

whitlum-cooper.

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## Main content

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The National Gallery's recent acquisition of Artemisia Gentileschi's *Self-Portrait as Saint Catherine of Alexandria* (Fig. 1) takes the number of works by female artists in the permanent collection to twenty-one.[1] Artists represented at the National Gallery include Henriette Browne, Berthe Morisot, Rachel Ruysch, Rosa Bonheur, Catharina van Hemessen, Elisabeth Louise Vigée-Lebrun, Judith Leyster, Rosalba Carriera, Marie Blancour, Vivien Blackett, Madeleine Strindberg, Maggi Hambling, and Paula Rego.

Fig. 1: Artemisia Gentileschi, *Self-Portrait as Saint Catherine of Alexandria*, c. 1615-17, oil on canvas, 71.4 x 69 cm. [c] National Gallery, London. [see PDF for image]

In this interview at the National Gallery, Susanna Avery-Quash (Senior Research Curator in the History of Collecting) asks Letizia Treves (The James and Sarah Sassoon Curator of Later Italian, Spanish, and French 17th-Century Paintings) and Francesca Whitlum-Cooper (The Myojin-Nadar Associate Curator of Paintings 1600-1800) about the experiences of women artists in the seventeenth and eighteenth centuries, and how their work was received during their lifetimes and later.

SAQ:

What was it like to be a woman artist in Europe in the seventeenth and eighteenth centuries, and how exceptional was it?

LT:

Germaine Greer famously described Artemisia Gentileschi (1593-1653) as 'the magnificent exception'. Although it was certainly unusual for women in seventeenth-century Italy to become professional artists (as opposed to amateurs), Artemisia wasn't alone in doing so - nor was she the first. Famous precedents include Sofonisba Anguissola (1530-1625), who specialized in portraiture (and self-portraits); Lavinia Fontana (1552-1614), who gained notable success painting portraits and small paintings on copper; and Elisabetta Sirani (1638-1665), whose period of activity overlaps with Artemisia's (though her life was cut short in her twenties), who set up the first school of painting for women. What sets Artemisia apart is that she didn't limit herself to portraiture and still life, but tackled the same biblical and historical subjects as her male contemporaries. It's fair to say that women who became professional painters rarely attained the same fame and reputation as men during their own lifetimes, but Artemisia is an exception in this regard.

FWC:

Across Europe, the eighteenth century saw more women working as professional artists, but the fact that the Académie royale de peinture et de sculpture in Paris felt the need to limit the number of women who could hold membership at any one time to just four tells you quite a lot about the anxieties these women artists provoked! Even when they were awarded membership to the Académie royale, they received none of the privileges their male counterparts enjoyed, such as studio space within the Louvre or access to life drawing classes. Nevertheless, that didn't stop artists such as Elisabeth Vigée-Lebrun (1755-1842) or Adélaïde Labille-Guiard (1749-1803) becoming extremely successful. They both worked as portraitists - the gallery owns Vigée-Lebrun's *Self-Portrait in a Straw Hat* (NG1653) (Fig. 2) - but there were still life painters too, such as Anne Vallayer-Coster (1744-1818) in France or Mary Moser (1744-1819) in England. But stereotypes about women artists being less...

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Letizia Treves is James and Sarah Sassoon Curator of Later Italian, Spanish, and French 17th-Century Paintings at the National Gallery, London. Product details. Item Weight : 3.97 pounds. The reproductions of the art in the book are beautiful with many close up of details. The book itself is beautifully bound with high quality paper and ink making a book that is a pleasure to read and own. Artemisia related studies are difficult for casual students (like me) because information and opinions are updated and changed all the time. Shop for nude woman art from the world's greatest living artists. All nude woman artwork ships within 48 hours and includes a 30-day money-back guarantee. Choose your favorite nude woman designs and purchase them as wall art, home decor, phone cases, tote bags, and more! Fine Art Prints Minimalist Art Canvas Art Wall Art Ship Art Line Art Silhouette Drawing Line Art Drawings Art Prints. Nude Art Print Nude Sketch Minimal Woman Silhouette Erotic | Etsy. Martin Luther King Jr. ~ Great Shopping ideas in the Artist Holiday Gift Guide on Pinterest ~ Find me at <http://pinterest.com/rafaelsalazar> Social Media (Page #15 of 37). Rafael Salazar. In interviews with the Spanish press, Saavedra refers to Queen Letizia by the affectionate nickname 'Leti'. In one of their many encounters in the mid-90s, the artist raised the idea of using her as the model in a series of homages to the artists who had most influenced him in the past, such as Goya and Picasso, among others. Letizia thought it a fine idea, according to the artist. Today, she is a very different woman to the young journalist who befriended bohemian musicians and poets in the Mexican town of Guadalajara. From artist's muse, to star TV anchor - to Queen of Spain, her transformation has been nothing short of miraculous. Women have been a favorite topic of artists through the ages. In ancient art, women were often depicted as goddesses and mythological characters. The fifteenth century saw the emergence of idealized portraits of women with elaborate dresses. These paintings were often commissioned by rich families who wanted to showcase their affluence and power. However, the most famous female portrait of the Renaissance is the simply attired Mona Lisa. Another early famous portrait featuring a woman is the Girl with a Pearl Earring by Dutch artist Johannes Vermeer. 10 Most Famous Paintings At The National Gallery, London. August 28, 2020. 10 Most Famous Filipino Artists And Their Masterpieces. "Women Painters in History" is a brand new page I started when a friend of mine asked me about my favorite female painters and I couldn't name any. I'm still figuring out things, so you are very welcome to comment or suggest works by female painters I should share on this page. By liking and sharing this page, you are not only supporting the work of these artists, but you are also contributing to its promotion so it reaches a bigger audience. Fiona Alderton takes a tour of some of the paintings painted by women in the National Gallery collection, including: Elisabeth Louise Vigée Le Brun, who pai Fiona Alderton takes a tour of some of the paintings painted by women in the National Gallery collection, including:  Elisabeth Louise Vigée Le Brun, who pai