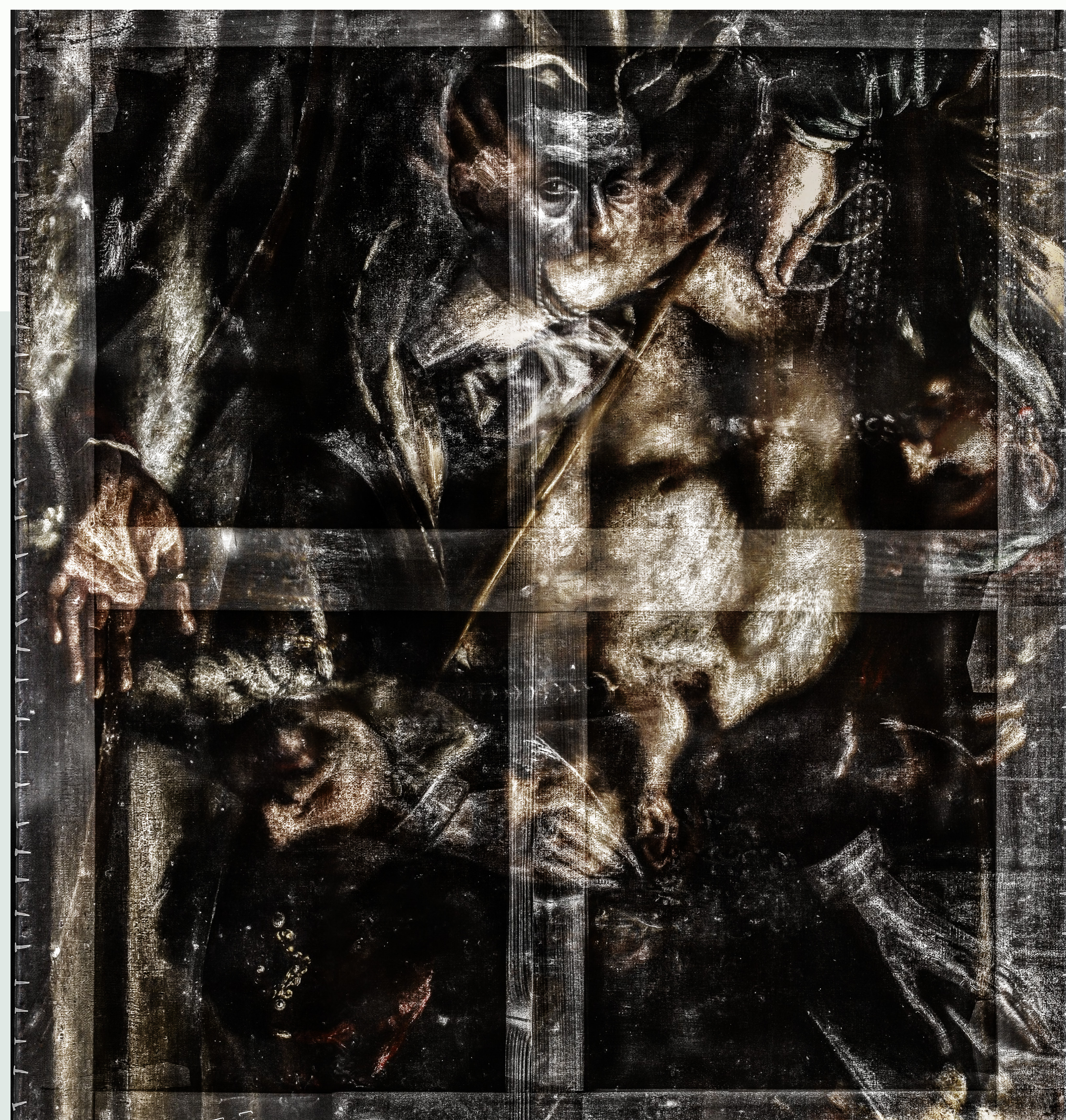
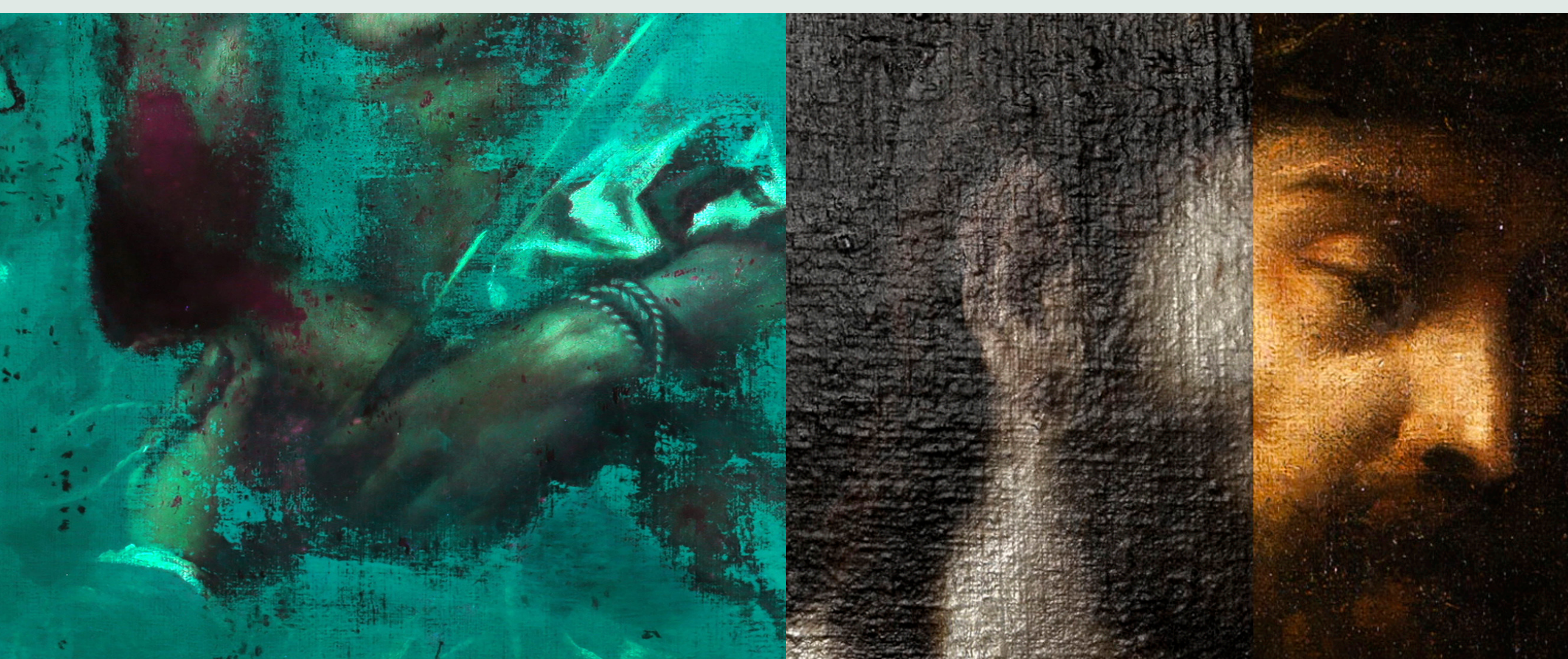
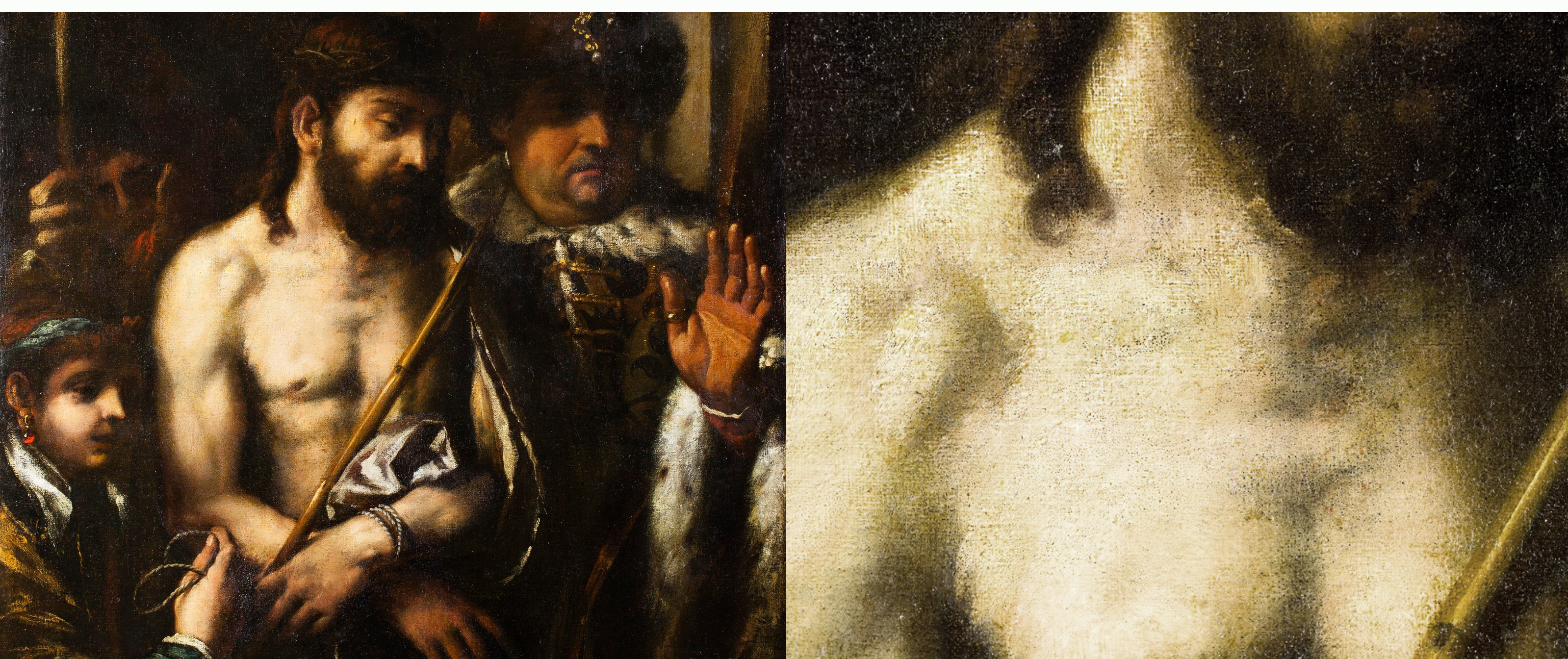


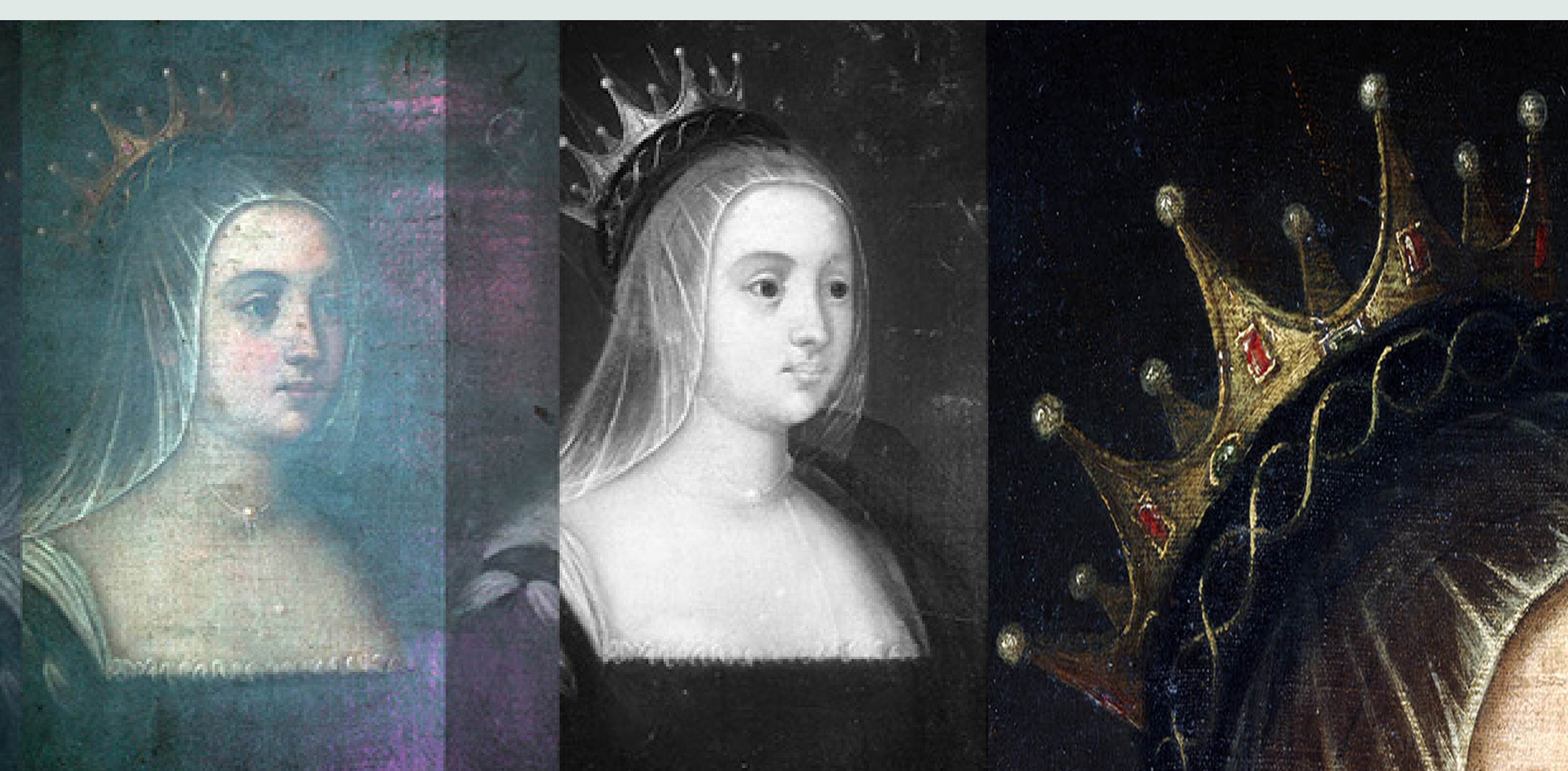
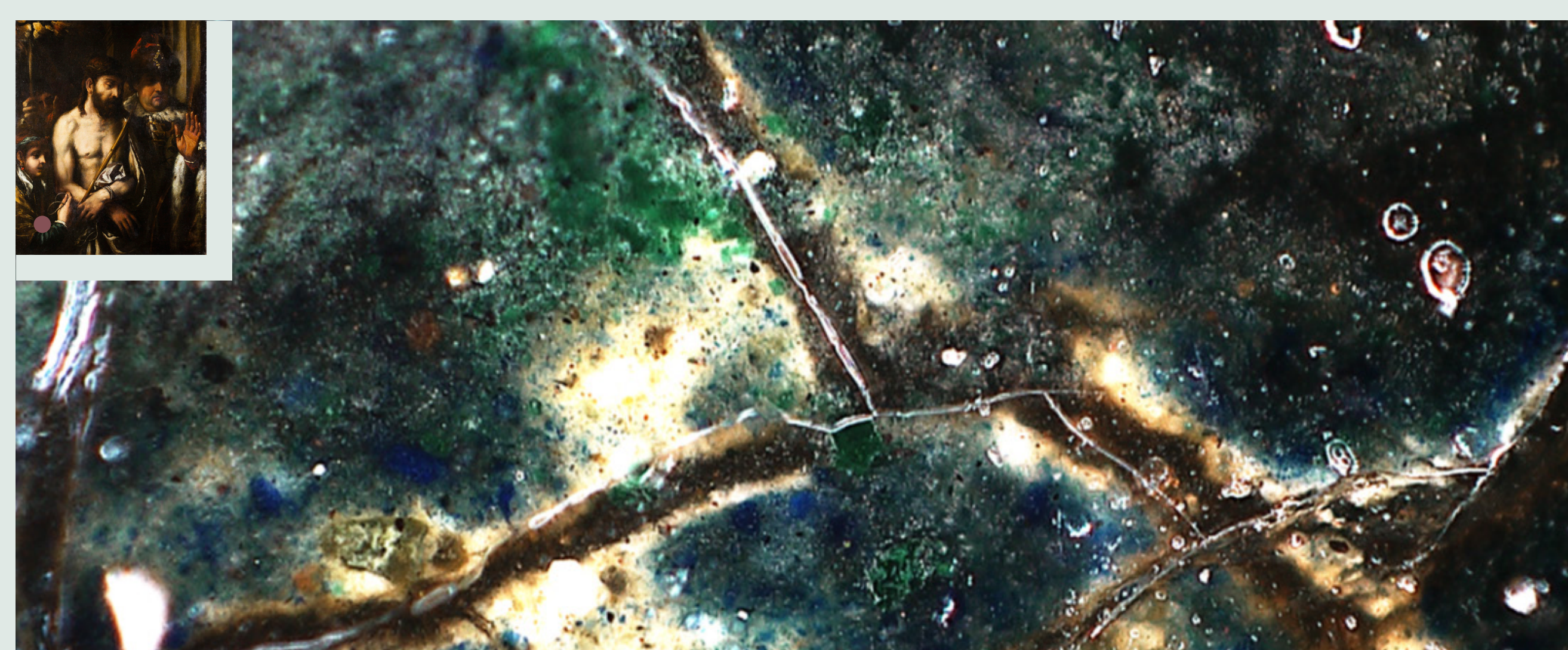
REVEALING THE UNSEEN

THE MYSTERY PORTRAIT OF A MAN UNDER TITIAN'S ECCE HOMO



The technical analysis of the painting of Ecce Homo (“behold the man”) attributed to Titian and his studio, with a tentative date in the 