



# MEETINGS WITH THE MASTERPIECES

Stop, Look and SEE

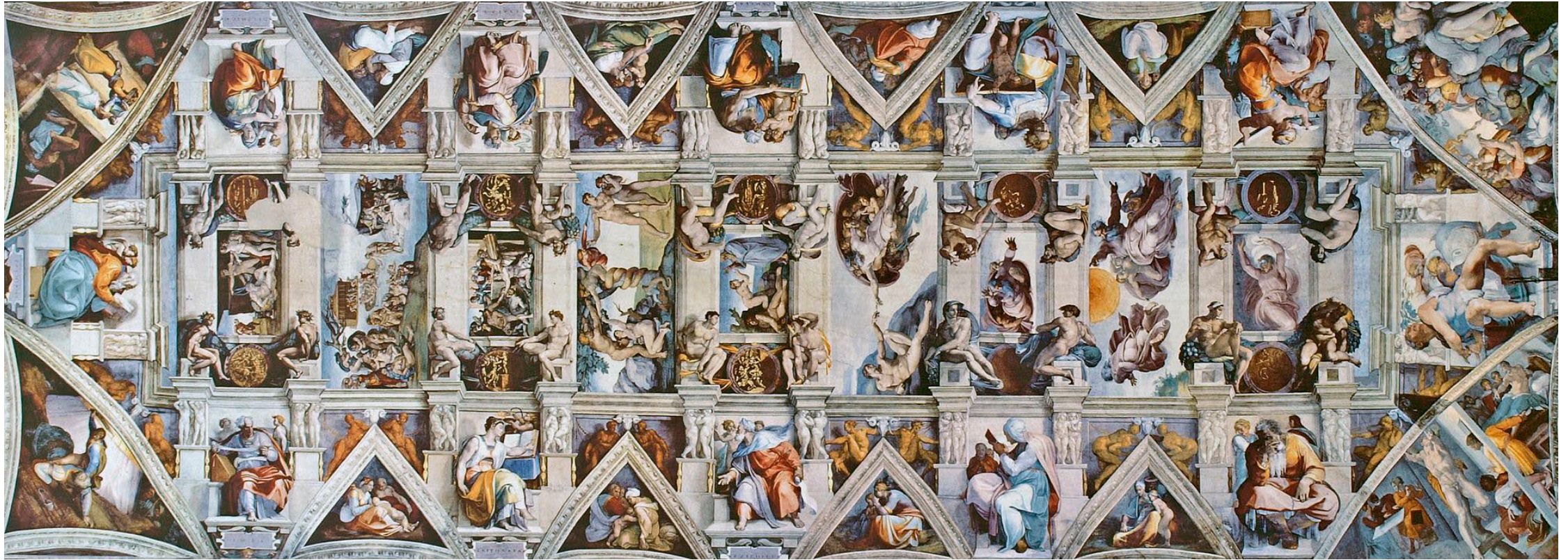
# Opening the Door

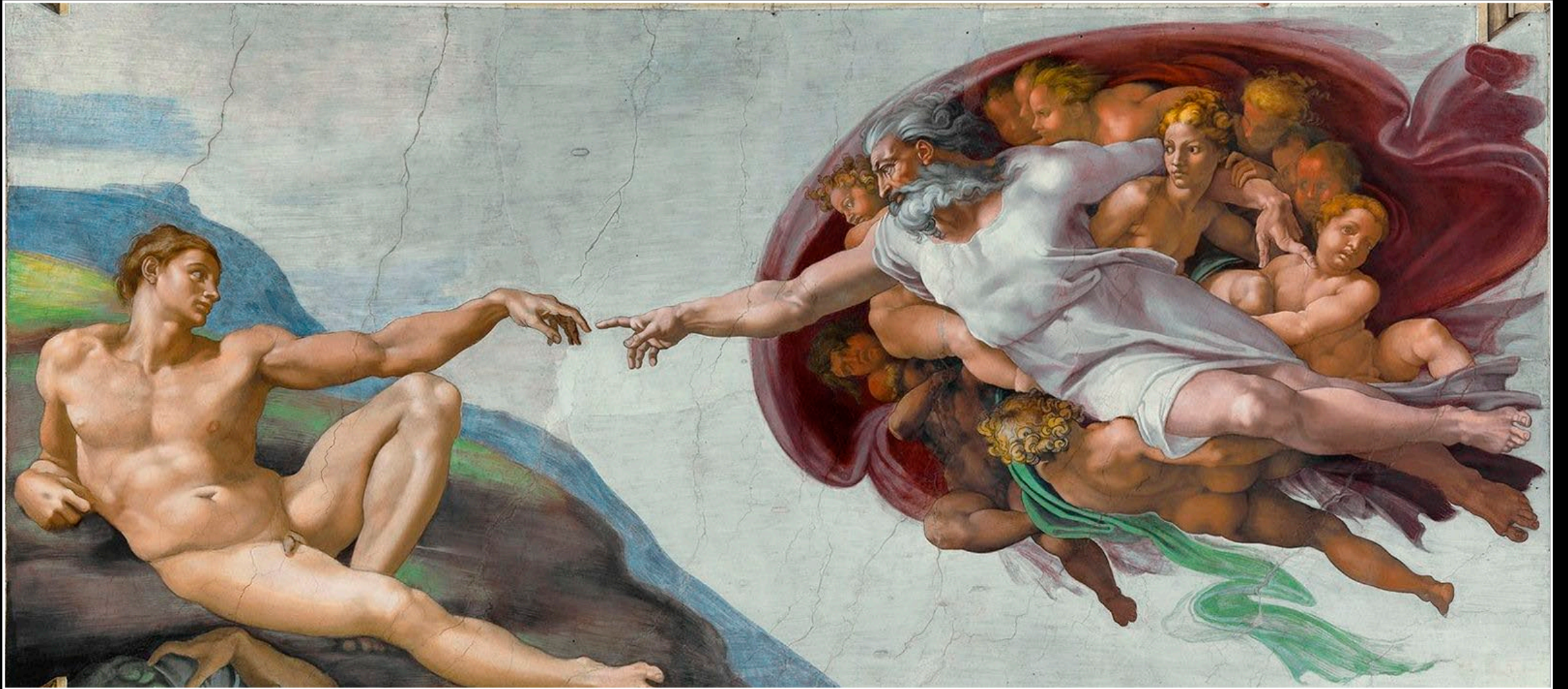


# THE SISTINE CHAPEL



# IN THE BEGINNING—THE GENIUS OF GENESIS



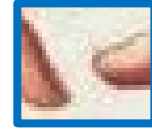


*God Creating Adam*



The Touch

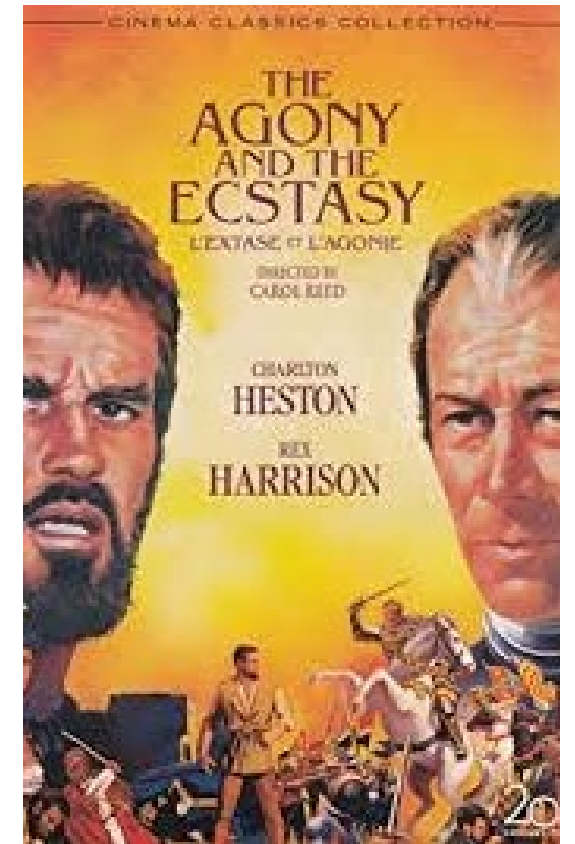
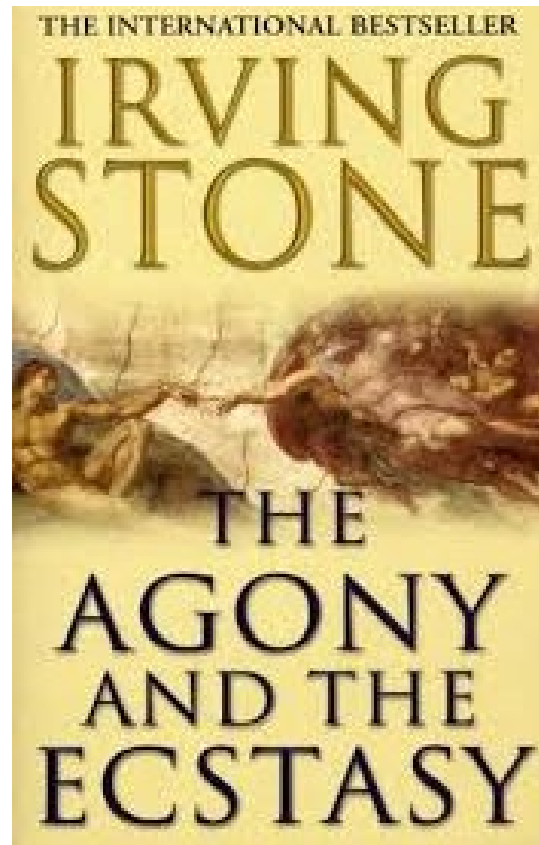
Amid all the  
art, the SPARK  
when the  
artist  
touches YOU,  
the  
viewer



