



MARCH
2021

fao Casa gazette

Mensile - No 03- 2021 - Reg. Trib. N. 574 dell'8/10/1990

- LA FORZA DELLE DONNE

- CHINESE NEW YEAR 2021

- 10 INSPIRING ADVENTURE TOURS

- LADIES OF EASEL VIRTUE.
THE IMPACT OF FEMALE ARTISTS ON ROME

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The deadline for editorial material is the 10th of the month preceding the date of issue.

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LA FORZA DELLE DONNE

Una delle categorie più penalizzate dalla pandemia è proprio quella delle donne



di Enrica Romanazzo

Sostiene e promuove da anni le attività della FAO STAFF COOP. Nel contempo segue ed organizza eventi in difesa dell'ambiente e per la valorizzazione del territorio salentino



Tra i tanti modi in cui la pandemia di Covid 19 ha impattato con le nostre vite, uno dei più evidenti riguarda la capacità del virus di accentuare le disuguaglianze e colpire le categorie più fragili. Lo si è visto all'inizio con gli anziani, più colpiti ed esposti di fronte a questo male. Lo si nota dai danni subiti dai più piccoli e dalla generazione privata di opportunità educative, di relazione e di gioco. Lo si osserva guardando al mondo del lavoro e alle categorie meno protette, o alle famiglie con meno mezzi.

E lo si vede anche mettendo a fuoco l'universo femminile. La recessione causata dal virus ha di fatto penalizzato soprattutto i settori professionali ad alta presenza femminile. Purtroppo anche le più fortunate quelle che non hanno perso il lavoro, quelle con figli costrette ad operare da casa, senza poter contare, soprattutto all'inizio dell'emergenza pandemica, con l'aiuto dei nonni confinati a loro volta in isolamento forzato, si sono ritrovate a vivere dentro slalom infernali, divise tra impegni professionali e familiari incluso le pratiche scolastiche dei figli impegnati con la didattica a distanza, che le hanno chiamate a sostituirsi in tanti casi agli insegnanti. Inoltre le donne hanno dovuto farsi carico di parenti bisognosi di cure. E molte stanno anche pagando un ritardo riguardo ai desideri di maternità, un ritardo che col tempo rischia di rivelarsi pesante.

Le donne si sa, hanno sempre fatto mille mestieri. Oltre a lavorare per sbarcare il lunario, devono ricoprire in casa vari ruoli e le difficoltà della pandemia hanno messo a dura prova la loro resistenza.



Tuttavia, una delle cose che sembra emergere con chiarezza, è come l'universo femminile si presenti quale un insieme caratterizzato da una migliore attitudine ad offrire le risposte giuste alla crisi, le più corrette in termini di comportamenti e di capacità di "resilienza" al presentarsi delle difficoltà. La gravità del momento ha riconfermato quindi la grande importanza del ruolo delle donne nella società.

Ebbene sì, care donne, nonostante la vita ci abbia messo di fronte ad una situazione inedita che ha stravolto il nostro mondo, noi con il coraggio e la capacità di amare che ci contraddistingue dobbiamo continuare ad offrire uno sguardo positivo e di speranza sul futuro.

*Perché noi siamo la VITE su cui ruota il mondo..
.....ed abbiamo sette VITE come i gatti....
Abbiamo tanta forza dentro di noi: facciamola fiorire.*

*Le donne
mi hanno sempre sorpresa :
sono forti,
hanno la speranza
nel cuore e nell'avvenire.*

(Monica Vitti)



CHINESE NEW YEAR 2021 YEAR OF THE OX



by **Stefano Venza**

Journalist with academic background in Chinese history and culture

The Spring Festival - better known as Chinese New Year - is the most important festival in China. It falls on the first day of the first month of the traditional Chinese lunar calendar and this year it was celebrated on February 12th. But, what does the holiday mean? The term “pass year” is used for the Spring Festival. The word “Year” in Chinese characters used to mean a



horrible beast. To combat the beast, the Chinese hang “good luck” wishes on red paper on the door and use fireworks in the belief that the beast fears red and fire. This tradition in many ways resemble the Western belief of using garlic and crosses to fight vampires. Why New Year is so special? The Chinese zodiac features 12 animals in the sequence of Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog, and Pig this year is the year of Ox. Each animal represents a different “personality”.

