

# A DAY IN THE ARTS

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### ARTEMISIA GENTILESCHI (PART 2)

*"As long as I live I will have control over my being." - A.G.*

In this time in history, it was the woman who suffered the humiliation of having their reputation ruined by such a terrible act. Artemisia, knowing this, was willing to marry Tassi to save her reputation but he later reneged on this promise and Orazio reported his friend to the authorities. After a terrible court case, Tassi was convicted and sentenced. Artemisia still had to continue on, reputation ruined in a very public and excruciating manner. The day after Tassi was sentenced, in an effort to restore her honor, Orazio arranged for her to marry another man, Pierantonio Stiattesi, who lived in Florence.

Stiattesi was a struggling artist and also in debt, hence his desire to enter into this marriage of convenience. Their relationship lasted for ten years and produced four children, though only one, a daughter, Prudenza, lived. The marriage provided more to

Artemisia though. It provided social acceptability and allowed her to continue working. And work she did! Before long she was accepted into the Academie del Disegno in 1616.

While in Florence Artemisia's work earned her much respect and commissions from important patrons began to arrive. One of her first was with the powerful Cosimo II de' Medici who requested several major works.

Michelangelo Buonarroti the younger (nephew of the great Michelangelo) also highly esteemed her work. While building the Casa Buonarroti, a memorial museum to honor his uncle, he commissioned a specific painting - a panel with a personification of Inclination. According to the Casa Buonarroti website ([casabuonarroti.it](http://casabuonarroti.it)), Artemisia's picture, *Allegory of the Inclination* (left), was one of the first to be commissioned for the gallery and one of the most highly paid. It appears that Buonarroti became a good friend of Artemisia as well as an



### MARK HOPKINS SCULPTURE

Sculptor Mark Hopkins has been creating beautiful works in bronze for two decades. This past year he released several new pieces, including *Summer Fun* above (bronze, 12" x 10" x 5").

Summer Fun is a tribute to the joy of being a child in summertime, according to the Hopkins. In it, children are exploring a "magical kingdom under the sea". Other



Cleopatra and Judith, mentioned above. Some feel that this is a result of her younger years, the rape, and her fight to support herself by her art even though she was a woman. Or perhaps she was shrewdly playing on her fame to create a market for her work.

"As long as I live I will have control over my being," said Artemisia. Though she was no doubt influenced by Caravaggio, she was a fiercely independent woman in her personal life and art. When she passed way in 1652/3, she died knowing that she had lived and created her masterpieces on her terms, despite the hardships she endured. ✎

**Left:** *Judith and Maidservant With the Head of Holofernes*, c. 1625, oil on canvas, 184.1 x 141.6 cm, Detroit Institute of Arts, Detroit

admiring patron. Originally painted as a nude, the figure was clothed with a drape a few decades later by a descendent of Michelangelo the Younger.

Though she was quite successful in Florence, the family still struggled financially. Before long the artist and her family returned to Rome in 1621. During the years spent there her marriage ended but

she continued working on such paintings as *Lucretia* (1621), *Cleopatra* (1622) and *Judith and Maidservant with the Head of Holofernes* (1625).

Artemisia was an independent woman who spent about three decades painting around Italy and London. One of the most successful painters of her day, her works featured strong, heroic women such as

new works include *Balancing Act* and *Tug-O-War* (below). As Hopkins explains in his newsletter "challenges and victories await young competitors in a tireless game of Tug-O-War. Will



brute strength win out or can strategy and persistence overcome the advantage of taller and stronger and opponents?"

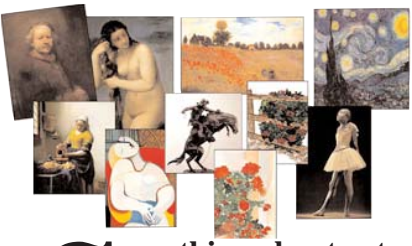


©Mark Hopkins Sculpture, Inc.

Hopkins also released the beautiful *Watering Hole*, above, featuring a "group of wary zebras who gather to quench and insuppressible thirst." Congratulations to Mark Hopkins for twenty creative years!

For more information on the artist and his work, visit [www.mark-hopkinssculpture.com](http://www.mark-hopkinssculpture.com). Photos copyright Mark Hopkins Sculpture. ✎





# ART NEWS

## Something about art

**S**and airports . . . the Denver International Airport has received its share of complaints since the *Blue Mustang* was installed on February 11, 2008. The sculpture, which stands 32 feet high, is the work of the late **Luis Jimenez** of New Mexico. Jimenez died in 2006 while working in his studio when part of the unfinished horse fell from its perch. The sculpture was completed by the artist's sons.



Many people seem to feel there is something sinister about the piece, some even calling it "Bluecifer" and "Blue Devil Horse." There are people calling to have the work removed. But the folks in control of the airport and the sculpture say that they won't entertain any petitions to remove it until 2013. Their feeling is that it will give people more time to get used to the work and to gain a deeper appreciation for it. As for Susan Jimenez, the artist's widow, she seems to fine with the controversy. "That's what art is supposed to be. It's supposed to be memorable and it has to evoke a feeling,"

Susan Jimenez said. "The worst thing for him would have been to be ignored."