MICHELANGELO  
BUONARROTI, *the Painter*







# Michelangelo in Fiction and Fact

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# Michelangelo: To Giovanni Da Pistoia 1509

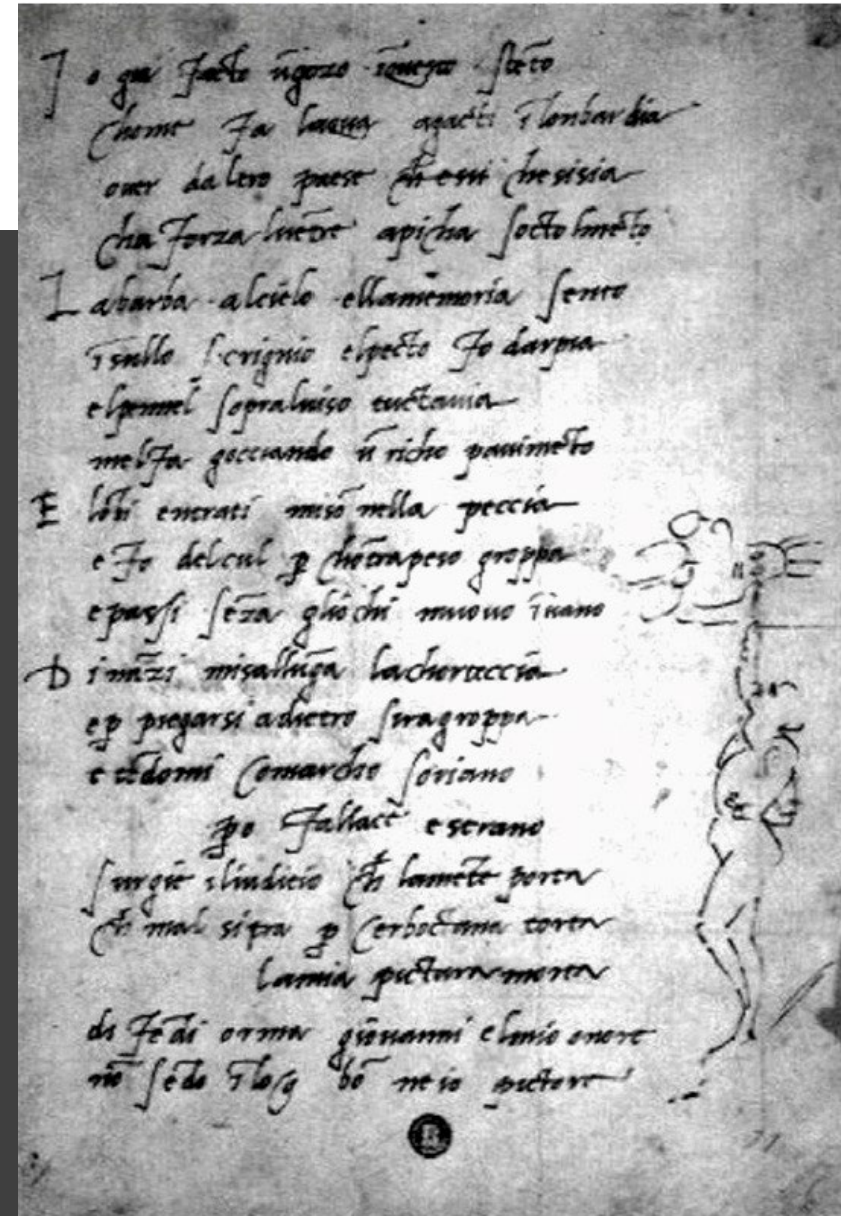
—1509

I've already grown a goiter from this torture,  
hunched up here like a cat in Lombardy  
(or anywhere else where the stagnant water's poison).  
My stomach's squashed under my chin, my beard's  
pointing at heaven, my brain's crushed in a casket,  
my breast twists like a harpy's. My brush,  
above me all the time, dribbles paint  
so my face makes a fine floor for droppings!

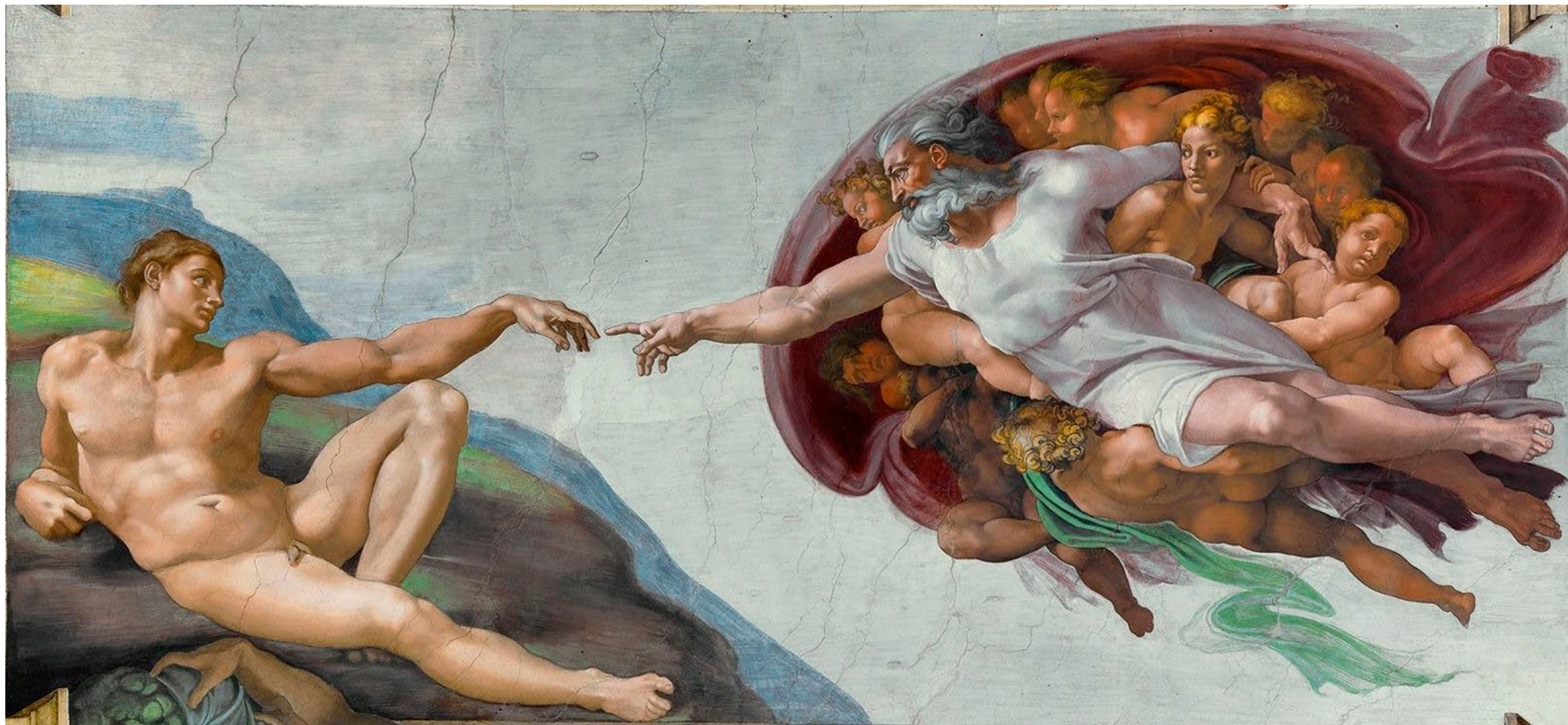
My haunches are grinding into my guts,  
my poor ass strains to work as a counterweight,  
every gesture I make is blind and aimless.  
My skin hangs loose below me, my spine's  
all knotted from folding over itself.  
I'm bent taut as a Syrian bow.

Because I'm stuck like this, my thoughts  
are crazy, perfidious tripe:  
anyone shoots badly through a crooked blowpipe.