According to the legend, ages ago Buddha held a “conference” with all the animals of the universe informing them that after a race, only 12 of them would be chosen to represent the zodiac. An animal was missing, the cat. And do you know why? Because the rat, once upon a time one of its closest friend, did not wake it up. This action sparked off a rivalry that continues till this day!

What do people do? Eat, eat again, and then eat some more! As the old Chinese saying goes: food is everything. The tradition is to have different main courses everyday from the 1st day of the New Year to the 15th day of the New Year, from Jiao

Zi (dumplings), noodles, spring rolls, sticky rice cakes, and Tang Yuan (stuffed rice balls). Besides culinary satisfaction, each food has a meaning as well: for instance, Jiao Zi looks like gold, implying a wealthy year ahead. Besides eating, young people visit older family members and kids are blessed with a red pack of “lucky” money. And then, people gather and eat again, leading to a lot of advertisements about fitness right after the Chinese New Year holiday. Happy Chinese New year!

新“牛”快乐!

春天的节日春节是我国最重要的节日.它是根据1月1日在中国农历日历(今年2月12号) 它是中国新年一个月前的一天, 通常是在节日, 人们开始为装修房子买衣服和食品.新年前夕, 每个家庭都会聚在一起吃饭、谈话、看电视几乎整个晚上。孩子们最高兴的,因为他们可以得到来自父母或带来大的父母。农历新年中国人喜欢吃饺子。他们的邻居和朋友聚会时,他们会说新年快乐! 新年庆祝会历时约半个月为什么新年那么特别呢? 中国的十二生肖代表了十二种动物, 他们的顺序是: 鼠、牛、兔、龙、蛇、马、羊猴、鸡、狗和猪。今年是虎年。每一种动物有他们自己的“性格”。

根据传说, 人们当初和动物们开了一个会, 最先到会的动物们就可以进入十二生肖。而身为猫最好的朋友, 老鼠却没有把猫叫醒去开会。因此, 它们之间的战争一直持续到今天。

那人们在新年都干啥呢? 吃、接着吃、再吃更多东西! 就跟一句中国古话说的那样: 食物即一切。传统就是, 从新年第一天开始直到正月十五, 每天都要吃不同的主菜。从饺子、面条、春卷、年糕到汤圆。除了祭好五脏庙以外, 每一种食物也有含义: 比如饺子看起来就像金元宝, 这意味来年的丰衣足食。除了吃以外, 年轻人要去拜会家里的老人家, 而小盆友们就有大把压岁钱拿。跟着, 人们又聚在一起吃, 所以节后中国就会出现很多减肥广告...春节快乐!



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*Caratteristica della Compagnia è quella di promuovere il **teatro anche in luoghi non teatrali** per restituire all'arte teatrale la propria originaria comunicativa e il senso di arte sociale, punto di aggregazione e di riflessione della comunità su se stessa. Anche per questo motivo IlNaufragarMeDolce ha collaborato con altre realtà che si occupano di problemi globali e nuovi modelli di sviluppo.*



In tempo di Covid mi sono detta perché non aiutare a divulgare questa bellissima iniziativa.. **il teatro arriva a casa.**

Conoscendo personalmente alcuni degli artisti della compagnia il NaufragarMeDolce, ho il piacere di proporvi questo progetto per portare il teatro e lo spettacolo dal vivo nelle case, nei pianerottoli e nei cortili della città per rallegrare le giornate di grandi e piccini.

Cinzia Romani

Attori che bussano alla porta per consegnare quel cibo che sazia anima e mente. E' il **Toc Toc Teatro** che arriva a Roma grazie alla compagnia Il NaufragarMèDolce la quale, da anni impegnata nella diffusione della cultura soprattutto nelle periferie, in questo periodo difficile per molti, porta la sua arte sui pianerottoli e negli androni dei palazzi, in totale sicurezza.

Sketch e monologhi ma non solo: anche poesie, canzoni o racconti di piccole storie quotidiane e ricordi di una vita.

Toc Toc Teatro trasforma la storica valigia dell'attore in uno zaino che contiene tutto ciò che serve al pubblico per sognare: oggetti e abiti di scena, strumenti musicali e un pizzico di magia. L'obiettivo principale, infatti, è quello di sostenere emotivamente tutti coloro che da mesi sono a casa. Tra gli effetti "collaterali" delle misure di contenimento della pandemia, infatti, è stato riscontrato un innalzamento dei livelli di ansia, paura, angoscia, depressione e senso di solitudine in tutte le fasce della popolazione. *Toc Toc Teatro* ha come scopo quello di promuovere e recuperare l'esercizio della costruzione delle relazioni, in particolare verso le persone con maggiori vulnerabilità attraverso atti performativi di breve durata. In un momento in cui tutto viene fruito tramite il web, l'iniziativa vuole favorire la fruizione dell'arte in presenza.



