

[Gentileschi at the National Gallery of Art](#)

[Gentileschi at the Getty](#)

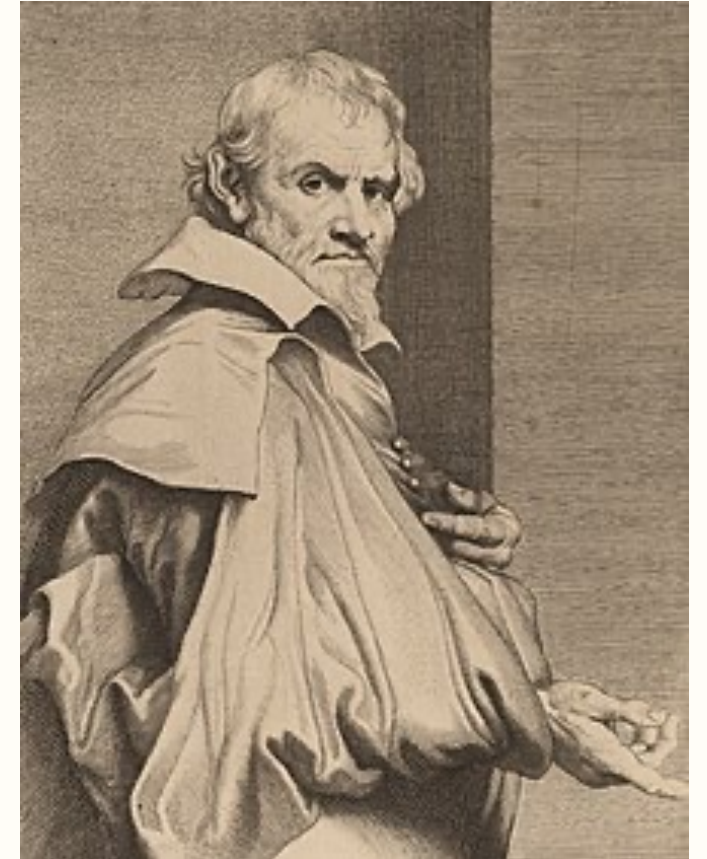
Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy was organized by the Soprintendenza per i Beni Artistici in Rome as the first large-scale display devoted to both artists together, who were close followers of Caravaggio (1571-1610). The exhibition traveled to the [Metropolitan Museum of Art](#) in New York and the [Saint Louis Art Museum](#) in 2002. Read an article in [Smithsonian Magazine](#) about how the exhibition began to give Artemisia her due and a review in the [New York Times](#), “Artistic Kin, So Different Yet So Alike.”

In 2002, the J. Paul Getty Museum at the Getty Center installed [Orazio Gentileschi in Genoa: Paintings for the Palazzo Sauli](#). The exhibition reunited two paintings that were originally intended to hang together: *Danaë and the Shower of Gold* and *Saint Mary Magdalen in Penitence*, which are now held in separate private collections.

Watch a [10 Minute Talk](#) posted by the National Gallery of Art in 2019, where curator Letizia Treves gives a short lecture on Gentileschi’s *The Finding of Moses*.

The 2019 exhibition *Light and Silences: Orazio Gentileschi and Caravaggesque Painting in 17th Century Marche* was on display at Pinacoteca Civica Bruno Molajoli in Fabriano (Ancona), Italy. [Read an article](#) in Widewalls about the exhibition by Balasz Takac, “Orazio Gentileschi’s Relationship with Caravaggio and the Region of Marche Explored.”

[Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi](#) was on display at the Cleveland Museum of Art in 2021. The exhibition was launched upon the completion of a conservation project on Orazio’s c. 1623 painting, *Danaë*. To the curators: While issues of attribution are still very much alive in several works by Orazio and his daughter Artemisia, it is clear that both artists returned to and reworked certain themes and compositions throughout their careers... In the exhibition, *Danaë* will be at the center of an intimate group of paintings by father and daughter that will beautifully distill the artist’s capacity to modify and manipulate forms across subjects. [Watch a video](#) about the exhibition and its thesis on the Museum’s YouTube.



Portrait of Gentileschi by Lucas Emil Vorsterman, c. 1630



Orazio Gentileschi (Italian, 1563-1639)

The Madonna and Child, n.d.

Oil on panel

Private Collection; L2022:66.1

Orazio Gentileschi was originally trained as a Mannerist before he encountered the esteemed Italian painter Caravaggio (1571-1610) in early 17th century Rome. Though Gentileschi was six years older, he was deeply influenced by Caravaggio's vivid style and lyrical subject matter. Gentileschi's oeuvre marks a transition between painting *di maniera* (in the formal conventions of the Mannerist style) and *dal naturale* (the new Caravaggesque practice of using live models and props). **The Madonna and Child** demonstrates more of the former style, with pictorial techniques that highlight Mary's delicate cradle, Christ's human genitalia, and other devotional cues that follow 16th century painting conventions. Still, the artist's use of shadow points to Caravaggio's influence, which would become more prominent in both Gentileschi's and his daughter, Artemisia's (1593-1653) work in the 17th century.

On view October 12, 2022 – January 15, 2023