

ARTEMISIA GENTILESCHI IN NAPLES

Gallerie d'Italia – Naples, Intesa Sanpaolo's museum

3 December 2022 - 20 March 2023

Curated by Antonio Ernesto Denunzio and Giuseppe Porzio; specialist advisor Gabriele Finaldi

IMAGES AT THE LINK:

<https://www.dropbox.com/scl/fo/p45cqcnvqc9tsmmr122pi/h?dl=0&rlkey=oau31yf1qk8suioyi6df3j3zb>

Naples, 2 December 2022 - Intesa Sanpaolo is to open the **Artemisia Gentileschi in Naples** exhibition to the public in its Neapolitan museum of the **Gallerie d'Italia in Via Toledo**, dedicated to the long period the painter spent in Naples: a vital chapter in Artemisia's art and life story.

The exhibition, staged in special collaboration with the National Gallery of London and in collaboration with the Museo e Real Bosco di Capodimonte, the State Archive of Naples and "L'Orientale" University, presents a meticulous selection of **around fifty works from public and private Italian and international collections**, offering an opportunity to update scientific studies on the subject.

Artemisia Gentileschi's time in Naples, between 1630 and 1654 and interrupted only by an interlude in London from spring 1638 to spring 1640, was the decisive and longest chapter of the painter's intense existence. Notwithstanding that, and in the face of the media hullabaloo generated by Artemisia, including as a proto-feminist heroine, this season has rarely received the specific attention of critics, nor of the initiatives showcasing the artist; an exhibition on this period of her career has never been held in Naples.

The exhibition displays both works created by Artemisia and those by leading artists closely connected to her, mostly active in Naples in the same years as the painter, such as Massimo Stanzione, Paolo Finoglio, Francesco Guarino, Andrea Vaccaro or the rediscovered "Annella" Di Rosa, the greatest Neapolitan artist of the first half of the seventeenth century, who herself was a victim - according to a long-standing, albeit unreliable, tradition – of gender violence.

The selection of twenty-one works by Artemisia in the exhibition offers an essential picture of the Neapolitan trajectory of the "painter", with its high points and its problematic aspects: for the first time, masterpieces are being displayed to the Italian public, such as the youthful *Saint Catherine of Alexandria*, recently acquired by the National Gallery of London, the precursor to this exhibition; in

addition, there is the same Saint from the Nationalmuseum of Stockholm and *Judith and her Maidservant with the head of Holofernes* from the Nasjonalmuseet of Oslo. There are also rare, major public commissions by the painter, from the *Annunciation* of Capodimonte to two of the three monumental canvases created between 1635 and around 1637 for the choir of Pozzuoli cathedral, *Saint Januarius in the Amphitheatre* and *Saints Proculus and Nicea*, the latter specially restored for the occasion.

The staging of the exhibition was preceded by intensive scientific investigations and archival research that turned up important new material for Artemisia's biography, making the catalogue an essential tool for the continuation of studies, thanks to its meticulous documentary summary. Finally, the circumstances surrounding the arrival of Artemisia Gentileschi in Naples in 1630, directly from Venice, have at last been cleared up and further details have been added about her final years, plagued by financial difficulties – confirming the literary insight of Anna Banti - both regarding her private affairs (the concubinage of her daughter Prudenzia Palmira and the shotgun wedding following the birth of her grandson Biagio in 1649) and certain relevant aspects of her activity, starting from the role played by the viceroyal and middle class clientele and ending with Artemisia's relations with the literary academies, which helped amplify her fame during her life.

The exhibition at the new Gallerie d'Italia of Naples began as an in-depth examination of the solo exhibition dedicated to the artist at the National Gallery of London in 2020, with the director of the London museum, **Gabriele Finaldi**, taking on the role of **specialist advisor** and the **curation of Antonio Ernesto Denunzio and Giuseppe Porzio**.

Various important offshoot events are planned during the exhibition, including a major international study conference.

The exhibition catalogue has been produced by Edizioni Gallerie d'Italia | Skira with the participation of internationally recognised curators and scholars.

The Naples museum, along with those of Milan, Turin and Vicenza, is part of Intesa Sanpaolo's Gallerie d'Italia museum project, led by Michele Coppola, the Bank's Executive Director of Art, Culture and Historic Heritage.

USEFUL INFORMATION

WHERE: Gallerie d'Italia – Naples | Via Toledo, 177 Naples

OPENING TIMES: Tuesdays to Fridays from 10 a.m. to 7 p.m.; Saturdays and Sundays from 10 a.m. to 8 p.m.; closed on Mondays; last entry: an hour before closure

ADMISSION CHARGES: full €7, reduced €4, free entry for affiliates, schools, those under 18 years old and clients of the Intesa Sanpaolo Group

INFORMATION AND BOOKINGS: <http://www.gallerieditalia.com>, napoli@gallerieditalia.com, Freephone number 800.167619

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