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La Compagnia il NaufragarMèDolce si occupa principalmente di teatro sociale, incentrandosi su temi legati alla lotta contro la violenza sulle donne, omofobia, disoccupazione, integrazione, emarginazione e proprio questi temi saranno al centro delle tante performance in programma: *Figlie di Sherazade*, *Rosadilicata*, *I fili di Penelope*, *Pesci fuor d'acqua* sono solo alcuni dei titoli proposti agli spettatori. In scena Chiara Casarico, Tiziana Scrocca, Rita Superbi, Emanuela Bolca, Veronica Milaneschi, Vania Castelfranchi. Per sostenere il progetto tra qualche settimana partirà anche un crowdfunding.

“Dopo l'estate e con la seconda ondata di chiusure ci siamo dette che era il momento di portare la nostra arte direttamente alle persone che abitano la nostra città e di farlo nella sua forma originaria, cioè dal vivo”, afferma Chiara Casarico direttrice artistica della compagnia che quest'anno compie 25 anni di attività.

“E voi cosa aspettate!? Non perdetevi l'occasione di regalarvi uno spettacolo dal vivo a cui potrete assistere comodamente seduti sulle vostre poltrone di casa...”

(Da un' idea di Cinzia Romani)

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PERSPECTIVE: CREATING DEPTH IN PAINTINGS



By Fahmi Bishay

Dr Bishay is an FAO retiree and a senior consultant in Agricultural Policy Analysis, Sustainable Economic development, and Environmental Protection. He is an economist, writer and artist. This is his self-portrait

PERSPECTIVE MADE EASY

Many artists, particularly beginners, get intimidated by the concepts of perspective in art. They assume that perspective is a complex process beyond their reach. However, the basic, and most useful concepts of perspective in art, aren't. It is true that advanced approaches of perspective could be complex and challenging, but those approaches are usually used by highly professional artists. In this article, we focus on basic concepts of perspective in an easy, pragmatic and useful way for the artists to use. In addition, we shall follow a **holistic** approach to the main techniques of perspective that will show you how to create a sense of **depth** in your paintings.



An Alley in Positano in the Spring: An exercise in perspective
Oil painting by Fahmi Bishay
(Oil on canvas 70 X 50 cm)

In a nutshell, perspective in art provides us with the main techniques of arriving at a convincing two-dimensional visual painting of the three-dimensional world we live in. Those techniques include: **overlapping, and size variation; lights and shadows; edges, colors and values of distant objects; and converging lines, eye level, and vanishing points**. The following is a brief explanation of each of those techniques.

OVERLAPPING, AND SIZE VARIATION

Overlapping objects in the composition of your painting is the first action in starting to create depth in the painting. With overlapping, the objects behind would give the impression of being further away from those in front; and that is a feature of depth. For example, the sets of flowers, in the Positano painting below, are overlapping a window, a door and part of the arch. This feature provides, besides depth, affinity and intimacy with the view.

In addition to overlapping objects in your composition, you have to change the sizes of objects in the painting according to their location: those nearer to you should be larger than those further away. As an example, in the Positano painting, compare the sizes of the doors and windows, according to their location in the view.

LIGHTS AND SHADOWS

The second and most important technique, towards creating depth in your paintings, is lighting and shadows. Here you have to be careful in correctly and consistently tracing the source, direction and extent of the lights and the shadows in your paintings. There are different degrees of the strengths of lights and shadows. Direct lights are much brighter than indirect or reflected lights; and direct shadows are much darker than indirect or reflected shadows. Carefully paint lights and shadows to give shape and structure to the main components of your paintings. This technique also generates a sense of depth in your painting.

EDGES, COLORS, AND VALUES OF DISTANT OBJECTS

Obviously distant objects are less distinct, or less sharp, than nearer objects. To introduce this feature of depth in your paintings, you have to *blare the edges* of the more distant objects, and show *less detail* in them.