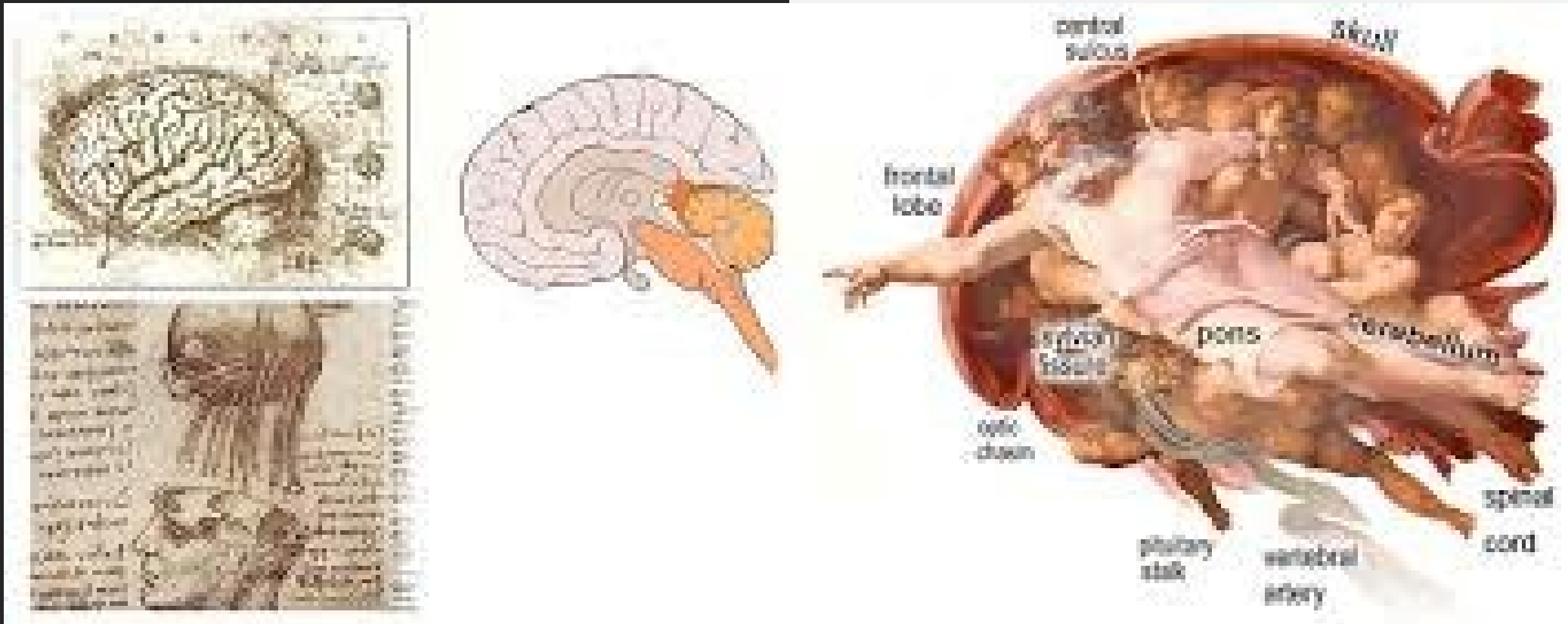
My painting is dead.  
Defend it for me, Giovanni, protect my honor.  
I am not in the right place—I am not a painter.



What do YOU see in Michelangelo's paintings?



—  
**Did you see a brain?**



**Frank Lynn Meshberger did**



Who's doing what?



*The  
Expulsion*



What are the emotions?



# ***THE LAST JUDGEMENT***

**WHAT IN HEAVEN  
AND HELL DO YOU  
SEE?**







*My skin hangs  
loose below me...*





**Drama**



Horror



An irreverent, irrelevant diversion— shamelessly the first of many





Who's Hiding in  
Michelangelo's  
Last Painting

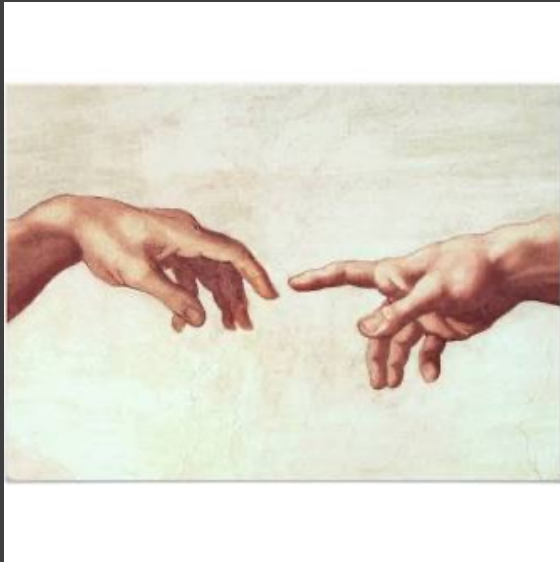
*Crucifixion of  
Saint Peter*



Arrivederci  
Maestro  
Michelangelo,  
il pittore



Ciao, Michelangelo, the  
Architect



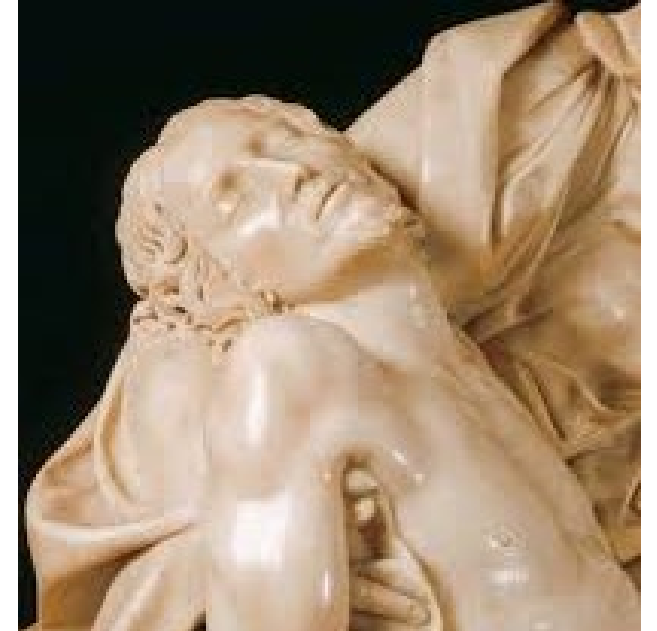
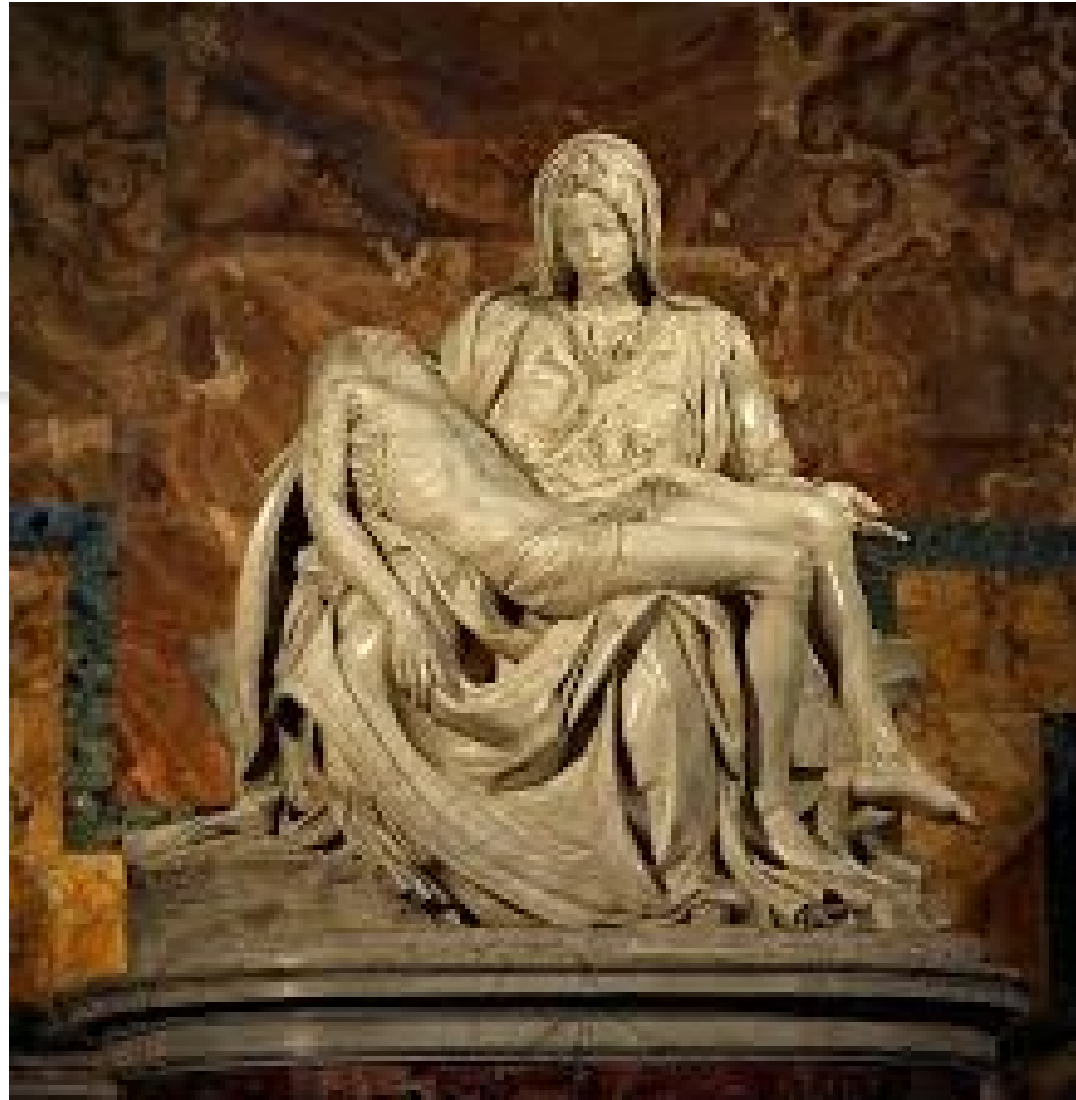
**Now from the  
hands of  
Michelangelo,  
Creator/Sculptor**





