

FREE READ ORAZIO AND ARTEMISIA GENTILESCHI COPY

THIS BEAUTIFUL BOOK PRESENTS THE WORK OF THESE TWO PAINTERS EXPLORING THE ARTISTIC DEVELOPMENT OF EACH COMPARING THEIR ACHIEVEMENTS AND SHOWING HOW BOTH WERE INFLUENCED BY THEIR TIMES AND THE MILIEUS IN WHICH THEY WORKED JUDITH W MANN INTRODUCTION R WARD BISSELL RE THINKING EARLY ARTEMISIA PATRIZIA CAVAZZINI THE OTHER WOMEN IN AGOSTINO TASSI S LIFE JUDITH W MANN THE MYTH OF ARTEMISIA AS CHAMELEON A NEW LOOK AT THE LONDON ALLEGORY OF PAINTING RICCARDO LATTUADA AND EDUARDO NAPPI NEW DOCUMENTS AND SOME REMARKS ON ARTEMISIA S PRODUCTION IN NAPLES AND ELSEWHERE MARY D GARRARD ARTEMISIA S HAND ELIZABETH COHEN WHAT S IN A NAME ANN SUTHERLAND HARRIS ARTEMISIA AND ORAZIO DRAWING CONCLUSIONS RICHARD SPEAR MONEY MATTERS ALEXANDRA LAPIERRE ARTEMISIA ART FACTS AND FICTIONS JUDITH W MANN IS CURATOR OF EARLY EUROPEAN ART SAINT LOUIS ART MUSEUM SLAM ST LOUIS MISSOURI AN IMPORTANT REASSESSMENT OF THE LATER CAREER AND LIFE OF A BELOVED BAROQUE ARTIST HAILED AS ONE OF THE MOST INFLUENTIAL AND EXPRESSIVE PAINTERS OF THE SEVENTEENTH CENTURY ARTEMISIA GENTILESCHI 1593 CA 1656 HAS FIGURED PROMINENTLY IN THE ART HISTORICAL DISCOURSE OF THE PAST TWO DECADES THIS ATTENTION TO ARTEMISIA AFTER MANY YEARS OF SCHOLARLY NEGLECT IS PARTIALLY DUE TO INTEREST IN THE DRAMATIC DETAILS OF HER EARLY LIFE INCLUDING THE WIDELY PUBLICIZED RAPE TRIAL OF HER PAINTING TUTOR AGOSTINO TASSI AND HER ADMISSION TO FLORENCE S ESTEEMED ACCADEMIA DEL DISEGNO WHILE THE ARTIST S EARLY PAINTINGS HAVE BEEN EXTENSIVELY DISCUSSED HER LATER WORK HAS BEEN LARGELY DISMISSED THIS BEAUTIFULLY ILLUSTRATED AND ELEGANTLY WRITTEN BOOK PROVIDES A REVOLUTIONARY LOOK AT ARTEMISIA S LATER CAREER REFUTING LONGSTANDING ASSUMPTIONS ABOUT THE ARTIST THE FACT THAT SHE WAS SEMI ILLITERATE HAS ERRONEOUSLY LED SCHOLARS TO ASSUME A LACK OF LITERARY AND CULTURAL EDUCATION ON HER PART STRESSING THE IMPORTANCE OF ORALITY IN BAROQUE CULTURE AND IN ARTEMISIA S PAINTINGS LOCKER ARGUES FOR HER IMPORTANT PLACE IN THE CULTURAL DIALOGUE OF THE SEVENTEENTH CENTURY IN THIS ADMIRABLE WORK AT ONCE PASSIONATELY ARGUED AND LUCIDLY WRITTEN PROFESSOR GARRARD EFFECTIVELY CONSIDERS THE SOCIAL PSYCHOLOGICAL AND FORMAL COMPLEXITY OF THE SHAPING AND RESHAPING NOT ONLY OF THE ARTIST S FEMININE AND FEMINIST IDENTITY IN THE MISOGYNISTIC SOCIETY OF THE SEVENTEENTH CENTURY BUT ALSO OF THAT IDENTITY IN THE DISCIPLINE OF ART HISTORY TODAY STEVEN Z LEVINE AUTHOR OF MONET NARCISSUS AND SELF REFLECTION MARY GARRARD S DETAILED INVESTIGATION INTO ATTRIBUTION PROBLEMS IN TWO ARTEMISIA GENTILESCHI PAINTINGS BRILLIANTLY INTERWEAVES CONNOISSEURSHIP CONSTRUCTIONS OF GENDER AND ARTISTIC IDENTITY AND HISTORICAL ANALYSIS THE RESULT IS A RICHER AND MORE NUANCED VISION OF THE BEST KNOWN FEMALE ARTIST IN WESTERN HISTORY BEFORE THE MODERN ERA AND AN IMPORTANT CONTRIBUTION TO FEMINIST STUDIES WHITNEY CHADWICK AUTHOR OF WOMEN ART AND SOCIETY IN HER NEW BOOK GARRARD HAS TAKEN TWO BOLD STEPS THAT CHALLENGE MUCH RECEIVED OPINION IN THE DISCIPLINE OF ART HISTORY ANALYZING TWO OF GENTILESCHI S LEAST VIOLENT BUT MOST MOVING IMAGES GARRARD ARGUES THAT THE PAINTER S PERSONALITY IS DISCERNIBLE NO LESS IN THE SUBJECTS AND THEIR INTERPRETATION THAN IN THE STYLE OF THE WORKS CONSIDERATION OF BOTH ASPECTS IS ESSENTIAL TO UNDERSTANDING THE MEANING OF THESE EXTRAORDINARY PICTURES AND HER AUTHORSHIP PERHAPS EVEN MORE IMPORTANT GARRARD MAKES CRYSTAL CLEAR THAT ARTEMISIA GENTILESCHI FAR FROM A GOOD WOMAN PAINTER WAS ONE OF THE MAJOR VISUAL THINKERS OF HER TIME IRVING LAVIN CO AUTHOR WITH MARILYN ARONBERG LAVIN OF LA LITURGIA D AMORE IMMAGINI DAL CANTO DEI CANTICI NELL ARTE DI CIMABUE MICHELANGELO E REMBRANDT MODENA 2000 DEVELOPING HER EARLIER METHODOLOGIES AND REVISING SOME CONCLUSIONS GARRARD CLARIFIES HER DISTINCT THEORETICAL APPROACH AND VOICE AMONG FEMINIST CRITIQUES OF ART HISTORY IN THIS TEXT WHICH READS IN PART LIKE A FORENSIC MYSTERY GARRARD BUILDS NOT ONLY AN ARGUMENT FOR ATTRIBUTIONS OF PARTICULAR WORKS BUT A NEW UNDERSTANDING OF GENTILESCHI HERSELF AT A PARTICULAR MOMENT IN HISTORY HILARY ROBINSON EDITOR OF VISIBLY FEMALE FEMINISM AND ART TODAY ONE OF OUR MOST DISTINGUISHED FEMINIST ART HISTORIANS BRINGS CONTEMPORARY GENDER STUDIES TO BEAR ON TRADITIONAL PAINTINGS CONNOISSEURSHIP TO SHOW HOW ATTRIBUTIONS TO FEMALE ARTISTS HAVE OFTEN BEEN GOVERNED BY TACIT CULTURAL ASSUMPTIONS ABOUT THE LIMITATIONS OF WOMEN HER CASE MAKES COMPELLING READING FOR ANYONE INTERESTED IN EARLY MODERN SOCIETY CULTURE WOMEN AND ART IN ITALY AND IN THE PROBLEMATICS OF FEMINISM AND ART HISTORY KATHLEEN WEIL GARRIS BRANDT AUTHOR OF LEONARDO E LA SCULTURA BY REVEALING A GREAT WOMAN PAINTER S WAYS OF EXPRESSING UNIQUENESS WHILE NEGOTIATING EXPECTATIONS MARY GARRARD HELPS EACH OF US WITH THE SUBTLETIES OF REMAINING AUTHENTIC WHILE LIVING IN THE WORLD ARTEMISIA GENTILESCHI AROUND 1622 IS ART HISTORY TO LIVE BY GLORIA STEINEM ARTEMISIA GENTILESCHI WAS THE GREATEST FEMALE ARTISTS OF THE BAROQUE AGE IN ARTEMISIA GENTILESCHI CRITIC AND HISTORIAN JONATHAN JONES DISCOVERS HOW ARTEMISIA OVERCAME A TURBULENT PAST TO BECOME ONE OF THE FOREMOST PAINTERS OF HER DAY AS A YOUNG WOMAN ARTEMISIA WAS RAPED BY HER TUTOR AND THEN HAD TO ENDURE A SEVEN MONTH LONG TRIAL DURING WHICH SHE WAS BRUTALLY EXAMINED BY THE AUTHORITIES GENTILESCHI WAS SHAMED IN A CULTURE WHERE HONOUR WAS EVERYTHING YET SHE WENT ON TO BECOME ONE OF THE MOST SOUGHT AFTER ARTISTS OF THE SEVENTEENTH CENTURY YET SHE WENT ON TO BECOME ONE OF THE MOST SOUGHT AFTER ARTISTS OF THE SEVENTEENTH CENTURY GENTILESCHI S ART COMMUNICATED A POWERFUL PERSONAL VISION LIKE FRIDA KAHLO LOUISE BOURGEOIS OR TRACEY EMIN SHE PUT HER LIFE INTO HER ART LIVES OF THE ARTISTS IS A NEW SERIES OF BRIEF ARTISTS BIOGRAPHIES FROM LAURENCE KING PUBLISHING THE SERIES TAKES AS ITS INSPIRATION GIORGIO VASARI S FIVE HUNDRED YEAR OLD MASTERWORK UPDATING IT WITH MODERN TAKES ON THE LIVES OF KEY ARTISTS PAST AND PRESENT FOCUSING ON THE LIFE OF THE ARTIST RATHER THAN EXAMINING THEIR WORK EACH BOOK ALSO INCLUDES KEY IMAGES ILLUSTRATING THE ARTIST S LIFE IN 17TH CENTURY ROME WHERE WOMEN ARE