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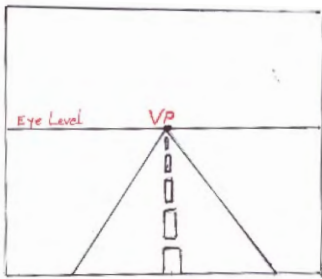
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A side benefit of this approach is that your paintings will become less busy. As regards colors and values (darker or lighter) of distant versus near objects in your paintings, distant objects appear much **less colorful** than they actually are. This is mainly due to the existing veil of water droplets in the air, and to air pollution.

It is generally observed that **cool colors** (e.g., blue and white) get through those layers of air more easily than warmer colors (e.g., red and orange). Therefore, distant objects not only look bluer but usually **lighter and blueish**. These features, of edges, colors and values of distant objects, further enhance the feeling of depth in your paintings.

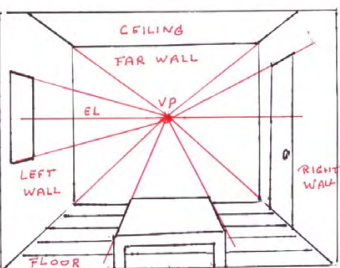
CONVERGING LINES, EYE-LEVEL (EL), AND VANISHING POINTS (VP)

In Sketch 1, imagine that you are standing at a highway - on flat land - and that this highway goes for miles and miles ahead of you. You will then see (imagine) that that highway vanishes on a certain point far away in the horizon. That point is called the **vanishing point (VP)**.



Sketch 1. Vanishing Point

In Sketch 2, we assume that the painter is standing in a room with his or her back to a wall. His/her eyesight is presented by the horizontal line in the center of the sketch, at his or her height if standing. The direction of this eyesight is called “**eye-level**” (EL). Now, perspective helps us to **relate** everything in the room - e.g., the table, the window, the door, the walls, the ceiling, and the floor - **to the eye level**. These relationships are presented in the sketch by the red lines. And through those red lines, angles, proportions, and distances of and among the objects of the painting can be accurately estimated. And these measures would be very accurate in representing reality.



With the above in mind, see how perspective in sketch 2 of the room has, indeed, created a feeling of **depth** in the view in spite of its extreme simplicity.

Sketch 2. Converging lines, Eye-level (EL), and vanishing point (VP).
Perspective view inside a room having a window, a table, and a door.

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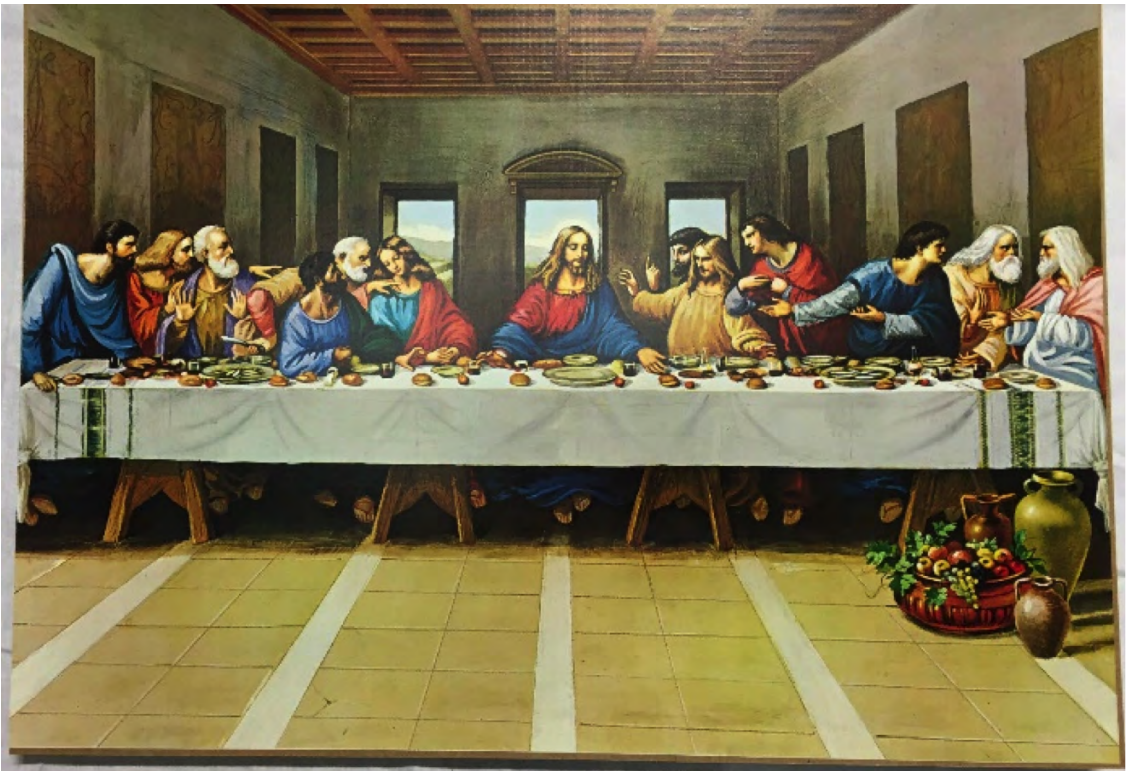


