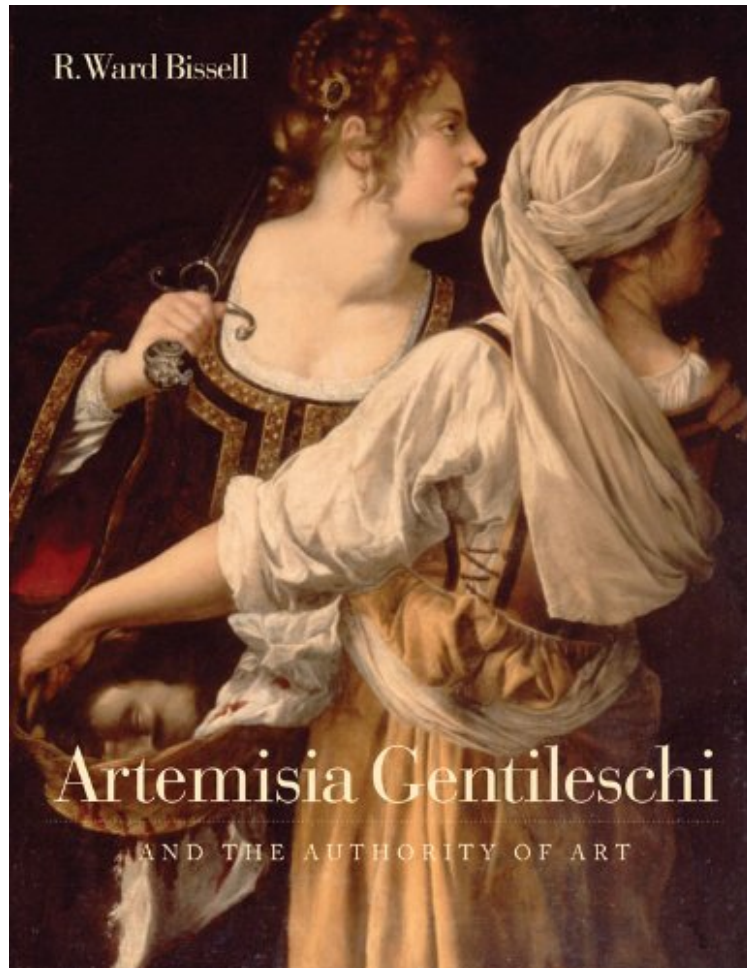


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Artemisia Gentileschi and the Authority of Art: Critical Reading and Catalogue Raisonne

Ward Bissell

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Ward Bissell : Artemisia Gentileschi and the Authority of Art: Critical Reading and Catalogue Raisonne before purchasing it in order to gage whether or not it would be worth my time, and all praised Artemisia Gentileschi and the Authority of Art: Critical Reading and Catalogue Raisonne:

0 of 0 people found the following review helpful. Five StarsBy Margaret GerberMy sons favorite artist1 of 1 people found the following review helpful. Book Nitty-GrittyBy TheseusOther reviewers have commented on the authority of breadth of Bissell's work here. This review comments on the book itself.A quality piece of work from The Pennsylvania State University Press: hardback, cloth over boards with a sturdy sewn binding. In dustjacket. 446 pp of creamy stock, followed by over 200 (mostly) full-page plates, largely in bw. 5 pounds!4 Appendices, about 20 pp of End Notes, and a 10 p Bibliography. Indexed.The organization here is essentially 130 pp of biographical and

aesthetic text followed by a superb Catalogue Raisonné. TABLE OF CONTENTS
The Early Career in Rome 1609-1612: Precociousness and Power
Recognition 1613-1620: Florence and Florentinism
Rome and Venice: 1620-1628
From Reassertino to Reassessment
Naples and London 1629-1640: Grandiosity and Grandeur
The Later Years in Naples 1641-1652
Refinement, Reiteration, Resignation
Myths, Misunderstandings, Musings
Appendices
Catalogue Raisonné- Autograph Paintings- Incorrect and Questionable Attributions- Lost Works
4 of 4 people found the following review helpful. Bissell's book is best read in tandem with Garrard's book.
By A Customer
I plan to use both the Bissell and the Garrard book on Artemisia Gentileschi in my Baroque Art History class this Spring. Since these authors often interpret both works and life events rather differently, students should find the comparison stimulating.

A beautifully illustrated study of the life and works of this influential seventeenth-century woman artist, including the first catalogue raisonné of her autograph works. One of the most memorable creative personalities of the Baroque age and arguably the most forcefully expressive and influential woman painter in history, the Roman-born Artemisia Gentileschi (1593/1652/3) has become the central figure in the recovery of the history of art produced by women. Applying a rigorous methodology, this profusely illustrated study with interpretative text and catalogue raisonné embeds Gentileschi's pictorially and emotionally compelling pictures within the actual sociocultural contexts in and for which they were created. The interpretive text analyzes key pictures and primary literary evidence to reveal the sweep of Artemisia's oeuvre, chart her travels, define her standing with artists and patrons of the period, investigate the links between her financial situations and the artistic decisions that she made, and assess the validity of proposals regarding her activity as a still-life painter, her access to professional organizations, her level of literacy, and the nature of her subject matter. Exploring the question of the interrelationships among Gentileschi's gender and experiences as a woman, the state of her psyche, and her art, the text also confronts and often challenges the widely embraced feminist interpretation of her pictures. Many of the conclusions in the text are supported by an extensive register of archival documents and by the very core of the study: the first and only catalogue raisonné of Artemisia's autograph works, each of the fifty-seven pictures exhaustively investigated as to basic factual information, condition and color, iconography, history, documentation and dating, existing copies, and bibliography. Catalogues of misattributed and lost paintings complete this comprehensive volume.

About the Author
R. Ward Bissell is Professor of the History of Art, University of Michigan, Ann Arbor, and author of *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting* (Penn State, 1981).