in Florentine art, artistic literature and workshop practice in the Renaissance. She has been Curator of Paintings at the Victoria and Albert Museum from 2013 to 2021, where she co-curated the exhibitions *Constable: The Making of a Master* (2014-15), and *Botticelli Reimagined* (2016). Her last project at the V&A was the renovation of the Raphael Court, completed in November 2020. Recently, Ana Debenedetti has curated the exhibition titled *Botticelli Artist and Designer* at the Musée Jacquemart-André in Paris (Sept. 21-Jan 23). She holds a PhD in History of Art focusing on the artistic cultural milieu of Quattrocento Florence, the interaction between philosophy and artistic literature through the work of Marsilio Ficino (1433-1499). Ana Debenedetti has just been appointed director of the Bemberg Foundation, a museum set in Toulouse, spanning five centuries of fine and decorative arts from the Renaissance to the early 20th century.

**Kostas Gravanis**  
(University of Kent)

***Replication Patterns and Multifunctionality in the Vatican Stanze:  
A Revision of Functions and Decorations of the Stanza dell'Incendio  
(1508-21)***

A combined examination of documentary, iconographic and architectural evidence brings new insights into the practical functions of the Stanza dell'Incendio between 1508 and 1521 as well as to the relation of these functions to the room's imagery by Raphael and Perugino.

Kostas Gravanis received his doctoral degree in History of Art from the University of Kent in 2022. His dissertation investigated the decorations of Raphael in the Vatican Stanze from a variety of aspects. His main research interests are the impact of humanist culture in Renaissance art, studies of iconography and reconstructions of lost or fragmented decorations. His article about the lost figure of Countess Matilda in the Stanza dell'Incendio was awarded a prize and was published by *Master Drawings* in 2021.

**Barbara Jatta**  
(Vatican Museums)

***Raphael Celebrations in the Vatican Museums***

The lecture focuses on the challenges that the Vatican Museums faced in 2020, which saw the 500th anniversary Raphael's death coincide with the worldwide pandemic.

Barbara Jatta is the Vatican's first female director (appointed 2017). From 1996 to 2016 she was the director of the Cabinet of Prints at the Vatican Apostolic Library, where she was also a member of the Exhibitions, Accessions, Acquisitions, Publishing and Cataloguing commissions and in 2010 was appointed by the Holy Father Benedict XVI as *Curator of Prints* at the Vatican Apostolic Library. From 2010 to 2016 she was a full member of the *International Advisory Committee of Keepers of Public Collections of Graphic Art*, the international association of Directors of Cabinets of drawings and prints. She has collaborated in and personally organised several exhibitions and has participated in numerous publishing initiatives in the field of the history of graphics and art. Since the 1990s to the present day, she has taught at various institutions and on specialist courses. In 2019, the President of the Italian Republic Sergio Mattarella has appointed her the *Order of the Star of Italy* and in 2020 His Majesty the King of Sweden has appointed her Commander of the Royal Order of the Polar Star; in 2021, she was appointed as *Officier de l'Ordre des Arts et des Lettres* by the French Ministry of Culture. After being appointed on 15 June 2016, as Deputy Director of the Vatican Museums, from 1 January 2017 she was called by Pope Francis to guide the papal collections.

**Christian Kleinbub**

(Ohio State University and the New  
Foundation for Art History)

**Claudia La Malfa**

(American University of Rome)

***Raphael's Theory of Painting***

Although Giorgio Vasari said that Raphael left writings about art, scholarship has generally avoided the subject because these writings are lost. Building on recent research, this talk aims to show how we can flesh out our picture of Raphael's thinking on the subject from the paintings themselves and the high stakes of Raphael's thought.

Professor at Ohio State University and Co-Director of the New Foundation for Art History, Christian Kleinbub has written extensively on Raphael, notably his book *Vision and the Visionary in Raphael*, which won the Art Award from the Council of Graduate Schools. More recently, his research has expanded to some of Raphael's contemporaries, including Michelangelo about whom he has published *Michelangelo's Inner Anatomies*.