Thus, as noted above, perspective helps us in making our two-dimension painting “really” represent the actual three-dimension world we live in.

It should be noted that in both sketches we focused on only one vanishing point. This is a basic and useful tool for our paintings. However, as you progress in art, you could utilize more vanishing points in more advanced rules for perspective in art. .

PERSPECTIVE IN THE ARTWORK OF A MASTER

To conclude, see how a simple basic rule of the perspective of one vanishing point, in this outstanding painting by the Italian genius artist, **Leonardo Da Vinci**, has created such a realistic feeling of *depth* and *intimacy* in his most famous painting. Perspective in this painting has led us to feel as if we were guests at that holy occasion. What a wonderful feeling.



*Leonardo da Vinci's masterpiece: The Last Supper
An excellent example of perspective in art*



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By Terry De Simone

Neapolitan origins, has lived around Europe for many years and settled in Rome. Financial consultant, trainer, writer, mother, sportswoman and excursion guide, cooperates with StarTrekK as event creator and tour leader



The best way to de-stress during uncertain times is with no doubt by going outside, getting some fresh air, breathing in, breathing out, moving around open air places far from cities, cars, crowd. In times of pandemic, nature has an intrinsic way of bringing everything back into balance: from the delicate waning of seasons to the fluctuation of human emotions, getting outdoors often acts like a reset button to make all things right again. Throughout last year up to the starting of 2021, a lot of chaos has been spreading off our lives: from the threat of COVID-19 pandemic itself and the disruption of normalcy to

the uncertainty of economics and job market to never-ending political controversies. Never has there been a more valid reason to spend more time getting in touch with nature than during this unexpected and stressful time.

Being outside offers other benefits, too, apart from physical, such as an emotional boost that help us feeling less tense, stressed, angry, depressed or isolated. And sunlight can give our body vitamin D, too. Walking, hiking, cycling, climbing, diving and swimming in Italian breathtaking locations like islands, gorges, countryside and mountains can have a tremendously positive impact on our bodies and minds, especially with the upcoming of the warmer season.

All the above, and much more, can be found in StarTrekK's agenda for next few months, offering a wide variety of dynamic and sporting tours in beautiful spots, arranged and managed in respect of antiCovid protection rules. More information at Fao Staff Coop desk.



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EOLIE ISLANDS TREK: May 28-5 June, 18-26, July 9-17, September 10-18, 2021

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LINOSA & LAMPEDUSA ISLANDS TREK: September 15-19, 2021

These Sicilian islands, mostly frequented by sun-worshippers, scuba-divers and nature lovers, are the last trace of Italian terrain before the African coast. Lampedusa, glorious, sun-bleached island along with neighboring island Linosa. A tour on the popular Rabbit Island, one of the prettiest beaches in all the Med zone; protected, given its loggerhead sea turtle population that lays its eggs here. This work of nature is absolutely captivating.

PONZA EXPERIENCE: September 24-26, 2021

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THE MOST REPRESENTATIVE DISH OF THE MILANESE TRADITION: RISOTTO ALLA MILANESE



by Flavia Beniamini and Mattia Maria Rossi

They are two Chefs who have had the luck, the audacity and the opportunity to travel the world doing what they love and have always wanted to do: cooking. After working for more than ten years in major international restaurants, they returned to Rome for the birth of their little Romeo and to undertake the activity of Chef at Home with the creation of the Flavorossi project

After talking, last month, about one of the historical dishes of Roman cuisine - *La coda alla vaccinara* - we resume our gastronomic column walking around the Italian regions by going to discover another of the cornerstones of our beautiful country, the **Risotto alla Milanese**.