Freeing the slaves from  
blocks of marble

The  
Compassion  
of  
*The Pietà*





The  
Compassion of  
*Tomoko  
Uemura in Her  
Bath*

by W. Eugene Smith

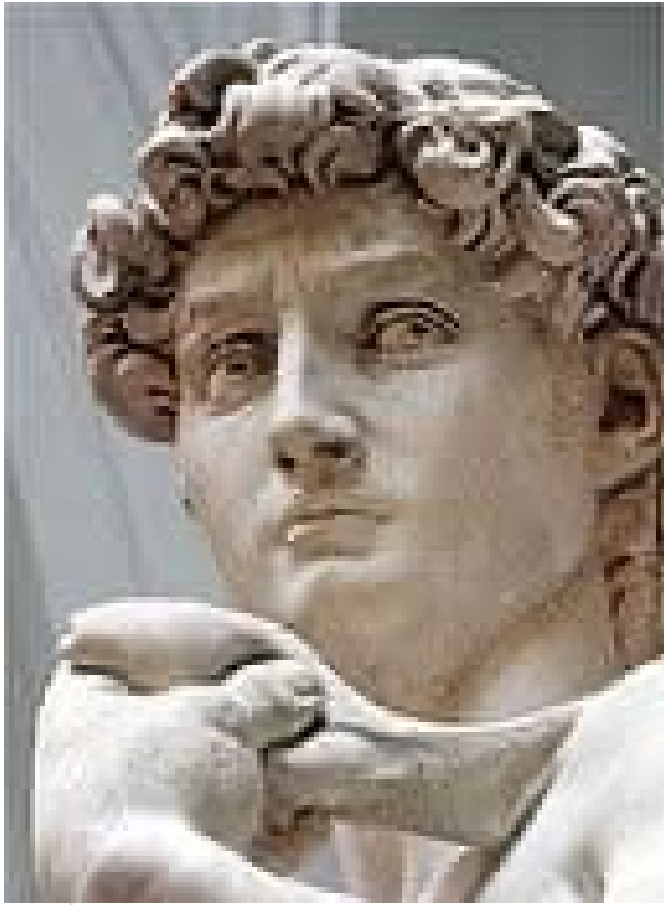
*David*





From another view

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Up close and personal

# Michelangelo and Donatello do *David* in Florence





Bernini's *David* and *St. Teresa*



*“Davids”*

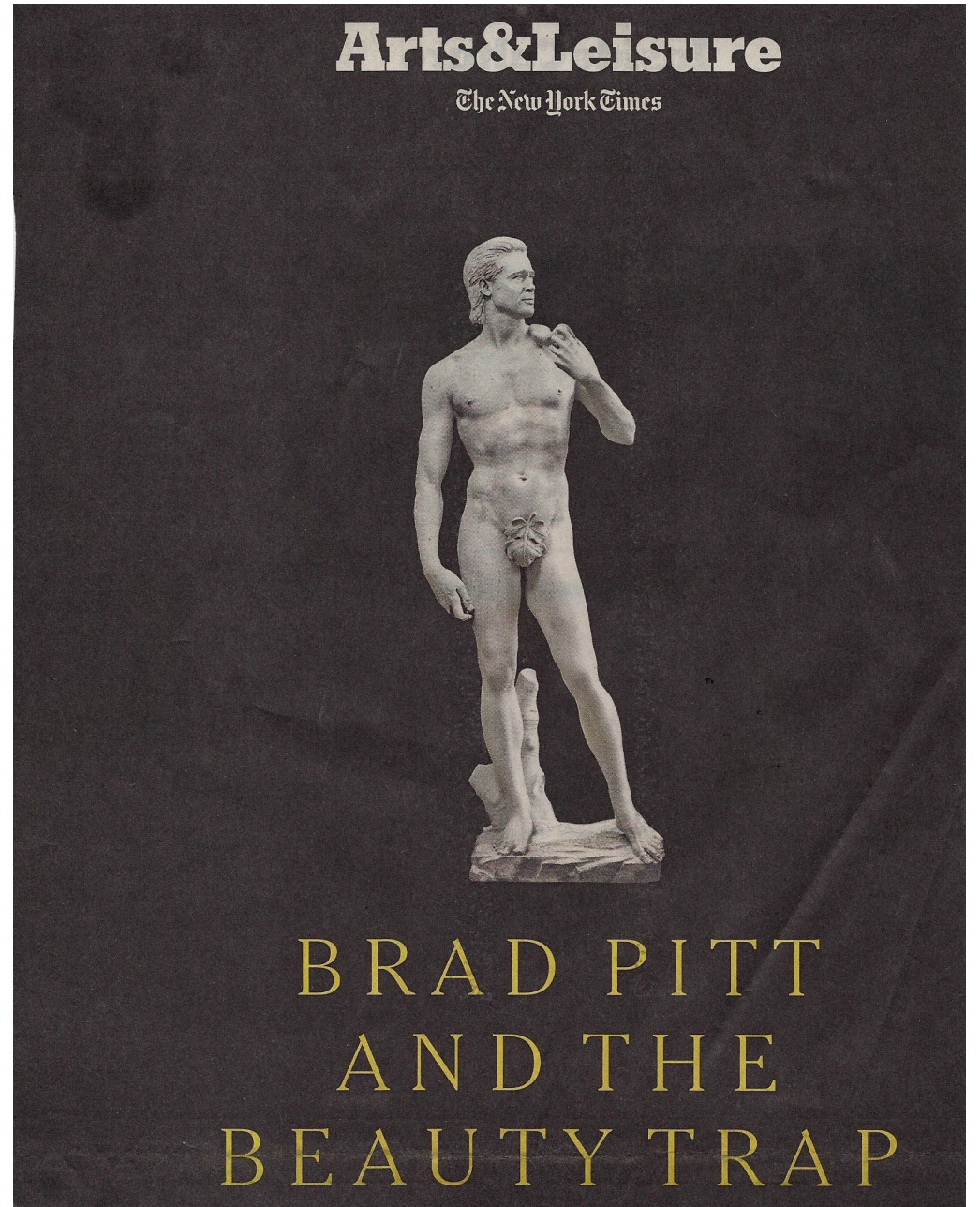


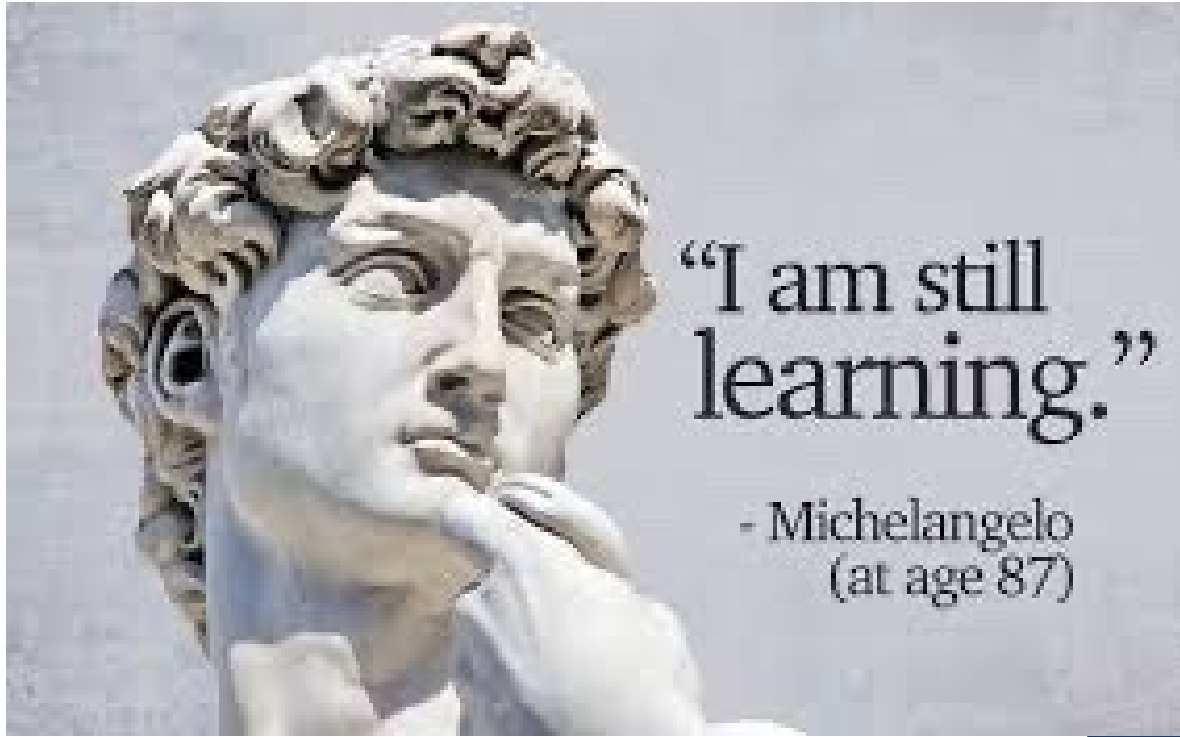
# ¡Viva Michelangelo y el David!

