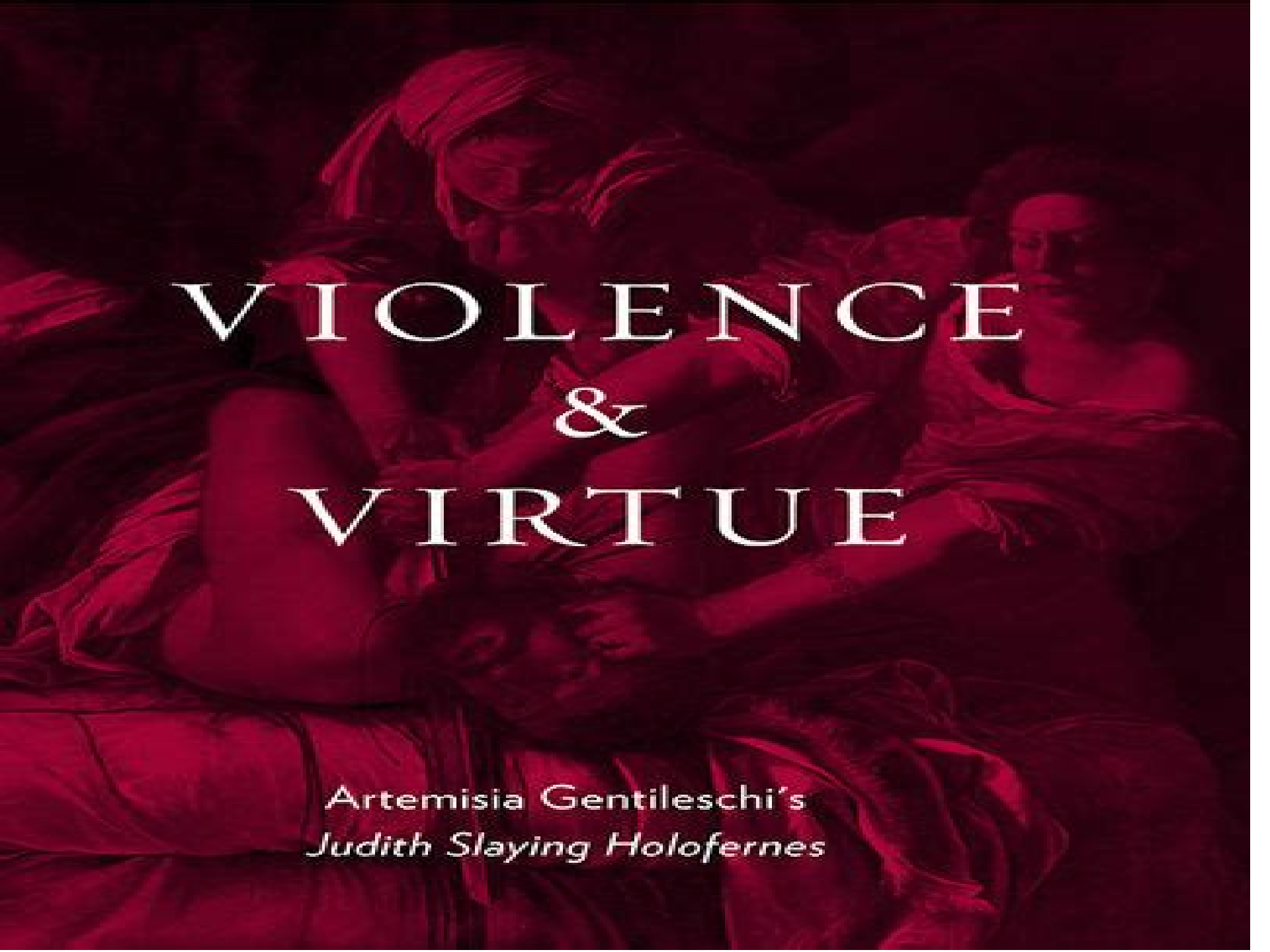




VIOLENCE & VIRTUE

Artemisia Gentileschi's
Judith Slaying Holofernes

Violence And Virtue Artemisia Gentileschi Judith Slaying Holofernes Art Institute Of Chicago

Judith Walker Mann



Violence And Virtue Artemisia Gentileschi's Judith Slaying Holofernes Art Institute Of Chicago:

Violence & Virtue Eve Straussman-Pflanzer, Art Institute of Chicago, 2013 *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.

Public Feminism in Times of Crisis Leila Easa, Jennifer Stager, 2022-07-26 *Public Feminism in Times of Crisis* examines the public practice of feminism in the age of social media. While their concept of public feminism emerges from a moment of acute crisis, the Trump years and the Covid 19 pandemic, Leila Easa and Jennifer Stager locate its foundations in history, journeying through broad swatches of time looking for connections between the centuries through art and literature and culture. Each chapter focuses on what public feminists do in the world. Public feminists gain control over an archive that otherwise contains or excludes them; they recover their own stories and subjective experiences, sometimes for activist use; they examine images and language that construct women in patriarchal texts; they situate the individual within a collective and the collective within an individual; they confront the limitations of such situating due to the containment of patriarchy and reclaim new systems of power in response; and they resurface a deep history for the alternative strategies of memorializing they employ. In navigating these practices, the authors also attend to the material conditions of writing histories as well as those shaping and enabling public feminist acts and protests more broadly.