Rice and saffron, the two main ingredients of the most representative dish of the Milanese tradition, arrived in Italy from far away.

Rice, imported into Europe by the Saracens, was initially cultivated in Southern Italy and arrived in the Po Valley thanks to the contacts between the Aragonese and Sforza.

Saffron, however, was already known to the Romans and Egyptians for its multiple properties, not only in its function as an aromatic spice but also as a cosmetic pigment. It spread following the invasion of Spain by the Arabs (756 AD), who began to trade it with other countries bordering the Mediterranean. Already under the Sforza family, saffron made its appearance in elegant Milanese banquets, becoming a *status symbol*.

The traces of the birth of **Risotto alla Milanese** can be found in a manuscript now kept in the Trivulziana library, in Piazza Castello in Milan.

Legend has it that in Milan in 1574, inside the *Duomo*, which has become the nerve center of the city, the master *Valerio di Fiandra*, a Flemish from *Lovania*, was engaged in the creation of the spectacular stained glass windows of the Cathedral. An assistant named *Zafferano* had the habit (hence his nickname) of always adding a touch of the precious spice to the colors to obtain a brighter effect. To make fun of this habit, one day the Master told the young assistant that by continuing this way he would end up putting saffron even on the dishes.

Zafferano accepted the challenge, and jokingly, on 8 September 1574, on the occasion of the wedding of Mastro Valerio's daughter, *Zafferano* asked the cook for a variation in the

wedding menu: adding to the rice, seasoned as usual with simple butter, also a generous pinch of the golden spice, thus giving the diners present the first known version of one of the most famous Italian dishes, and naturally enjoying great success.

As usual we will present both the traditional version of the recipe and our contemporary “reinterpretation”.

Saffron risotto

Ingredients for ossobuco

- 1 ossobuco cut in a 5-6 cm section
- 1 medium-sized white onion
- 50 gr of extra virgin olive oil
- 50 gr of wine
- 1 liter of chicken broth
- 50 gr butter
- 10 gr flour
- 5 gr chopped rosemary

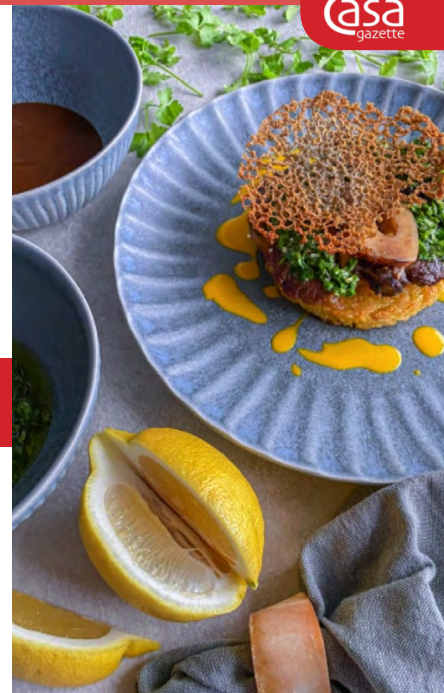
Flour the ossobuco well on both sides, heat the oil in a pan and brown the meat on both sides until a golden brown color is obtained. Then add the finely chopped onion and butter to the same pan, brown them and then blend with the wine, to let the alcohol evaporate. Finally add the chicken broth and rosemary, cook for about 1 hour and a half, being careful not to move the meat too much to prevent the marrow from escaping.

Ingredients for the broth

- 6 chicken wings
- 6 feet of chicken
- 1 chicken backbone
- 1 golden onion
- 50 gr of extra virgin olive oil
- 3 liters of cold water

Brown all the chicken pieces in the oven, cutting the backbone into sections of 4x4 cm, until it reaches an intense golden color.

In a saucepan, heat the oil, add the toasted chicken pieces and the vegetables cut into pieces of about 2 cm, then cover with cold water, bring to a boil and simmer for about 1 hour. Finally, drain the broth from the vegetables and chicken.



Ingredients for the risotto

- 5 gr of saffron
- 100 gr of Carnaroli rice
- 40 gr white wine
- 1/3 of a bunch of parsley
- 1/2 clove of garlic
- 1/2 lemon (zest)
- 20 gr of extra virgin olive oil
- 2 liters of chicken broth

Soak the saffron in a glass of chicken broth to rehydrate it, it will take at least 5 hours.

