

## Orazio And Artemisia Gentileschi

"Although Florence was not considered a major center of activity for Caravaggesque painting during the early Seicento, elements of Caravaggesque style nevertheless appear in the work of some Tuscan artists during the second and third decades. Stylistic sources for the assimilation of Caravaggesque tradition by these artists are limited to either Roman followers of Caravaggio who traveled through Tuscany, to trips Tuscan painters may have made to Rome, to Caravaggesque painting in the Medici collections or to the presence of Artemisia Gentileschi in Florence between 1613-1620. While the documentary evidence in support of the first two possibilities is inconclusive at best, the physical presence of Caravaggesque paintings in Florence as well as the presence of Artemisia as an actively practicing and respected Caravaggesque painter have been documented. This study represents an assessment of the extent and significance of Artemisia's contribution to Caravaggesque tradition in Tuscany derived from a stylistic analysis and comparison of her Florentine-produced work with selected paintings by three of her Tuscan contemporaries--Cristofano Allori, Francesco Rustici and Rutilio Manetti. The approach used centers on a reconstructive research methodology utilizing integrated scholarship from three areas: Italian painting in the late Cinquecento and early Seicento, Artemisia's biography and a stylistic analysis of her Caravaggesque works produced between 1612- 1620. Within the framework of this art historical context, selected works by Allori, Rustici and Manetti are examined for the presence of stylistic elements that are more typical of Artemisia than Caravaggio, Orazio Gentileschi or other Caravaggist influences. A stylistic analysis and comparison of paintings by Caravaggio, Orazio and Artemisia reveals that Artemisia's Caravaggesque manner consistently displays several qualities which result from her own unique design. A similar approach between paintings by Artemisia and Allori, Rustici and Manetti reveals an assimilation of some elements of her innovative Caravaggesque manner by each of these artists. While a complete assessment of her contribution is not possible, based on the limited amount of available documentation, it is clear from this stylistic analysis that Artemisia played a significant role in sustaining and enriching Caravaggesque tradition through her active role as a successful and respected Florentine painter"--Document.

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. 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. The life of the Italian painter Artemisia Gentileschi (1593-1653) was as exceptional as her paintings. She was a child prodigy, raised without a mother by her artist father, a follower of Caravaggio, under whom she apprenticed. This is the first biography to be written by an authority on Gentileschi since 1999 and includes five newly discovered paintings.

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.

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.

A wildly entertaining and surprisingly educational dive into art history as you've never seen it before, from the host of the beloved ArtCurious podcast We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not be aware that there's pretty compelling evidence that the artist didn't die by his own hand but was accidentally killed--or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? ArtCurious is a colorful look at the world of art history, revealing some of the strangest, funniest, and

most fascinating stories behind the world's great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

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.

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 (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

El bombardeo nazi de Florencia en agosto de 1944 destruyó el manuscrito de la novela que Anna Banti había dedicado a la figura de Artemisia Gentileschi. Banti encontró en la gran pintora del Barroco (1593-1652/53), silenciada por una historia del arte eminentemente masculina, el símbolo universal de mujer luchadora y en incesante pugna por la reivindicación de su dignidad, y también una "compañera entre los escombros", una amiga imaginaria que compartía con ella la carga de una permanente desconfianza del entorno hacia sus cualidades. Así, poseída por la voz y la mirada de una mujer de hace más de trescientos años, Banti puso en pie una nueva obra, poliédrica y poética, escrita en dos tiempos y, en cierto sentido, contra el curso del tiempo y "su irreparable corriente". Un coro a dos voces: la de una mujer borrada por la Historia y la de otra que apuntala un presente en ruinas. Artemisia, hija del pintor Orazio Gentileschi, compañero de Caravaggio, fue violada a los diecisiete años por su profesor de pintura, y humillada y torturada en un posterior juicio por estupro. Su venganza fue imponerse como artista, otorgando a las mujeres de sus lienzos (a Judit y a Susana, a Betsabé y a Lucrecia, a Cleopatra y a María Magdalena) un protagonismo incómodo y fascinante para su siglo, y que alcanzó un inaudito reconocimiento. Con una escritura sensorial y medidamente culta, Banti reconstruye la cotidianidad de una pintora itinerante a la fuerza, pero también ahonda en la complejidad psíquica de una vida marcada por las ausencias. Lejos de limitarse a la observación imparcial, la literatura de Banti continúa, como un misterio mayor, allí donde la historia se detiene, como la pintura de la propia Artemisia, con una libertad pura surgida de unos tiempos miserables. Una obra de profunda sabiduría moral y estilística, una de las cimas de la novela italiana del siglo XX. "Nunca la pasión de una escritora por su protagonista se ha formulado con tanto esmero." Susan Sontag "Lo que resulta fascinante de Artemisia es el peregrinaje de la pintora, primero por Italia y después por Europa, con una absoluta y firme fidelidad a la vocación del arte." Attilio Bertolucci " Artemisia no es sólo literatura, escapa de esos límites. Banti estudió la composición de las obras de la pintora indagando en las turbulencias de su alma." Simona Casadio " Artemisia es mucho más que una novela histórica, más que una biografía novelada y mucho más que un hito de la literatura feminista. Sin renunciar a ser las tres cosas, Artemisia es, sobre