**T**he National Gallery of Art's acquisition of *Bagpipe Player in Profile* (1624) by Dutch painter Hendrick ter Brugghen, made possible with substantial support of Gallery donors Greg and Candy Fazakerley, is a historic addition to the Gallery's celebrated collection of Dutch painting. This remarkable work will be installed in the Gallery's Dutch paintings galleries by late spring.

"The Ter Brugghen fills a longstanding gap in our world-renowned collection of Dutch painting. Now we have an outstanding work from the Utrecht Caravaggisti, among the most important and distinctive stylistic artistic groups in The Netherlands in the 17th century," said Earl A. Powell III, director, National Gallery of Art. "This is one of Ter Brugghen's most appealing paintings and we are very grateful to longtime Gallery supporters Greg and Candy Fazakerley, who helped us acquire this masterpiece."

According to the National Gallery, Hendrick ter Brugghen (1588-1629) is the most important of the Utrecht Caravaggisti, artists who traveled to Rome in the early decades of the



17th century, and who returned to Utrecht having embraced the radical stylistic and thematic ideas of Caravaggio. Ter Brugghen, who painted biblical and mythological scenes as well as genre paintings, often with figures playing musical instruments, is renowned for the boldness of his images and for the subtle tonalities with which he modeled his forms. His broad style, markedly different from the detailed realism of most Dutch painting of his day, allowed him to create a

great sense of dignity and grandeur in his figures. Peter Paul Rubens admired these qualities when he visited Ter Brugghen in Utrecht in 1627 and decreed that Ter Brugghen was the only "real painter" he had met in the Netherlands.

Ter Brugghen's religious and genre scenes resonated with Dutch artists, and his influence was widely felt in Utrecht and beyond. In the Gallery's recent exhibition, Jan Lievens: A Dutch Master Rediscovered, which is now on view at the Milwaukee Art Museum through April 26, 2009, visitors can see that this Leiden artist learned much from Ter Brugghen, and even adapted a profile image of a musician similar to the Bagpipe Player in Profile in one of his paintings from the 1620s.

The way Ter Brugghen imparts a sense of dignity to his figures is particularly evident in this famous painting, even though the bag-pipes played by the man were associated with the lower class. The silhouetted profile of the figure, his larger-than-life scale, and the broad patterns created by his instrument and clothing are all important components that make this such a powerful and memorable image.

*Bagpipe Player in Profile*—recently restituted to the heirs of Dr. Herbert von Klemperer by the Wallraf-Richartz-Museum in Cologne, Germany—was recently sold through auction by Sotheby's in New York and was later purchased by the National Gallery of Art.



**The art of brass diving helmets?** Yes, **Nicholas Toth** of Tarpon Springs, Florida, faithfully continues the tradition set by his grandfather, Anthony Leros, many years before.

Toth still makes the 38 pound brass and copper helmets the old fashioned way. While divers no longer use the heavy head gear, they

live on as works of art, collected by divers, clubs and others. If you would like to learn more about Toth's methods, visit [www.divinghelmets.com](http://www.divinghelmets.com).

**The art experts at the United Nations** are concerned about art works in tropical nations due to climate changes. Jose-Luis Ramirez, head of the U.N. University's program for biotechnology for Latin America and the Caribbean brought out that the majority of the world's art is made of "materials that bugs like". The worry is that the change in climate will bring about an increase of fungus and bugs throughout the tropical regions, which could affect works made of canvas, wood, paper, leather and possibly other materials.

**The Art Institute of Chicago** is pleased to announce the opening of "Becoming Edvard Munch: Influence, Anxiety, and Myth", a remarkably comprehensive and contextual exploration of the Norwegian artist behind the iconic composition *The Scream*. On view February 14 through

April 26, 2009, *Becoming Edvard Munch*, which will be presented solely at the Art Institute, will showcase extraordinary loans from Norway, private collections, and leading museums in America and abroad.

It brings together approximately 150 rarely seen works, including 75 paintings and 75 works on paper by Munch and his contemporaries. By considering Munch's oeuvre in relation to his fellow artists—including James Ensor, Paul Gauguin, Vincent van Gogh, Max Klinger, and Claude Monet—*Becoming Edvard Munch* challenges the myth that Munch was an artist crippled by his own neuroses and instead presents him as a canny self-promoter, deeply aware of the artistic trends around him. Many of Munch's iconic works will be on display, including *Anxiety*, *Kiss by the Window*, and *Ashes*. Although the painting *The Scream* will not be on view, as the two versions do not leave Oslo, Norway, the Art Institute's own lithograph of

*The Scream* will be featured in the exhibition.

"I am thrilled to have this opportunity to present a new view of Edvard Munch to museum visitors," said Jay Clarke, curator of the exhibition and associate curator in the Department of Prints and Drawings at the Art Institute. 🐦