To prepare the gremolada, a typical sauce to accompany the Milanese risotto, chop the parsley, garlic and lemon zest and mix with the oil (instead, you will need to blend it with an immersion blender for the revised version of the dish).

For the risotto, heat a saucepan well, add 20 gr of olive oil and the Carnaroli rice, turn it well until it is toasted (when the grain becomes too hot to hold, the rice will be well toasted), add a pinch of salt and blend with the wine, evaporate the alcohol and add the chicken broth to cover the rice, bringing it to a boil, then lower the heat for 8 minutes, adding broth if necessary, but never stirring the rice .

At the end of the 8 minutes, add the saffron, raise the heat and stir constantly for the next 5 minutes. After 5 minutes, remove the risotto from the heat for about 1 minute covered with a cloth, so as to allow the steam to partially escape. Incorporate 20 gr of butter, 20 gr of Parmesan cheese and 1 teaspoon of oil, serve the rice with the ossobuco on top and a generous spoonful of gremolada.

Our review

Revisiting such an iconic dish was not easy, so what we did was to keep the structure of the dish unaltered by giving only a few small twists.

Our contemporary version of this culinary classic (which we also offer in the traditional way in our Chef at home business) includes a saffron sauce, a tile of toasted saffron rice, a braised ossobuco placed on rice, a generous spoonful of gremolada and a buckwheat chips to finish everything, thus trying to preserve the historic identity of the dish.

Ingredient of the saffron sauce

- 500 gr of chicken broth
- 3 gr of saffron

Let the chicken broth reduce until the density is similar to that of a sauce, put the saffron pistils to rehydrate for at least 5 hours and pass through a fine mesh strainer.

Ingredients for the rice brick

- 100 gr of Carnaroli rice
- 200 gr of chicken broth
- 3 gr of saffron

Put everything in a saucepan with the lid on, bring to a boil without ever touching the lid with the flame on low, and let it cook for 10 minutes. Then turn off the heat and leave for another 10 minutes, always covered.

Once the 20 minutes have passed, roll out the rice into a 2 cm high tile and let it cool, cup with a kitchen circle of the size you want and assemble the dish as shown in the photo.

Ingredients for the chips

- 70 gr of water
- 25 gr of seed oil
- 10 gr of buckwheat flour
- 1 pinch of salt

Blend all the ingredients with an immersion blender until you get an amalgamated solution. Put a drop of oil in a non-stick pan and sprinkle it well with a piece of paper over the entire surface of the pan. With a small ladle pour approximately 20-30 gr of the mixture into a pan over low heat (after having heated the pan well), wait until the mixture forms holes and solidifies becoming a chips, with which to finish the composition of the dish.



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LADIES OF EASEL VIRTUE. THE IMPACT OF FEMALE ARTISTS ON ROME



by Elizabeth Lev

She is a transplanted US art historian with degrees from University of Chicago and University of Bologna. She has been working as a guide in Rome for over 20 years and teaching at Duquesne University's Italian campus. She loves Rome, its history, art, cuisine and people and is happiest in its many churches and museums. Liz is the author of 4 books and has commented on art and the papacy for several television networks. Her latest project was hosting a radio show for BBC's Heart and Soul on Leonardo da Vinci! She is also a certified sommelier, so cheers!

At the apex of Renaissance, Rome was the Broadway of the art world – if you could make it there, you'd make it anywhere. Florentine Michelangelo skyrocketed after his Pietà, Caravaggio went from still life stringer to Rockstar, and Raphael, from the tiny center of Urbino ended up running a Fortune 500 company by the age of 30. What is less appreciated however, is how many female painters and sculptors took advantage of this land of artistic opportunity, achieving tremendous fame and success while furthering the cause of gender equality and female empowerment.

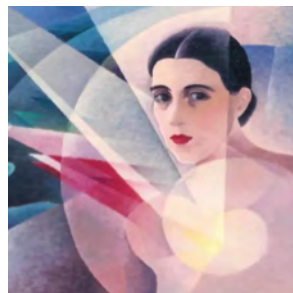
The wonder of these success stories is that each one of these women triumphed in her own way. No cookie cutter series of personal requirements: some were married, some were not, some were heterosexual, some were not, some were Italian, while many came from abroad. Some produced portraits, others excelled in history painting, a few sculpted, several were religious, but there were a few agnostics.

