



STUART LOCHHEAD
SCULPTURE

Stuart Lochhead Sculpture to exhibit Velázquez masterpiece and newly discovered Michelangelo at TEFAF Maastricht in 2025

TEFAF Maastricht, Forum 100, 6229 GV Maastricht, Netherlands – Stand 108
Saturday 15th – Thursday 20th March 2025

Stuart Lochhead Sculpture has announced the display of two seminal works from Velázquez and Michelangelo at TEFAF Maastricht's 2025 edition. This is a rare opportunity to view both works, which have been held in private collections since their conception. These masterpieces from Italy's greatest Renaissance sculptor and Spain's foremost Baroque painter create a dialogue that transcends time. They tell a tale of artistic influence, spiritual resonance and cultural exchange that is deeply linked to the life of two extraordinary early modern women: the Roman mystical poet Vittoria Colonna, and the Spanish nun Jerónima de la Fuente.

Stuart Lochhead Sculpture's two-object exhibition, *Velázquez + Michelangelo. Early Modern Women: Devotion, Inspiration, and Global Travel*, will examine connections that have previously been overlooked. In the show, the artists do not emerge as isolated geniuses, but as participants in a rich and dynamic global web of cultural production.

The *Portrait of Mother Jerónima de la Fuente* by Diego Velázquez (c. 1620) is one of the first full-scale portraits conceived by Velázquez and a testimony to his precocious talent. The nun depicted, Jerónima, was widely known in Baroque Spain for her devotion, penance, and for her incredible journey across the globe. Setting sail from Cádiz, she travelled across the Atlantic Ocean, the Viceroyalty of New Spain, and the Pacific Ocean to found a nunnery in Manila, the first ever in the Far East. In the painting, Jerónima stands against a dark background and stares directly at the viewer with piercing eyes. Her personality is masterfully conveyed in the painting through the depiction of her resolute face and her hands, which clasp a book and a crucifix.

Recently rediscovered in 2023, an exquisite cast of a bronze crucifix, *Christ on the Cross* (c. 1560-70), from a model by Michelangelo Buonarroti, will be shown alongside the painting. The cast mirrors the crucifix held in Mother Jerónima de la Fuente's right hand. It is known that a cast of Michelangelo's bronze crucifix arrived in Seville in 1597. It depicted Christ crucified with four nails, which eventually became the standard model for the representation of the crucifixion across Baroque Spain and its colonies. Velázquez would have been familiar with this model

through his time in the workshop of his master Francisco Pacheco. By including the crucifix in his masterpiece, Velázquez situated the painting within the religious, cultural, and artistic milieu of Seville in the seventeenth century.

Stuart Lochhead comments, *Presenting these works together, we aim to weave a narrative that reaches beyond the familiar, looking at original connections between artists, patrons, and objects. By rediscovering these threads, we are not only expanding the story of each work but also bringing them together in a dialogue that transcends time, geography, and context. It is a profound pleasure and unique privilege to be able to do so by focusing on two undisputable masterpieces. It is rare for a two-object exhibition to produce such a wealth of stimulating considerations, and the incredible stories these objects allow us to tell are a testimony to their artistic and cultural value.*

Stuart Lochhead Sculpture is renowned for presenting exceptional works that captivate world-class museums and has a history of significant museum sales at TEFAF Maastricht. Notable successes include a bust by François Girardon acquired by the Château de Versailles (2020), a French Renaissance *Madonna and Child* sold to the Kimbell Art Museum (2022), and a rare terracotta relief by Massimiliano Soldani purchased by the Detroit Institute of Fine Arts (2023). In 2024, a rare cast of *Striding Mars* by Giambologna was acquired by the Wadsworth Atheneum Museum of Art.

Notes to Editors

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