EXPECTED TO BE CHASTE AND YET ARE VIEWED AS PREY BY POWERFUL MEN THE EXTRAORDINARY PAINTER ARTEMISIA GENTILESCHI FENDS OFF CONSTANT SEXUAL ADVANCES AS SHE WORKS TO BECOME ONE OF THE GREATEST PAINTERS OF HER GENERATION FRUSTRATED BY THE HYPOCRITICAL SOCIAL MORES OF HER DAY GENTILESCHI RELEASES HER ANGUISH THROUGH HER PAINTINGS AND AGAINST ALL ODDS BECOMES A GROUNDBREAKING ARTIST METICULOUSLY RENDERED IN BALLPOINT PEN THIS GRIPPING GRAPHIC BIOGRAPHY SERVES AS AN ART HISTORY LESSON AND A COMING OF AGE STORY RESONANT IN THE METOO ERA I KNOW WHAT I AM HIGHLIGHTS A FIERCE ARTIST WHO STOOD UP TO A SHAMEFUL SOCIAL STATUS QUO DELPHIC CLASSICS COM THIS BEAUTIFULLY PRODUCED VOLUME BRINGS TOGETHER FOR THE FIRST TIME WORKS BY TWO REMARKABLE PAINTERS OF SEVENTEENTH CENTURY ITALY WHO HAPPEN ALSO TO HAVE BEEN FATHER AND DAUGHTER ORAZIO AND ARTEMISIA GENTILESCHI FAMOUS IN THEIR OWN DAY THESE TWO ARTISTS HAVE ENJOYED RENEWED FAME IN THE TWENTIETH CENTURY ORAZIO AS ONE OF THE FIRST AND CERTAINLY THE MOST INDIVIDUAL OF CARAVAGGIO'S FOLLOWERS ARTEMISIA AS THE OUTSTANDING FEMALE PAINTER PRIOR TO THE TWENTIETH CENTURY THE TUMULTUOUS LIVES OF THESE TWO ARTISTS MOVED ALONG PARALLEL TRAJECTORIES AND TAKE THE READER FROM THE POPULAR QUARTERS OF PAPAL ROME AND THE ROUGH AND TUMBLE WORLD OF NAPLES TO THE COURTS OF THE GRAND DUKE OF TUSCANY MARIE DE MEDICI IN PARIS AND CHARLES I IN LONDON THESE CHANGING CIRCUMSTANCES NOURISHED TWO DIFFERENT AESTHETIC VISIONS BOTH OF WHICH WERE DEEPLY ROOTED IN THE CARAVAGGESQUE PRACTICE OF PAINTING DIRECTLY FROM THE POSED MODEL WHILE ORAZIO'S ART BECAME EVERY MORE REFINED AND ELEGANT ARTEMISIA ESPOUSED A RHETORICAL FORM OF DRAMATIC PRESENTATION THAT IS THE BASIS OF BAROQUE PAINTING WRITTEN TO ACCOMPANY THE LANDMARK EXHIBITION HELD IN ROME NEW YORK AND SAINT LOUIS THE BOOK INCLUDES ESSAYS THAT DESCRIBE THE ART AND PEOPLE THE TWO PAINTERS ENCOUNTERED IN THE COURSE OF THEIR PERIPATETIC CAREERS AND ADDRESS SUCH ISSUES AS FEMINISM AND THE CRITICAL INTERPRETATION OF ARTEMISIA'S WORK THE ESSAYS ARRANGED CHRONOLOGICALLY TO FOLLOW THE ARTISTS AS THEY MOVED FROM CITY TO CITY NOT ONLY PROVIDE CRITICAL COMMENTARY BUT ILLUMINATE THE HISTORICAL CONTEXT IN WHICH THEY WORKED THE APPENDICES INCLUDE PREVIOUSLY UNPUBLISHED DOCUMENTS RELATING TO THE TRIAL OF ORAZIO'S COLLEAGUE AGOSTINO TASSI FOR HIS RAPE OF ARTEMISIA WHICH SHED NEW LIGHT ON HER FATHER'S WORKSHOP PRACTICE AND A RECENTLY DISCOVERED INVENTORY OF ARTEMISIA'S HOUSEHOLD GOODS DRAWN UP ON THE EVE OF HER DEPARTURE FROM FLORENCE TO ROME THE BOOK IS THE WORK OF KEITH CHRISTIANSEN AND JUDITH W MANN WITH CONTRIBUTIONS BY A TEAM OF OUTSTANDING SCHOLARS THIS BOOK WAS ORIGINALLY PUBLISHED IN 2001 AND HAS GONE OUT OF PRINT THIS EDITION IS A PRINT ON DEMAND VERSION OF THE ORIGINAL BOOK A COMPENDIUM OF WRITINGS LETTERS AND RECORDS ILLUMINATING THE LIFE OF ARTEMISIA GENTILESCHI THE MOST INFLUENTIAL FEMALE PAINTER OF THE ITALIAN BAROQUE LIVES OF ARTEMISIA GENTILESCHI PRESENTS A FASCINATING LOOK AT THE FAMOUS BAROQUE ARTIST ARTEMISIA GENTILESCHI 1593 1653 WAS AN ITALIAN PAINTER KNOWN FOR THE NATURALISM WITH WHICH SHE DEPICTED THE FEMALE BODY AND HER USE OF RICH COLORS AND CHIAROSCURO BORN IN ROME SHE WAS TRAINED BY HER FATHER THE PAINTER ORAZIO GENTILESCHI AND WAS WORKING PROFESSIONALLY BY THE TIME SHE WAS A TEENAGER IN A PERIOD WHEN WOMEN ARTISTS VERY RARELY ACHIEVED SUCCESS IN THEIR FIELD SHE WAS COMMISSIONED BY ROYALTY ACROSS EUROPE AND WAS THE FIRST WOMAN TO BECOME A MEMBER OF FLORENCE'S PRESTIGIOUS ACCADEMIA DELLE ARTI DEL DISEGNO LATER BECOMING AN EDUCATOR IN THE ARTS LENDING FURTHER INSIGHT INTO THE EXTRAORDINARY LIFE OF THIS TRAILBLAZING ARTIST THIS VOLUME PRESENTS AN ABSORBING COLLECTION OF LETTERS BIOGRAPHIES AND COURT TESTIMONIES SUPPLEMENTED WITH ESSAYS WRITTEN BY CONTEMPORARIES SEVERAL OF WHICH ARE PUBLISHED HERE IN ENGLISH FOR THE FIRST TIME THE VIVID ILLUSTRATIONS INCLUDE THREE WORKS THAT HAVE ONLY RECENTLY BEEN ATTRIBUTED TO GENTILESCHI AN INTRODUCTION BY SHEILA BARKER FOUNDING DIRECTOR OF THE JANE FORTUNE RESEARCH PROGRAM ON WOMEN ARTISTS CONTEXTUALIZES THESE TEXTS AND DISCUSSES GENTILESCHI'S LEGACY EXAMINED THROUGH THE LENS OF CUTTING EDGE SCHOLARSHIP ARTEMISIA GENTILESCHI CLEARS A PATHWAY FOR NON SPECIALIST AUDIENCES TO APPRECIATE THE ARTIST'S PICTORIAL INTELLIGENCE AS WELL AS HER ACHIEVEMENT OF A REMARKABLY LUCRATIVE AND HIGH PROFILE CAREER BRINGING TO LIGHT RECENT ARCHIVAL DISCOVERIES AND NEWLY ATTRIBUTED PAINTINGS THIS BOOK A FUNDAMENTAL STUDY ON TWO CENTRAL REPRESENTATIVES OF THE CARAVAGGESQUE STYLE WHICH FLOURISHED IN ITALIAN ART OF THE 17TH CENTURY SHEDS NEW LIGHT ON ORAZIO'S SOJOURN TO PARIS A SUBJECT ON WHICH LITTLE HAS BEEN WRITTEN CONTAINS NEW ADDITIONS TO THE CATALOGUE OF WORKS PAINTED BY ARTEMISIA GENTILESCHI WHILE IN LONDON AND ANALYSIS OF PREVIOUSLY UNPUBLISHED DOCUMENTS AND CORRESPONDENCE IN 1624 ORAZIO GENTILESCHI 1563 1639 LEFT ITALY FOR PARIS WHERE HE HAD BEEN SUMMONED BY THE QUEEN MARIA DE MEDICI TWO YEARS LATER HE MOVED TO LONDON TO WORK FOR THE DUKE OF BUCKINGHAM AND AFTER THE DUKE'S ASSASSINATION FOR CHARLES I AND HIS WIFE QUEEN HENRIETTA MARIA ORAZIO DIED IN LONDON IN 1639 WHILE HIS DAUGHTER ARTEMISIA WHO HAD JOINED HIM IN 1638 REMAINED IN BRITAIN TILL 1640 BUT THESE SIMPLE BIOGRAPHICAL FACTS DO NOT DO THESE GREAT ARTISTS JUSTICE A DOZEN STUNNING PAINTINGS AND A NUMBER OF DOCUMENTS SEVERAL OF THEM PREVIOUSLY UNPUBLISHED ARE ALL THE REMAINING EVIDENCE THAT ILLUMINATES THIS PERIOD OF THE GENTILESCHIS PERSONAL LIVES IN THIS BOOK THE GENTILESCHIS WORK IS PLACED IN THE CONTEXT OF COURTLY PATRONAGE A STRUCTURE IN WHICH ART AND POLITICS WERE STRICTLY INTERTWINED CHARLES I WAS ATTEMPTING TO TRANSFORM HIS COURT INTO A TRULY EUROPEAN ONE ART COLLECTIONS INCLUDED WHILE PAPAL DIPLOMACY WORKED TIRELESSLY TO CONVERT CHARLES SO THAT HE MIGHT JOIN THE RANKS OF CATHOLIC MONARCHS ART WAS INSTRUMENTAL TO THIS ATTEMPT CARDINAL FRANCESCO BARBERINI ON BEHALF OF POPE URBANO VIII SENT MANY ARTWORKS TO THE COURT OF ST JAMES EVIDENTLY ART'S FUNCTION EXTENDED BEYOND THE AESTHETIC PAYING TRIBUTE TO ART'S PRIME POSITION WITHIN THE MONARCHIC ESTABLISHMENT OF 17TH CENTURY EUROPE THIS BOOK WILL BE AN INVALUABLE RESOURCE FOR ANY STUDENT OF ART HISTORY AN ACCESSIBLE INTRODUCTION TO THE LIFE OF THE SEVENTEENTH CENTURY'S MOST CELEBRATED WOMEN ARTISTS NOW IN PAPERBACK ARTEMISIA GENTILESCHI IS BY FAR THE MOST FAMOUS WOMAN ARTIST OF THE PREMODERN ERA HER ART ADDRESSED ISSUES THAT RESONATE TODAY SUCH AS SEXUAL VIOLENCE AND WOMEN'S PROBLEMATIC RELATIONSHIP TO POLITICAL POWER

