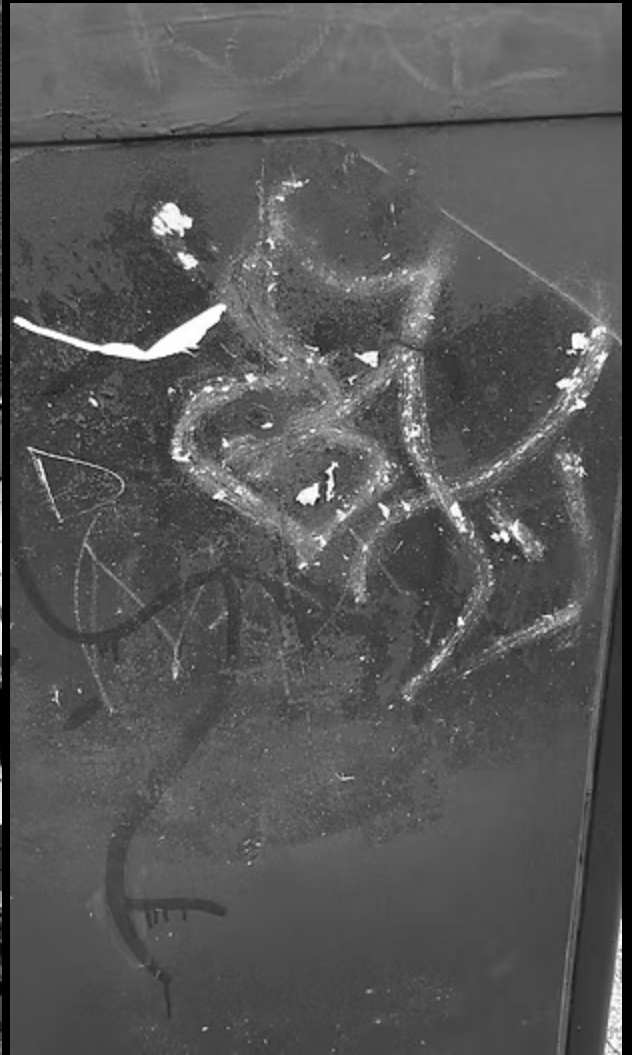












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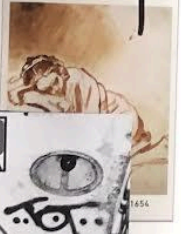




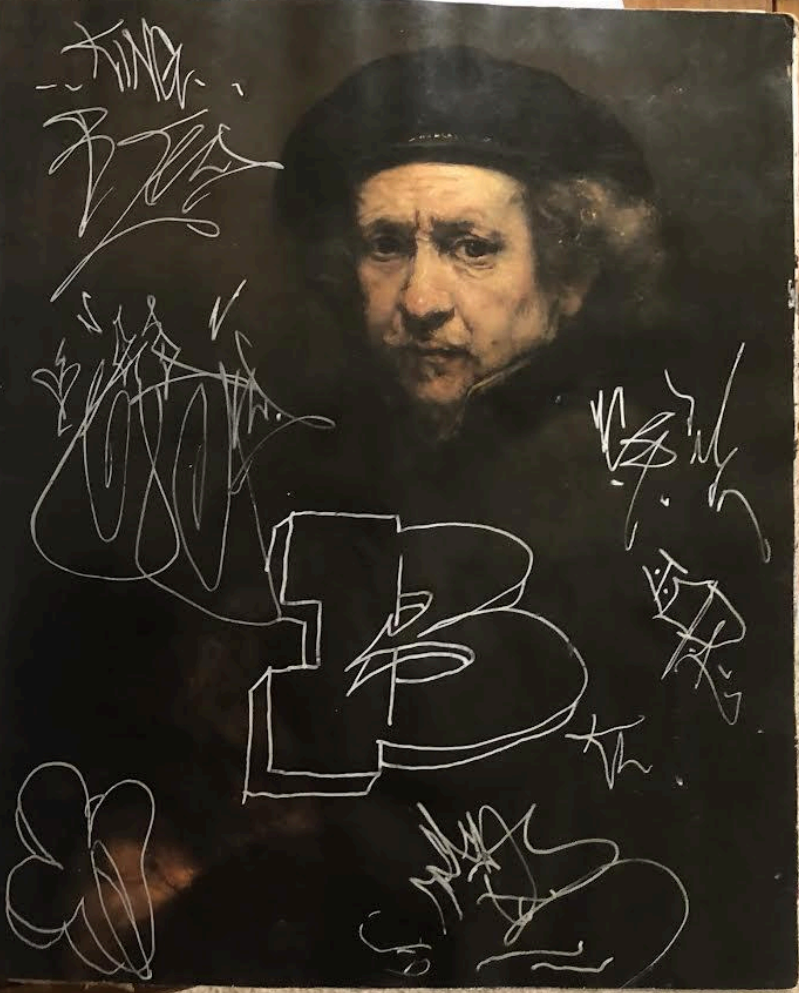
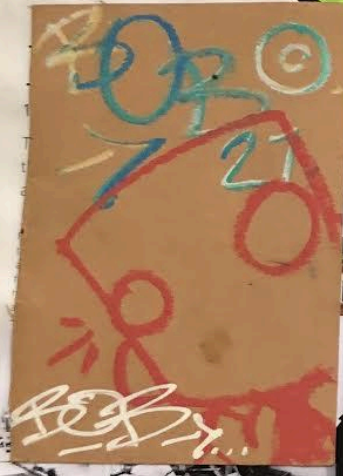
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etc.

