



Artemisia Gentileschi Around 1622

Jesse M. Locker



Artemisia Gentileschi Around 1622:

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 and the Business of Art Christopher R. Marshall, 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 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

Ethics in the Hebrew Bible and Beyond Susan Niditch,2024 Offering close exegesis of specific passages from the Hebrew Bible and a discussion of the interpretation and appropriation of these ancient texts by post biblical Jewish writers and by other creative contributors from outside the Jewish tradition this study explores topics in religious ethics social justice political ethics reproductive ethics economic ethics issues in ecology gender and sexuality killing and dying and reproductive ethics Certain goals inform all the chapters the interest in tracing recurring themes concerning the definition of the good and the various ways in which Jewish thinkers rely on the more ancient material and appropriate it the links between areas in ethics explored e g between gender and reproductive ethics or war views and attitudes to political ethics and environmental ethics Each essay however is a self contained study as well The author has carved out particular biblical texts or themes in order to explore them in depth with special interest in the meanings and messages that pertain to ancient Israelite writers varied presentation of matters in ethics

The Artemisia Files Mieke Bal,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

Mary Magdalene in Medieval Culture Peter Loewen,Robin Waugh,2014-03-26 This innovative and multidisciplinary collection visits representations and interpretations of Mary Magdalene in the medieval and early modern periods questioning major scholarly assumptions behind the examination of female saints and their depictions in medieval artworks literature and music Mary Magdalene s many and various characterizations from reformed prostitute to conversion figure to devotee of Christ to apostle to the apostles to spiritual advisor to the Prince of Marseilles to hermit in the desert to list just a few examples mean that the many conflicted representations of Mary Magdalene apply to a staggering variety of cultural material including art liturgy music literature theology hagiography and the historical record Furthermore Mary Magdalene has grown into an extremely popular and

controversial figure due to recent books and movies concerning her and due to a groundswell of general speculation concerning her relationship to Jesus was she his acquaintance follower companion wife family member or lover This volume employs a broad spectrum of theoretical methodologies in order to present poststructuralist postcolonial postmodernist hagiographic and feminist readings of the figure of Mary Magdalene addressing and interrogating her conflicting roles and the precise relationship between her sacred and secular representations

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 untranslated or otherwise inaccessible

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

Elusive Subjects Susanna Scarparo, 2005-01-01 This book uses a cross-cultural and interdisciplinary approach to examine the role of biographies and autobiographies in the construction of historical narratives

The Matter of Violence in Baroque Painting Bogdan Cornea, 2025-10-01 Baroque depictions of violence are often dismissed as over the top and excessive Their material richness and exciting visual complexity together with the visceral engagement they demand from beholders are usually explained in literature as reflecting the presumed violence of early modern society This book explores the intersection between materiality excess and violence in seventeenth-century paintings through a close analysis of some of the most iconic works of the period Baroque paintings expose or reference their materiality by insisting on various physical changes wrought through violence This study

approaches violence as the work of materiality which has the potential to analogously stage pictorial surfaces as corporeal surfaces where paint becomes flayed flesh canvas threads ruptured skin and red paint spilt blood

Sibling Relations and Gender in the Early Modern World Naomi J. Miller, Naomi Yavneh, 2017-05-15 While the relationships between parents and children have long been a staple of critical inquiry bonds between siblings have received far less attention among early modern scholars Indeed until now no single volume has focused specifically on relations between brothers and sisters during the early modern period nor do many essays or monographs address the topic The essays in *Sibling Relations and Gender in the Early Modern World* focus attention on this neglected area exploring the sibling dynamics that shaped family relations from the fifteenth through the seventeenth centuries in Italy England France Spain and Germany Using an array of feminist and cultural studies approaches prominent scholars consider sibling ties from a range of interdisciplinary perspectives including art history musicology literary studies and social history By articulating some of the underlying paradigms according to which sibling relations were constructed the collection seeks to stimulate further scholarly research and critical inquiry into this fruitful area of early modern cultural studies

The Shipwreck Sea Jeffrey M. Duban, 2019-01-28 Sappho in the words of poet Algernon Charles Swinburne 1837 1909 was simply nothing less as she is certainly nothing more than the greatest poet who ever was at all Born over 2 600 years ago on the Greek island of Lesbos Sappho the namesake lesbian wrote amorously of men and women alike exhibiting both masculine and feminine tendencies in her poetry and life What's left of her writing and what we know of her is fragmentary and thus ever subject to speculation and study *The Shipwreck Sea* highlights the love poetry of the soulful Sappho the impassioned Ibycus and the playful Anacreon among other Greek lyric poets of the age 7th to 5th centuries BC with verse translations into English by author Jeffrey Duban The book also features selected Latin poets who wrote on erotic themes Catullus Lucretius Horace and Petronius and poems by Charles Baudelaire with his milestone rejoinder to lesbian love Lesbos and in the same stanzaic meter a turn to the consoling power of memory in love's more frequently tormented recall *Le Balcon* Duban also translates selected *Carmina Burana* of Carl Orff the poems frequently Anacreontic in spirit The book's essays include a comprehensive analysis with a new translation of Horace's famed *Odes 1-5 To Pyrrha* in which the theme of love's shipwreck predominates and an opening treatise length argument exploring painting sculpture literature and other Western art forms on the irrelevance of gender to artistic creation No Homer was not a woman and it would make no difference if she were Twenty full color artwork reproductions masterpieces in their own right illustrate and bring Duban's argument to life Finally Duban presents a selection of his own love poems imitations and pastiches written over a lifetime these composed in the classical mode which is the leitmotif of this volume *The Shipwreck Sea* is a delightful and continually thought provoking companion to *The Lesbian Lyre* both books vividly demonstrating that classicism yet thrives in our time despite the modernism marshaled against it