HER POWERFUL PAINTINGS WITH VIGOROUS FEMALE PROTAGONISTS CHIME WITH MODERN AUDIENCES AND SHE IS CELEBRATED BY FEMINIST CRITICS AND SCHOLARS THIS BOOK BREAKS NEW GROUND BY PLACING GENTILESCHI IN THE CONTEXT OF WOMEN S POLITICAL HISTORY MARY D GARRARD NOTED GENTILESCHI SCHOLAR SHOWS THAT THE ARTIST MOST LIKELY KNEW OR KNEW ABOUT CONTEMPORARY WRITERS SUCH AS THE VENETIAN FEMINISTS LUCREZIA MARINELLA AND ARCANGELA TARABOTTI SHE DISCUSSES RECENTLY DISCOVERED PAINTINGS OFFERS FRESH PERSPECTIVES ON KNOWN WORKS AND EXAMINES THE ARTIST ANEW IN THE CONTEXT OF FEMINIST HISTORY THIS BEAUTIFULLY ILLUSTRATED BOOK GIVES FOR THE FIRST TIME A FULL PORTRAIT OF A STRONG WOMAN ARTIST WHO FOUGHT BACK THROUGH HER ART ARTEMISIA GENTILESCHI WAS AN ITALIAN BAROQUE PAINTER CONSIDERED ONE OF THE MOST ACCOMPLISHED PAINTERS IN THE GENERATION FOLLOWING THAT OF CARAVAGGIO IN AN ERA WHEN WOMEN PAINTERS WERE NOT EASILY ACCEPTED BY THE ARTISTIC COMMUNITY OR PATRONS SHE WAS THE FIRST WOMAN TO BECOME A MEMBER OF THE ACCADEMIA DI ARTE DEL DISEGNO IN FLORENCE SHE PAINTED MANY PICTURES OF STRONG AND SUFFERING WOMEN FROM MYTH AND THE BIBLE VICTIMS SUICIDES WARRIORS AND MADE IT HER SPECIALITY TO PAINT THE JUDITH STORY HER BEST KNOWN WORK IS JUDITH SLAYING HOLOFERMES WHICH SHOWS THE DECAPITATION OF HOLOFERNES A SCENE OF HORRIFIC STRUGGLE AND BLOOD LETTING THAT SHE WAS A WOMAN PAINTING IN THE SEVENTEENTH CENTURY AND THAT SHE WAS RAPED AND PARTICIPATED IN PROSECUTING THE RAPIST LONG OVERSHADOWED HER ACHIEVEMENTS AS AN ARTIST FOR MANY YEARS SHE WAS REGARDED AS A CURIOSITY TODAY SHE IS REGARDED AS ONE OF THE MOST PROGRESSIVE AND EXPRESSIONIST PAINTERS OF HER GENERATION A NEW ACCOUNT OF THE RENOWNED BAROQUE PAINTER REVEALING HOW HER ASTUTE PROFESSIONAL DECISIONS SHAPED HER CAREER STYLE AND LEGACY ART HAS LONG BEEN VIEWED AS A CALLING A QUASI RELIGIOUS VOCATION THAT DRIVES ARTISTS TO SEEK ANSWERS TO HUMANITY S DEEPEST QUESTIONS YET THE ART WORLD IS A RISKY COMPETITIVE BUSINESS THAT REQUIRES ARTISTS TO MAKE STRATEGIC DECISIONS ESPECIALLY IF THE ARTIST IS A WOMAN IN ARTEMISIA GENTILESCHI AND THE BUSINESS OF ART CHRISTOPHER MARSHALL PRESENTS A NEW ACCOUNT OF THE LIFE WORK AND LEGACY OF THE ITALIAN BAROQUE PAINTER REVEALING HOW SHE BUILT A SUCCESSFUL FOUR DECADE CAREER IN A MALE DOMINATED FIELD AND HOW HER BUSINESS ACUMEN HAS EVEN INFLUENCED THE RESURRECTION OF HER REPUTATION TODAY WHEN SHE HAS BEEN TRANSFORMED FROM A FOOTNOTE OF ART HISTORY TO A GLOBALLY FAMOUS ARTIST AND FEMINIST ICON COMBINING THE MOST RECENT RESEARCH WITH DETAILED ANALYSES OF NEWLY ATTRIBUTED PAINTINGS THE BOOK HIGHLIGHTS THE BUSINESS CONSIDERATIONS BEHIND GENTILESCHI S DEVELOPMENT OF A TRADEMARK STYLE AS SHE MARKETED HERSELF TO THE PUBLIC ACROSS A RANGE OF ITALIAN ARTISTIC CENTERS THE DISGUISED SELF PORTRAITS IN HER EARLY FLORENTINE PAINTINGS ARE REEVALUATED AS AN EFFORT TO MAKE A CELEBRITY BRAND OF HER OWN IMAGE AND CHALLENGING THE COMMON PERCEPTION THAT GENTILESCHI S ONLY MASTERPIECES ARE HER EARLY CARAVAGGESQUE PAINTINGS THE BOOK EMPHASIZES THE IMPORTANCE OF HER NEGLECTED LATE NEAPOLITAN WORKS WHICH ARE REINTERPRETED AS INNOVATIVE RESPONSES TO THE CONVENTIONAL PRACTICES OF BAROQUE WORKSHOPS ARTEMISIA GENTILESCHI AND THE BUSINESS OF ART SHOWS THAT GENTILESCHI S REMARKABLE SUCCESS AS A PAINTER WAS DUE NOT ONLY TO HER ENORMOUS TALENT BUT ALSO TO HER ABILITY TO RESPOND CREATIVELY TO THE CONTINUOUSLY EVOLVING TRENDS AND CHALLENGES OF THE ITALIAN BAROQUE ART WORLD AN EARLY ICON OF FEMINIST ART HISTORY THE WORK OF ARTEMISIA GENTILESCHI HAS BEEN LARGELY OBSCURED BY THE SENSATIONAL DETAILS OF HER LIFE IN THIS VOLUME THE CONTRIBUTORS ATTEMPT TO GIVE A MORE BALANCED VIEW TO APPROACH A GENUINE APPRECIATION OF ARTEMISIA S CONSIDERABLE ARTISTIC TALENTS ARTEMISIA GENTILESCHI ROME 1593 NAPLES 1652 53 WAS ONE OF THE FEW SUCCESSFUL FEMALE PAINTERS OF THE SIXTEENTH CENTURY SHE WAS ADOPTED BY THE FEMINIST MOVEMENT AS A STANDARD BEARER AND THROUGH A DISTORTED PSYCHOANALYTIC READING SHE WAS BELIEVED TO BE E THE WORKS OF ITALIAN BAROQUE PAINTER ARTEMISIA GENTILESCHI LOMI 1593 1656 COMPOSITE 2 EDITION A BEAUTIFULLY ILLUSTRATED STUDY OF THE LIFE AND WORKS OF THIS INFLUENTIAL SEVENTEENTH CENTURY WOMAN ARTIST INCLUDING THE FIRST CATALOGUE RAISONNE OF HER AUTOGRAPH WORKS ARTEMISIA GENTILESCHI WAS AN ITALIAN BAROQUE PAINTER CONSIDERED ONE OF THE MOST ACCOMPLISHED PAINTERS IN THE GENERATION FOLLOWING THAT OF CARAVAGGIO IN AN ERA WHEN WOMEN PAINTERS WERE NOT EASILY ACCEPTED BY THE ARTISTIC COMMUNITY OR PATRONS SHE WAS THE FIRST WOMAN TO BECOME A MEMBER OF THE ACCADEMIA DI ARTE DEL DISEGNO IN FLORENCE SHE PAINTED MANY PICTURES OF STRONG AND SUFFERING WOMEN FROM MYTH AND THE BIBLE VICTIMS SUICIDES WARRIORS AND MADE IT HER SPECIALTY TO PAINT THE JUDITH STORY HER BEST KNOWN WORK IS JUDITH SLAYING HOLOFERMES A WELL KNOWN MEDIEVAL AND BAROQUE SUBJECT IN ART WHICH SHOWS THE DECAPITATION OF HOLOFERNES A SCENE OF HORRIFIC STRUGGLE AND BLOOD LETTING THAT SHE WAS A WOMAN PAINTING IN THE SEVENTEENTH CENTURY AND THAT SHE WAS RAPED AND PARTICIPATED IN PROSECUTING THE RAPIST LONG OVERSHADOWED HER ACHIEVEMENTS AS AN ARTIST FOR MANY YEARS SHE WAS REGARDED AS A CURIOSITY NOWADAYS SHE IS REGARDED AS ONE OF THE MOST TALENTED AND EXPRESSIONIST PAINTERS OF HER GENERATION THIS BEAUTIFUL BOOK PRESENTS THE WORK OF THESE TWO PAINTERS EXPLORING THE ARTISTIC DEVELOPMENT OF EACH COMPARING THEIR ACHIEVEMENTS AND SHOWING HOW BOTH WERE INFLUENCED BY THEIR TIMES AND THE MILIEUS IN WHICH THEY WORKED RAISED TO THE STATUS OF AN INTERNATIONAL LUMINARY BY HER CONTEMPORARIES AND NOW REVERED AS ONE OF THE DEFINING TALENTS OF THE SEVENTEENTH CENTURY ARTEMISIA GENTILESCHI POSES URGENT QUESTIONS FOR TODAY S SCHOLARS THE RECENT OUTPOURING OF NEW ATTRIBUTIONS AND ARCHIVAL DISCOVERIES HAS PROFOUNDLY ENRICHED OUR KNOWLEDGE OF THE ARTIST BUT IT HAS ALSO COMPLICATED AND SOMETIMES CONTRADICTED THE FORMER STORYLINE IF SHE WAS ILLITERATE AND UNSCHOOLED HOW DID SHE BEFRIEND GALILEO AND COURT PLAYWRIGHT JACOPO CICOGNINI IF SHE COULD NOT PAY HER BILLS WHY DID SHE CONTINUE TO SPEND LAVISHLY HOW CAN WE DEFINE HER AUTHORSHIP IF WE ADMIT WORKSHOP PRODUCTIONS TO HER OEUVRE IN THESE ESSAYS AN INTERNATIONAL CAST OF SCHOLARS AND EXPERTS GRAPPLES WITH THESE PROBLEMS OPENING NEW PATHS OF INQUIRY AND LAYING BARE THEIR METHODOLOGIES IN FIELDS AS DIVERSE AS LABORATORY ANALYSIS ARCHIVAL RESEARCH CULTURAL HISTORY LITERARY ANALYSIS AND FEMINIST ART HISTORY AMONG THESE APPROACHES CONNOISSEURSHIP TAKES CENTER STAGE BY

RECONSTRUCTING THE CHRONOLOGY AND RATIONALE OF ARTEMISIA S ARTISTIC ITER CONNOISSEURSHIP REVEALS THE RICHNESS OF HER VISUAL DIALOGUES INCLUDING THOSE WITH PROMINENT CONTEMPORARIES SUCH AS CARAVAGGIO ANNIBALE CARRACCI VOUE CRISTOFANO ALLORI AND STANZIONE WITH PAST ARTISTIC GIANTS LIKE DONATELLO AND MICHELANGELO AND WITH THE VARIOUS HANDS WHO PASSED THROUGH HER WORKSHOP AS COLLABORATORS AND ASSISTANTS THESE ESSAYS INFUSE OUR UNDERSTANDING OF ARTEMISIA WITH COMPLEXITY AND NUANCE YET THEY ALSO TRACE HER CHARACTERISTIC MIX OF INTELLIGENCE AND VERVE IN HER ART HER CORRESPONDENCE AND HER DEFT SOCIAL MANEUVERING RUNNING LIKE A THREAD THROUGH ALL STAGES OF HER LIFE ARTEMISIA GENTILESCHI 1593 1656 WAS AN ITALIAN BAROQUE PAINTER CONSIDERED ONE OF THE MOST ACCOMPLISHED PAINTERS IN THE GENERATION FOLLOWING THAT OF CARAVAGGIO IN AN ERA WHEN WOMEN PAINTERS WERE NOT EASILY ACCEPTED BY THE ARTISTIC COMMUNITY OR PATRONS SHE WAS THE FIRST WOMAN TO BECOME A MEMBER OF THE ACCADEMIA DI ARTE DEL DISEGNO IN FLORENCE ARTEMISIA GENTILESCHI BORN IN 1598 THE DAUGHTER OF AN ESTEEMED PAINTER TAUGHT ART IN NAPLES AND PAINTED THE GREAT WOMEN OF ROMAN AND BIBLICAL HISTORY ESTHER JUDITH CLEOPATRA BATHSHEBA SHE ALSO PAINTED THE RICH AND ROYAL BUT HER WEALTHY MALE PATRONS WANTED ADMIRATION WHILE HER WOMEN MODELS WANTED DISGUISE THIS WOMAN WHO HAD BEEN VIOLATED IN HER YOUTH AND REVILED AS A RAP VICTIM IN A PUBLIC TRIAL BEFORE GOING OFF TO HERETICAL ENGLAND WHO WAS REJECTED BY HER FATHER AND LATER ABANDONED BY HER HUSBAND AND MISUNDERSTOOD BY HER DAUGHTER WHO COULD NOT READ OR WRITE BUT WHO COULD ONLY PAINT THIS WOMAN WAS ONE OF THE FIRST MODERN TIMES TO UPHOLD THROUGH HER WORK AND DEEDS THE RIGHT OF WOMEN TO PURSUE CAREERS COMPATIBLE WITH THEIR TALENTS AND ON AN EQUAL FOOTING WITH MEN ARTEMISIA LIVES AGAIN IN ANNA BANTI S NOVEL WHICH WAS FIRST PUBLISHED TO CRITICAL ACCLAIM IN ITALY IN 1947 BANTI WAS THE PSEUDONYM OF LUCIA LOPRESTI 1895 1978 RECOGNIZED AS A CONSUMMATE STYLIST SHE WAS ONE OF THE MOST SUCCESSFUL WOMEN WRITERS IN ITALY BEFORE THE RESURGENCE OF THE FEMINIST MOVEMENT ALTHOUGH ARTEMISIA DESCRIBES LIFE IN SEVENTEENTH CENTURY ROME FLORENCE AND NAPLES THE TIME SETTING OF THE NOVEL IS IN A DEEPER SENSE A HISTORICAL MERGING AS IT DOES THE EXPERIENCE OF A WOMAN DEAD FOR THREE CENTURIES WITH THE TERRORS OF WORLD WAR II EXPERIENCED BY THE AUTHOR SHIRLEY D ARDIA CARACCIOLO S ENGLISH TRANSLATION OF BANTI S NOVEL SKILLFULLY RENDERS ITS COMPLEXITY AND POIGNANCY AS A STUDY OF COURAGE VIOLENCE AND VIRTUE EXAMINES A SINGLE UNIQUELY POWERFUL PAINTING JUDITH SLAYING HOLOFERNES BY ARTEMISIA GENTILESCHI A QUINTESSENTIAL EXAMPLE OF EARLY BAROQUE PAINTING THIS WORK HAS MORE THAN ANY OTHER PICTURE IN HER OEUVRE COME TO DEFINE GENTILESCHI AS AN EARLY MODERN WOMAN AND A SUPERB BAROQUE PAINTER EVE STRAUSSMAN PFLANZER EXPLORES THE CIRCUMSTANCES SURROUNDING THE PAINTING S CREATION AND THE MEANINGS CONVEYED BY THE IMAGE ITSELF AMONG OTHER TOPICS OF INVESTIGATION THE AUTHOR ADDRESSES THE ROLE OF WOMEN ARTISTS AND PATRONS IN THE 17TH CENTURY AND THE FASCINATION WITH VIOLENCE AND THE IMPORTANCE OF FEMALE HEROES DURING THE BAROQUE ERA A COMPARATIVE ANALYSIS BETWEEN GENTILESCHI S MASTERPIECE AND OTHER PAINTINGS AND WORKS ON PAPER BY ARTISTS SUCH AS CARAVAGGIO BOTTICELLI CRISTOFANO ALLORI AND FELICE FICHERELLI AMONG OTHERS TESTIFIES TO THE IMPORTANCE OF GENTILESCHI S PORTRAYAL OF THE HEROINE JUDITH WEARY OF HEARING WHAT A WOMAN COULDN T DO SHE HAD NO CHOICE BUT TO SHOW THEM WHAT SHE COULD FOUR CENTURIES LATER THE WORLD FINALLY NOTICED THOUGH SHE WAS JUST A GIRL ARTEMISIA GENTILESCHI S FATHER RECOGNIZED AND NURTURED HIS DAUGHTER S RAW TALENT AND ESCORTED HER INTO THE MALE DOMINATED ELITE CIRCLE OF SEVENTEENTH CENTURY FINE ARTISTS LATER DISHONORED IN THE MOST HUMILIATING WAY AND BETRAYED BY HER FATHER FOR THE SAKE OF HIS OWN REPUTATION AND FORTUNE THE CARAVAGGIO INSPIRED TEENAGER SUMMONED THE FORTITUDE TO CONFRONT THE MONSTER WHO HAD STOLEN HER VIRTUE IN A VERY PUBLIC MONTHS LONG TRIAL AT A TIME WHEN A WOMAN S REPUTATION MEANT EVERYTHING ARTEMISIA WAS CONSIDERED DAMAGED GOODS UNDETERRED SHE FORGED A DARING PATH EARNING A LIVING THROUGH COMMISSIONS FROM POPES AND CARDINALS DUKES AND DUCHESSES KINGS AND QUEENS THOUGH TRADITIONALLY OBJECTIFIED IN ART ARTEMISIA S BRUSHSTROKES CELEBRATED WOMEN S STRENGTH AND DEFIANCE FOR CENTURIES HER FATHER GOT CREDIT FOR MANY OF HER PAINTINGS BUT TODAY THEY STAND ON THEIR OWN MERIT THEIR CREATOR S DISHONOR AND PERSONAL TRAGEDIES LOST TO TIME UNTIL NOW ARTEMISIA GENTILESCHI WAS APPRENTICED AT AN EARLY AGE TO HER FATHER THE SEVENTEENTH CENTURY PAINTER ORAZIO GENTILESCHI AT AGE 17 ARTEMISIA WAS VIOLENTLY RAPED BY AGOSTINO TASSI AN ARTIST FRIEND WHOM ORAZIO HAD ENGAGED TO GIVE HIS DAUGHTER LESSONS IN PERSPECTIVE ORAZIO TOOK THE CASE TO COURT IN 1612 AND THERE FOLLOWED EIGHT MONTHS OF HUMILIATION FOR ARTEMISIA AS THE INHABITANTS OF ROME S ARTISTS QUARTER CAME TO GIVE EVIDENCE HAUNTING TEEMS WITH RAW EMOTION AND MCCULLOUGH DEFTLY CAPTURES THE EXPERIENCE OF LEARNING TO BEHAVE IN A MALE DRIVEN SOCIETY AND THEN BREAKING OUTSIDE OF IT THE NEW YORKER I WILL BE HAUNTED AND EMPOWERED BY ARTEMISIA GENTILESCHI S STORY FOR THE REST OF MY LIFE AMANDA LOVELACE BESTSELLING AUTHOR OF THE PRINCESS SAVES HERSELF IN THIS ONE A WILLIAM C MORRIS DEBUT AWARD FINALIST 2018 NATIONAL BOOK AWARD LONGLIST HER MOTHER DIED WHEN SHE WAS TWELVE AND SUDDENLY ARTEMISIA GENTILESCHI HAD A STARK CHOICE A LIFE AS A NUN IN A CONVENT OR A LIFE GRINDING PIGMENT FOR HER FATHER S PAINT SHE CHOSE PAINT BY THE TIME SHE WAS SEVENTEEN ARTEMISIA DID MORE THAN GRIND PIGMENT SHE WAS ONE OF ROME S MOST TALENTED PAINTERS EVEN IF NO ONE KNEW HER NAME BUT ROME IN 1610 WAS A CITY WHERE MEN TOOK WHAT THEY WANTED FROM WOMEN AND IN THE AFTERMATH OF RAPE ARTEMISIA FACED ANOTHER TERRIBLE CHOICE A LIFE OF SILENCE OR A LIFE OF TRUTH NO MATTER THE COST HE WILL NOT CONSUME MY EVERY THOUGHT I AM A PAINTER I WILL PAINT JOY MCCULLOUGH S BOLD NOVEL IN VERSE IS A PORTRAIT OF AN ARTIST AS A YOUNG WOMAN FILLED WITH THE SOARING HIGHS OF CREATIVE INSPIRATION AND THE DEVASTATING SETBACKS OF A SYSTEM BUILT TO BREAK HER MCCULLOUGH WEAVES ARTEMISIA S HEARTBREAKING STORY WITH THE STORIES OF THE ANCIENT HEROINES SUSANNA AND JUDITH WHO BECOME NOT ONLY THE SUBJECTS OF TWO OF ARTEMISIA S MOST FAMOUS PAINTINGS BUT SOURCES OF STRENGTH AS SHE BATTLES TO PAINT A WOMAN S TIMELESS TRUTH IN THE FACE OF UNSPEAKABLE AND ALL TOO FAMILIAR VIOLENCE I WILL SHOW YOU WHAT A WOMAN CAN DO A CAPTIVATING AND

