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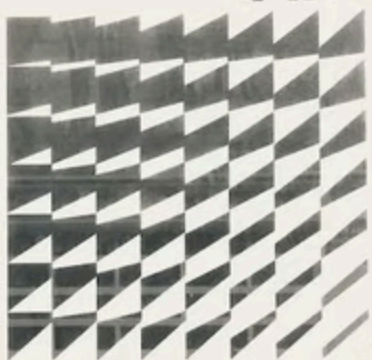
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By Roger Joseph
Directed by Blake Zito

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Handwritten graffiti in white paint, consisting of several vertical columns of scribbles and stylized characters, possibly including the word "RUDCO" written vertically.



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Handwritten graffiti in white paint, including the words "FRIGHT" and "FACTORY" and other illegible scribbles.







Handwritten signature in white paint.

Large stylized graffiti tag in white paint.















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Artemisia Gentileschi

1626-1693, ITALIAN

Baroque artist Artemisia Gentileschi's fame, personal trauma, and scandal to her reputation as a successful professional painter. She was renowned for her dramatic, often disturbing, and sexually charged paintings.

She was born in Rome, where her father, Ottavio, was a prominent painter. She followed in her father's workshop and became the first woman to be admitted to the Accademia di San Luca in Rome. Her first painting, *Self-Portrait as Saint Cecilia*, was a brilliant success, not least because she was the only woman to be elected to the academy.

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 survived.

JUDITH SLAYING HOLOFERNES, 1612-13

Extreme chiaroscuro (strong tonal contrast) underlines the violence of the scene, which is filled with the most abject of pale flesh and the most opulent of gold and luxuriant fabrics against the darkness.

When her daughter Prudenzia's love affair with the artist's brother, Ottavio, ended in tragedy, she was the first woman to be accepted into Florence's Accademia di San Luca and received several commissions from the Medici court and from Michelangelo Buonarroti's great-nephew of Michelangelo.

Unusually for a woman, she did not focus on portraits or still lifes but on history painting, specializing in strong female figures such as Judith, Susanna, Bathsheba, and Mary Magdalene—women who had been wronged but who refused to bow to pressure or convention.

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 patrons. Other than a certain English patron, she was the only woman to be elected to the Accademia di San Luca in Naples. Her father had been the court painter to the Spanish king, and she remained in Naples for the rest of her life. She died in 1693, but her legacy lives on in the city around her.

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 rarely painted portraits, and her success paved the way for women artists in the future.



SELF-PORTRAIT, 1615-17
SOFONISBA ANGIUSSOLA, 1534

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.

"My illustrious lordship, I'll show you what a woman can do."

ARTEMISIA GENTILESCHI



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Edvard Munch
1863-1944, NORWEGIAN

Munch is considered one of Norway's greatest artists. His most intense works made him a leading figure of the symbolist movement and provided a powerful source of inspiration for the expressionists.

On December 12, 1863, Edvard Munch was born in Løren, a rural district in southern Norway. His father had been an army doctor, but was in the process of becoming a general physician. The family moved to Kristiania (renamed Oslo in 1925), where Dr. Munch served the poorest parts of the city. His presence there took a heavy toll on his own family: his wife died of tuberculosis in 1868 and, a few years later, his daughter Sophie perished from the same disease.

These successive tragedies, unhinged the doctor, who turned to religion with obsessive zeal and became prone to violent outbursts.

...affected the young Munch. He was a sensitive child, and his mother's death left a deep mark on his psyche. The disease that had killed his sister Sophie, he learned, was tuberculosis. This is his fourth version of the scene inspired by those events.

...the portrait with cigarette, 1897. It is basically the same as the portrait of the artist, but with a cigarette in his hand, a symbol of his artistic independence.



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 the scene inspired by those events.

Art studies Munch began his official training at the State School of Art and Design in 1881. He learned far more from the informal lessons he received from the older artists, one of the most important being the painter of the time, Christian Borch.

Munch's exposure to the latest artistic developments had an immediate impact on his style. He embarked on his first major canvases, The Sick Child, borrowing the theme from Krohg, but treating it in an entirely different manner. Munch abandoned the latter's naturalistic depiction in favor of bold, simplified