The common characteristics were serious determination, staunch courage and a striking capacity for hard work.

Pliny the Elder was the first to hand down a tradition of women working as artists around the Mediterranean when, in his Natural Histories, he made mention of five female artists, including Iaia of Cyzicus who had out-earned male competitors back in the time of the Roman Republic. This seedling of feminine artistic genius, threatened by the Fall of the Empire, later retreated behind convent walls, where several religious sisters thrived as devotional painters and manuscript illuminators.

It took the 16th century, the Age of Discovery, to see women enter the painting studios.

With the notable exception of noblewoman Sophonisba Anguissola, whose visionary father encouraged all his daughters in the arts, the new ranks of female artists were generally *figlie d'arte*, trained alongside their fathers' male apprentices, although barred from inheriting and running the family workshop.



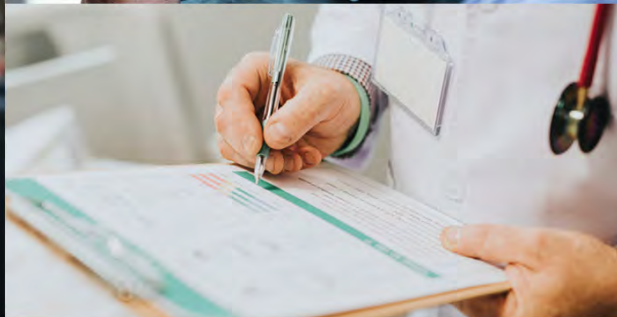
Bernadetta Cappa



Sophonisba Anguissola

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Then along came Lavinia. Her father, Bolognese painter Prospero Fontana, devised a brilliant solution to allow his daughter to make a living through her art. The woman who had it all, Lavinia attained love, family, success, wealth and recognition, during her extraordinary career that saw popes, princes and prelates vying for her works.

At times, Rome could be a heaven or a hell for highly creative women – Artemisia Gentileschi, duped and raped by one of her father’s collaborators, had to escape to Florence to flower under the encouragement of the Medici’s (and Galileo,) yet she would triumphantly return to the Eternal City a few years later. Angelika Kaufmann, on the other hand, was seduced and slandered in England, but feted in Rome as the “most cultured woman in Europe,” and was ultimately buried in Sant’Andrea delle Fratte church with the same honors as Raphael.

Women from the New World disembarked on Italian shores soon after, armed with hammers and chisels to take on Bernini, Canova and Michelangelo on their home turf. They became an attraction of the Eternal City, with Henry James, Nathaniel Hawthorne and even Pope Pius IX frequenting their studios. Unsurprisingly, given that Pope Paul III had started protesting against slavery back in 1537, Rome had become an abolitionist hubs in Europe, where Harriet Beecher Stowe’s work became one of the most popular productions in Italian theater. It was this climate of acceptance that drew Edmonia Lewis, the first African American sculptor, to Rome where she opened a successful studio in 1867.

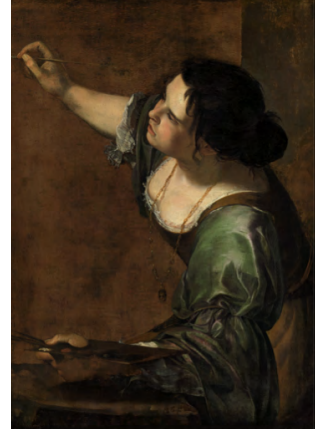
The modern era ushered in Italy’s long trek to women’s suffrage (only fully achieved in 1945) but enterprising women continued to challenge the status quo – Bernadette Cappa penetrated the ultra-macho Futurist movement and broke into the Venice Biennale.

The notable array of female artists in Italy did more than just advance empowerment or gender equality, they produced unique art drawn from their personal experience alongside their significant skills. Lavinia’s images of female evangelizers – Mary Magdalene or the Samaritan woman combine beauty, gentles and authority; Artemisia’s dynamic heroines emphasize combat not victimization; and Edmonia introduced her distinctive iconography of freedom to the Roman art world.

It is wonderful to learn that the fertile soil of Rome, having churned through republics and empires, sacks and plagues, triumphs and disasters, produced such glorious blooms of female creativity.



Lavinia Fontana



Artemisia Gentileschi



Edmonia Lewis



Angelika Kaufmann



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