

The background of the book cover is a reproduction of Artemisia Gentileschi's painting 'Boy with a Basket of Fruit'. The painting depicts a young boy in a white shirt and orange-brown skirt, carrying a large basket of fruit. He is looking back over his shoulder at the viewer. The lighting is dramatic, with strong highlights and deep shadows.

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Artemisia Gentileschi

AND THE AUTHORITY OF ART

Artemisia Gentileschi And The Authority Of Art

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Artemisia Gentileschi And The Authority Of Art:

Artemisia Gentileschi and the Authority of Art R. Ward Bissell, 1999 Pr sente l oeuvre de cette femme peintre du d but de sa carri re sa reconnaissance au regard du contexte socioculturel du XVIIe si cle et en levant certains mythes et autres faux semblants sur cette personnalit majeure de l histoire de l art

Literary Sisterhoods Deborah Heller, 2005 In literary works by women authors ranging from Mme de Stael George Eliot and Anna Banti to contemporary writers Alice Munro and Grace Paley Deborah Heller examines how women writers over the past two centuries have represented the challenges of being both a woman and an artist Literary Sisterhoods examines the untold connections between the woman author and her subject between woman authors and among women artists the world over Heller teases out a convincing assertion of sisterhoods for a diverse range of authors and works despite the differences of the cultures and eras they represent Heller s book builds on feminist criticism and scholarship that has helped make us aware of the distinctive perspectives on female experience revealed in women s writing Literary Sisterhoods explores how women authors construct their female protagonists quests for creative self expression Situating these narrative journeys in their own times and cultures Heller shows how they contribute to a common tradition that speaks to readers today

Sex and Slaughter in the Tent of Jael Colleen M. Conway, 2017 This book traces the retelling of the biblical story from Judges 4 5 in ancient retellings of the Bible visual art poems plays and novels The books shows how these cultural productions of an old biblical story intersect with broader conversations about the often conflicted and sometimes violent relationship between women and men

Artemisia Gentileschi Around 1622 Mary D. Garrard, 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 Jesse M. Locker, 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. **A Corresponding Renaissance**

Lisa Kaborycha, 2016. Women's vibrant presence in the Italian Renaissance has long been overlooked, with attention focused mainly on the artistic and intellectual achievements of their male counterparts. During this period, however, Italian women excelled, especially as writers, and nowhere were they more expressive than in their letters. In *A Corresponding Renaissance: Letters Written by Italian Women, 1375-1650*, Lisa Kaborycha considers the lives and cultural contributions revealed by these women in their own words through their correspondence. By turns highly personal, didactic, or devotional, these letters expose the daily realities of women's lives and their feelings, ideas, and reactions to the complex world in which they lived. Through their letters, women emerge not merely as bystanders but as true cultural protagonists in the Italian Renaissance. *A Corresponding Renaissance* is divided into eight thematic chapters featuring fifty-five letters that are newly translated into English, many for the first time ever. Each of the letters is annotated and includes a brief biographical introduction and bibliographic references. The women come from all walks of life: saints, poets, courtesans, and countesses, and from every geographic area of Italy. Chronologically, they span the entire Renaissance, with the majority representing the

sixteenth century Approximately one third of the selections are well known letters such as those of Catherine of Siena Veronica Franco and Isabella d Este the rest are lesser known previously un translated or otherwise inaccessible **Old Masters in New Colours** Farkaš Patrik,Zapletalová Jana,2024 The study of the artworks of the Old Masters has long been the prerogative of art historians alone Expertise and other art historical methods can now make much greater use than ever before of the findings of the so called exact sciences These make it possible to acquire new knowledge about works of art of the past that is not obvious to our eyes Imaging and instrumental methods for the study of works of art often allow us to literally look into the painting below the surface of what we see and observe the work in different areas of the invisible spectrum of electromagnetic radiation for example By using various research methods with the necessary caution and awareness of their limitations it is often possible to gain insight into the hypothetical process of the creation of the work and into the painting s layers It is possible to characterize the material nature or technological processes or to study the author s changes and later interventions in the work Various research methods allow us to see artworks from different perspectives and to study them figuratively speaking in new colours often the colours in which they appear to our eyes using a variety of imaging methods How an art historian can work with technological knowledge and to what extent he can rely on it at all is demonstrated and addressed in a total of seven case studies dealing with hanging paintings by Old Masters from the collections of the Archbishopric of Olomouc and the Olomouc Museum of Art **A Companion to Renaissance and Baroque Art** Babette Bohn,James M. Saslow,2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book **Conserving Canvas** Cynthia Schwarz,Ian McClure ,Jim Coddington,2023-10-24 The most authoritative publication in nearly fifty years on the subject of conserving paintings on canvas In 2019 Yale University with the support of the Getty Foundation held an international conference where nearly four hundred attendees from more than twenty countries gathered to discuss a vital topic how best to conserve paintings on canvas It was the first major symposium

on the subject since 1974 when wax resin and glue paste lining reigned as the predominant conservation techniques. Over the past fifty years such methods which were often destructive to artworks have become less widely used in favor of more minimalist approaches to intervention. More recent decades have witnessed the reevaluation of traditional practices as well as focused research supporting significant new methodologies, procedures, and synthetic materials for the care and conservation of paintings on fabric supports. *Conserving Canvas* compiles the proceedings of the conference presenting a wide array of papers and posters that provide important global perspectives on the history, current state, and future needs of the field. Featuring an expansive glossary of terms that will be an invaluable resource for conservators, this publication promises to become a standard reference for the international conservation community. The free online edition of this open access publication is available at getty.edu/publications/conserving_canvas. Also available are free PDF and EPUB downloads of the book.