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# Ideal Beauty Then and Now





“I am still  
learning.”

- Michelangelo  
(at age 87)





## Meeting More Italian Masterpieces

Let's start with perhaps the world's most famous ever painting, recognized by one detail. Note the *sfumato*!

What's do YOU think  
of the *MONA LISA*?

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Leonardo da Vinci

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# da Vinci's *Madonnas*



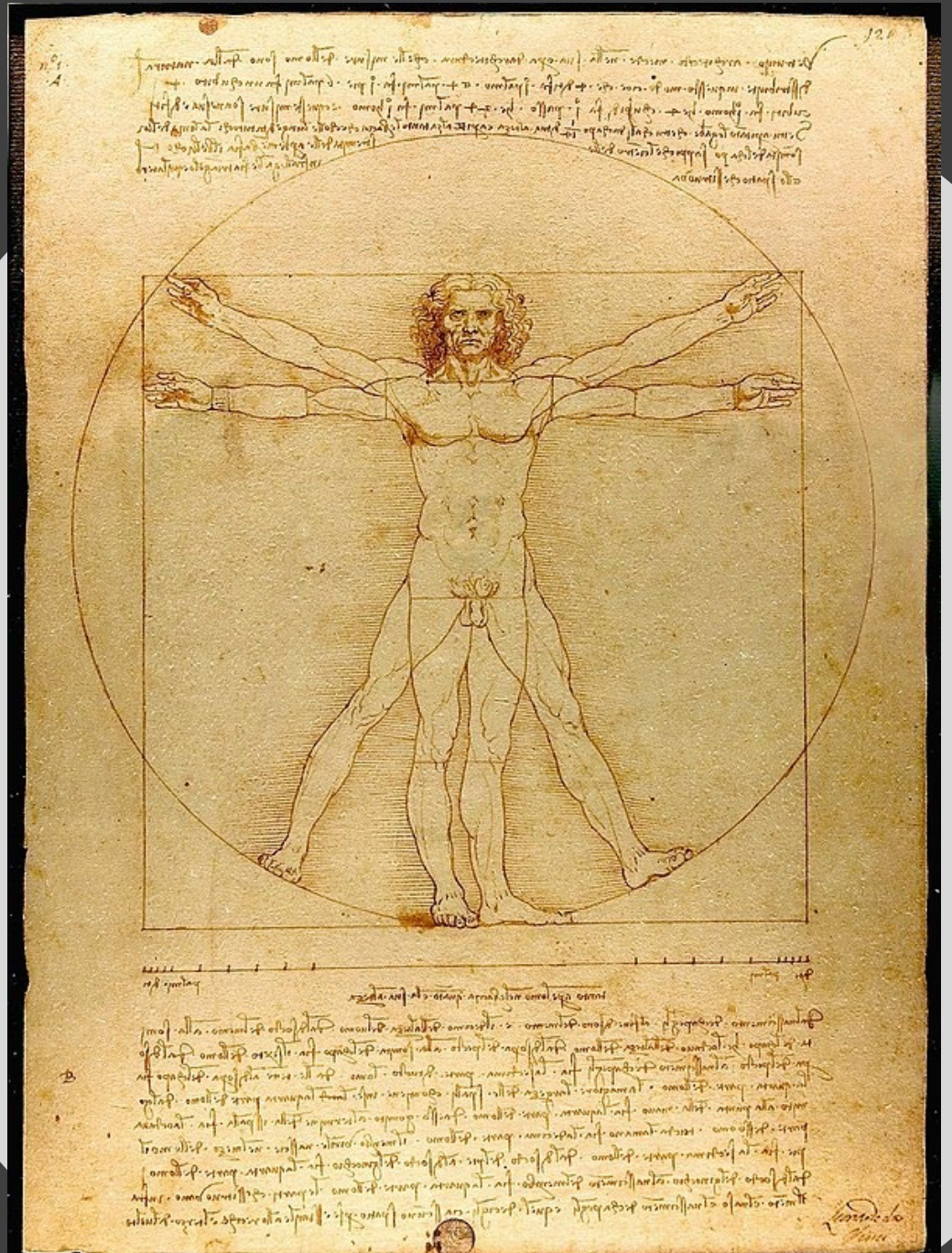




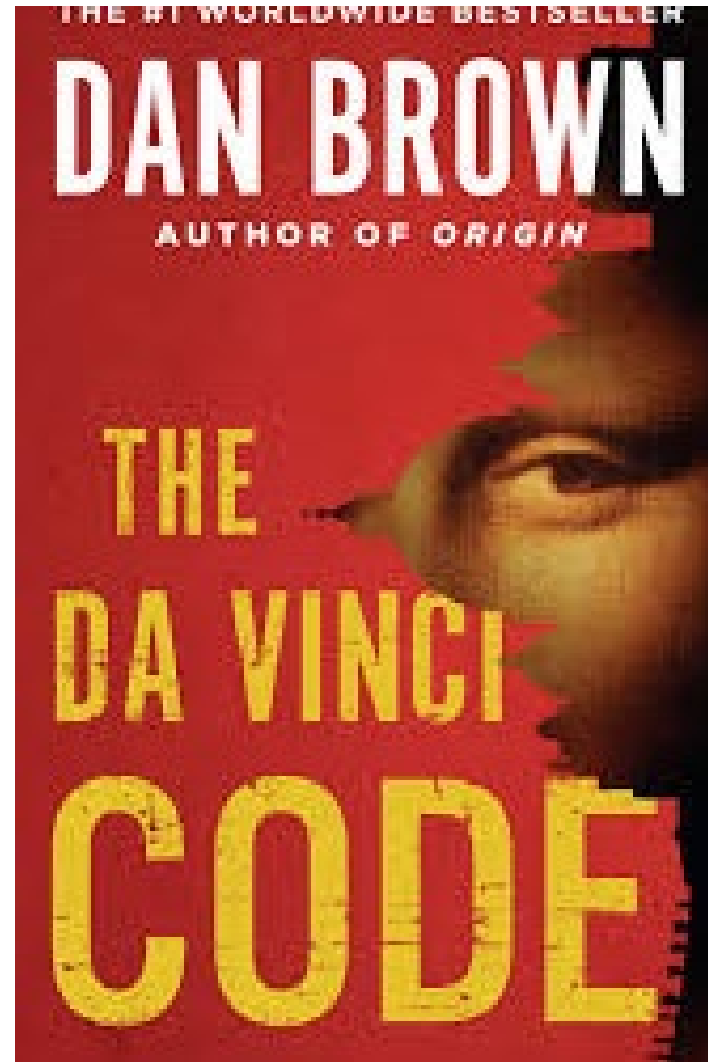
Leonardo's ladies

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# The Vitruvian Man



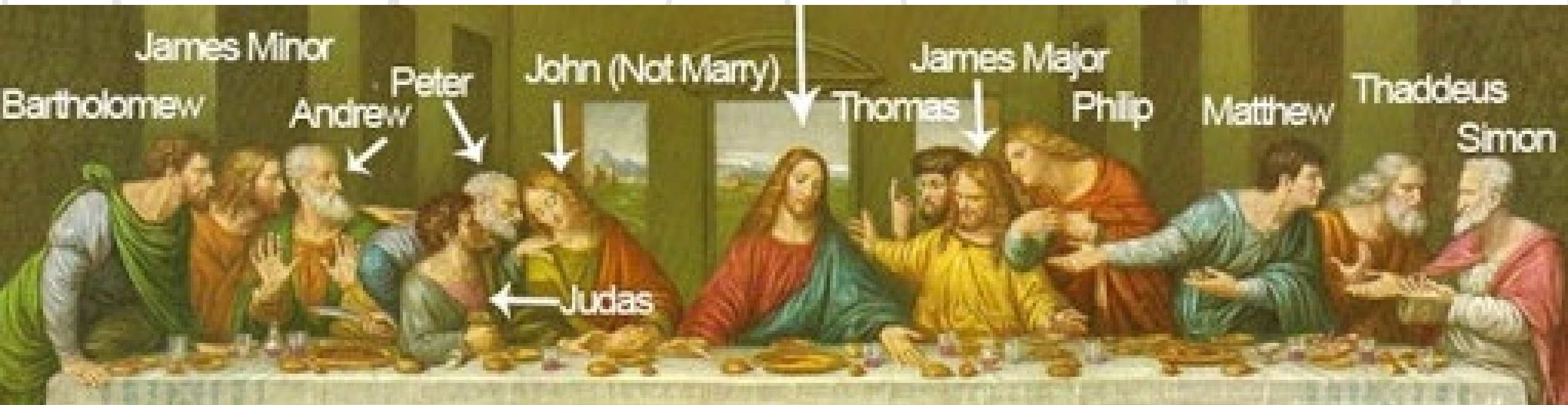
# Leonardo in the 20th Century

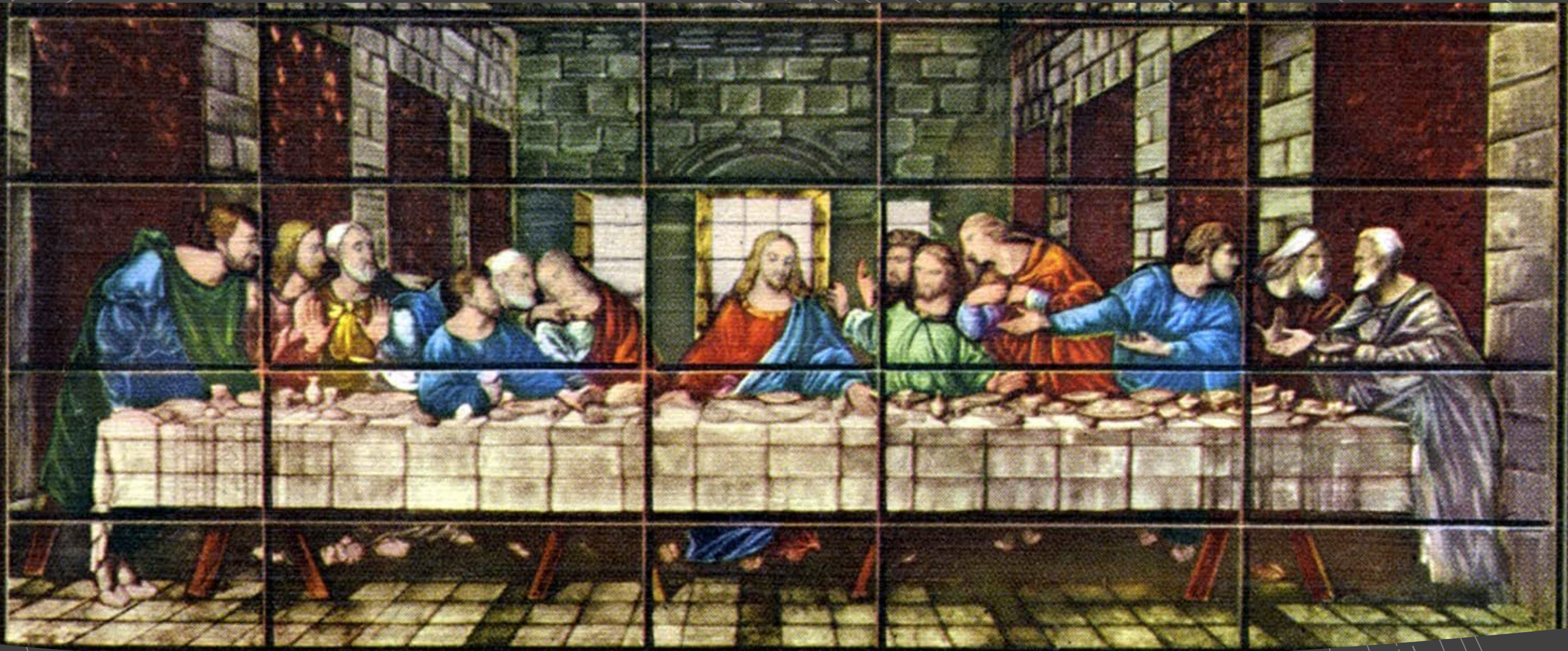




*The Last Supper*

# Who's who at the Last supper





*The Last Supper*, Forest Lawn Cemetery Glendale  
California

## Cartoonist's take



California  
cartoon for  
cognoscenti

# Meeting More Italian Masterpieces



1311



Duccio

1300





# Giotto *Lamentation*

(Scrovegni) Chapel, Padua,  
c. 1305,



## St. Francis in Assisi

**Giottto**  
1295- 1300



Fra Angelico  
Convent of San Marco, Florence

# *The Mocking of Christ 1437-1446*





# Two Chapels— One in Rome and one in Florence



Sistine at the Vatican



Brancacci Chapel, Church of Santa Maria del Carmine

# Masaccio's *Expulsion*

- 



Emotion in  
Masaccio and  
Michelangelo





# Raphael is also in the Sistine Chapel

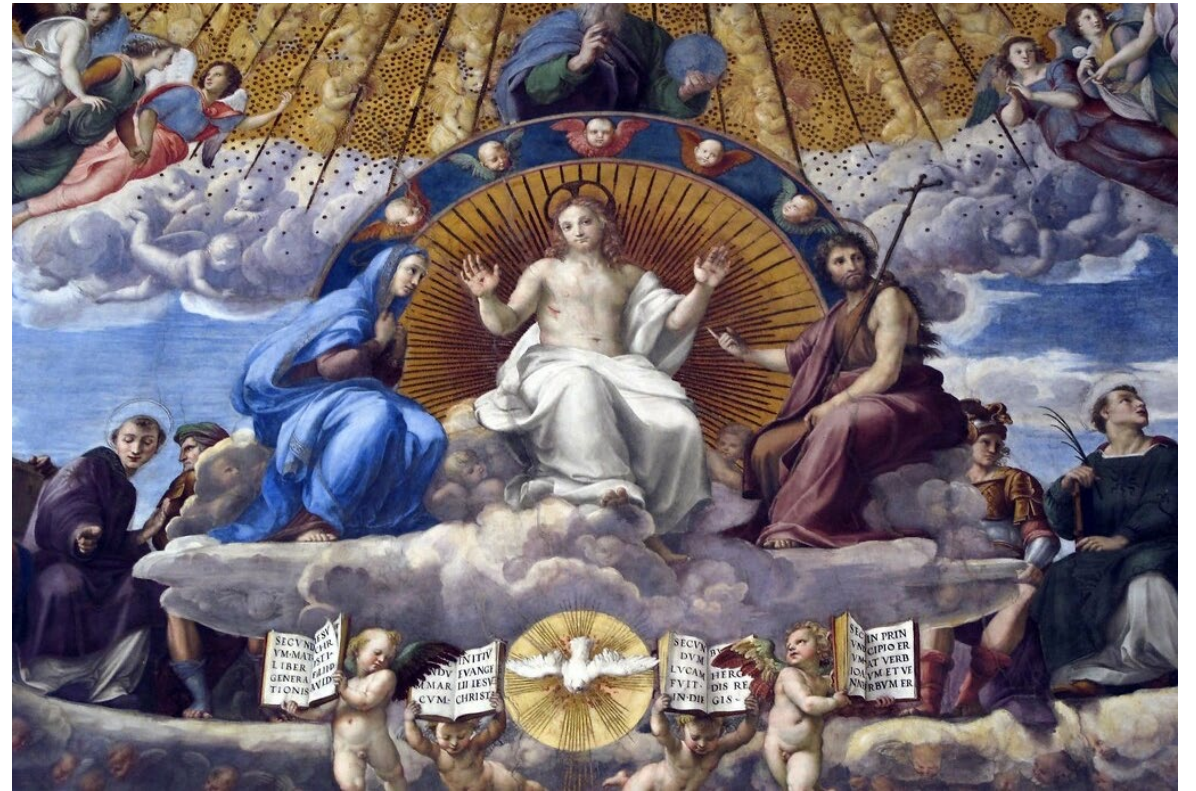




The Vatican  
Raphael rooms



*Disputation  
of the Holy  
Sacrament  
or Triumph  
of Religion*



Michelangelo and  
Raphael



## More Masterpieces from Italy

Beginning with...



Michelangelo  
Caravaggio

*David and  
Goliath*

**Violence in chiaroscuro**



Two artists  
Two centuries

