

# Susana Y Los Viejos Gentileschi Pommersfelden

**Keith Christiansen, Judith W. Mann**

*Reformas y Contrarreformas en la Europa católica (siglos XV-XVII)* María Laura Giordano, Adriana Valerio, 2015-11-27 La Biblia y su autoridad constituyen el problemático nudo en torno al que se construye la Edad Moderna, hasta el punto de que la Biblia y su correcta interpretación dividen Europa y la cristiandad. Las mujeres protagonizan de forma indiscutible la inquieta religiosidad de los siglos XV al XVII. Esta desazón afecta tanto a las demandas de reforma del período humanístico como a las estrategias de resistencia de la Contrarreforma, estrategias que dificultan el acceso directo de las mujeres a los textos sagrados. Este volumen se ocupa de la relación crucial entre las mujeres y la Biblia a través del análisis de fuentes inquisitoriales, literarias, iconográficas y musicales, entretejiendo de modo original óptica masculina y sensibilidad femenina, y focalizando tal entrelazado en las diferentes realidades geográficas y culturales de España, Italia, Francia, Portugal, Austria y América Latina.

Relecturas del pasado. Reflexiones sobre el gusto VI Concha Lomba Serrano ,Rebeca Carretero Calvo ,Alberto Castán Chocarro ,Mónica Vázquez Astorga ,2024-09-18 De acuerdo con el eterno retorno postulado por el estoicismo, el mundo está condenado a repetirse. Nietzsche apuntó que no solo los acontecimientos se repiten, sino también los pensamientos, los sentimientos y las ideas. Una interpretación «cíclica» de la Historia del Arte podría justificar las constantes relecturas del pasado que han proliferado a lo largo del tiempo. De la instrumentalización de la historia por el poder político, a su uso desde la contracultura; de la reinterpretación de la propia vida y obra, a la apropiación de lo que otros han vivido o creado; de las recreaciones historicistas, a las visiones irónicas posmodernas... De revisar fórmulas, discursos, narraciones, técnicas, personajes e ideas versó el sexto simposio internacional Reflexiones sobre el gusto, organizado por el grupo de investigación de referencia Vestigium, cuyas principales aportaciones recoge este volumen.

*Mujeres artistas* Flavia Frigeri, 2020-12-07 La mujer ha sido durante mucho tiempo tratada por los artistas como objeto de representación, pero su contribución como creadora de arte es poco reconocida. Aunque las mujeres artistas ya no están obligadas a trabajar en el anonimato ni a aceptar seudónimos masculinos, hace relativamente poco, en 1989, las Guerrilla Girls salieron a las calles de Nueva York para preguntarse si las mujeres tienen que estar desnudas para entrar en el Metropolitan Museum. En este libro, la autora explora la vida y la obra de más de cincuenta de las más destacadas artistas femeninas de todos los ámbitos desde el siglo xv hasta la actualidad, entre ellas, Artemisia Gentileschi, Georgia O'Keeffe y

Louise Bourgeois.

Misoginia y Filoginia José García Fernández, Giuliana Antonella Giacobbe, Rocío Riestra Camacho, 2022-10-04

**Crítica feminista en la teoría e historia del arte** Karen Cordero, Inda Sáenz, 2007 Compilation of texts on women, feminism in the history of art. It contains contributions from art historians throughout the western world. Includes texts by: Linda Nochlin, Griselda Pollock, Laura Mulvey, Janet Wolff, Mira Schor, Carol Duncan, Tamar Garb, Stacie Widdifield, Alessandra Comini, Whitney Chadwick, David Lomas, Anne M. Wagner, Rosalind E. Krauss, Jane Blocker, Mónica Mayer and Magali Lara.

**Cuestionar conceptos históricos** Aurora Rivière Gómez, 2022-01-04 Este libro, dirigido especialmente al profesorado de Educación Secundaria y Bachillerato del área de Ciencias Sociales, ofrece a los docentes ideas y materiales para abordar en el aula la enseñanza de los conceptos históricos, políticos y socioculturales. Trata de cubrir una carencia, ante la falta de atención prestada a esta enseñanza en los currículos oficiales y ante la escasa orientación del profesorado a la hora de abordarla. Las autoras y autores del libro, docentes de la Universidad Complutense de Madrid y de distintos centros de Educación Secundaria y Bachillerato, defienden la necesidad de incorporar una didáctica crítica de los conceptos históricos tanto para la comprensión del pasado que estudia su alumnado como del presente que habita, lo mismo que para propiciar una formación de calidad de ciudadanías críticas.