Women Who Changed the World Candice Goucher, 2022-01-24 This indispensable reference work provides readers with the tools to reimagine world history through the lens of women's lived experiences. Learning how women changed the world will change the ways the world looks at the past. *Women Who Changed the World: Their Lives, Challenges, and Accomplishments through History* features 200 biographies of notable women and offers readers an opportunity to explore the global past from a gendered perspective. The women featured in this four-volume set cover the full sweep of history from our ancestral forbearer Lucy to today's tennis phenoms Venus and Serena Williams. Every walk of life is represented in these pages, from powerful monarchs and politicians to talented artists and writers, from inquisitive scientists to outspoken activists. Each biography follows a standardized format, recounting the woman's life and accomplishments, discussing the challenges she faced within her particular time and place in history, and exploring the lasting legacy she left. A chronological listing of biographies makes it easy for readers to zero in on particular time periods, while a further reading list at the end of each

essay serves as a gateway to further exploration and study High interest sidebars accompany many of the biographies offering more nuanced glimpses into the lives of these fascinating women **Making A Masterpiece** Debra N.

Mancoff,2022-10-04 What makes a work of art a masterpiece Discover the answers in the fascinating stories of how these artworks came to be and the circumstances of their long lasting impact on the world Beginning with Botticelli s The Birth of Venus we travel through time and a range of styles and stories including theft scandal artistic reputation politics and power to Warhol s Campbell s Soup Cans challenging the idea of what a masterpiece can be and arriving in the twenty first century with Amy Sherald s portrait of Michelle Obama a modern day masterpiece still to be tested by time Each artwork has a tale that reveals making a masterpiece often involves much more than just a demonstration of artistic skill their path to fame is only fully disclosed by looking beyond what the eye can see Rather than trying to describe the elements of greatness Making a Masterpiece takes account of the circumstances outside the frame that contribute to the perception of greatness and reveals that the journey from the easel to popular acclaim can be as compelling as the masterpiece itself Featuring Birth of Venus Sandro Botticelli Mona Lisa Leonardo da Vinci Judith Beheading Holofernes Artemisia Gentileschi Girl with a Pearl Earring Johannes Vermeer Under the Wave off Kanagawa Katsushika Hokusai Fifteen Sunflowers Vincent van Gogh Portrait of Adele Bloch Bauer I Woman in Gold Gustav Klimt American Gothic Grant Wood Guernica Pablo Picasso Self Portrait with Thorn Necklace and Hummingbird Frida Kahlo Campbell s Soup Cans Andy Warhol Michelle LaVaughn Robinson Obama Amy Sherald Discover the stories of how why and what makes a masterpiece in this compelling and comprehensive title

Blood Theology Eugene F. Rogers, Jr,2021-03-25 The unsettling language of blood has been invoked throughout the history of Christianity But until now there has been no truly sustained treatment of how Christians use blood to think with Eugene F Rogers Jr discusses in his much anticipated new book the sheer surprising strangeness of Christian blood talk exploring the many and varied ways in which it offers a language where Christians cooperate sacrifice grow and disagree He asks too how it is that blood talk dominates when other explanations would do and how blood seeps into places where it seems hardly to belong Reaching beyond academic disputes to consider how religious debates fuel civil ones he shows that it is not only theologians or clergy who engage in blood talk but also lawmakers judges generals doctors and voters at large Religious arguments have significant societal consequences Rogers contends and for that reason secular citizens must do their best to understand them *Federal Register* ,2013-08 **The Artemisia Files** Mieke Bal,2005 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: 68 Paintings Jessica Findley,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 Holofernes 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 **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 **Artemisia Gentileschi: 52 Masterpieces** Maria Tsaneva,Blago Kirov,2014-12-15 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 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 majeur de l histoire de l art 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 *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* Jonathan Jones,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 [Gentileschi/Wiley](#) Linda Johnson Dougherty, Eleonora Causa D'Auria,2022-02-28 The Bible tells the story of Judith a young widow who saves her people by decapitating the sleeping General Holofernes as he was about to lay siege to her city Gentileschi Wiley presents two interpretations of this story one by Italian Baroque artist Artemisia Gentileschi and the other by contemporary American artist Kehinde Wiley Gentileschi's 1612 rendition is a statement of her skill as an artist at a time when the field was almost entirely male dominated and can perhaps be interpreted as a depiction of the revenge she desired following her own sexual assault Wiley's 2012 painting of a Black American woman juxtaposes modern urban culture with art historical convention and makes a statement about the hierarchical nature of Western society and how women have been depicted throughout art history Created exactly 400 years apart these paintings stimulate discussion around gender race violence religion and social power all of which have remained relevant from the seventeenth century to now **Lives of Artemisia Gentileschi** Artemisia Gentileschi, Orazio Gentileschi, Cristofano Bronzini, Sir Théodore Turquet de Mayerne, Filippo Baldinucci,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 Jesse Locker, 2015-01-01 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 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 *Delphi Complete Works of Artemisia Gentileschi (Illustrated)* Artemisia Gentileschi, Peter Russell, 2017-01-28 www.delphiclassics.com **By Her Hand** Eve Straussman-Pflanzer, Oliver Tostmann, 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 lifes 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

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