todo, una lección de literatura." Ricardo Menéndez Salmón

"Among the most popular attractions at The Cloisters, the medieval branch of The Metropolitan Museum of Art, New York, is a set of tapestries depicting the hunt of the fabled unicorn." "Each of the seven exquisite tapestries is reproduced in large colorplates and with a wealth of color details. Created in the Netherlands in 1495-1505, they contain supremely memorable images - from the vulnerable unicorn and the individualized faces of the hunters to the naturalistically depicted flora and fauna." "The author also looks at the construction of the tapestries and the historical and cultural context in which they were woven."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Orazio and Artemisia GentileschiMetropolitan Museum of Art

The Art of Looking Up surveys 40 spectacular ceilings around the globe that have been graced by the brushes of great artists including Michelangelo, Marc Chagall and Cy Twombly. From the floating women and lotus flowers of the Senso-ji Temple in Japan, to the religious iconography that adorns places of worship from Vienna to Istanbul, all the way to bold displays like the Chihuly glass flora suspended from the lobby of the Bellagio Hotel in Las Vegas: this book takes you on a tour of the extraordinary artworks that demand an alternative viewpoint. History of art expert Catherine McCormack guides you through the stories behind the artworks – their conception, execution, and the artists that visualised them. In many cases, these artworks also make bold but controlled political, religious or cultural statements, revealing much about the society and times in which they were created. Divided by these social themes into four sections – Religion, Culture, Power and Politics – and pictured from various viewpoints in glorious colour photography, tour the astounding ceilings of these and more remarkable locations: Vatican Palace, Rome, Italy Blenheim Palace, Oxfordshire, UK Louvre Museum, Paris, France Dali Theatre-Museum, Figueres, Catalonia Museum of the Revolution, Havana, Cuba Capitol Building, Washington, DC, USA Four eight-page foldout sections showcase some of the world's most spectacular ceilings in exquisite detail. First and foremost, this is a visual feast, but also a desirable art book that challenges you to seek out fine art in more unusual places and question the statements they may be making.

[www.delphiclassics.com](http://www.delphiclassics.com)

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, Vouet, 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, 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's uniquely powerful painting *Judith Slaying Holofernes* is a quintessential example of early Baroque art. In addition, this work, more than any other picture in her oeuvre, has come to define Gentileschi as an early modern woman and a superb Baroque painter, the first woman accepted into the renowned Accademia delle Arti del Disegno in Florence. In *Violence and Virtue*, Eve Straussman-Pflanzer explores the circumstances surrounding the creation of this extraordinary painting in Florence around 1620, and she examines the meanings conveyed by the image itself. Among other topics of investigation, the author addresses the role of women artists and patrons in the Florentine court of the early 17th century. She also considers the depiction of and fascination with violence during the Baroque era. A comparative analysis between Gentileschi's masterpiece and other paintings by artists such as Michelangelo Merisi da Caravaggio, Sandro Botticelli, Cristofano Allori, and Felice Ficherelli, among others, testifies to the importance of Gentileschi's portrayal of the biblical heroine Judith.

Fringe First and Total Theatre Award- winning *Breach* (Tank, The Beanfield) restage the 1612 trial of Agostino Tassi for the rape of baroque painter Artemisia Gentileschi. Based on surviving court transcripts, this new play dramatises the seven-month trial that gripped Renaissance Rome, and asks how much has changed in the last four centuries. Blending myth, history and contemporary commentary, this is the story of how a woman took revenge through her art to become one of the most successful painters of her generation.