Tristram's Treasures Sally Coffin, 2018-01-19 I have created this artistic expression of a storybook version of the Coffin Family legacy with original

paintings collages with vintage photos into illustrations for a special coffee table book the true story of the seafaring Coffin Family legacy connecting their historical homes historical museums and events beginning in Normandy France The Norman Coffins lived in possession of Chateau Cortiton in 1066 which still stands today After migrating to England with William the Conqueror in the 1200s Sir Richard Coffin built Portledge Manor in Devonshire England also still standing today In 1642 Tristram Coffin Sr of Devonshire England with his family left a civil war and was among the first of the race that settled in America Living alternatively in the colony of Massachusetts he arranged for the purchase of Nantucket and Martha s Vineyard by a company he organized of nine men on July 2 1659 The fourth son of Tristram Coffin Sr was John Tristram Coffin who was the first of the Coffins to take up residence on Martha s Vineyard and was a notable blacksmith and considerable owner of real estate My family line is directly linked to John Coffin He died on September 11 1711 leaving the oldest headstone on Martha s Vineyard Continuing is the story of Abigail Starbuck Coffin doctor midwife She was a daughter of the Mormon pioneers who was caught in the western swirl of migration Another connection is automobile magnate Howard E Coffin the Father of Standardization predecessor of United Airlines a prince of Detroit and the king of the Georgia Coast He shared in the visionary influence of his ancestors from Nantucket Island in the 1600s and thus extended Tristram Coffin s legacy to the southeastern Atlantic coast of Georgia In this way the original owners of Nantucket Island Martha s Vineyard and Sea Island Georgia connect over three hundred years just one of many Coffin connections To me my ancestors are timeless They are like a rare and treasured collection of antiques from a time gone by They could be called Tristram s Treasures Time can be eerie especially when our ancestors have left behind so many indelible footprints all throughout American history It s as though a part of them will never really be gone and that has inspired me to create a special storybook where they all belong with their historical homes museums famous and epic stories along with their outstanding achievements monuments and headstones that even time can never erase I invite you the reader through my original collages of artwork to follow me on this epic journey as we look at the Coffin Family legacy and the many connections they share throughout American history

The Legacy: A Memoir Jean Barr, 2022-11-28 Jean Barr opens the antique chest she inherited from her great great uncle Alexander and unravels the strands of his life as an evangelical Presbyterian minister in late nineteenth century Italy unpacking the cover ups in Britain s history of Empire

Drawing from Life Jane Tolmie, 2013-10-17 Autobiography has seen enormous expansions and challenges over the past decades One of these expansions has been in comics and it is an expansion that pushes back against any postmodern notion of the death of the author subject while also demanding new approaches from critics Drawing from Life Memory and Subjectivity in Comic Art is a collection of essays about autobiography semiautobiography fictionalized autobiography memory and self narration in sequential art or comics Contributors come from a range of academic backgrounds including English American studies comparative literature gender studies art history and cultural studies The book engages with well known figures such as Art

Spiegelman Marjane Satrapi and Alison Bechdel with cult status figures such as Martin Vaughn James and with lesser known works by artists such as Fr d ric Boilet Negotiations between artist writer body and drawn written text raise questions of how comics construct identity and are read and perceived requiring a critical turn towards theorizing the comics viewer At stake in comic memoir and semi autobiography is embodiment Remembering a scene with the intent of rendering it in sequential art requires nonlinear thinking and engagement with physicality Who was in the room and where What was worn Who spoke first What images dominated the encounter Did anybody smile Man or mouse Unhinged from the summary paragraph the comics artist must confront the fact of the flesh or the corporeal world and they do so with fascinating results **Hand and Head** Peter Springer,2002-05 Springer sees in it not a harsh condemnation of militarism but a marked ambivalence in the artist s attitude toward war This new reading of the painting grows out of Springer s assessment of its imagery in relation to patronage gender relations and national identity and particularly to propaganda and satire Using Kirchner s letters and other documentation much of it only recently available Springer reconstructs the years of Kirchner s military service

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone,2007 Publisher description **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** Keith Christiansen,Judith Walker Mann,Orazio Gentileschi,Artemisia Gentileschi,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 and Feminism in Early Modern Europe Mary D. Garrard,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 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. *I Know What I Am* Gina Siciliano, 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.

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