***Bacchus* by Caravaggio and Sherman**

# Like the Portrait, Become the Portrait

People worldwide are posing as famous paintings, using toilet paper, sheets and more.

By KATY KELLEHER

A woman with a roll of toilet paper around her neck. A man with lettuce on his head, bare-chested in a sheet, delicately holding a large goblet of red wine. A child with small lilac angel wings posed atop a mound — again — toilet paper, with siblings and parents looking on in the background. For weeks, people have been recreating works of fine art using household items and posting their tableaux on social media.

At a time when museums are closed, galleries have shuttered and art education has largely moved online, these images have formed a living archive of creativity in isolation. Tens of thousands of recreations appear under the hashtags #mettwinning, #betweenartandquarantine and #gettymuseumchallenge. Some have been made by arts professionals, but many of them are the skillful works of amateurs.

Anneloes Officier believes that her household in Amsterdam started this spontaneous wave of imitative works. For a month, she has been collecting submissions and posting them on the Instagram account @tussenkunstenquarantaine (a reference to the Dutch television program “Tussen Kunst en Kitsch,” whose title means “between art and kitsch”).

“Over 24,000 contributions have come in through our hashtag,” Ms. Officier, 31, said, adding that staff members from the Rijksmuseum, the Metropolitan Museum of Art, the Louvre, the Getty and the Hermitage have taken part. The creators sometimes impose their own rules and restrictions, such as limiting the number of props or the time allotted to create a replica.

These recreations recall the work of the artist Nina Katchadourian, whose series “Lavatory Self-Portraits in the Flemish Style” was shot entirely in airplane bathrooms. They’re part of a larger body of work, called “Seat Assignment,” in which she creates art during commercial flights.