IMPRESSIVE BOOKLIST STARRED REVIEW BELONGS ON EVERY YA SHELF SLJ STARRED REVIEW HAUNTING PUBLISHERS WEEKLY STARRED REVIEW LUMINOUS SHELF AWARENESS STARRED REVIEW

ARTEMISIA GENTILESCHI WIDELY REGARDED AS THE MOST IMPORTANT WOMAN ARTIST BEFORE THE MODERN PERIOD WAS A MAJOR ITALIAN BAROQUE PAINTER OF THE SEVENTEENTH CENTURY AND THE ONLY FEMALE FOLLOWER OF CARAVAGGIO THIS FIRST FULL LENGTH STUDY OF HER LIFE AND WORK SHOWS THAT HER POWERFULLY ORIGINAL TREATMENTS OF MYTHIC HEROIC FEMALE SUBJECTS DEPART RADICALLY FROM TRADITIONAL INTERPRETATIONS OF THE SAME THEMES A BRAND NEW LOOK AT THE EXTRAORDINARY ACCOMPLISHMENTS OF EARLY MODERN ITALIAN WOMEN ARTISTS THIS GENEROUSLY ILLUSTRATED VOLUME SURVEYS A SWEEPING RANGE OF EARLY MODERN ITALIAN WOMEN ARTISTS EXPLORING THEIR PRACTICE AND PATHS TO SUCCESS WITHIN THE MALE DOMINATED ART WORLD OF THE PERIOD NEW ATTENTION TO ARCHIVAL DOCUMENTS AND DETAILED TECHNICAL ANALYSES OF THE BEAUTIFUL PAINTINGS FEATURED HERE RANGING FROM HISTORICAL SUBJECTS TO PORTRAITS AND STILL LIVES OFFER NEW INSIGHT INTO THE WAYS THESE WOMEN WORKED AND THEIR ACCOMPLISHMENTS ESSAYS AND CATALOGUE ENTRIES BY AN INTERNATIONAL TEAM OF DISTINGUISHED ART HISTORIANS EXAMINE THE WORKS OF ARTEMISIA GENTILESCHI SOFONISBA ANGUISSOLA LAVINIA FONTANA FEDE GALIZIA ELISABETTA SIRANI GIOVANNA GARZONI ROSALBA CARRIERA AND OTHER LESS KNOWN ITALIAN WOMEN ARTISTS THROUGH THESE WORKS OF ART IN DIVERSE MEDIA FROM PAINTINGS TO PRINTS THE FASCINATING STORIES OF EARLY MODERN ITALIAN WOMEN ARTISTS ARE REVEALED BRIEFLY DESCRIBES HIS LIFE AND CAREER SHOWS HIS MAJOR PAINTINGS AND INCLUDES COMMENTS ON THEIR COMPOSITION

ARTEMISIA GENTILESCHI A SIGNIFICANT FEMALE ARTIST OF THE LATE 1600s IS BROUGHT TO LIFE AS LAPIERRE CAPTURES THE FLAVOR OF BAROQUE ITALY AS WELL AS THE EMOTIONAL LIFE OF THIS FASCINATING WOMAN A MAJOR EXHIBITION OF THE ARTIST'S PAINTINGS OPENS IN FEBRUARY 2002 AT THE METROPOLITAN MUSEUM OF ART IN NEW YORK CITY OF COLOR PHOTOS SUSAN VREELAND SET A HIGH STANDARD WITH GIRL IN HYACINTH BLUE THE PASSION OF ARTEMISIA IS EVEN BETTER VREELAND'S UNSENTIMENTAL PROSE TURNS THE FACTUAL ARTEMISIA INTO A FICTIONAL HEROINE YOU WON'T SOON FORGET PEOPLE A TRUE TO LIFE NOVEL OF ONE OF THE FEW FEMALE POST RENAISSANCE PAINTERS TO ACHIEVE FAME DURING HER OWN ERA AGAINST GREAT STRUGGLE ARTEMISIA GENTILESCHI LED A REMARKABLY MODERN LIFE VREELAND TELLS ARTEMISIA'S CAPTIVATING STORY BEGINNING WITH HER PUBLIC HUMILIATION IN A RAPE TRIAL AT THE AGE OF EIGHTEEN AND CONTINUING THROUGH HER FATHER'S BETRAYAL HER MARRIAGE OF CONVENIENCE MOTHERHOOD AND GROWING FAME AS AN ARTIST SET AGAINST THE GLORIOUS BACKDROPS OF ROME FLORENCE GENOA AND NAPLES INHABITED BY HISTORICAL CHARACTERS SUCH AS GALILEO AND COSIMO DE MEDICI II AND FILLED WITH RICH DETAILS ABOUT LIFE AS A SEVENTEENTH CENTURY PAINTER VREELAND CREATES AN INSPIRING STORY ABOUT ONE WOMAN'S LIFELONG STRUGGLE TO RECONCILE CAREER AND FAMILY PASSION AND GENIUS IN A RE CREATION OF BAROQUE ITALY ARTEMISIA GENTILESCHI ONE OF THE WESTERN WORLD'S FIRST MAJOR WOMEN ARTISTS IS RAPED BY HER FATHER'S PARTNER AND REFUSES TO DENY THE CRIME AN ATTITUDE THAT OSTRACIZES HER FROM ROME AND FROM HER FATHER THE ENGLISH LANGUAGE EDITION OF NATHALIE FERLUT AND TAMIA BAUDOUIN'S STUNNING BIOGRAPHY OF ARTEMISIA GENTILESCHI THE TRAILBLAZING ITALIAN BAROQUE PAINTER ORIGINALLY PUBLISHED IN FRENCH THIS FULL COLOR GRAPHIC NOVEL RECOUNTS THE REMARKABLE STORY OF ARTEMISIA WHOSE LIFE STORY IS TOLD THROUGH THE LENS OF ARTEMISIA'S DAUGHTER AS SHE QUESTIONS HER MOTHER ABOUT THEIR FAMILY HISTORY THE ENSUING TALE SPANS MOST OF GENTILESCHI'S LIFE BEGINNING WITH HER CHILDHOOD IN ROME IN HER FATHER'S PAINTING STUDIO TO THE SEXUAL ABUSE SHE EXPERIENCED AT THE HANDS OF A TUTOR AND THE ARDUOUS TRIAL THAT FOLLOWED AS WELL AS THE HIGHLIGHTS OF HER PROLIFIC CAREER IN WHICH SHE RECEIVED COMMISSIONS FROM CLIENTS AS POWERFUL AS THE MEDICI AND THE ENGLISH ROYAL FAMILY AND BECAME THE FIRST WOMAN ADMITTED TO THE PRESTIGIOUS ACADEMY OF ARTS IN FLORENCE PUBLISHED TO ACCOMPANY THE EXHIBITION ARTEMISIA THE NATIONAL GALLERY LONDON 4 APRIL 26 JULY 2020

ORAZIO AND ARTEMISIA GENTILESCHI [PUBLISHED TO ACCOMPANY THE EXHIBITION HELD AT THE MUSEO DEL PALAZZO DI VENEZIA, ROME, 15 OCTOBER - 6 JANUARY 2002 ; THE METROPOLITAN MUSEUM OF ART, NEW YORK, 14 FEBRUARY - 12 MAY 2002 ; THE SAINT LOUIS ART MUSEUM, 15 JUNE - 15 SEPTEMBER 2002 2001

THIS BEAUTIFUL BOOK PRESENTS THE WORK OF THESE TWO PAINTERS EXPLORING THE ARTISTIC DEVELOPMENT OF EACH COMPARING THEIR ACHIEVEMENTS AND SHOWING HOW BOTH WERE INFLUENCED BY THEIR TIMES AND THE MILIEUS IN WHICH THEY WORKED

ARTEMISIA GENTILESCHI 2005

JUDITH W MANN INTRODUCTION R WARD BISSELL RE THINKING EARLY ARTEMISIA PATRIZIA CAVAZZINI THE OTHER WOMEN IN AGOSTINO TASSI S LIFE JUDITH W MANN THE MYTH OF ARTEMISIA AS CHAMELEON A NEW LOOK AT THE LONDON ALLEGORY OF PAINTING RICCARDO LATTUADA AND EDUARDO NAPPI NEW DOCUMENTS AND SOME REMARKS ON ARTEMISIA S PRODUCTION IN NAPLES AND ELSEWHERE MARY D GARRARD ARTEMISIA S HAND ELIZABETH COHEN WHAT S IN A NAME ANN SUTHERLAND HARRIS ARTEMISIA AND ORAZIO DRAWING CONCLUSIONS RICHARD SPEAR MONEY MATTERS ALEXANDRA LAPIERRE ARTEMISIA ART FACTS AND FICTIONS JUDITH W MANN IS CURATOR OF EARLY EUROPEAN ART SAINT LOUIS ART MUSEUM SLAM ST LOUIS MISSOURI