**Edad de Oro**, 2007

**Maestras antiguas** Rozsika Parker, Griselda Pollock, 2022-01-02 ¿Cómo es posible que, a finales del siglo xx, se hubiese borrado de la historia del arte a las mujeres como artistas en tan gran medida como para que la idea de «el artista» fuese exclusivamente masculina? ¿Por qué este borrado fue más radical en el siglo xx que nunca antes? ¿Por qué todo aquello que compromete la grandeza del arte se etiqueta como «femenino»? ¿La crítica feminista de la historiografía artística ha tenido ya algún efecto real, o aún no se ha producido cambio alguno? Este libro, realmente pionero, ofrece un desafío radical a una Historia del arte en la que no abundan las mujeres. La crítica que las autoras hacen del sexismo en la disciplina conduce a nuevas lecturas ampliadas, inclusivas, del arte del pasado. A lo largo de sus páginas, ponen de manifiesto cómo las cambiantes realidades histórico-sociales de las relaciones de género, así como la transposición que de las condiciones de género hacen las mujeres artistas en sus obras proporcionan claves para comprender bajo una nueva luz por qué y cómo podemos estudiar el arte del pasado. Y van más allá, para mostrar cómo este conocimiento nos permite entender el arte de artistas contemporáneas que son mujeres, contribuyendo así a cambiar el trabajo creativo y la percepción que de sí mismos tienen hoy día los artistas.

**Anatomía del Barroco hispánico: Historia de una idea** Gustavo Hernández Sánchez, 2023-10-16

**Revista de las fronteras**, 2005

### **Orazio E Artemisia Gentileschi ,2001**

*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.

*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.

*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,2001

**Orazio and Artemisia Gentileschi** Keith Christiansen,Judith W. Mann,2013-12 This beautifully produced volume brings together for the first time works by two remarkable painters of seventeenth-century Italy who happen also to have been father and daughter: Orazio and Artemisia Gentileschi. Famous in their own day, these two artists have enjoyed renewed fame in the twentieth century: Orazio as one of the first and certainly the most individual of Caravaggio's followers; Artemisia as the outstanding female painter prior to the twentieth century. The tumultuous lives of these two artists moved along parallel trajectories and take the reader from the popular quarters of papal Rome and the rough-and-tumble world of Naples to the courts of the grand duke of Tuscany, Marie de' Medici in Paris, and Charles I in London. These changing circumstances nourished two different aesthetic visions, both of which were deeply rooted in the Caravaggesque practice of painting directly from the posed model. While Orazio's art became every more refined and elegant, Artemisia espoused a rhetorical form of dramatic presentation that is the basis of Baroque painting. Written to accompany the landmark exhibition held in Rome, New York, and Saint Louis, the book includes essays that describe the art and people the two painters

encountered in the course of their peripatetic careers and address such issues as feminism and the critical interpretation of Artemisia's work. The essays, arranged chronologically to follow the artists as they moved from city to city, not only provide critical commentary but illuminate the historical context in which they worked. The appendices include previously unpublished documents relating to the trial of Orazio's colleague Agostino Tassi for his rape of Artemisia, which shed new light on her father's workshop practice, and a recently discovered inventory of Artemisia's household goods drawn up on the eve of her departure from Florence to Rome. The book is the work of Keith Christiansen and Judith W. Mann, with contributions by a team of outstanding scholars. This book was originally published in 2001 and has gone out of print. This edition is a print-on-demand version of the original book.]

**Orazio and Artemisia Gentileschi** Keith Christiansen, Judith Walker Mann, Orazio Gentileschi, Artemisia Gentileschi, Museo di Palazzo Venezia (Rome, Italy), Metropolitan Museum of Art (New York, N.Y.), St. Louis Art Museum, 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.

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