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The chess game sofonisba anguissola medium

Sofonisba Anguissola was one of the greatest artists of the Late Renaissance, famous for her portraits of the Spanish court of Philip II and self-portraits. She also painted minitures and group portraits, several of which were completed after her departure to Spain. Anguissola was born in Cremona in 1532 and is the eldest of seven children, six of whom were girls. The Anguissola family was part of the genovese of the lesser nobility, one of the reasons why her father encouraged all his daughters to educate and improve their talents. But Sofonisba was by far the most talented of the family. Chess Game Chess, Sofonisba Anguissola (1555 – National Museum in Poznan) Probably her most famous work is Chess, painted in 1555 when she was 23 years old. In this image, Anguissola depicted some members of her own family; it is an intimate representation of a common family scene. Like many other portraits of the group by the artist, this one was completed in Spain. Because she couldn't access male models, she drew inspiration from people who were part of her daily life. In the game of chess, she portrayed three of her sisters: Lucia (left), Europe (center) and Minerva (right) in a relaxed moment of chess in the company of a governess who looks at them, this servant seemed to suggest the virtue of young girls, and also offers the viewer a contrast in age and class to the nobility of girls. Anguissola sets her sisters in an intimate environment. In this image, she positioned her sisters in different positions, which added a variety of textures to the sisters' clothes that make everything obvious. The sister on the left, who won the game, is looking for a spectator. And all their glances lead the viewer's eyes around the canvas. In my opinion, the most interesting aspect of this painting is how Anguissola combines sophisticated and formal clothes with informal facial expressions, which was completely new in the Italian art of its time. Curiosity Chess was considered a game for men that required logic and strategic skills, at that time these attributes were almost never associated with women. Recently, the Museo del Prado (Spain) confirmed the recognition of the new anguissola painting. If you would like to know more about this, please click here. References: Sofonisba Anguissola, Self-Portrait (1556), Wikimedia Commons. There is a rough idea that says that there has been no such thing as female artists in the past or at least that there have been no important female artists in the past. However, even this concept is not accurate. Indeed, women were artists, even if they were in smaller numbers than men. Many of these women were appreciated by their own values and artistic geniuses and celebrated in their lifetime. A special case is the painter Sofonisba Anguissola, a prominent Renaissance painter who worked in the Court of Madrid. Anguissola lived a relative's life and recognition. The human resources work is so important that specialists in this field pointed out that Anguissola had built a bridge between Renaissance art and Baroque realism, which would have its ultimate master in Caravaggio. Rediscovering Anguissola is still a work in progress, and it's definitely worth it. What kind of life did Sofonisba Anguissola have? Sofonisba was the eldest of six sisters and one brother of the well-educated cremona family in Italy. Together with her three sisters Lucia, Europe and Anna Maria, she became painters, but only Sofonisba gained fame and fortune. She was even responsible for keeping her father after he lost his fortune, and later her younger brother, Asdrubale. Sofonisba (just eleven years old) and sister Elena went to live and study with Bernardino Campi, a renowned painter in Cremona. You can imagine how rare it was for a father to send his daughters to traditional art training, and that certainly was the case. However, Amilcar, patriarch of Anguissola, was also associated with the fashion of the time, which stated that noble and distinct women must have an appropriate illustrated education: to learn Latin, literature, music and painting. It is important to spend a few lines describing the artists of the time. They usually came from bourgeois families, studied several years with the master (usually copying his style) and were supported by missions from noble families or, if he was lucky, from the royal courts and even the Catholic Church itself. The Anguissola sisters were of a higher class than most male artists of their time, which gave them several privileges. Also, her father's family fortune and open mind gave Sofonisba not only free will and thought, but probably helped her to get married freely only after a certain age. After years of training with Bernardino Campi, Anguissola is believed to have studied with Michelangelo in Rome for about