ARTEMISIA GENTILESCHI 2021-01-19

AN IMPORTANT REASSESSMENT OF THE LATER CAREER AND LIFE OF A BELOVED BAROQUE ARTIST HAILED AS ONE OF THE MOST INFLUENTIAL AND EXPRESSIVE PAINTERS OF THE SEVENTEENTH CENTURY ARTEMISIA GENTILESCHI 1593 CA 1656 HAS FIGURED PROMINENTLY IN THE ART HISTORICAL DISCOURSE OF THE PAST TWO DECADES THIS ATTENTION TO ARTEMISIA AFTER MANY YEARS OF SCHOLARLY NEGLECT IS PARTIALLY DUE TO INTEREST IN THE DRAMATIC DETAILS OF HER EARLY LIFE INCLUDING THE WIDELY PUBLICIZED RAPE TRIAL OF HER PAINTING TUTOR AGOSTINO TASSI AND HER ADMISSION TO FLORENCE S ESTEEMED ACCADEMIA DEL DISEGNO WHILE THE ARTIST S EARLY PAINTINGS HAVE BEEN EXTENSIVELY DISCUSSED HER LATER WORK HAS BEEN LARGELY DISMISSED THIS BEAUTIFULLY ILLUSTRATED AND ELEGANTLY WRITTEN BOOK PROVIDES A REVOLUTIONARY LOOK AT ARTEMISIA S LATER CAREER REFUTING LONGSTANDING ASSUMPTIONS ABOUT THE ARTIST THE FACT THAT SHE WAS SEMI ILLITERATE HAS ERRONEOUSLY LED SCHOLARS TO ASSUME A LACK OF LITERARY AND CULTURAL EDUCATION ON HER PART STRESSING THE IMPORTANCE OF ORALITY IN BAROQUE CULTURE AND IN ARTEMISIA S PAINTINGS LOCKER ARGUES FOR HER IMPORTANT PLACE IN THE CULTURAL DIALOGUE OF THE SEVENTEENTH CENTURY

ARTEMISIA GENTILESCHI AROUND 1622 2001-02-21

IN THIS ADMIRABLE WORK AT ONCE PASSIONATELY ARGUED AND LUCIDLY WRITTEN PROFESSOR GARRARD EFFECTIVELY CONSIDERS THE SOCIAL PSYCHOLOGICAL AND FORMAL COMPLEXITY OF THE SHAPING AND RESHAPING NOT ONLY OF THE ARTIST S FEMININE AND FEMINIST IDENTITY IN THE MISOGYNISTIC SOCIETY OF THE SEVENTEENTH CENTURY BUT ALSO OF THAT IDENTITY IN THE DISCIPLINE OF ART HISTORY TODAY STEVEN Z LEVINE AUTHOR OF MONET NARCISSUS AND SELF REFLECTION MARY GARRARD S DETAILED INVESTIGATION INTO ATTRIBUTION PROBLEMS IN TWO ARTEMISIA GENTILESCHI PAINTINGS BRILLIANTLY INTERWEAVES CONNOISSEURSHIP CONSTRUCTIONS OF GENDER AND ARTISTIC IDENTITY AND HISTORICAL ANALYSIS THE RESULT IS A RICHER AND MORE NUANCED VISION OF THE BEST KNOWN FEMALE ARTIST IN WESTERN HISTORY BEFORE THE MODERN ERA AND AN IMPORTANT CONTRIBUTION TO FEMINIST STUDIES WHITNEY CHADWICK AUTHOR OF WOMEN ART AND SOCIETY IN HER NEW BOOK GARRARD HAS TAKEN TWO BOLD STEPS THAT CHALLENGE MUCH RECEIVED OPINION IN THE DISCIPLINE OF ART HISTORY ANALYZING TWO OF GENTILESCHI S LEAST VIOLENT BUT MOST MOVING IMAGES GARRARD ARGUES THAT THE PAINTER S PERSONALITY IS DISCERNIBLE NO LESS IN THE SUBJECTS AND THEIR INTERPRETATION THAN IN THE STYLE OF THE WORKS CONSIDERATION OF BOTH ASPECTS IS ESSENTIAL TO UNDERSTANDING THE MEANING OF THESE EXTRAORDINARY PICTURES AND HER AUTHORSHIP PERHAPS EVEN MORE IMPORTANT GARRARD MAKES CRYSTAL CLEAR THAT ARTEMISIA GENTILESCHI FAR FROM A GOOD WOMAN PAINTER WAS ONE OF THE MAJOR VISUAL THINKERS OF HER TIME IRVING LAVIN CO AUTHOR WITH MARILYN ARONBERG LAVIN OF LA LITURGIA D AMORE IMMAGINI DAL CANTO DEI CANTICI NELL ARTE DI CIMABUE MICHELANGELO E REMBRANDT MODENA 2000

DEVELOPING HER EARLIER METHODOLOGIES AND REVISING SOME CONCLUSIONS GARRARD CLARIFIES HER DISTINCT THEORETICAL APPROACH AND VOICE AMONG FEMINIST CRITIQUES OF ART HISTORY IN THIS TEXT WHICH READS IN PART LIKE A FORENSIC MYSTERY GARRARD BUILDS NOT ONLY AN ARGUMENT FOR ATTRIBUTIONS OF PARTICULAR WORKS BUT A NEW UNDERSTANDING OF GENTILESCHI HERSELF AT A PARTICULAR MOMENT IN HISTORY HILARY ROBINSON EDITOR OF VISIBLY FEMALE FEMINISM AND ART TODAY ONE OF OUR MOST DISTINGUISHED FEMINIST ART HISTORIANS BRINGS CONTEMPORARY GENDER STUDIES TO BEAR ON TRADITIONAL PAINTINGS CONNOISSEURSHIP TO SHOW HOW ATTRIBUTIONS TO FEMALE ARTISTS HAVE OFTEN BEEN GOVERNED BY TACIT CULTURAL ASSUMPTIONS ABOUT THE LIMITATIONS OF WOMEN HER CASE MAKES COMPELLING READING FOR ANYONE INTERESTED IN EARLY MODERN SOCIETY CULTURE WOMEN AND ART IN ITALY AND IN THE PROBLEMATICS OF FEMINISM AND ART HISTORY KATHLEEN WEIL GARRIS BRANDT AUTHOR OF LEONARDO E LA SCULTURA BY REVEALING A GREAT WOMAN PAINTER S WAYS OF EXPRESSING UNIQUENESS WHILE NEGOTIATING EXPECTATIONS MARY GARRARD HELPS EACH OF US WITH THE SUBTLETIES OF REMAINING AUTHENTIC WHILE LIVING IN THE WORLD ARTEMISIA GENTILESCHI AROUND 1622 IS ART HISTORY TO LIVE BY GLORIA STEINEM

ARTEMISIA GENTILESCHI *2020-03-09*

ARTEMISIA GENTILESCHI WAS THE GREATEST FEMALE ARTISTS OF THE BAROQUE AGE IN ARTEMISIA GENTILESCHI CRITIC AND HISTORIAN JONATHAN JONES DISCOVERS HOW ARTEMISIA OVERCAME A TURBULENT PAST TO BECOME ONE OF THE FOREMOST PAINTERS OF HER DAY AS A YOUNG WOMAN ARTEMISIA WAS RAPED BY HER TUTOR AND THEN HAD TO ENDURE A SEVEN MONTH LONG TRIAL DURING WHICH SHE WAS BRUTALLY EXAMINED BY THE AUTHORITIES GENTILESCHI WAS SHAMED IN A CULTURE WHERE HONOUR WAS EVERYTHING YET SHE WENT ON TO BECOME ONE OF THE MOST SOUGHT AFTER ARTISTS OF THE SEVENTEENTH CENTURY YET SHE WENT ON TO BECOME ONE OF THE MOST SOUGHT AFTER ARTISTS OF THE SEVENTEENTH CENTURY GENTILESCHI S ART COMMUNICATED A POWERFUL PERSONAL VISION LIKE FRIDA KAHLO LOUISE BOURGEOIS OR TRACEY EMIN SHE PUT HER LIFE INTO HER ART LIVES OF THE ARTISTS IS A NEW SERIES OF BRIEF ARTISTS BIOGRAPHIES FROM LAURENCE KING PUBLISHING THE SERIES TAKES AS ITS INSPIRATION GIORGIO VASARI S FIVE HUNDRED YEAR OLD MASTERWORK UPDATING IT WITH MODERN TAKES ON THE LIVES OF KEY ARTISTS PAST AND PRESENT FOCUSING ON THE LIFE OF THE ARTIST RATHER THAN EXAMINING THEIR WORK EACH BOOK ALSO INCLUDES KEY IMAGES ILLUSTRATING THE ARTIST S LIFE

I KNOW WHAT I AM *2019-09-11*

IN 17TH CENTURY ROME WHERE WOMEN ARE EXPECTED TO BE CHASTE AND YET ARE VIEWED AS PREY BY POWERFUL MEN THE EXTRAORDINARY PAINTER ARTEMISIA GENTILESCHI FENDS OFF CONSTANT SEXUAL ADVANCES AS SHE WORKS TO BECOME ONE OF THE GREATEST PAINTERS OF HER GENERATION FRUSTRATED BY THE HYPOCRITICAL SOCIAL MORES OF HER DAY GENTILESCHI RELEASES HER ANGUISH THROUGH HER PAINTINGS AND AGAINST ALL ODDS BECOMES A GROUNDBREAKING ARTIST METICULOUSLY RENDERED IN BALLPOINT PEN THIS GRIPPING GRAPHIC BIOGRAPHY SERVES AS AN ART HISTORY LESSON AND A COMING OF AGE STORY RESONANT IN THE METOO ERA I KNOW WHAT I AM HIGHLIGHTS A FIERCE ARTIST WHO STOOD UP TO A SHAMEFUL SOCIAL STATUS QUO

DELPHI COMPLETE WORKS OF ARTEMISIA GENTILESCHI (ILLUSTRATED) *2017-01-28*

DELPHICCLASSICS.COM

ORAZIO AND ARTEMISIA GENTILESCHI *2013-12*

THIS BEAUTIFULLY PRODUCED VOLUME BRINGS TOGETHER FOR THE FIRST TIME WORKS BY TWO REMARKABLE PAINTERS OF SEVENTEENTH CENTURY ITALY WHO HAPPEN ALSO TO HAVE BEEN FATHER AND DAUGHTER ORAZIO AND ARTEMISIA GENTILESCHI FAMOUS IN THEIR OWN DAY THESE TWO ARTISTS HAVE ENJOYED RENEWED FAME IN THE TWENTIETH CENTURY ORAZIO AS ONE OF THE FIRST AND CERTAINLY THE MOST INDIVIDUAL OF CARAVAGGIO S FOLLOWERS ARTEMISIA AS THE OUTSTANDING FEMALE PAINTER PRIOR TO THE TWENTIETH CENTURY THE TUMULTUOUS LIVES OF THESE TWO ARTISTS MOVED ALONG PARALLEL TRAJECTORIES AND TAKE THE READER FROM THE POPULAR QUARTERS OF PAPAL ROME AND THE ROUGH AND TUMBLE WORLD OF NAPLES

TO THE COURTS OF THE GRAND DUKE OF TUSCANY MARIE DE MEDICI IN PARIS AND CHARLES I IN LONDON THESE CHANGING CIRCUMSTANCES NOURISHED TWO DIFFERENT AESTHETIC VISIONS BOTH OF WHICH WERE DEEPLY ROOTED IN THE CARAVAGGESQUE PRACTICE OF PAINTING DIRECTLY FROM THE POSED MODEL WHILE ORAZIO S ART BECAME EVERY MORE REFINED AND ELEGANT ARTEMISIA ESPOUSED A RHETORICAL FORM OF DRAMATIC PRESENTATION THAT IS THE BASIS OF BAROQUE PAINTING WRITTEN TO ACCOMPANY THE LANDMARK EXHIBITION HELD IN ROME NEW YORK AND SAINT LOUIS THE BOOK INCLUDES ESSAYS THAT DESCRIBE THE ART AND PEOPLE THE TWO PAINTERS ENCOUNTERED IN THE COURSE OF THEIR PERIPATETIC CAREERS AND ADDRESS SUCH ISSUES AS FEMINISM AND THE CRITICAL INTERPRETATION OF ARTEMISIA S WORK THE ESSAYS ARRANGED CHRONOLOGICALLY TO FOLLOW THE ARTISTS AS THEY MOVED FROM CITY TO CITY NOT ONLY PROVIDE CRITICAL COMMENTARY BUT ILLUMINATE THE HISTORICAL CONTEXT IN WHICH THEY WORKED THE APPENDICES INCLUDE PREVIOUSLY UNPUBLISHED DOCUMENTS RELATING TO THE TRIAL OF ORAZIO S COLLEAGUE AGOSTINO TASSI FOR HIS RAPE OF ARTEMISIA WHICH SHED NEW LIGHT ON HER FATHER S WORKSHOP PRACTICE AND A RECENTLY DISCOVERED INVENTORY OF ARTEMISIA S HOUSEHOLD GOODS DRAWN UP ON THE EVE OF HER DEPARTURE FROM FLORENCE TO ROME THE BOOK IS THE WORK OF KEITH CHRISTIANSEN AND JUDITH W MANN WITH CONTRIBUTIONS BY A TEAM OF OUTSTANDING SCHOLARS THIS BOOK WAS ORIGINALLY PUBLISHED IN 2001 AND HAS GONE OUT OF PRINT THIS EDITION IS A PRINT ON DEMAND VERSION OF THE ORIGINAL BOOK