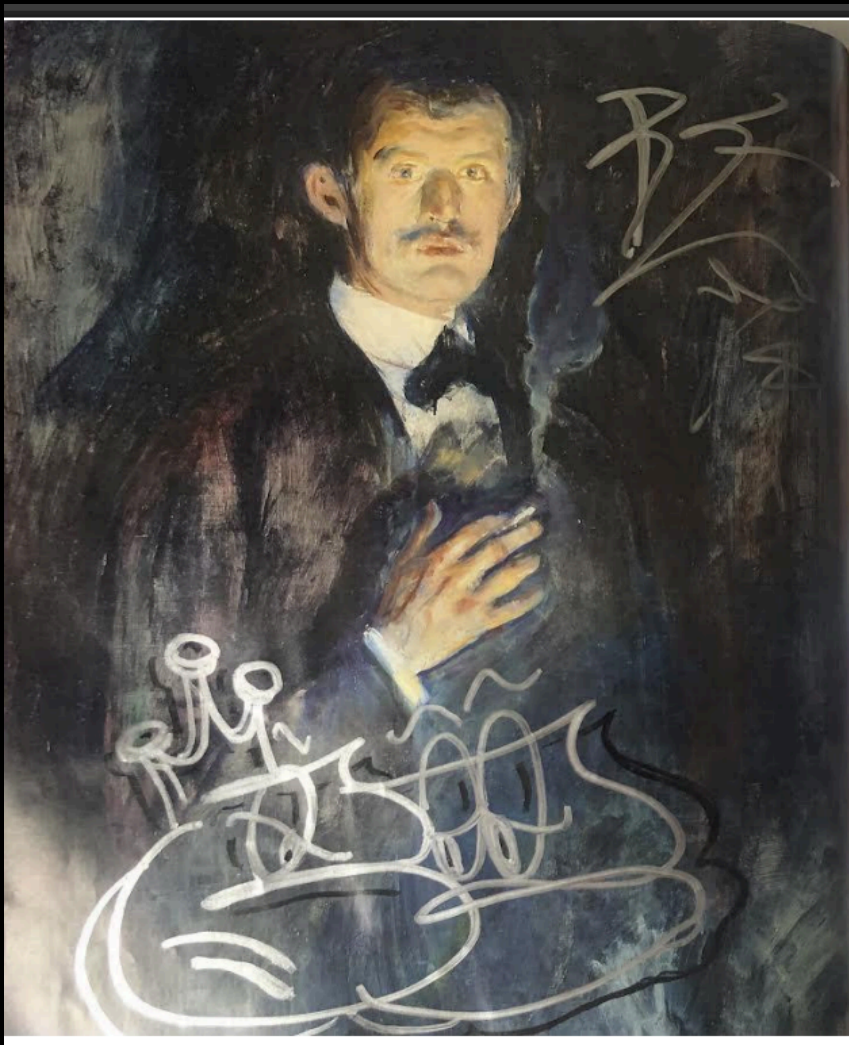
Parisian influences Munch's exposure to the latest artistic developments had an immediate impact on his style. He embarked on his first major canvases, The Sick Child, borrowing the theme from Krohg, but treating it in an entirely different manner. Munch abandoned the latter's naturalistic depiction in favor of bold, simplified

MUNCH'S EASEL In 1895, Munch bought a custom-made easel in Trondheim, Norway, and it was here that he painted many of his most famous late works. The easel is now in a museum that houses the artist's personal effects, such as his vest, palette, and brushes.