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.

"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

The first exhibition catalogue dedicated only to Artemisia Gentileschi

\*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 correspondenceIn 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.

Idealized pairings have been an enduring concern of sculptors across the African continent. This universal theme of duality is now examined in a handsome book that presents African sculptural masterpieces created in wood, bronze, terracotta, and beadwork from the twelfth to the twentieth centuries. Drawn from thirty sub-Saharan African cultures, including those of the Dogon, Lobi, Baule, Senufo, Yoruba, Chamba, Jukun, Songye, and Sakalava, the sculptures tell much about each culture's beliefs and social ideals. These artistic creations are astonishingly rich and diverse forms of expression. An essay written by Alisa LaGamma discusses thirty works, all of which are illustrated in color.

A novel set against the backdrops of Rome, Florence, and Genoa recreates the life of Artemisia Gentileschi, whose search for love, forgiveness, and wholeness through her art led to her fame as a painter.

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. 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. Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.

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.

The catalogue for the first full-scale exhibition of the works of Orazio Gentileschi, the most talented follower of Caravaggio and a figure of international renown, and his daughter Artemisia, the first Italian woman artist who was not only praised for her art by her contemporaries but whose paintings influenced the work of later generations.

"The first comprehensive examination of Gentileschi's art and its pan-European influence, this interpretive study reveals how his art responded to changing artistic tastes and sociocultural influences and dispels the myth that his exquisite paintings came only from "the tip of his brush." It does so by addressing his deliberate stylistic/expressive decisions in considering subject matter, didactic function, scale, medium, physical location, and patronage. Orazio Gentileschi is presented here as the foremost painter among Caravaggio's Roman "followers," and one of the great Italian painters of the seventeenth century. Much of the text is built around events in Gentileschi's personal life--the departure from Rome of Caravaggio (under indictment for murder); the trial of Agostino Tassi (also a painter) for the rape of Orazio's daughter, Artemisia (a well known artist in her own right); a call to France by Marie de'Medici; an invitation to England from the Duke of Buckingham and King Charles I (where he became an official court painter)--since it was by them, above all, that his career was shaped. The book includes a lengthy Catalogue Raisonne

encompassing autograph works, lost works, questionable attributions, and incorrect attributions; appendices summarizing over 100 documents (many not previously cited) concerning Orazio's life and work; and an extensive collection of photographs showing all of Gentileschi's preserved works (canvases, panels, frescoes, mosaics) plus a considerable number of "doubtful" and comparative paintings. Reviewers have commented that "Bissell ... has made recent important archival discoveries"; that "never before have Orazio Gentileschi's work been approached on a comparable level."--Publisher's description.

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.

The form of tin-glazed earthenware known as maiolica reveals much about the culture and spirit of Renaissance Italy. Engagingly decorative, often spectacularly colorful, sometimes whimsical or frankly bawdy, these magnificent objects, which were generally made for use rather than simple ornamentation, present a fascinating glimpse into the realities of daily life. Though not as well known as Renaissance painting and sculpture, maiolica is also prized by collectors and amateurs of the decorative arts the world over. This volume offers highlights of the world-class collection of maiolica at the Metropolitan Museum. It presents 135 masterpieces that reflect more than four hundred years of exquisite artistry, ranging from early pieces from Pesaro—including an eight-figure group of the Lamentation, the largest, most ambitious piece of sculpture produced in a Renaissance maiolica workshop—to everyday objects such as albarelli (pharmacy jars), bella donna plates, and humorous genre scenes. Each piece has been newly photographed for this volume, and each is presented with a full discussion, provenance, exhibition history, publication history, notes on form and glaze, and condition report. Two essays by Timothy Wilson, widely considered the foremost scholar in the field, provide overviews of the history and technique of maiolica as well as an account of the formation of The Met's collection. Also featured is a wide-ranging introduction by Luke Syson that examines how the function of an object governed the visual and compositional choices made by the pottery painter. As the latest volume in The Met's series of decorative arts highlights, *Maiolica* is an invaluable resource for scholars and collectors as well as an absorbing general introduction to a multifaceted subject.

"When I finished this novel, I knew I would 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

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