LIVES OF ARTEMISIA GENTILESCHI *2021-04-20*

A COMPENDIUM OF WRITINGS LETTERS AND RECORDS ILLUMINATING THE LIFE OF ARTEMISIA GENTILESCHI THE MOST INFLUENTIAL FEMALE PAINTER OF THE ITALIAN BAROQUE LIVES OF ARTEMISIA GENTILESCHI PRESENTS A FASCINATING LOOK AT THE FAMOUS BAROQUE ARTIST ARTEMISIA GENTILESCHI 1593 1653 WAS AN ITALIAN PAINTER KNOWN FOR THE NATURALISM WITH WHICH SHE DEPICTED THE FEMALE BODY AND HER USE OF RICH COLORS AND CHIAROSCURO BORN IN ROME SHE WAS TRAINED BY HER FATHER THE PAINTER ORAZIO GENTILESCHI AND WAS WORKING PROFESSIONALLY BY THE TIME SHE WAS A TEENAGER IN A PERIOD WHEN WOMEN ARTISTS VERY RARELY ACHIEVED SUCCESS IN THEIR FIELD SHE WAS COMMISSIONED BY ROYALTY ACROSS EUROPE AND WAS THE FIRST WOMAN TO BECOME A MEMBER OF FLORENCE S PRESTIGIOUS ACCADEMIA DELLE ARTI DEL DISEGNO LATER BECOMING AN EDUCATOR IN THE ARTS LENDING FURTHER INSIGHT INTO THE EXTRAORDINARY LIFE OF THIS TRAILBLAZING ARTIST THIS VOLUME PRESENTS AN ABSORBING COLLECTION OF LETTERS BIOGRAPHIES AND COURT TESTIMONIES SUPPLEMENTED WITH ESSAYS WRITTEN BY CONTEMPORARIES SEVERAL OF WHICH ARE PUBLISHED HERE IN ENGLISH FOR THE FIRST TIME THE VIVID ILLUSTRATIONS INCLUDE THREE WORKS THAT HAVE ONLY RECENTLY BEEN ATTRIBUTED TO GENTILESCHI AN INTRODUCTION BY SHEILA BARKER FOUNDING DIRECTOR OF THE JANE FORTUNE RESEARCH PROGRAM ON WOMEN ARTISTS CONTEXTUALIZES THESE TEXTS AND DISCUSSES GENTILESCHI S LEGACY

ARTEMISIA GENTILESCHI *2022-02*

EXAMINED THROUGH THE LENS OF CUTTING EDGE SCHOLARSHIP ARTEMISIA GENTILESCHI CLEARS A PATHWAY FOR NON SPECIALIST AUDIENCES TO APPRECIATE THE ARTIST S PICTORIAL INTELLIGENCE AS WELL AS HER ACHIEVEMENT OF A REMARKABLY LUCRATIVE AND HIGH PROFILE CAREER BRINGING TO LIGHT RECENT ARCHIVAL DISCOVERIES AND NEWLY ATTRIBUTED PAINTINGS THIS BOOK

ORAZIO AND ARTEMISIA GENTILESCHI *2017*

A FUNDAMENTAL STUDY ON TWO CENTRAL REPRESENTATIVES OF THE CARAVAGGESQUE STYLE WHICH FLOURISHED IN ITALIAN ART OF THE 17TH CENTURY SHEDS NEW LIGHT ON ORAZIO S SOJOURN TO PARIS A SUBJECT ON WHICH LITTLE HAS BEEN WRITTEN CONTAINS NEW ADDITIONS TO THE CATALOGUE OF WORKS PAINTED BY ARTEMISIA GENTILESCHI WHILE IN LONDON AND ANALYSIS OF PREVIOUSLY UNPUBLISHED DOCUMENTS AND CORRESPONDENCE IN 1624 ORAZIO GENTILESCHI 1563 1639 LEFT ITALY FOR PARIS WHERE HE HAD BEEN SUMMONED BY THE QUEEN MARIA DE MEDICI TWO YEARS LATER HE MOVED TO LONDON TO WORK FOR THE DUKE OF BUCKINGHAM AND AFTER THE DUKE S ASSASSINATION FOR CHARLES I AND HIS WIFE QUEEN HENRIETTA MARIA ORAZIO DIED IN LONDON IN 1639 WHILE HIS DAUGHTER ARTEMISIA WHO HAD JOINED HIM IN 1638 REMAINED IN BRITAIN TILL 1640 BUT THESE SIMPLE BIOGRAPHICAL FACTS DO NOT DO THESE GREAT ARTISTS JUSTICE A DOZEN STUNNING PAINTINGS AND A NUMBER OF DOCUMENTS SEVERAL OF THEM PREVIOUSLY UNPUBLISHED ARE ALL THE REMAINING EVIDENCE THAT ILLUMINATES THIS PERIOD OF THE GENTILESCHIS PERSONAL LIVES IN THIS BOOK THE GENTILESCHIS WORK IS PLACED IN THE CONTEXT OF COURTLY PATRONAGE A STRUCTURE IN WHICH ART AND POLITICS

WERE STRICTLY INTERTWINED CHARLES I WAS ATTEMPTING TO TRANSFORM HIS COURT INTO A TRULY EUROPEAN ONE ART COLLECTIONS INCLUDED WHILE PAPAL DIPLOMACY WORKED TIRELESSLY TO CONVERT CHARLES SO THAT HE MIGHT JOIN THE RANKS OF CATHOLIC MONARCHS ART WAS INSTRUMENTAL TO THIS ATTEMPT CARDINAL FRANCESCO BARBERINI ON BEHALF OF POPE URBANO VIII SENT MANY ARTWORKS TO THE COURT OF ST JAMES EVIDENTLY ART S FUNCTION EXTENDED BEYOND THE AESTHETIC PAYING TRIBUTE TO ART S PRIME POSITION WITHIN THE MONARCHIC ESTABLISHMENT OF 17TH CENTURY EUROPE THIS BOOK WILL BE AN INVALUABLE RESOURCE FOR ANY STUDENT OF ART HISTORY

ARTEMISIA GENTILESCHI AND FEMINISM IN EARLY MODERN EUROPE *2023-08-25*

AN ACCESSIBLE INTRODUCTION TO THE LIFE OF THE SEVENTEENTH CENTURY S MOST CELEBRATED WOMEN ARTISTS NOW IN PAPERBACK ARTEMISIA GENTILESCHI IS BY FAR THE MOST FAMOUS WOMAN ARTIST OF THE PREMODERN ERA HER ART ADDRESSED ISSUES THAT RESONATE TODAY SUCH AS SEXUAL VIOLENCE AND WOMEN S PROBLEMATIC RELATIONSHIP TO POLITICAL POWER HER POWERFUL PAINTINGS WITH VIGOROUS FEMALE PROTAGONISTS CHIME WITH MODERN AUDIENCES AND SHE IS CELEBRATED BY FEMINIST CRITICS AND SCHOLARS THIS BOOK BREAKS NEW GROUND BY PLACING GENTILESCHI IN THE CONTEXT OF WOMEN S POLITICAL HISTORY MARY D GARRARD NOTED GENTILESCHI SCHOLAR SHOWS THAT THE ARTIST MOST LIKELY KNEW OR KNEW ABOUT CONTEMPORARY WRITERS SUCH AS THE VENETIAN FEMINISTS LUCREZIA MARINELLA AND ARCANGELA TARABOTTI SHE DISCUSSES RECENTLY DISCOVERED PAINTINGS OFFERS FRESH PERSPECTIVES ON KNOWN WORKS AND EXAMINES THE ARTIST ANEW IN THE CONTEXT OF FEMINIST HISTORY THIS BEAUTIFULLY ILLUSTRATED BOOK GIVES FOR THE FIRST TIME A FULL PORTRAIT OF A STRONG WOMAN ARTIST WHO FOUGHT BACK THROUGH HER ART

ARTEMISIA GENTILESCHI: 68 PAINTINGS *2014-11-07*

ARTEMISIA GENTILESCHI WAS AN ITALIAN BAROQUE PAINTER CONSIDERED ONE OF THE MOST ACCOMPLISHED PAINTERS IN THE GENERATION FOLLOWING THAT OF CARAVAGGIO IN AN ERA WHEN WOMEN PAINTERS WERE NOT EASILY ACCEPTED BY THE ARTISTIC COMMUNITY OR PATRONS SHE WAS THE FIRST WOMAN TO BECOME A MEMBER OF THE ACCADEMIA DI ARTE DEL DISEGNO IN FLORENCE SHE PAINTED MANY PICTURES OF STRONG AND SUFFERING WOMEN FROM MYTH AND THE BIBLE VICTIMS SUICIDES WARRIORS AND MADE IT HER SPECIALITY TO PAINT THE JUDITH STORY HER BEST KNOWN WORK IS JUDITH SLAYING HOLOFERMES WHICH SHOWS THE DECAPITATION OF HOLOFERNES A SCENE OF HORRIFIC STRUGGLE AND BLOOD LETTING THAT SHE WAS A WOMAN PAINTING IN THE SEVENTEENTH CENTURY AND THAT SHE WAS RAPED AND PARTICIPATED IN PROSECUTING THE RAPIST LONG OVERSHADOWED HER ACHIEVEMENTS AS AN ARTIST FOR MANY YEARS SHE WAS REGARDED AS A CURIOSITY TODAY SHE IS REGARDED AS ONE OF THE MOST PROGRESSIVE AND EXPRESSIONIST PAINTERS OF HER GENERATION

ARTEMISIA GENTILESCHI AND THE BUSINESS OF ART *2024-06-11*

A NEW ACCOUNT OF THE RENOWNED BAROQUE PAINTER REVEALING HOW HER ASTUTE PROFESSIONAL DECISIONS SHAPED HER CAREER STYLE AND LEGACY ART HAS LONG BEEN VIEWED AS A CALLING A QUASI RELIGIOUS VOCATION THAT DRIVES ARTISTS TO SEEK ANSWERS TO HUMANITY S DEEPEST QUESTIONS YET THE ART WORLD IS A RISKY COMPETITIVE BUSINESS THAT REQUIRES ARTISTS TO MAKE STRATEGIC DECISIONS ESPECIALLY IF THE ARTIST IS A WOMAN IN ARTEMISIA GENTILESCHI AND THE BUSINESS OF ART CHRISTOPHER MARSHALL PRESENTS A NEW ACCOUNT OF THE LIFE WORK AND LEGACY OF THE ITALIAN BAROQUE PAINTER REVEALING HOW SHE BUILT A SUCCESSFUL FOUR DECADE CAREER IN A MALE DOMINATED FIELD AND HOW HER BUSINESS ACUMEN HAS EVEN INFLUENCED THE RESURRECTION OF HER REPUTATION TODAY WHEN SHE HAS BEEN TRANSFORMED FROM A FOOTNOTE OF ART HISTORY TO A GLOBALLY FAMOUS ARTIST AND FEMINIST ICON COMBINING THE MOST RECENT RESEARCH WITH DETAILED ANALYSES OF NEWLY ATTRIBUTED PAINTINGS THE BOOK HIGHLIGHTS THE BUSINESS CONSIDERATIONS BEHIND GENTILESCHI S DEVELOPMENT OF A TRADEMARK STYLE AS SHE MARKETING HERSELF TO THE PUBLIC ACROSS A RANGE OF ITALIAN ARTISTIC CENTERS THE DISGUISED SELF PORTRAITS IN HER EARLY FLORENTINE PAINTINGS ARE REEVALUATED AS AN EFFORT TO MAKE A CELEBRITY BRAND OF HER OWN IMAGE AND CHALLENGING THE COMMON PERCEPTION THAT GENTILESCHI S ONLY MASTERPIECES ARE HER EARLY CARAVAGGESQUE PAINTINGS THE BOOK EMPHASIZES THE IMPORTANCE OF HER NEGLECTED LATE NEAPOLITAN WORKS WHICH ARE REINTERPRETED AS INNOVATIVE RESPONSES TO THE CONVENTIONAL PRACTICES OF BAROQUE WORKSHOPS ARTEMISIA GENTILESCHI AND THE BUSINESS OF ART SHOWS THAT GENTILESCHI S REMARKABLE SUCCESS AS A PAINTER WAS DUE NOT ONLY TO HER ENORMOUS TALENT BUT ALSO TO HER ABILITY TO RESPOND CREATIVELY TO THE CONTINUOUSLY EVOLVING TRENDS AND CHALLENGES OF THE ITALIAN BAROQUE ART WORLD