1550s, revealed a hidden portrait of man under the Ecce Homo composition. The work depicts a theme explored by Titian in the later phase of his artistic career in a series of paintings kept in museums and collections around the world.

The X-ray radiography study of the work revealed an underpainting depicting the portrait of an unidentified standing man. This work was overpainted at an angle of 180° in relation to the Ecce Homo composition. No further art historical information was available on the initial painting in regards to its subject, colour or pigment composition. The integration of non-invasive techniques like digital microscopy, UV/IR/IRFC imaging, Fiber-Optic Reflectance Spectroscopy and micro-X-Ray Fluorescence spectroscopy analyzed both works state of conservation, painting stratigraphy, pigment composition and preparation techniques. More importantly, it shed light to the development of the iconography of the particular theme.



ANALYSIS OF A ROYAL PORTRAIT

In collaboration with the Leventis Municipal Museum of Nicosia, the study of a 16th century portrait of the last queen of Cyprus Caterina Cornaro shed light on the history of the painting identifying and mapping various overpainting efforts, corrections and interventions that altered the original composition. Tracing these changes is particularly important to understand the work's place in relation to other versions of the same topic. The application of digital microscopy, UV/IR/IRFC imaging, Fiber-Optic Reflectance Spectroscopy and micro-X-Ray Fluorescence spectroscopy and X-ray radiography provided valuable data on the painting's layers and stratigraphy, the artist's technique, dating and state of preservation.