Above, Francesco De Grazia recreating Caravaggio's “Boy With a Basket of Fruit.”

been looking forward to had been canceled, leaving him with plenty of time on his hands to dress up like a Caravaggio painting. “The only possibility is to make use of the tools offered by the web while waiting for this nightmare to pass,” he said. “I hope I was able to make someone laugh.”

Although not normally a big fan of social media, Crystal Filep, a 36-year-old urban planner from Wellington, New Zealand, decided to join in after her mother encouraged her to try her hand at the challenge. “I was attracted to the bodily, tactile nature,” she said. “I had been spending an unhealthy

from pretending to be someone else for a moment. They also spoke about their love for art and museums. There are so many people who miss the quietly social act of looking at art with others. For now, they will have to make do with virtual gallery tours and riffs on famous paintings posted to Instagram.

These embodiments of artworks have a historical precedent. Long before we were dabbing eye shadow on our lips and posing with toilet paper, people were donning makeup, holding props and posing rigidly in

All these embodiments of artworks even have a historical precedent.

ace of Versailles supposedly participated in a series of tableaux vivants inspired by the paintings of Jacques-Louis David and Eugène Isabey. The hobby picked up steam during the 1800s, and reached its peak around the turn of the 20th century.

While the widespread use of photography and the availability of the cinema made the practice of tableau vivant seem less engaging, it never fully faded from sight. Every year, residents of Laguna Beach, Calif., dress up for the Pageant of the Masters, an event that has been referenced in popular culture (including on episodes of “Arrested Development” and “Gilmore Girls”).

When restrictions on public life are lifted, participation in this social media challenge — and several others that have emerged over the last month — will surely wane. But some educators are hoping to keep the recreations going long after stay-at-home orders end.

“I’m definitely going to keep assigning this project,” said Stacy Antoville, who teaches art at the Clinton School, a 6-12 public school in Manhattan.

## Copying Caravaggio





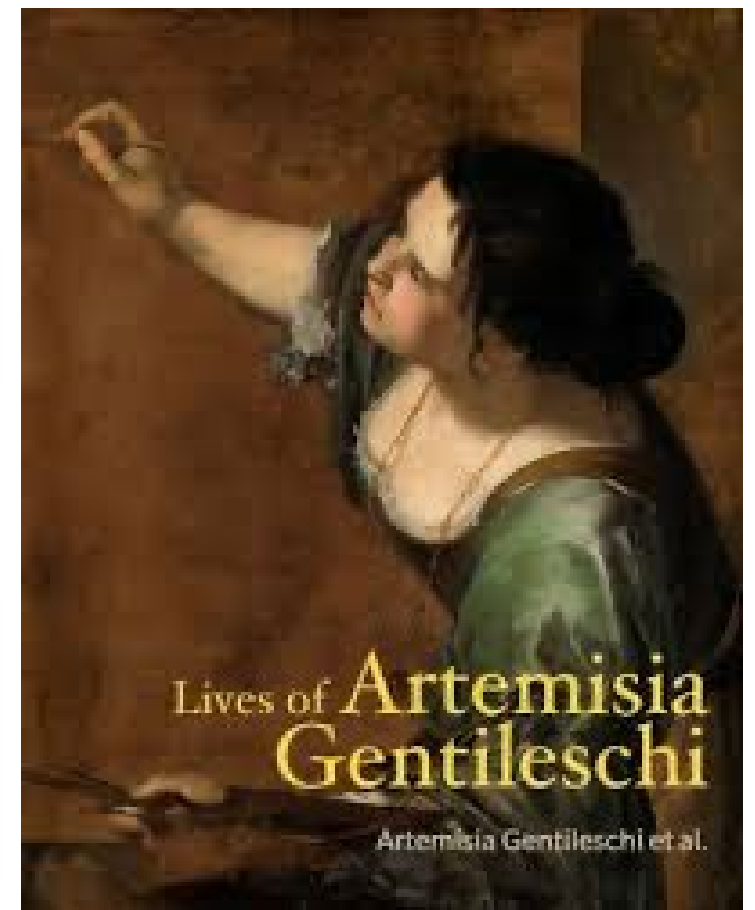
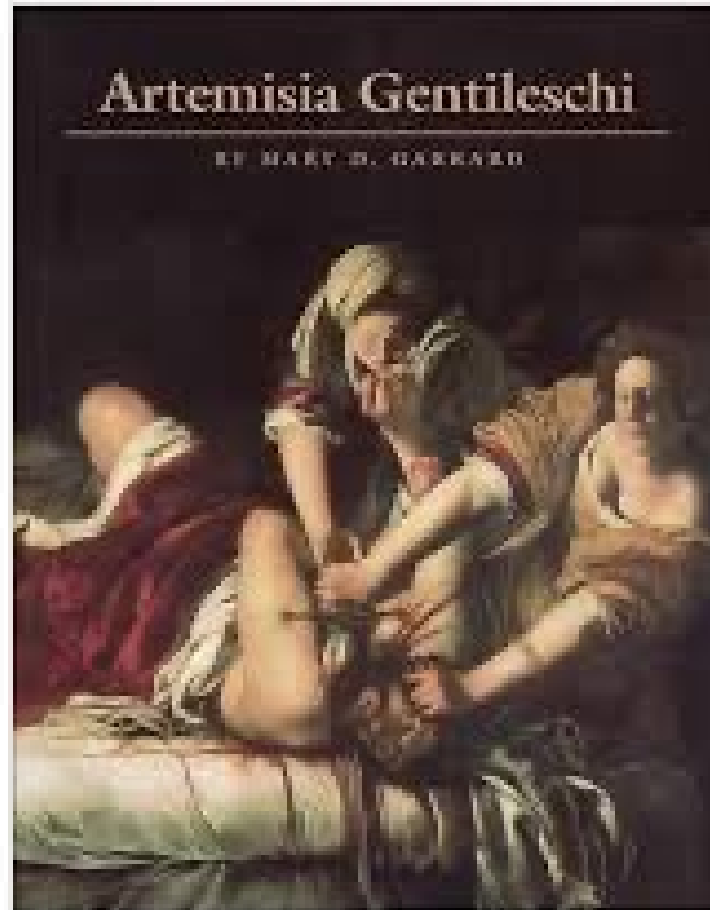
**A beheading by Caravaggio**

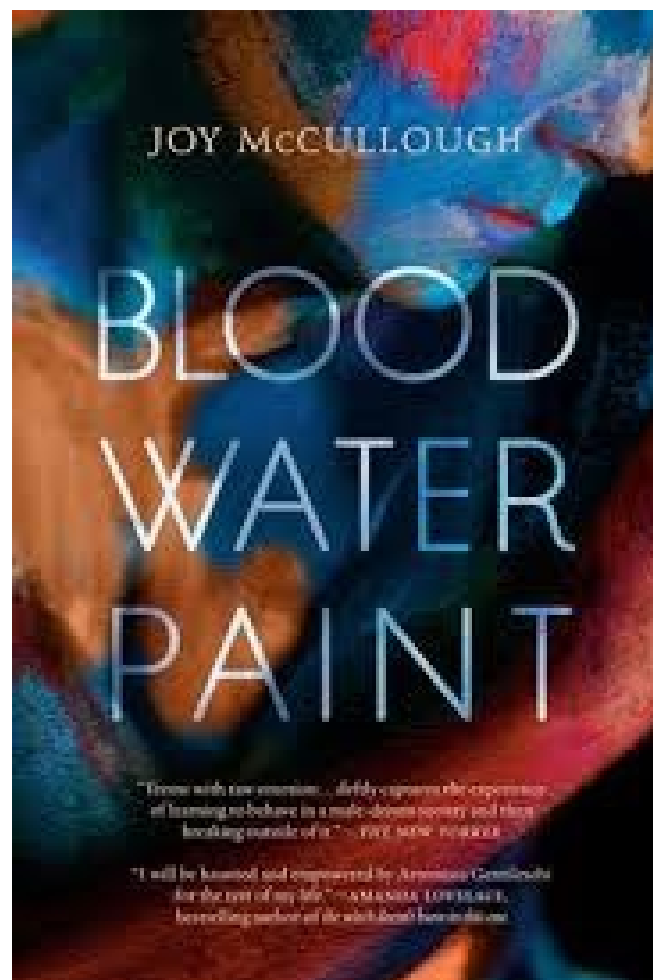
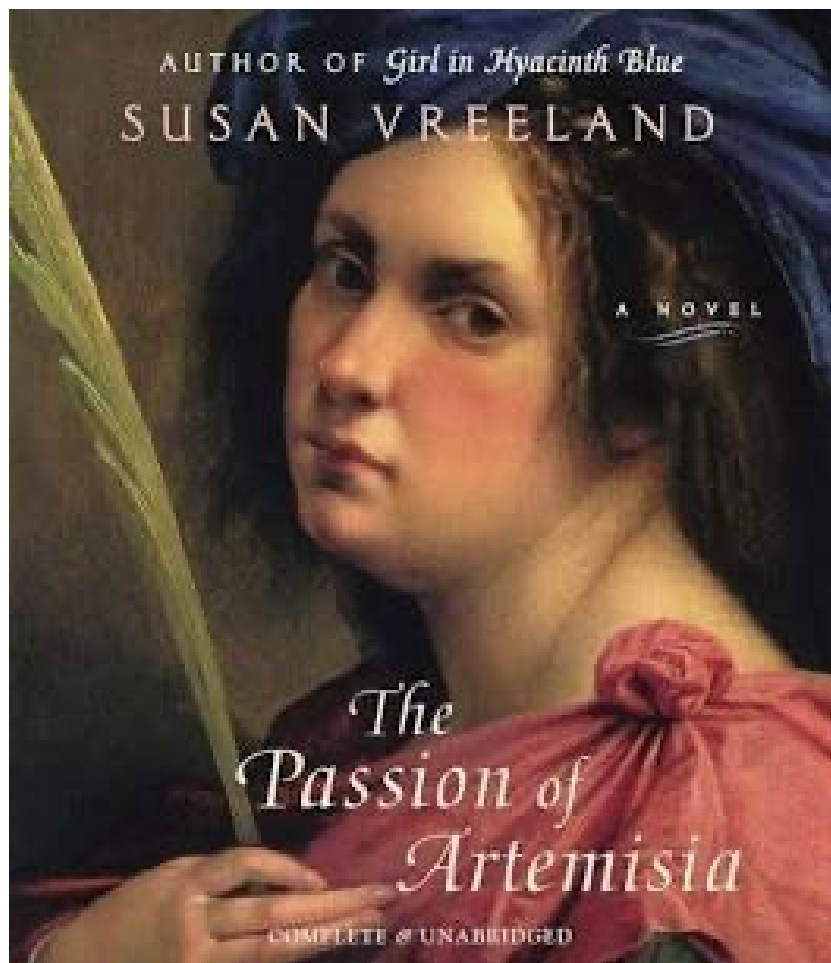