ON TECHNIQUE Drawings

to tackle the same...
very different...
by most Dutch artists...
work was strongly influenced by
Lastman's style...
his...
used...
often...
which produced a...
was well suited to his...



27

















Artemisia Gentileschi

1593-1653, ITALIAN

Baroque artist Artemisia Gentileschi's life was a personal triumph and scandal to her contemporaries. A successful professional painter, she was renowned for her powerful depictions of strong, sensual women.

Artemisia was born in Rome, where her father, Ottavio, was a well-known painter. She was trained in her father's workshop and became the first painting known to be by a woman. Her father's workshop was in Rome, and she was the first painting known to be by a woman.

Success from adversity

Gentileschi's art has often been interpreted in the light of her rape, indeed, one of her most compelling paintings, which dates to around this time, is *Judith Slaying Holofernes* (1612-13). Many have seen this painting as an embodiment of the artist's anger, but others view such an interpretation as reductive. In either case, Gentileschi was compelled by the biblical episode and painted the same scene again in 1620.

After her marriage, Gentileschi left Rome for Florence, where she bore four children; only one of

whom, her daughter Prudentia, survived beyond childhood. Her professional life flourished in the city, and she was the first woman to be accepted into Florence's Academy of Design and received several commissions from the Medici court and from Michelangelo Buonarroti's great-nephew of Michelangelo.

Later travels

Gentileschi was a respected artist in Florence, but her husband ran up steep debts and in 1621 she returned to Rome without him. She also spent time in Venice seeking commissions, and became known there as a portraitist. In 1630 she relocated to Naples, a city with a rich artistic life, in search of new patronage. Other than a period in England when she painted a portrait of Charles II, her father had been the court painter. In Naples, she remained in Naples until her death. Her life is known for her last years, when she died in poverty around 1653.

IN CONTEXT Women artists

Art in the Renaissance was primarily a male pursuit. Women were married off young, expected to bear children, and not allowed to study anatomy or life drawing. For these reasons, successful women artists were usually either nuns, such as Plautilla Nelli (1524-88), one of the few women mentioned by Vasari, or daughters or wives of male artists, from whom they learned the required artistic techniques. For example, the renowned Italian Renaissance painter Sofonisba Anguissola (c. 1532-1625) benefited from a wealthy background and parental encouragement. She painted portraits, and her success paved the way for women artists in the future.



SELF-PORTRAIT, SOFONISBA ANGUSSOLA, 1554

SELF-PORTRAIT, 1615-17

Gentileschi's determination to succeed in a male-dominated world is visible in her expression in this self-portrait, which is indebted to the psychological realism and dramatic chiaroscuro of Italian painter Caravaggio.