THE ARTEMISIA FILES *2005-09*

AN EARLY ICON OF FEMINIST ART HISTORY THE WORK OF ARTEMISIA GENTILESCHI HAS BEEN LARGELY OBSCURED BY THE SENSATIONAL DETAILS OF HER LIFE IN THIS VOLUME THE CONTRIBUTORS ATTEMPT TO GIVE A MORE BALANCED VIEW TO APPROACH A GENUINE APPRECIATION OF ARTEMISIA'S CONSIDERABLE ARTISTIC TALENTS

ARTEMISIA GENTILESCHI *2011*

ARTEMISIA GENTILESCHI (ROME 1593 - NAPLES 1652/53) WAS ONE OF THE FEW SUCCESSFUL FEMALE PAINTERS OF THE SIXTEENTH CENTURY. SHE WAS ADOPTED BY THE FEMINIST MOVEMENT AS A STANDARD BEARER AND THROUGH A DISTORTED PSYCHOANALYTIC READING SHE WAS BELIEVED TO BE A

ORAZIO AND ARTEMISIA GENTILESCHI [PUBLISHED TO ACCOMPANY THE EXHIBITION HELD AT THE MUSEO DEL PALAZZO DI VENEZIA, ROME, 15 OCTOBER - 6 JANUARY 2002; THE METROPOLITAN MUSEUM OF ART, NEW YORK, 14 FEBRUARY - 12 MAY 2002; THE SAINT LOUIS ART MUSEUM, 15 JUNE - 15 SEPTEMBER 2002]

THE WORKS OF ITALIAN BAROQUE PAINTER ARTEMISIA GENTILESCHI (1593-1656) COMPOSITE 2 EDITION

ARTEMISIA GENTILESCHI - THE PAINTINGS *2018-08-24*

A BEAUTIFULLY ILLUSTRATED STUDY OF THE LIFE AND WORKS OF THIS INFLUENTIAL SEVENTEENTH CENTURY WOMAN ARTIST INCLUDING THE FIRST CATALOGUE RAISONNÉ OF HER AUTOGRAPH WORKS

ARTEMISIA GENTILESCHI AND THE AUTHORITY OF ART *1999*

ARTEMISIA GENTILESCHI WAS AN ITALIAN BAROQUE PAINTER CONSIDERED ONE OF THE MOST ACCOMPLISHED PAINTERS IN THE GENERATION FOLLOWING THAT OF CARAVAGGIO. IN AN ERA WHEN WOMEN PAINTERS WERE NOT EASILY ACCEPTED BY THE ARTISTIC COMMUNITY OR PATRONS SHE WAS THE FIRST WOMAN TO BECOME A MEMBER OF THE ACCADEMIA DI ARTE DEL DISEGNO IN FLORENCE. SHE PAINTED MANY PICTURES OF STRONG AND SUFFERING WOMEN FROM MYTH AND THE BIBLE, VICTIMS, SUICIDES, WARRIORS, AND MADE IT HER SPECIALTY TO PAINT THE JUDITH STORY. HER BEST KNOWN WORK IS JUDITH SLAYING HOLOFERNES, A WELL-KNOWN MEDIEVAL AND BAROQUE SUBJECT IN ART WHICH SHOWS THE DECAPITATION OF HOLOFERNES, A SCENE OF HORRIFIC STRUGGLE AND BLOOD, LETTING THAT SHE WAS A WOMAN PAINTING IN THE SEVENTEENTH CENTURY AND THAT SHE WAS RAPED AND PARTICIPATED IN PROSECUTING THE RAPIST. LONG OVERSHADOWED HER ACHIEVEMENTS AS AN ARTIST FOR MANY YEARS SHE WAS REGARDED AS A CURIOSITY. NOWADAYS SHE IS REGARDED AS ONE OF THE MOST TALENTED AND EXPRESSIONIST PAINTERS OF HER GENERATION.

ARTEMISIA GENTILESCHI: 52 MASTERPIECES *2014-12-15*

THIS BEAUTIFUL BOOK PRESENTS THE WORK OF THESE TWO PAINTERS EXPLORING THE ARTISTIC DEVELOPMENT OF EACH, COMPARING THEIR ACHIEVEMENTS AND SHOWING HOW BOTH WERE INFLUENCED BY THEIR TIMES AND THE MILIEUX IN WHICH THEY WORKED.

ORAZIO AND ARTEMISIA GENTILESCHI 2001

RAISED TO THE STATUS OF AN INTERNATIONAL LUMINARY BY HER CONTEMPORARIES AND NOW REVERED AS ONE OF THE DEFINING TALENTS OF THE SEVENTEENTH CENTURY ARTEMISIA GENTILESCHI POSES URGENT QUESTIONS FOR TODAY'S SCHOLARS THE RECENT OUTPOURING OF NEW ATTRIBUTIONS AND ARCHIVAL DISCOVERIES HAS PROFOUNDLY ENRICHED OUR KNOWLEDGE OF THE ARTIST BUT IT HAS ALSO COMPLICATED AND SOMETIMES CONTRADICTED THE FORMER STORYLINE IF SHE WAS ILLITERATE AND UNSCHOOLED HOW DID SHE BEFRIEND GALILEO AND COURT PLAYWRIGHT JACOPO CICOGNINI IF SHE COULD NOT PAY HER BILLS WHY DID SHE CONTINUE TO SPEND LAVISHLY HOW CAN WE DEFINE HER AUTHORSHIP IF WE ADMIT WORKSHOP PRODUCTIONS TO HER OEUVRE IN THESE ESSAYS AN INTERNATIONAL CAST OF SCHOLARS AND EXPERTS GRAPPLES WITH THESE PROBLEMS OPENING NEW PATHS OF INQUIRY AND LAYING BARE THEIR METHODOLOGIES IN FIELDS AS DIVERSE AS LABORATORY ANALYSIS ARCHIVAL RESEARCH CULTURAL HISTORY LITERARY ANALYSIS AND FEMINIST ART HISTORY AMONG THESE APPROACHES CONNOISSEURSHIP TAKES CENTER STAGE BY RECONSTRUCTING THE CHRONOLOGY AND RATIONALE OF ARTEMISIA'S ARTISTIC ITER CONNOISSEURSHIP REVEALS THE RICHNESS OF HER VISUAL DIALOGUES INCLUDING THOSE WITH PROMINENT CONTEMPORARIES SUCH AS CARAVAGGIO ANNIBALE CARRACCI VOUE CRISTOFANO ALLORI AND STANZIONE WITH PAST ARTISTIC GIANTS LIKE DONATELLO AND MICHELANGELO AND WITH THE VARIOUS HANDS WHO PASSED THROUGH HER WORKSHOP AS COLLABORATORS AND ASSISTANTS THESE ESSAYS INFUSE OUR UNDERSTANDING OF ARTEMISIA WITH COMPLEXITY AND NUANCE YET THEY ALSO TRACE HER CHARACTERISTIC MIX OF INTELLIGENCE AND VERVE IN HER ART HER CORRESPONDENCE AND HER DEFT SOCIAL MANEUVERING RUNNING LIKE A THREAD THROUGH ALL STAGES OF HER LIFE

ARTEMISIA GENTILESCHI IN A CHANGING LIGHT 2018-01-25

ARTEMISIA GENTILESCHI 1593-1656 WAS AN ITALIAN BAROQUE PAINTER CONSIDERED ONE OF THE MOST ACCOMPLISHED PAINTERS IN THE GENERATION FOLLOWING THAT OF CARAVAGGIO IN AN ERA WHEN WOMEN PAINTERS WERE NOT EASILY ACCEPTED BY THE ARTISTIC COMMUNITY OR PATRONS SHE WAS THE FIRST WOMAN TO BECOME A MEMBER OF THE ACCADEMIA DI ARTE DEL DISEGNO IN FLORENCE

ARTEMISIA GENTILESCHI: 65 PAINTINGS 2018-04-15

ARTEMISIA GENTILESCHI BORN IN 1598 THE DAUGHTER OF AN ESTEEMED PAINTER TAUGHT ART IN NAPLES AND PAINTED THE GREAT WOMEN OF ROMAN AND BIBLICAL HISTORY ESTHER JUDITH CLEOPATRA BATHSHEBA SHE ALSO PAINTED THE RICH AND ROYAL BUT HER WEALTHY MALE PATRONS WANTED ADMIRATION WHILE HER WOMEN MODELS WANTED DISGUISE THIS WOMAN WHO HAD BEEN VIOLATED IN HER YOUTH AND REVILED AS A RAP VICTIM IN A PUBLIC TRIAL BEFORE GOING OFF TO HERETICAL ENGLAND WHO WAS REJECTED BY HER FATHER AND LATER ABANDONED BY HER HUSBAND AND MISUNDERSTOOD BY HER DAUGHTER WHO COULD NOT READ OR WRITE BUT WHO COULD ONLY PAINT THIS WOMAN WAS ONE OF THE FIRST MODERN TIMES TO UPHOLD THROUGH HER WORK AND DEEDS THE RIGHT OF WOMEN TO PURSUE CAREERS COMPATIBLE WITH THEIR TALENTS AND ON AN EQUAL FOOTING WITH MEN ARTEMISIA LIVES AGAIN IN ANNA BANTI'S NOVEL WHICH WAS FIRST PUBLISHED TO CRITICAL ACCLAIM IN ITALY IN 1947 BANTI WAS THE PSEUDONYM OF LUCIA LOPRESTI 1895-1978 RECOGNIZED AS A CONSUMMATE STYLIST SHE WAS ONE OF THE MOST SUCCESSFUL WOMEN WRITERS IN ITALY BEFORE THE RESURGENCE OF THE FEMINIST MOVEMENT ALTHOUGH ARTEMISIA DESCRIBES LIFE IN SEVENTEENTH CENTURY ROME FLORENCE AND NAPLES THE TIME SETTING OF THE NOVEL IS IN A DEEPER SENSE A HISTORICAL MERGING AS IT DOES THE EXPERIENCE OF A WOMAN DEAD FOR THREE CENTURIES WITH THE TERRORS OF WORLD WAR II EXPERIENCED BY THE AUTHOR SHIRLEY D. ARDIA CARACCIOLLO'S ENGLISH TRANSLATION OF BANTI'S NOVEL SKILLFULLY RENDERS ITS COMPLEXITY AND POIGNANCY AS A STUDY OF COURAGE

ARTEMISIA 1995-01-01

VIOLENCE AND VIRTUE EXAMINES A SINGLE UNIQUELY POWERFUL PAINTING JUDITH SLAYING HOLOFERNES BY ARTEMISIA GENTILESCHI A QUINTESSENTIAL EXAMPLE OF EARLY BAROQUE PAINTING THIS WORK HAS MORE THAN ANY OTHER PICTURE IN HER OEUVRE COME TO DEFINE GENTILESCHI AS AN EARLY MODERN WOMAN AND A SUPERB BAROQUE PAINTER EVE STRAUSSMAN PFLANZER EXPLORES THE CIRCUMSTANCES SURROUNDING THE PAINTING'S CREATION AND THE MEANINGS CONVEYED BY THE IMAGE ITSELF AMONG OTHER TOPICS OF INVESTIGATION THE AUTHOR

ADDRESSES THE ROLE OF WOMEN ARTISTS AND PATRONS IN THE 17TH CENTURY AND THE FASCINATION WITH VIOLENCE AND THE IMPORTANCE OF FEMALE HEROES DURING THE BAROQUE ERA A COMPARATIVE ANALYSIS BETWEEN GENTILESCHI S MASTERPIECE AND OTHER PAINTINGS AND WORKS ON PAPER BY ARTISTS SUCH AS CARAVAGGIO BOTTICELLI CRISTOFANO ALLORI AND FELICE FICHERELLI AMONG OTHERS TESTIFIES TO THE IMPORTANCE OF GENTILESCHI S PORTRAYAL OF THE HEROINE JUDITH

