

St. Luke the Evangelist in the Studio  
(San Luca Evangelista nello Studio)



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(San Luca Evangelista nello Studio), ca. 1625

## Nun Better

**Orsola Maddalena Caccia (1596–1676)**, like many women artists of her era, learned to paint from her father. A nun, Caccia contributed financially to her convent through public and private commissions. In this way, she continued a centuries-long tradition of talented artist-nuns.

### Take a closer look

Caccia helped to introduce still-life painting to Northwestern Italy and often included meticulous detail in religious works. Note the chisel shavings, identifiable tomes, and lectern with Gospel manuscript, which all reinforce the scene's reality. Other elements function symbolically—roses reference the Virgin, and the ox represents Jesus's sacrificial death.

### Who knew?

St. Luke's sensitive written portrayal of Mary in his Gospel contributed to the popular Christian belief that he depicted the Virgin and Child in visual as well as literary form. Many images worldwide are still credited to his hand.

Orsola Maddalena Caccia, *St. Luke the Evangelist in the Studio (San Luca Evangelista nello Studio)*, ca. 1625; Oil on canvas; 109 x 74<sup>3</sup>/<sub>8</sub> inches; Parrocchia Sant'Antonio di Padova, Moncalvo, Asti

*Picturing Mary: Woman, Mother, Idea* is organized by the National Museum of Women in the Arts, Washington, D.C., with the support of MondoMostre, Rome. The exhibition is made possible thanks to the sponsorship of an anonymous donor, Jacqueline Badger Mars, and Alejandra and Enrique Segura, with additional funding provided by Barbara and Thomas Hale Boggs, Jr., Vincent C. Burke III, Rose and Paul Carter, The Honorable Bonnie McElveen-Hunter and other generous supporters. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. NMWA gratefully acknowledges its partnerships with the Embassy of Italy and The Catholic University of America.