two years, according to correspondence between her father and the Italian champion. The prestige of Sofonisba in Italy went to Spain. At the end of 1559, Anguissola went to Madrid at the invitation of King Philip of Spain to work as a portraitist in the Court. She also became a teacher of painting for the Queen, Isabella of Valois, for painting and remained in this position for ten years. After that, the painter already had fame and money to live her own life, in Palermo, her home until her death for ninety-four years. The artist married twice. Living in Palermo with her second husband, Sofonisba was the epicenter of feasting with artists and intellectuals of that time. A good end for an artist who has fully lived through all the opportunities she has. Anguissola's biography is different from everything we learn from women in the Renaissance. It makes me think that if there were other women like her, but it didn't become famous. If so, maybe we tell stories about women too poorly. Intimacy delight: Chess Game Choosing Game (1555) for one of Anguissola's masterpieces. It depicts three of her sisters playing chess – Lucia, Europa and Minerva – supervised by a nurse. Lucia has just won the match, and is still with her hand on the board. Europe raised her hand as a protest for her lost, and the young Minerva laughs jokingly at her sister's defeated gesture. Sofonisba Anguissola, Game of Chess (1555), Wikimedia Commons. This work shows an intimate play scene that also has its own technical significance. Look at how vivid the characters look, especially Minerva, whose laughing face is as expressive as we are dealing with a photo (painting or drawing a smiling face is not a simple task). But there is another character on stage, in addition to four characters. The fifth person is Sofonisba Anguissola herself, who participates as a spectator in the girl's game while she paints it. We see that Lisa is looking at her directly with a witty expression of triumph. Her expression also made me think that both sisters might have a secret, something that a simple exchange of glances can say, which a thousand words can't. We, as viewers, have the privilege to get a minimal view of the intimacy of the Anguissola sisters, our bodies replacing Sofonisba. If the painter is not depicted in the painting itself, then it counts as a self-portrait? Usually not, but if it is turned on by intimacy, maybe we can think of a different kind of relationship proposed by the image. Diego Velázquez involved the viewer in the interior of the painting, placing a mirror in Las Meninas (1656), but Anguissola made it more subtle and definitely warmer and kinder. After the Renaissance, the idea of placing the painter's eye was replaced by a more scientific and precise appearance, which tried to erase the creator of the painting. It was not until the 1800s that the romantic idea of looking through someone's eye was re-depicted in painting, represented in scenes such as The Wanderer by the Sea of Fog (1818) by Caspar David Friedrich. The complexity of playing Girls Anguissola is one of a kind in the history of art. Playing chess - 1555 The Narodowe Museum - Poznan - Poland Sofonisba Anguissola (1535-1625) was a happy young woman Italian, because her enlightened father tried to educate all seven children - including girls - in the best humanistic tradition. Although several of her sisters also painted, it quickly became clear that Sofonisba was a genius. She trained with outstanding champions Bernardino Campi and Bernardino Gatti, and - quite unusual for a woman - gained an international reputation. The Chess Game is probably her most famous painting and signals her departure in portraits. She gives up rigid formal posing and instead introduces her three sisters - Lucia, left, Europe centre, and Minerva on the right with someone widely regarded as a servant - in a loose, informal game of chess. A servant may appear as a guardian to suggest the virtue of girls, however represents a contrast in both the class and the age of up to three girls with noble birth. Chess was considered a masculine game requiring logic and strategic skills, rarely attributes attributed to women. Despite the good humor of the image, it is clear from the brazen joy of Europe from the impetuous victory of Lisa that she took the game seriously. Access to nude models were denied to female artists at the time, so it limited the available subject matter. Anguissola focused on reviving the portrait genre. Her achievement was appreciated by Giorgio Vasari, who judged her above other artists, writing that: Anguissola has shown greater application and better grace than any other woman of our age in her efforts in drawing; In this way, she not only managed to draw, dye and paint by nature and copy perfectly from others, but she created rare and very beautiful paintings herself. Source: Stephen Farthing Farthing

