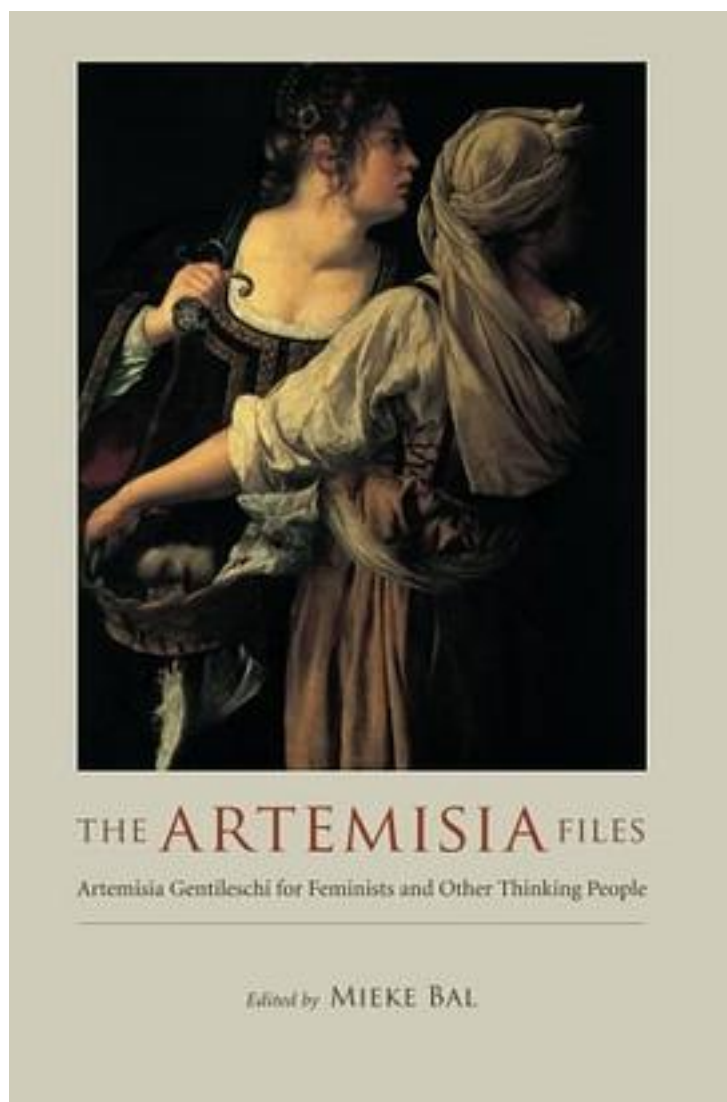


The Artemisia Files



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One of the first female artists to achieve recognition in her own time, Artemisia Gentileschi (1593-1653) became instantly popular in the 1970s when feminist art historians "discovered" her and argued vehemently for a place for her in the canon of Italian baroque painters. Featured alongside her father, Orazio Gentileschi, in a recent exhibition at the Metropolitan Museum of Art, Artemisia has continued to stir interest though her position in the canon remains precarious, in part because her sensationalized life history has overshadowed her art. In *The Artemisia Files*, Mieke Bal and her coauthors look squarely at this early icon of feminist art history and the question of her status as an artist. Considering the events that shaped her life and reputation - her relationship to her father and her role as the victim in a highly publicized rape case during which she was tortured into giving evidence - the authors make the case that Artemisia's importance is due to more than her role as a poster child in the feminist attack on traditional art history; here, Artemisia emerges more fully as a highly original artist whose work is greater than the sum of the events that have traditionally defined her. The fresh, engaging discourse in *The Artemisia Files* will help to both renew the reputation of this artist on the merit of her work and establish her rightful place in the history of art.

作者介绍:

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标签

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女性

评论

How Artemisia was rediscovered, reinvented, and also neglected and denigrated. 真蒂莱斯基的人生太适合被用来当做一个模板了：师承卡拉瓦乔，巴洛克风格首屈一指的画家，大名鼎鼎的父亲，被自己的导师性侵然后把他告上法庭，在作品中对于性暴力和女英雄的呈现……人们很难不「那样」看真蒂莱斯基。这本书在尝试不要通过父权的「这样」也不要通过现代流行文化的「那样」方式去看真蒂莱斯基的作品。Editor 选择了不同的研究真蒂莱斯基的作者论文，希望重新摆正她在学界以至于大众文化中地位，同时在分析中重新审视我们这个时代的人拥有的是怎样一种目光

Judith的头，大卫的头。

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书评

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