***Dating Raphael's Room of Heliodorus: New Evidence***

A full reconsideration of the chronology of Raphael's Room of Heliodorus in the Vatican Palace is called for after a crucial finding emerged during the recent restoration carried out by the Vatican Museums. The most important implication is that, contrary to the traditional chronology, the dating of the execution of the frescoes is to be set in the years 1513 and 1514. The new dating is relevant for the full understanding of the most innovative and revolutionary elements of Raphael's style and invention that were highly treasured by contemporaries and later generations of artists and patrons. In 1568 Giorgio Vasari wrote that in the Room of Heliodorus Raphael's "virtue [took him] to heaven" surpassing everyone in "invention, art, drawing and grace "

Dr Claudia La Malfa, PhD Warburg Institute, London 2003, teaches art history at the American University of Rome and Loyola University Chicago in Rome. She has extensively published essays and articles in peer-review journals on Italian Renaissance art and curated the drawing section of the exhibition *Pintoricchio*, (Perugia, Galleria Nazionale dell'Umbria 2008); and co-curated two exhibitions on Pintoricchio held



**Alexander Nagel**  
(Institute of Fine Arts, New York)

**Stefania Pasti**  
(Independent Scholar)

in San Gimignano in 2014 and at the Capitoline Museum, Rome, 2017. She has published books in Italian and English including *La seduzione dell'antico*. Pintoricchio a Roma, Milan 2009; *Raffaello. La scoperta dei Galati nella Stanza di Eliodoro*, Rome 2019; *Raffaello: la rivoluzione dell'antico*, Milan 2020 and *Raphael and the Antique*, London 2020. Forthcoming publications on Raphael include *Raphael's Drawings between the Cinquecento and the Seicento: Alberti's Oxford Soldier and Villamena's Disegno grande*, in C. La Malfa ed., "Collecting Raphael. Raffaello Sanzio da Urbino in the collections and in the history of collecting", Cambridge Scholars Publishers 2023; *Cosmogonia, teologia e classicismo nella Cappella Chigi di Raffaello a Santa Maria del Popolo*, in F. Zuccari ed., "Raffaello e Agostino Chigi", Accademia dei Lincei 2022; and *Ουρανόν ειλιξων γαίης κευθμώννας: Raphael, Agostino Chigi and the Triumphant Church of Julius II*, in Athens Proceedings 2023.

### ***Raphael's Global Philosophy***

In the so-called *School of Athens*, Raphael proposed a globe-oriented philosophy based in Plato's *Timaeus*, which he interpreted through a dynamic choreography of figures enacting a mode of what could be called spherical thinking, brought into new relevance by the new world discoveries of the previous fifteen years.

Alexander Nagel is Craig Hugh Smyth Professor of Fine Arts at the Institute of Fine Arts, New York University. He teaches courses and writes mostly about late medieval and early modern European art. His work is consistently concerned with how visual art allows humans to see through time and find orientation in the world, as well as what happens when models and artifacts of visual art cross temporal and geographical boundaries.

### ***The source of the Logge di Raffaello in the Historia Viginti Saeculorum of Egidio da Viterbo***

The hitherto unknown source of Raphael's Vatican Logge is to be found in the *Historia Viginti Saeculorum* a Latin treatise written from 1513 to 1518 by the learned cardinal Egidio da Viterbo, Pope Leo X's favourite theologian. The treatise accounts for both the Biblical scenes and the profane decoration, which in fact belong to the same unitary programme.

**Sir Nicholas Penny**  
(Former Director,  
The National Gallery, London)

**Pier Ludovico Puddu**  
(Palacký University, Olomouc)

Art historian, independent scholar, previous published studies on medieval, XV century and Baroque art, now mainly concentrated on Roman Renaissance during Pope Leo X's pontificate. Main field of interest is the research for theological sources of great masterpieces, such as Raphael's Transfiguration and Vision of Ezekiel, and Sebastiano del Piombo's Borgherini Chapel. Publications also on Giulio Romano both in Rome and Mantua.

### ***Reflections on the National Gallery Raphael exhibition***

After teaching art history at the University of Manchester, Nicholas Penny, was appointed Keeper of the Department of Western Art in the Ashmolean Museum and then Clore Curator of Renaissance art the National Gallery. In 2003 he took up the post of Senior Curator of Sculpture at the National Gallery of Art where he had previously been Mellon Professor. From 2008 -2015 he served as Director of the National Gallery. Since 2018 he has been visiting professor at the National Academy of Fine Art in Hangzhou.

His publications on sculpture include *Church Monuments in Romantic England* (1977); *Taste and the Antique* (together with the late Francis Haskell) (1981) and *The Materials of Sculpture* (1993). His three-volume catalogue of the Western European sculpture in the Ashmolean Museum was published in 1992. In addition, he has published catalogues of the Italian paintings in the National Gallery (2004, 2008, 2016) and in the Norton Simon Museum (2021).