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1863-1944. NORWEGIAN

EDVARD MUNCHE / 263

△ THE SICK CHILD, 1907

Munch returned repeatedly to the subject of his sister's illness and death from tuberculosis. This is his fourth version of a scene inspired by those events.

The day after the shooting in Munich, a grimly fortunate accident came in the form of a kindly saint, a parent, who took charge of the harassed child, and, as a matter of course, he himself, and the children too, saw Mumukshu Bhaktant soon after, but he himself thought about writing as a journalist. He entered a technical college in Berlin, but he wanted to leave during his holidays, and barely a year after the time he recovered, he had decided to devote to art.

Art studies

March began his official training at the State School of Art and Design but learned far more from the informal lessons he received from Christian Krogh, one of the leading Norwegian painters of the time who was popular with younger artists because he challenged accepted values, tackling controversial themes with his uncompromising brand of naturalism, and through him, Munch began to move in avant-garde circles—specifically a group known as the "Kristian-

MUNCH'S EASEL

1939B. Munch bought a summer cottage in Askerstrand, Norway, and it was here that he painted many of his most famous late works. The cottage is now a museum that houses the artist's personal effects, such as his vest, palette, and shoes.

Persian influences

Church's exposure to the latest artistic developments had an immediate impact on his style. He embarked on his first major canvas, *The Sick Christ*, borrowing the theme from Krohg, but treating it in a completely different manner. He abandoned the latter's naturalistic approach instead for bold, simplified

"Art... demands the **total involvement** of the artist, otherwise it is **nothing but decoration.**"

EDVARD MUNCH, CITED IN MUNCH AND THE WORKERS (EXHIBITION CATALOGUE), 198













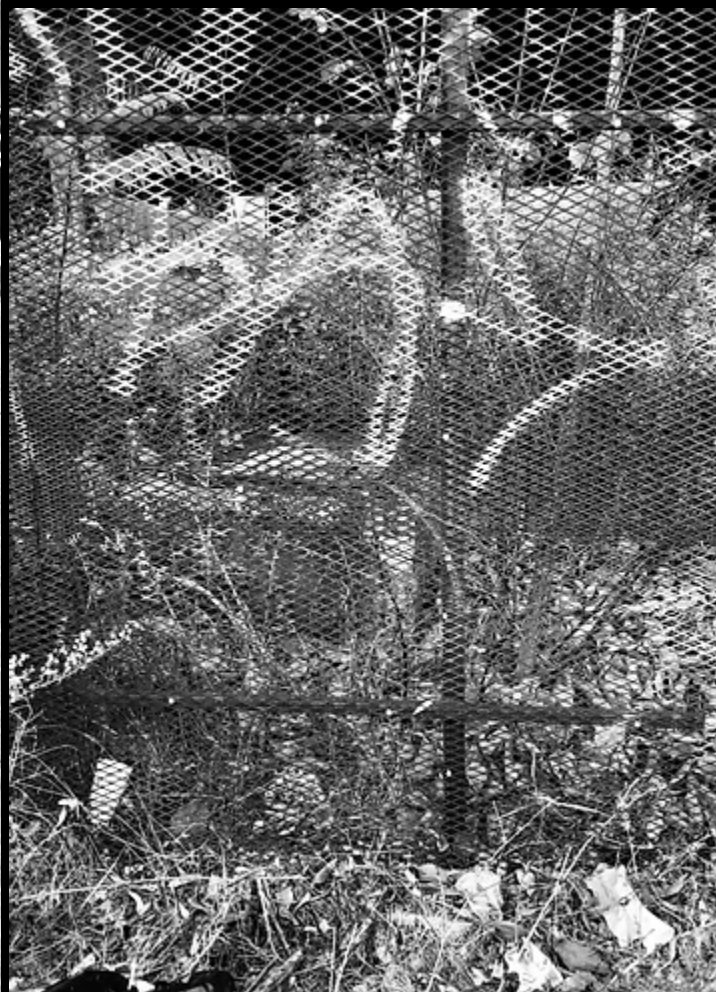














Handwritten graffiti in yellow paint on a green wall. The graffiti consists of stylized, illegible characters followed by an arrow pointing to a circular emblem containing more stylized, illegible characters.







