


I'm not robot  reCAPTCHA

Continue

Judith decapitando a holofernes

From Wikimedia Collection, free media repository
Jump to navigation
Jump to Search
File History
Using files on the Commons
Using files on other English
Judith wikis to kill Holofernes, by Artemisia Gentileschi
Spanish
Judit decapitando a Holofernes, por Artemisia Gentileschi
Click on the date/time to view the file as it appeared at this time.
Date/TimeThumbnailDimensionsUserComment current09:05, 15 June 20192.056 × 2,500 (375 KB)Alonso de Mendoza (talk | contribs)The user has created a page with UploadWizard
You cannot overwrite this file.
Judith Slaying HolofernesArtistArtemisia GentileschiYear1614-1621LocationUffizi, Florence
Judith Slaying Holofernes is a painting by Artemisia Gentileschi from 1620-1621, now in the Uffizi gallery in Florence. Like her earlier version of the work, Judith was a self-portrait. This connection is passed not only from their common sex, but also from Artemission's disturbing experience at the hands of his father's colleague Agostino Tassi. When Artemizi was just 17 years old, her neighbour , an elderly woman named Tuzia, left Tassi in artemizi's home through the door next door. That's where he raped his student, and artemis called for help. Artemission's father, Orazio Gentileschi, sued Agostino Tassi for taking the virginity of his only daughter. [1] During the trial, Artemisia investigates the altercation with Tassi and her efforts to defend herself, noting: 'After he's done his job, he's got out of me. When I saw myself free, I went into the desk drawer and took the knife and moved towards Agostino, saying, I want to kill you with this knife because you've embarrassed me. [1] In this later version of Judith and Holofernes, Artemisia added details that supported the idea that Artemis had identified with Judith. The bracelet judith wears is the trick of Artemis[2], a goddess who carefully protected her innocence from those who tried to shame or rape her; Those who threatened to do so ended up violent. [3]
References
^ a b Quinn, Bridget; Congdon, Lisa; Congdon, Lisa (2017), Broad Strokes 15 Women Who Made Art and Made History (in That Order), Blackstone Audio, ISBN 978-1-5384-3320-1, OCLC 1137678737
^ Gentileschi, Judith Slaying Holofernes (article). Khan Academy. Retrieved 2020-03-04.
↑ Artemis • Facts and Information about the Greek goddess Artemis. Greek gods and goddesses. Retrieved 2020-03-04. This seventeenth-century painting article is a stub. Wikipedia can be used to expand it.vte
Retrieved from judith slaying HolofernesArtistArtemisia GentileschiYearc. 1612-1613MediumOil on canvasDimenzije158.8 cm × 125.5 cm ((6' 6 X 5' 4) 78.33 in × 64.13 in)LocationMuseo Capodimonte, Napoli, Italy, Judith Napoli slay Holingofernes is a picture of an Italian Baroque artist Artemisia Gentileschi, completed in 1612-13 and now in Museo Capodimonte, Naples, Italy. [1] It applies to one of her iconic works. There's a scene on the canvas where Judith beheaded Holofernes. Early feminist critics interpreted the painting as a form of visual revenge after Gentileschi's rape of Agostino Tassi in 1611; A recent analysis of the image captured a broader view, as she saw the image as part of Gentileschi's achievement in portraying strong women. [2] The theme was an episode from the apocryfiable book about Judith in the Old Testament, which talks about the murder of the Assyrian general Holofernes by the Israeli heroine Judith. The picture shows the moment Judith, who was helped by her maid Abra, beheaded the general after falling asleep drunk. She later painted a version of the work somewhere between 1613 and 1621, now in the Uffizi in Florence. [3] Artemisia Gentileschi was about 20 years old when she took a picture of Judith Slaying Holofernes. Before that, Gentileschi also completed Susanna and the elders, as well as Madonna and Baby. These artworks have already given a sign of Gentileschi's knowledge of representing body movement and facial expressions for expressing emotions. The X-rays in the picture show that Gentileschi made several changes to the image (e.g. the position of Judith's hands, the position of the drapery) before reaching the status quo. [5] The biblical source episode judith, who beheaded Holofernes, is from the deuterographic book of the Bible. The episode is from Judith's anecographic book in the Old Testament, which recognises the murder of The Assyrian General Holofernes by the Israeli heroine Judith. Gentileschi draws the most climax of the Book of Judith, where the beheading takes place. The theme of Judith Slaying Holofernes was considered to be related to the theme of The Power of a Woman. Historian Susan L. Smith defines the power of a woman as a media practice of uniting at least two, but usually more, celebrities from the Bible, ancient history or romance, to stand out from a cluster of interconnected topics that include women's wiles, the power of love and marriage attempts. [6] Gentileschi plays in the wiles of a woman in her picture by literally ordering Judith at the main point of her domination of a man. Judith is portrayed as a beautiful woman who deceived Holofernes and also as a disgusting heroine. Visual analysis