### ***Raphael's paintings in the Borghese collection: two centuries of acquisitions and sales***

Three paintings by Raphael are now preserved in the Borghese Gallery, including one of the artist's greatest masterpieces, the so-called *Baglioni Deposition*. The collection of what has always been one of the major families of Rome included in the past centuries a much higher number of autograph works, most of which are now scattered in various international museums. This contribution will trace the history of Raphael's works that passed through the Borghese collection, trying to clarify the methods and times of entry and exit from the collection. In some cases, these paintings have entered Scipione Borghese's picture gallery through the forced removal from their respective places of origin. In other cases, they were acquired by inheritance or

**Paolo Violini**  
(Vatican Museums)

even through legitimate purchases, making sure that in the mid-eighteenth century in the collection there were at least ten certain originals, numerous other paintings believed to be autographs and dozens of copies, derivations or school works. From the study of the inventories and guides of the collection, in fact, a massive presence of works by the artist and his school emerges, which, not surprisingly, was the most sought-after by collectors. However, at the end of the eighteenth century many masterpieces were sold by the successors of Cardinal Scipione Borghese, often for not very high prices, to be exported from the Papal State sometimes illegally.

Pier Ludovico Puddu received his PhD in 2018 at La Sapienza University of Rome, defending a thesis on the artist, restorer, dealer and collector Pietro Camuccini (1760-1833). He was then awarded by La Sapienza with the publication of an extract of the doctoral thesis, published in 2020. His main interests concern provenance research and Roman collecting from the seventeenth century onwards, topics on which he has published contributions in various scientific journals. He has participated in several international conferences addressing research on collecting works by Raphael, Caravaggio, Guido Reni and other artists. Since 2019 he has been working on a project on technologies for cultural heritage at the University of Olomouc in the Czech Republic.

### ***Restoration of the Oddi Coronation***

Raphael's *Coronation of the Virgin*, painted for the Oddi family chapel of S. Francesco al Prato in Perugia around 1504, was subjected to many restoration interventions in its lifetime, first and foremost the transfer of the pictorial layer from panel to canvas, carried out in France in the early 19th century. The latest intervention, by freeing the surface from the numerous altered substances remaining from previous restorations, allowed the extraordinary quality of the colours and brushstrokes of the young Raphael to be appreciated once again.

Professor Paolo Violini graduated in Architecture at Università "La Sapienza" in Rome and is an expert in Material Restoration and Conservation of Beni Culturali. Since 1988 he began working at the Vatican Museums and over a period of 30 years with the Sistine Chapel frescoes (1989-1994), Stanze di Raffaello (as Chief of Restoration in 1995) and in 2006 became Master Restorer. He also participated with Studio 3 on the restoration of frescoes of the Santuario della Scala Santa in Rome and is currently holding courses on restoration and conservation techniques of paintings.

Linda Wolk-Simon  
(The Institute of Fine Arts, New York  
University)

*“Quelli garzoni di Raphael da Urbino”: Some Observations on Raphael’s Workshop*

It is a truism that Raphael oversaw a well-organized and immensely productive workshop populated by an exceptional group of talented pupils and collaborators, but surprisingly little of a concrete nature is known about this storied operation. Relying closely on documents, this talk will flesh out the prevailing vague picture by bringing forth overlooked or unknown facts about Raphael’s workshop and its members’ biographies.

Linda Wolk-Simon is currently Adjunct Professor at the Institute of Fine Arts, New York University, where she teaches courses on Curatorial Practice, Old Master Drawings, and Italian Renaissance art. She was for many years a curator at the Metropolitan Museum of Art, and subsequently Head of the Department of Drawings and Prints and founding Director of the Drawing Institute at the Morgan Library & Museum. Most recently, she was Director and Chief Curator of the Fairfield University Art Museum in Connecticut, where she organized the critically acclaimed exhibition *The Holy Name. Art of the Gesù: Bernini and his Age* and edited the accompanying catalogue, for which she was inducted into the National Jesuit Honor Society in 2018. She has organized exhibitions, lectured, and published extensively on Raphael and his workshop, especially Giulio Romano and Perino del Vaga, and also on 16th-century Florentine art. Her publication *Raphael at the Metropolitan: The Colonna Altarpiece* was awarded a prize for excellence by the Association of Art Museum Curators.