

The Artemisia Files

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The Matter of Violence in Baroque Painting
The Culture of Confession from Augustine to Foucault
Reimagining the Magdalene
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Library Literature & Information Science
Bulletin of the City Art Museum of St. Louis
Mieke Bal Bogdan Cornea Chloe Taylor Siobh n Jolley Susan Niditch J. Cheryl Exum Denyaz Mohamed Farhat Carole Collier Frick Deborah Cherry Christiane Weidemann Arthur James Wells

an early icon of feminist art history the work of artemisia gentileschi has been largely obscured by the sensational details of her life in this volume the contributors attempt to give a more balanced view to approach a genuine appreciation of artemisia s considerable artistic talents

baroque depictions of violence are often dismissed as over the top and excessive their material richness and exciting visual complexity together with the visceral engagement

they demand from beholders are usually explained in literature as reflecting the presumed violence of early modern society this book explores the intersection between materiality excess and violence in seventeenth century paintings through a close analysis of some of the most iconic works of the period baroque paintings expose or reference their materiality by insisting on various physical changes wrought through violence this study approaches violence as the work of materiality which has the potential to analogously stage pictorial surfaces as corporeal surfaces where paint becomes flayed flesh canvas threads ruptured skin and red paint spilt blood

this book is a genealogical study of confession drawing on the work of michel foucault as well as the history of western confessional writings from ancient greece to contemporary pop culture this book challenges the transhistorical and commonsense views of confession as an innate impulse resulting in the psychological liberation of the confessing subject on the contrary confessional desire is argued to be contingent and constraining and alternatives to confessional subjectivity are explored

this book offers a new intersectional feminist approach to utilising and interpreting the visual reception of mary magdalene through employment of liberative reception criticism which develops traditional reception theory in line with liberative hermeneutics via the insights of intersectionality as critical theory siobh n jolley provides a novel means of analysing how women and particularly the magdalene are imaged in christian tradition knowledge of both the biblical figure of mary magdalene and her cultural reception continue to be dominated by long discredited ideas about her life and sexuality which bear the hallmarks of their development under patriarchy through close study of relevant biblical texts and extracanonical accounts and a comprehensive survey of the magdalene s presentation in the italian art of the counter reformation jolley demonstrates that the patriarchal portrayal of the magdalene as a sexualised penitent and mournful witness to the resurrection is sustained by its mythic attachment to biblical text rather than adopting the same tropes uncritically we are invited to look again at artworks and related texts in order to explore what happens when the influence of patriarchy is actively and intersectionally resisted ultimately the magdalene is transformed from a reductive and patriarchally mythologised figure to a multidimensional character who is relatable and liberative as an exemplar

offering close exegesis of specific passages from the hebrew bible and a discussion of

the interpretation and appropriation of these ancient texts by post biblical jewish writers and by other creative contributors from outside the jewish tradition this study explores topics in religious ethics social justice political ethics reproductive ethics economic ethics issues in ecology gender and sexuality killing and dying and reproductive ethics certain goals inform all the chapters the interest in tracing recurring themes concerning the definition of the good and the various ways in which jewish thinkers rely on the more ancient material and appropriate it the links between areas in ethics explored e g between gender and reproductive ethics or war views and attitudes to political ethics and environmental ethics each essay however is a self contained study as well the author has carved out particular biblical texts or themes in order to explore them in depth with special interest in the meanings and messages that pertain to ancient israelite writers varied presentation of matters in ethics

art as biblical commentary is not just about biblical art but more importantly about biblical exegesis and the contributions visual criticism as an exegetical tool can make to biblical exegesis and commentary using a range of texts and numerous images j cheryl exum asks what works of art can teach us about the biblical text visual criticism is her term for an approach that addresses this question by focusing on the narrativity of images reading them as if like texts they have a story to tell and asking what light an image s story can shed on the biblical narrator s story in part i exum elaborates on her approach and offers a personal testimony to the value of visual criticism part 2 examines in detail the story of hagar in genesis 16 and 21 part 3 contains chapters on erotic looking and voyeuristic gazing in the stories of bathsheba susanna joseph and potiphar s wife and the song of songs on the distribution of renown among jael deborah and barak on the bible s notorious women eve and delilah and on the sacrificed female body in the stories of the levite s wife judges 19 and mary the mother of jesus

surveying the women painters engravers and sculptors working in 16th and 17th century italy this text examines their artistic practices and achievements

a collection of essays celebrating mieke bal one of europe s foremost scholars in art history and visual studies with a stellar international reputation brings together contributions by senior and younger scholars in the fields of art history and visual studies who reflect on mieke bal s writings and art practice assessing her contribution

and legacies the first collection to consider her writing and art in depth and to develop and extend her thinking in substantial ways themes include some of bal s most important ideas and concepts in the visual field such as the theoretical object preposterous history narrativity vision and the gaze cultural memory self reflexivity of the artist the viewer the scholar the essays consider historical art the sistine chapel renaissance altar paintings and watercolours alongside more recent film photography graffiti interactive immersive environments online performance and areas of visual interest often positioned outside the pages of art history while bal has unsurprisingly perhaps become a key figure in the debates between art and visual culture the extraordinarily wide range of visual materials collected here speaks of her path breaking movement between the visual registers of high art and popular cultures her resistance to clear cut distinctions between image and word

this comprehensive survey of 50 influential women artists from the renaissance to the post modern era details their vast contributions to the art world

an index to library and information science literature

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