VIOLENCE & VIRTUE 2013

WEARY OF HEARING WHAT A WOMAN COULDN T DO SHE HAD NO CHOICE BUT TO SHOW THEM WHAT SHE COULD FOUR CENTURIES LATER THE WORLD FINALLY NOTICED THOUGH SHE WAS JUST A GIRL ARTEMISIA GENTILESCHI S FATHER RECOGNIZED AND NURTURED HIS DAUGHTER S RAW TALENT AND ESCORTED HER INTO THE MALE DOMINATED ELITE CIRCLE OF SEVENTEENTH CENTURY FINE ARTISTS LATER DISHONORED IN THE MOST HUMILIATING WAY AND BETRAYED BY HER FATHER FOR THE SAKE OF HIS OWN REPUTATION AND FORTUNE THE CARAVAGGIO INSPIRED TEENAGER SUMMONED THE FORTITUDE TO CONFRONT THE MONSTER WHO HAD STOLEN HER VIRTUE IN A VERY PUBLIC MONTHS LONG TRIAL AT A TIME WHEN A WOMAN S REPUTATION MEANT EVERYTHING ARTEMISIA WAS CONSIDERED DAMAGED GOODS UNDETERRED SHE FORGED A DARING PATH EARNING A LIVING THROUGH COMMISSIONS FROM POPES AND CARDINALS DUKES AND DUCHESSES KINGS AND QUEENS THOUGH TRADITIONALLY OBJECTIFIED IN ART ARTEMISIA S BRUSHSTROKES CELEBRATED WOMEN S STRENGTH AND DEFIANCE FOR CENTURIES HER FATHER GOT CREDIT FOR MANY OF HER PAINTINGS BUT TODAY THEY STAND ON THEIR OWN MERIT THEIR CREATOR S DISHONOR AND PERSONAL TRAGEDIES LOST TO TIME UNTIL NOW

WHAT A WOMAN CAN DO 2001

ARTEMISIA GENTILESCHI WAS APPRENTICED AT AN EARLY AGE TO HER FATHER THE SEVENTEENTH CENTURY PAINTER ORAZIO GENTILESCHI AT AGE 17 ARTEMISIA WAS VIOLENTLY RAPED BY AGOSTINO TASSI AN ARTIST FRIEND WHOM ORAZIO HAD ENGAGED TO GIVE HIS DAUGHTER LESSONS IN PERSPECTIVE ORAZIO TOOK THE CASE TO COURT IN 1612 AND THERE FOLLOWED EIGHT MONTHS OF HUMILIATION FOR ARTEMISIA AS THE INHABITANTS OF ROME S ARTISTS QUARTER CAME TO GIVE EVIDENCE

ARTEMISIA 2018-03-06

HAUNTING TEEMS WITH RAW EMOTION AND MCCULLOUGH DEFTLY CAPTURES THE EXPERIENCE OF LEARNING TO BEHAVE IN A MALE DRIVEN SOCIETY AND THEN BREAKING OUTSIDE OF IT THE NEW YORKER I WILL BE HAUNTED AND EMPOWERED BY ARTEMISIA GENTILESCHI S STORY FOR THE REST OF MY LIFE AMANDA LOVELACE BESTSELLING AUTHOR OF THE PRINCESS SAVES HERSELF IN THIS ONE A WILLIAM C MORRIS DEBUT AWARD FINALIST 2018 NATIONAL BOOK AWARD LONGLIST HER MOTHER DIED WHEN SHE WAS TWELVE AND SUDDENLY ARTEMISIA GENTILESCHI HAD A STARK CHOICE A LIFE AS A NUN IN A CONVENT OR A LIFE GRINDING PIGMENT FOR HER FATHER S PAINT SHE CHOSE PAINT BY THE TIME SHE WAS SEVENTEEN ARTEMISIA DID MORE THAN GRIND PIGMENT SHE WAS ONE OF ROME S MOST TALENTED PAINTERS EVEN IF NO ONE KNEW HER NAME BUT ROME IN 1610 WAS A CITY WHERE MEN TOOK WHAT THEY WANTED FROM WOMEN AND IN THE AFTERMATH OF RAPE ARTEMISIA FACED ANOTHER TERRIBLE CHOICE A LIFE OF SILENCE OR A LIFE OF TRUTH NO MATTER THE COST HE WILL NOT CONSUME MY EVERY THOUGHT I AM A PAINTER I WILL PAINT JOY MCCULLOUGH S BOLD NOVEL IN VERSE IS A PORTRAIT OF AN ARTIST AS A YOUNG WOMAN FILLED WITH THE SOARING HIGHS OF CREATIVE INSPIRATION AND THE DEVASTATING SETBACKS OF A SYSTEM BUILT TO BREAK HER MCCULLOUGH WEAVES ARTEMISIA S HEARTBREAKING STORY WITH THE STORIES OF THE ANCIENT HEROINES SUSANNA AND JUDITH WHO BECOME NOT ONLY THE SUBJECTS OF TWO OF ARTEMISIA S MOST FAMOUS PAINTINGS BUT SOURCES OF STRENGTH AS SHE BATTLES TO PAINT A WOMAN S TIMELESS TRUTH IN THE FACE OF UNSPEAKABLE AND ALL TOO FAMILIAR VIOLENCE I WILL SHOW YOU WHAT A WOMAN CAN DO A CAPTIVATING AND IMPRESSIVE BOOKLIST STARRED REVIEW BELONGS ON EVERY YA SHELF SLJ STARRED REVIEW HAUNTING PUBLISHERS WEEKLY STARRED REVIEW LUMINOUS SHELF AWARENESS STARRED REVIEW

BLOOD WATER PAINT 1989-01-01

ARTEMISIA GENTILESCHI WIDELY REGARDED AS THE MOST IMPORTANT WOMAN ARTIST BEFORE THE MODERN PERIOD WAS A MAJOR ITALIAN BAROQUE PAINTER OF THE SEVENTEENTH CENTURY AND THE ONLY FEMALE FOLLOWER OF CARAVAGGIO THIS FIRST FULL LENGTH STUDY OF HER LIFE AND WORK SHOWS THAT HER POWERFULLY ORIGINAL TREATMENTS OF MYTHIC HEROIC FEMALE

SUBJECTS DEPART RADICALLY FROM TRADITIONAL INTERPRETATIONS OF THE SAME THEMES

ARTEMISIA GENTILESCHI *2021-09-28*

A BRAND NEW LOOK AT THE EXTRAORDINARY ACCOMPLISHMENTS OF EARLY MODERN ITALIAN WOMEN ARTISTS THIS GENEROUSLY ILLUSTRATED VOLUME SURVEYS A SWEEPING RANGE OF EARLY MODERN ITALIAN WOMEN ARTISTS EXPLORING THEIR PRACTICE AND PATHS TO SUCCESS WITHIN THE MALE DOMINATED ART WORLD OF THE PERIOD NEW ATTENTION TO ARCHIVAL DOCUMENTS AND DETAILED TECHNICAL ANALYSES OF THE BEAUTIFUL PAINTINGS FEATURED HERE RANGING FROM HISTORICAL SUBJECTS TO PORTRAITS AND STILL LIVES OFFER NEW INSIGHT INTO THE WAYS THESE WOMEN WORKED AND THEIR ACCOMPLISHMENTS ESSAYS AND CATALOGUE ENTRIES BY AN INTERNATIONAL TEAM OF DISTINGUISHED ART HISTORIANS EXAMINE THE WORKS OF ARTEMISIA GENTILESCHI SOFONISBA ANGUSSOLA LAVINIA FONTANA FEDE GALIZIA ELISABETTA SIRANI GIOVANNA GARZONI ROSALBA CARRIERA AND OTHER LESS KNOWN ITALIAN WOMEN ARTISTS THROUGH THESE WORKS OF ART IN DIVERSE MEDIA FROM PAINTINGS TO PRINTS THE FASCINATING STORIES OF EARLY MODERN ITALIAN WOMEN ARTISTS ARE REVEALED

BY HER HAND 2020

BRIEFLY DESCRIBES HIS LIFE AND CAREER SHOWS HIS MAJOR PAINTINGS AND INCLUDES COMMENTS ON THEIR COMPOSITION

ARTEMISIA GENTILESCHI - A VENETIAN LUCRETIA *2007*

ARTEMISIA GENTILESCHI A SIGNIFICANT FEMALE ARTIST OF THE LATE 1600S IS BROUGHT TO LIFE AS LAPIERRE CAPTURES THE FLAVOR OF BAROQUE ITALY AS WELL AS THE EMOTIONAL LIFE OF THIS FASCINATING WOMAN A MAJOR EXHIBITION OF THE ARTIST S PAINTINGS OPENS IN FEBRUARY 2002 AT THE METROPOLITAN MUSEUM OF ART IN NEW YORK CITY OF COLOR PHOTOS

ARTEMISIA GENTILESCHI'S SELF-PORTRAITS *1993*

SUSAN VREELAND SET A HIGH STANDARD WITH GIRL IN HYACINTH BLUE THE PASSION OF ARTEMISIA IS EVEN BETTER VREELAND S UNSENTIMENTAL PROSE TURNS THE FACTUAL ARTEMISIA INTO A FICTIONAL HEROINE YOU WON T SOON FORGET PEOPLE A TRUE TO LIFE NOVEL OF ONE OF THE FEW FEMALE POST RENAISSANCE PAINTERS TO ACHIEVE FAME DURING HER OWN ERA AGAINST GREAT STRUGGLE ARTEMISIA GENTILESCHI LED A REMARKABLY MODERN LIFE VREELAND TELLS ARTEMISIA S CAPTIVATING STORY BEGINNING WITH HER PUBLIC HUMILIATION IN A RAPE TRIAL AT THE AGE OF EIGHTEEN AND CONTINUING THROUGH HER FATHER S BETRAYAL HER MARRIAGE OF CONVENIENCE MOTHERHOOD AND GROWING FAME AS AN ARTIST SET AGAINST THE GLORIOUS BACKDROPS OF ROME FLORENCE GENOA AND NAPLES INHABITED BY HISTORICAL CHARACTERS SUCH AS GALILEO AND COSIMO DE MEDICI II AND FILLED WITH RICH DETAILS ABOUT LIFE AS A SEVENTEENTH CENTURY PAINTER VREELAND CREATES AN INSPIRING STORY ABOUT ONE WOMAN S LIFELONG STRUGGLE TO RECONCILE CAREER AND FAMILY PASSION AND GENIUS

ARTEMISIA GENTILESCHI *2012-10-02*

IN A RE CREATION OF BAROQUE ITALY ARTEMISIA GENTILESCHI ONE OF THE WESTERN WORLD S FIRST MAJOR WOMEN ARTISTS IS RAPED BY HER FATHER S PARTNER AND REFUSES TO DENY THE CRIME AN ATTITUDE THAT OSTRACIZES HER FROM ROME AND FROM HER FATHER

ARTEMISIA *2002-12-31*

THE ENGLISH LANGUAGE EDITION OF NATHALIE FERLUT AND TAMIA BAUDOUIN'S STUNNING BIOGRAPHY OF ARTEMISIA GENTILESCHI THE TRAILBLAZING ITALIAN BAROQUE PAINTER ORIGINALLY PUBLISHED IN FRENCH THIS FULL COLOR GRAPHIC NOVEL RECOUNTS THE REMARKABLE STORY OF ARTEMISIA WHOSE LIFE STORY IS TOLD THROUGH THE LENS OF ARTEMISIA'S DAUGHTER AS SHE QUESTIONS HER MOTHER ABOUT THEIR FAMILY HISTORY THE ENSUING TALE SPANS MOST OF GENTILESCHI'S LIFE BEGINNING WITH HER CHILDHOOD IN ROME IN HER FATHER'S PAINTING STUDIO TO THE SEXUAL ABUSE SHE EXPERIENCED AT THE HANDS OF A TUTOR AND THE ARDUOUS TRIAL THAT FOLLOWED AS WELL AS THE HIGHLIGHTS OF HER PROLIFIC CAREER IN WHICH SHE RECEIVED COMMISSIONS FROM CLIENTS AS POWERFUL AS THE MEDICI AND THE ENGLISH ROYAL FAMILY AND BECAME THE FIRST WOMAN ADMITTED TO THE PRESTIGIOUS ACADEMY OF ARTS IN FLORENCE

THE PASSION OF ARTEMISIA *2021*

PUBLISHED TO ACCOMPANY THE EXHIBITION ARTEMISIA THE NATIONAL GALLERY LONDON 4 APRIL 26 JULY 2020

VARIATIONS 2000

ARTEMISIA *2021-07-23*

ARTEMISIA *2020*

ARTEMISIA *2001*

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