**and by ...?**

# Artemesia Gentileschi

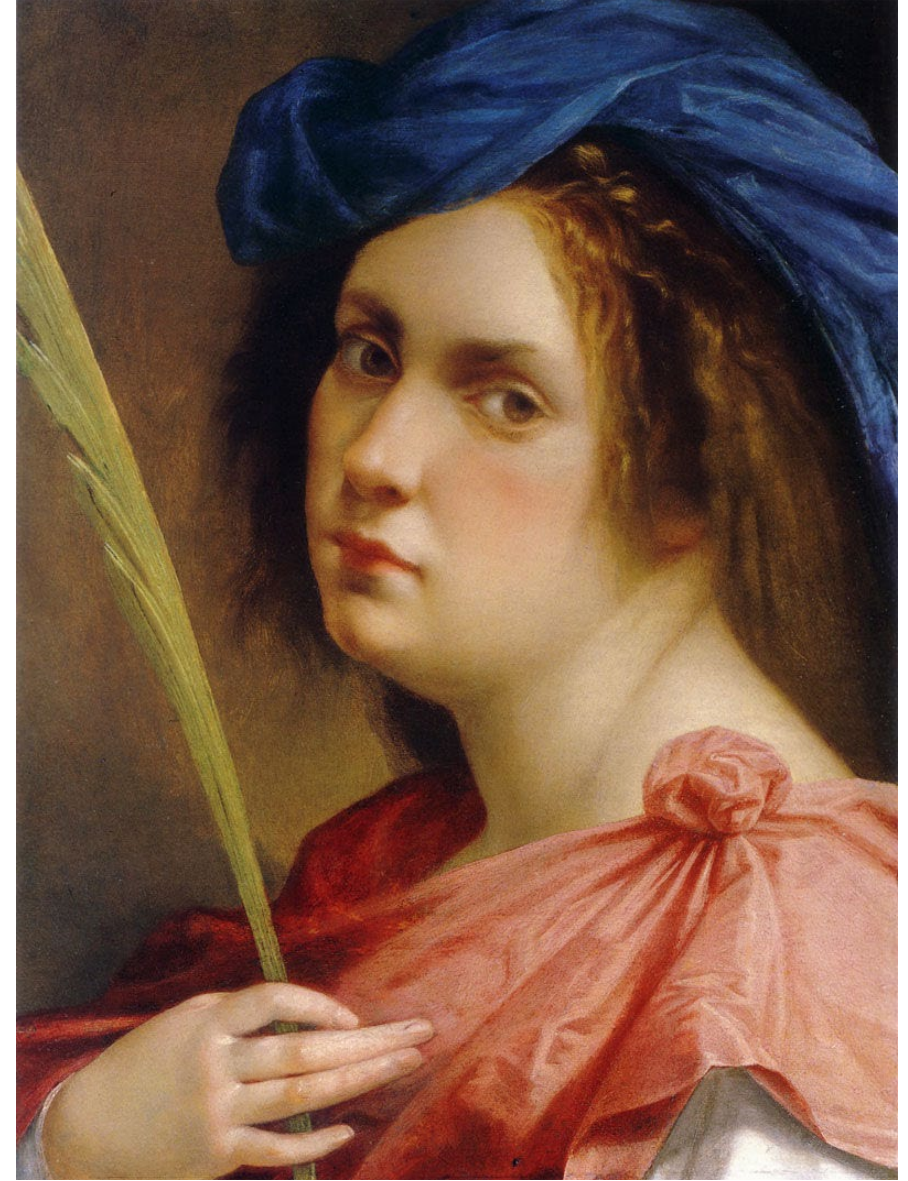
That's Who!





**All About  
Artemisia**

# Artemisia does Artemisia as martyrs



## A BRUSH WITH VIOLENCE

The painter Artemisia Gentileschi survived a rape. Was her work defined by it?

BY REBECCA MEAD



The story of Susanna and the Elders, related in the Book of Daniel, was a popular subject for artists in the sixteenth and seventeenth centuries, and no wonder. Susanna, a virtuous, beautiful young woman, is bathing in her garden while two older men spy on her. The men suddenly accost her and demand that she submit to rape; if she resists, they warn, they will ruin her reputation by claiming that they caught her with a lover. The tale offered painters an irresistible opportunity to replicate a similar kind of voyeurism. Tintoretto depicted the scene several times; in a version painted in the fifteen-fifties, which hangs in Vienna's Kunsthis-

torisches Museum, he portrayed Susanna as serene and abstracted, towel-drying a raised foot and regarding herself in a mirror, unaware of a bald man who is concealed behind a rose trellis and peering between her parted thighs. In a treatment by Rubens from half a century later, on display at the Borghese Gallery, in Rome, Susanna is shown reaching for a shawl, realizing with horror that she has been exposed to two leering men. Sometimes the violence threatened against Susanna is indicated in the tableau: in a version by Ludovico Carracci that hangs in the National Gallery in London, one of the elders is tugging at Susanna's robe, pulling it off

*In Artemisia's 'Judith Beheading Holofernes,' the heroine is a deft butcher.*

her body. Giuseppe Cesari (known as Cavaliere d'Arpino) made a painting that enlists the viewer's participation in the lasciviousness it represents: its naked subject looks almost seductively out from the canvas, coolly brushing her golden hair.

A very different Susanna is offered by Artemisia Gentileschi, who was born in Rome in 1593, and who painted the scene in 1610, when she was seventeen. In her version, two men emerge from behind a marble balustrade, violently interrupting Susanna's ablutions. Her head and her body torque away from the onlookers as she raises a hand toward them, in what looks like ineffectual self-defense. Strikingly, her other hand shields her face. Perhaps this Susanna does not want the men to identify her or see her anguish; it's equally likely that she does not want to lay eyes on her persecutors. In its composition, execution, and psychological insight, the painting is remarkably sophisticated for a girl in her teens. As the scholar Mary Garrard noted, in a 1989 appraisal titled "Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art," the painting represents an art-historical innovation: it is the first time in which sexual predation is depicted from the point of view of the predated. With this painting, and with many other works that followed, Artemisia claimed women's resistance of sexual oppression as a legitimate subject of art.

As one of the first women to forge a successful career as a painter, Artemisia was celebrated internationally in her lifetime, but her reputation languished after her death. This was partly owing to fashion: her naturalistic mode of painting went out of style, in favor of a more classical approach. Seventeenth-century scholars barely mentioned her. When she registered, it was as a footnote to her father, Orazio Gentileschi, a well-regarded artist who specialized in the kind of historical and mythological scenes in vogue at the time. (Academics tend to refer to Artemisia by her first name, in order to distinguish her from her father.) Her work received little substantial critical attention until the early twentieth century, when Roberto Longhi, the Italian art historian, wrote a grudging assessment, calling her "the only woman in Italy who ever un-

The New Yorker  
October 5, 2020



*Susanna and the Elders*  
by  
Artemisia Gentileschi

# Tinteretto





Cesari



Carracci





1610

Artemisia Gentileschi, *Susanna and the Elders*



1652



**Judith and Holofernes**



**Jael and Sisera**



Artemisia paints who...?



Artemisia  
Gentileschi,  
**PAINTER**

Meeting  
with  
beauty at  
the Uffizi



Botticelli

*La Primavera*





*The  
Birth of  
Venus*

# Botticelli's *Youth of Moses* Guess where?







Back where we started at the Sistine Chapel

**Now let's go back through the Door  
and hear what  
YOU saw!**