The picture is relentlessly physical, from wide blood downpours to the energy of two women performing the act. [1] The effort of female struggle is most beautifully represented by the gentle face of a maid who is younger than other treatments of the same subject perceived by the large, muscular fist of Holofernes as he is. he fights for survival. Judith Slaying Holofernes uses a deeper primary color compared to the Florentine version. [7] Judith is shown in a cobalt blue dress with gold accents and her maid's red dress. Both women have their sleeves rolled up. As a caravaggio follower, Artemisia Gentileschi uses chiaroscuro in the image, with a dark background that contrasts with the light that shines directly on the scene
Judith beheaded Holofernes. History
Litlle is known about the early history of the painting. There is no information yet on the patron of this artwork. Its location was unknown until it was mapd in the collection of the Signora Saveria de Simone in Naples in 1827. [2] Judith's depiction of many different artists was portrayed by the biblical heroine Judith. Renaissance Donatello, Judith and Holoferenes, c. 1457–1464. Bronze; The 236cm Palazzo Vecchio, Florence
Renaissance had a long history of portraying Judith. Many artists believed that the heroine Judith had many different qualities, such as goodness and humility. [7] Lucas Cranach Sr. painted a very simple version of Judith, now known as Judith with holofernes head. [7] Cranach's Judith is shown with a smLOUR on her face holding a sword in her hand. She wears a polite green dress, and the viewer can only see to the middle of the thigh region. Her body was cut off by a marble patch that was holofernes' head. There's no blood, and Judith must have cut holofernes' head completely. The phlegmatic look on Judith's face stunned the intensity of her decapitated head. [7] Gentileschi captures the emotions of Judith's face, but maintains more medical accuracy with blood ing over the bed. Gentileschi's Judith Slaying Holofernes portrays Judith in an act of beheading, instead of showing her with Holofernes' head, as Cranach did. Donatello also contributed his own interpretation with his sculpture, known as Judith and Holofernes. In this sculpture, Judith is seen shing over the holofernes with a sword over her head. Holofernes' body crashed and his head is still attached to his body. Donatello's Judith and Holofernes wanted to symbolize the theme of pride in both Holofernes and to offer as a caution ing to the Medici family. [10] The writer Roger J. Crum notes that Judith's gesture, pulling back the general's head, seduces a confident next blow, also makes the neck all the more visible. Look at the neck of pride, he commanded the inscription, and Donatello's treatment made it easier to comply. Unlike Donatell's sculpture, Gentileschi shows that Judith is in the climate moment of beheading over Holofernes. Gentileschi also decided to show Judith without head covering and includes Judith's servant. Johann Liss. Judith at the Holoferenes Tent, c. 1622. Oil on canvas; 128.5 x 99 cm. The National Gallery, London
Michelangelo Merisi da Caravaggio, Judith Beheading Holofernes, c.1599. Oil on canvas; 145x195 cm. Galleria Nazionale d'Arte Antica di Palazzo Barberini, Rome
Baroque Judith beheaded Holofernes was a very popular story among Baroque artists. Artemisia Gentileschi's contemporary Johann Liss stayed up to date with baroque style, incorporating macabre paintings, Judith into the Holofernes tent, in his painting. The picture shows the headless body of Holofernes in a hurry. Judith put Holofernes' head in a basket for a glimpse of her speed. The viewer can see the head of the maid in the background, while the rest of her body is not seen. Looks like she wants to see which direction Judith's going to give her. [7] The decapitated holoferous corpse was exhilarated by blood, showing Lisa's interest in the human body. [7] Gentileschi has a similar urgency in painting, but shows Judith in the middle of a beheading, instead of showing Holofernes a headless body. Gentileschi also uses the same amount of blood when painting. [7] Caravaggio influence
Caravaggio's Judith Beheading Holofernes depicts a different portrayal of this scene. Mary Gerrard points out that Caravaggio has re-emerged from the narrative focus, but has now focused on the dramatic rather than the epic characteristics of the story and on the human conflict between the two main characters. [5] Caravaggio shows that the holospheres hold blood from the neck like a drawingstr. [7] Instead of decapitated the Holofernes scene, Gentileschi differs in such a way that it does not contain the horrific footage. Gentileschi also shows that Judith has been ousting all her efforts in the massacre, even by hiring a maid. In both Caravaggio and Gentileschi paintings, she noticed the absence of decorative details in the background. [10] Judith, who beheaded the Holofernes, is depicted by numerous artists, including Giorgione, Titian, Rembrandt, Peter Paul Rubens and Caravaggio. Caravaggio's Judith Holofernes is said to be the main source of this work, and its influence points to the naturalism and violence that Gentileschi brings to her canvas. Artemisie Gentileschi