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

EDVARD MUNCH, CITED IN MUNCH AND THE WORKERS (EXHIBITION CATALOGUE), 1987

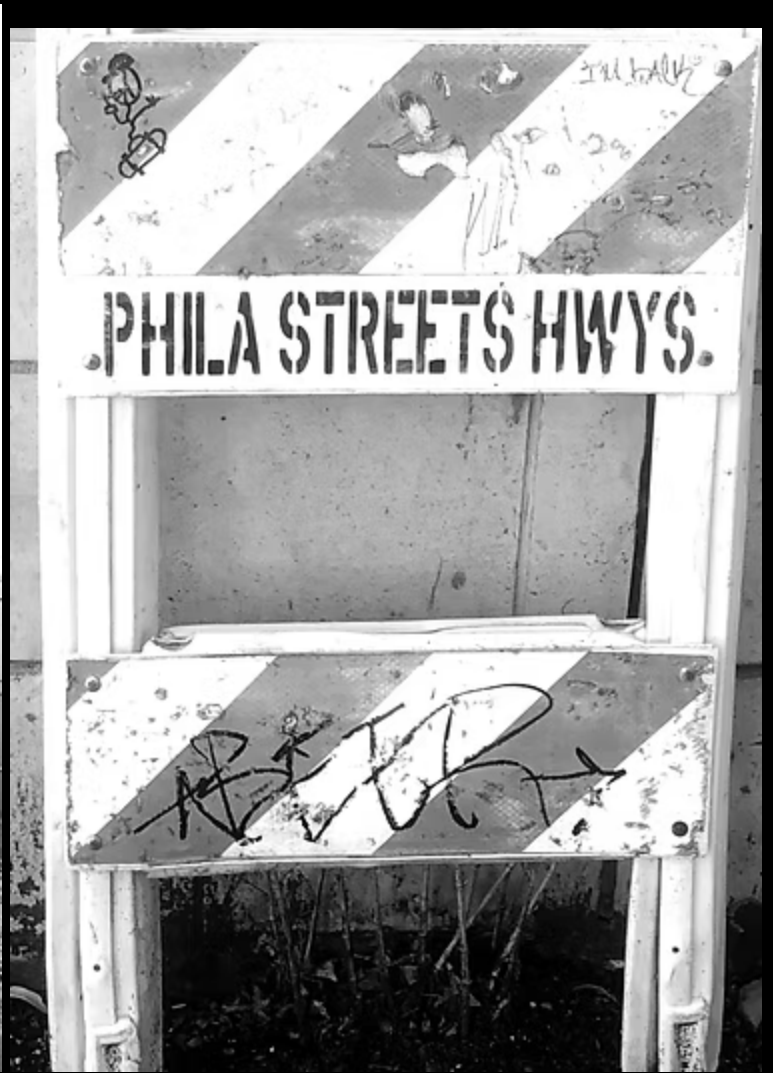














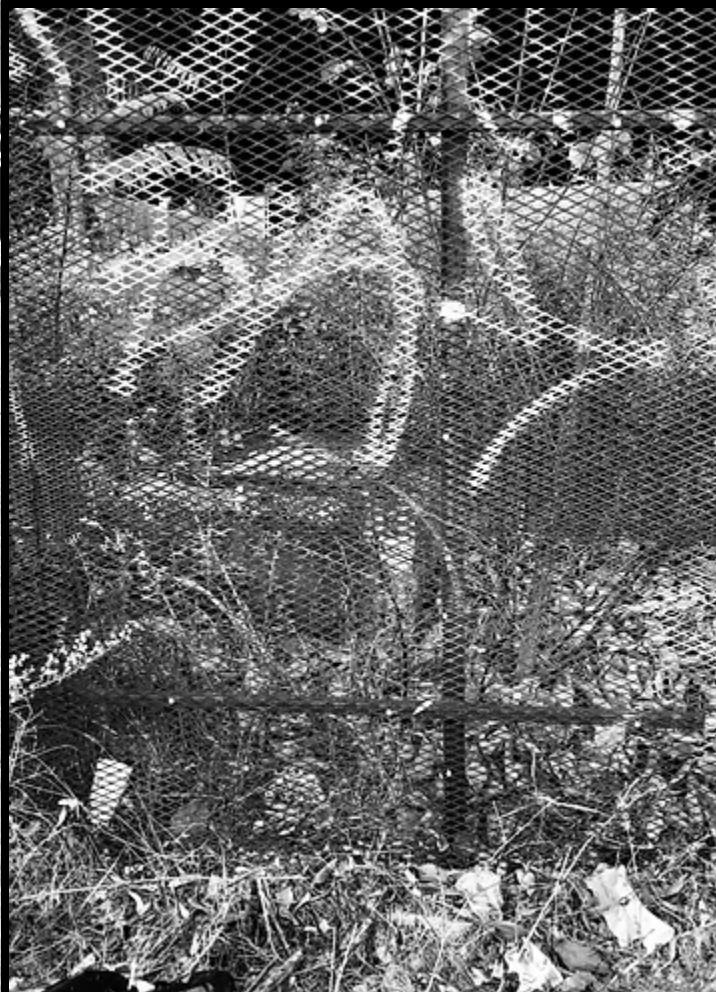














Handwritten graffiti in yellow paint, possibly reading "BANK" with a large arrow pointing to the right.

Handwritten graffiti in yellow paint, consisting of a circular scribble with internal lines, possibly representing a stylized logo or signature.





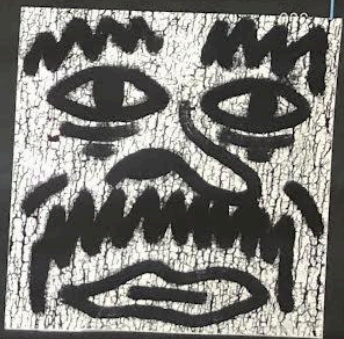
Handwritten scribbles in white ink on a black background.

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|------------------------|-----|
| Katsushika Hokusai | 196 |
| Caspar David Friedrich | 200 |
| J. M. W. Turner | 202 |
| John Constable | 206 |
| Eugène Delacroix | 210 |
| Gustave Courbet | 214 |
| Dante Gabriel Rossetti | 218 |
| Edouard Manet | 220 |
| James McNeill Whistler | 224 |
| Edgar Degas | 226 |



CHAPTER 5