Hawthorne's Habitations Robert Milder, 2013-01-04 Hawthorne's *Habitations* draws on letters, manuscripts, and the author's little studied French and Italian notebooks to present a portrait of four fascinating locations in the middle of the nineteenth century and offer a convincing portrait of the way place informed Hawthorne's melancholy psychology and dark style.

Life Stories of Women Artists, 1550-1800 Julia K. Dabbs, 2020-08-18 The struggles and achievements of forty-six notable women artists of the early modern period as documented by their contemporaries are uniquely brought together in this anthology. The life stories presented here are foundational texts for the history of art but since most are found only in rare volumes and few have been translated into English until now, they have been generally inaccessible to many scholars. Originally published in biographical compendia such as Vasari's *Lives of the Artists*, the writings included here document not only the lives of relatively well-known women artists such as Artemisia Gentileschi and Sofonisba Anguissola but also those who have languished in obscurity like Anna Waser and Li Yin. Each life story is preceded by a brief introduction to the artist as well as to her biographer, and the texts themselves are annotated to provide necessary clarification. Beyond their documentary value, these stories provide fascinating insight as to how men commonly characterized women artists as exceptions to their sex and attempted to explain their presence in the male-dominated realm of art. The introductory chapter to the book explores this intriguing gender dynamic and elucidates some of the strategies and historical context that factored into the composition of these lives. The volume includes an appended index to women artists' life stories in biographical compendia of the period.

Artemisia Gentileschi's Self-portraits Denyaz Mohamed Farhat, 2007

Women and Gender in Early Modern Europe Merry E. Wiesner, 2000-07-03 This is a major new textbook designed for students in all disciplines seeking an introduction to the very latest research on all aspects of women's lives in Europe from 1500 to 1750 and on the development of the notions of masculinity and femininity. The coverage is geographically broad, ranging from Spain to Scandinavia and from Russia to Ireland, and the topics investigated include the female life cycle, literacy, women's economic role, sexuality, artistic creations, female piety, and witchcraft, and the relationship between gender and power. To aid students

each chapter contains extensive notes on further reading but few footnotes and the approach throughout is designed to render the subject in as accessible and stimulating manner as possible Women and Gender in Early Modern Europe is suitable for usage on numerous courses in women s history early modern European history and comparative history

Painting as Business in Early Seventeenth-century Rome Patrizia Cavazzini,2008 Painting as Business in Early Seventeenth Century Rome offers a new perspective on the world of painting in Rome at the beginning of the Baroque from both an artistic and a socioeconomic point of view Biased by the accounts of seventeenth century biographers who were often academic painters concerned about elevating the status of their profession art historians have long believed that in Italy and in Rome in particular paintings were largely produced by major artists working on commission for the most important patrons of the time Patrizia Cavazzini s extensive archival research reveals a substantially different situation Cavazzini presents lively and colorful accounts of Roman artists daily lives and apprenticeships and investigates the vast popular art market that served the aesthetic devotional and economic needs of artisans and professionals and of the laboring class Painting as Business reconstructs the complex universe of painters collectors and merchants and irrevocably alters our understanding of the production collecting and merchandising of painting during a key period in Italian art history

Artemisia Gentileschi Judith Walker Mann,2005 The symposium was organised in conjunction with the exhibition Orazio and Artemisia Gentileschi Father and daughter painters of the seventeenth century held at St Louis Art Museum 15 June 15 Sept 2005 **How to Write Art History** Anne D'Alleva,2006 An invaluable handbook How to Write Art History enables students to get the most from their art history course In a clear and engaging style Anne D Alleva empowers readers to approach their coursework with confidence and energy The book introduces two basic art historical methods formal analysis and contextual analysis revealing how to use these methods in writing papers and in class discussion The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work and at each stage of the writing process D Alleva offers valuable advice on developing an argument convincingly In addition she explains the most effective methods of note taking and outlines strategies for reviewing images essential tools when preparing for an exam Providing a fascinating view of the study of art history within its historical context this book will be particularly helpful for those considering a career in this rewarding discipline The Culture of Confession from Augustine to Foucault Chloe Taylor,2010-05-26 This book is a genealogical study of confession Drawing on the work of Michel Foucault as well as the history of Western confessional writings from Ancient Greece to contemporary pop culture this book challenges the transhistorical and commonsense views of confession as an innate impulse resulting in the psychological liberation of the confessing subject On the contrary confessional desire is argued to be contingent and constraining and alternatives to confessional subjectivity are explored "Life Stories of Women Artists, 1550?800 " JuliaK. Dabbs,2017-07-05 The struggles and achievements of forty six notable women artists of the early modern period as documented by their contemporaries are

uniquely brought together in this anthology The life stories presented here are foundational texts for the history of art but since most are found only in rare volumes and few have been translated into English until now they have been generally inaccessible to many scholars Originally published in biographical compendia such as Vasari's Lives of the Artists the writings included here document not only the lives of relatively well known women artists such as Artemisia Gentileschi and Sofonisba Anguissola but also those who have languished in obscurity like Anna Waser and Li Yin Each life story is preceded by a brief introduction to the artist as well as to her biographer and the texts themselves are annotated to provide necessary clarification Beyond their documentary value these stories provide fascinating insight as to how men commonly characterized women artists as exceptions to their sex and attempted to explain their presence in the male dominated realm of art The introductory chapter to the book explores this intriguing gender dynamic and elucidates some of the strategies and historical context that factored into the composition of these lives The volume includes an appended index to women artists life stories in biographical compendia of the period

Italian Women Artists Carole Collier Frick, National Museum of Women in the Arts (U.S.), 2007 Surveying the women painters engravers and sculptors working in 16th and 17th century Italy this text examines their artistic practices and achievements

Woman's Art Journal, 2001

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