

## Iberian ties: technical and ideological evolution from Zurbarán to Baltazar Gomes Figueira and Josefa d' Óbidos

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In the seventeenth century, the art of the protobaroque in Portugal thrives at a stage when the profession of painter asserts itself in the face of the work of a craftsman. The search for the imitation of the natural (including natural earth materials) is explored in the effects of light by the new generation of painters, of which Baltazar Gomes Figueira and, later, Josefa d' Óbidos stand out. These artists work in naturalistic ways, which surpass and oppose the counterreformation models employed by the last generation of Mannerist painters in Portugal. Alongside the traditional painting of religious character is the evolution of other genres - such as Portrait, Landscape and Still Life, a reflection of the economic and ideological vitality of the time. Protobaroque painting emerges under the Castilian political domination, reflecting the modernity of the beginning of the Spanish "Siglo d'Oro", assumed by the Portuguese painters during the first half of the seventeenth century. Some of them lived and learned to paint in Seville, as is the case of Baltazar Gomes Figueira. Zurbarán has a profound influence on the so-called Óbidos painting workshop, including the work of Baltazar Gomes Figueira as well as his daughter, Josefa d'Óbidos. The painting of *Agnus dei* created by Zurbarán was the inspiration for the making of father and daughter paintings, afterwards, in Portugal. In this work we study and compare the materials and technique of three *Agnus dei* paintings, one made by Zurbarán, a second assigned to Baltazar Gomes Figueira, and a third assigned to Josefa d'Óbidos, his daughter and follower. The analytical study was achieved by the complementary information given by the techniques of  $\mu$ -Raman and  $\mu$ -FTIR in combination with XRF,  $\mu$ -XRD, and SEM-EDS. Assessment to these results the evolution between Zurbarán and Baltazar, and father and daughter materials and technique in Óbidos painting workshop, one of the most important Portuguese workshops of the 17th century.

### References

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