Gentileschi's related paintings painted another painting, Judith and her maid (1613–14), showing Judith holding a dagger while her maid carries a basket with her head cut off. Judith and her maid are pictured at palazzo Pitti, in Florence. Three more pictures of Gentileschi, in Naples, Detroit and Cannes, show her maid covering Holofernes' head while Judith herself looks through the frame of the picture. Gentileschi's father and painter Orazio Gentileschi was also very influenced Style and painted her version of the story, Judith and her servant with the head of Holofernes. Historians
There were many different interpretations and views about Judith killing the holoferne by art historians and biographers, just like. Art historian Mary Garrard believes Judith Slaying Holofernes orders Judith as a socially liberated woman who punishes male injustice. Although the painting depicts a scene from the Bible, art historians have suggested that Gentileschi drew himself as Judith and her mentor Agostino Tassi, who was tried for rape as Holofernes. Gentileschi's biographer Mary Garrard famously suggested autobiographical reading of the painting, in line with that it acts as a cathartic expression of the artist's private, perhaps oppressed, rage. [12] Griselda Pollock suggests that the painting should be less read about her general reference to Artemission's experience than as coding artistic sublimated responses to events in her life and the historical context in which she worked. [13] The recent debate about the painting has distanced itself from the overly close attitude to the rape of Gentileschi; She focused on Gentileschi's determination to paint the powerful women who are at the center of the campaign. [14] The Reception
Reception for Judith Slaying Holofernes was changing. Florentine biographer Filippo Baldinucci has described Judith Slaying Holofernes as inspiring no small amounts of terror. Sometimes the painting is popular mainly because of the grotesian nature of the biblical scene, but also because of the artist's gender. [7] When the painting was sold in 1827 by Signora Saveria de Simone, it was sold as Caravaggio. [15] This confusion shows Gentileschi's devotion as a caravan. There has been a lot of artistic historical interest in this painting in recent decades, with Eva Straussman-Pflanzer explaining that the painting is... Gained... because of its feminist-inspired involvement in the history of art. [7] Media
Judith Slaying Holofernes can be seen in an episode of Boardwalk Empire The Age of Reason. References
^ a b Gardner, Helen; Kleiner, Fred; Mamiya, Christin (2013). Gardner's Art Through the Ages: A Global History 14th edition. Wadsworth. P. 683. ISBN 978-1-111-77152-2.
↑ a b c Treves, Letizia. (2020). Artemia. [S.l.]: National Gallery (London). P. 125. ISBN 978-1-85709-656-9. OCLC 1117638110.
↑ Judith and Holofernes. Google Art Project. ^ Camara, Esperança. Gentileschi, Judith Slaying Holofernes. Khan Academy. ^ a b Garrard, Mary (1989). Artemisia Gentileschi: an image of a female hero in the Italian Baroque Art. Princeton, New Jersey: Princeton University Press. P. 290. ISBN 0691040508.
↑ Smith, Susan L. The Power of Women : A Topos in Medieval Art and Literature. ISBN 9781512809404.
↑ a b c d e f g h i j k l m Straussmsn-Pflanzer, Eva (2013). Nasilje in kreposti: Judith, ki je ujela holoferne Artemizije Gentileschi. Chicago, Illinois: Umetniški inštitut v Chicagu. pp. 1–38. ISBN 978-0-300-18679-6.
↑ Bissell, R. Ward (1968). Artemisia Gentileschi—A New Documented Chronology. Umetniški bilten. 50 (2): 153–168. doi:10.1080/00043079.1968.10789138. ISSN 0004-3079.
↑ a b Crum, Roger J. (2001). Severing the Neck of Pride: Donatello's Judith and Holofernes and the Recollection of Albizzi Shame in Medicean Florence. Artibus et Historiae. 22 (44): 23–29. doi:10.2307/1483711. ISSN 0391-9064. JSTOR 1483711.
↑ Judith Beheading Holofernes. Spletna galerija umetnosti. Pridobljeno dne 6. junija 2009.
↑ Garrard, Mary (2001). Artemisia Gentileschi okoli leta 1622: Oblikovanje in oblikovanje umetniške identitete. Berkeley: California Studies in the History of Art. pp. 19–21. ISBN 0520224264.
↑ Mary Garrard, Artemisia Gentileschi (1989), qtd. v Patricia Phillippy (2006). Slikanje žensk: kozmetika, platna, in zgodnje sodobne kulture. JHU Press. str. 75. ISBN 978-0-8018-8225-8.
↑ Christiansen, Keith (2001). Orazio in Artemisia Gentileschi. New York : Metropolitan Museum of Art. New Haven : Yale University Press. ISBN 1588390063.
↑ Cohen, Elizabeth S. (21/2000). Trials of Artemisia Gentileschi: A Rape as History. 16. stoletje. 31 (1): 47–75. doi:10.2307/2671289. JSTOR 2671289. Preverite vrednosti datuma v: |date= (pomoč) ^ Bissell, R. Ward (junij 1968). Artemisia Gentileschi—A New Documented Chronology. Umetniški bilten. 50 (2): 153–168. doi:10.1080/00043079.1968.10789138. ISSN 0004-3079. Vzpostavljeno iz »

