

Portraiture

Jonathan D. Katz, David C. Ward

Portraiture Richard Brilliant, 2013-05-15 This is the first general and theoretical study devoted entirely to portraiture. Drawing on a broad range of images from Antiquity to the twentieth century, which includes paintings, sculptures, prints, cartoons, postage stamps, medals, documents and photographs, Richard Brilliant investigates the genre as a particular phenomenon in Western art that is especially sensitive to changes in the perceived nature of the individual in society. The author's argument on behalf of portraiture (and he draws on examples by such artists as Botticelli, Rembrandt, Matisse, Warhol and Hockney) does not comprise a mere survey of the genre, nor is it a straightforward history of its reception. Instead, Brilliant presents a thematic and cogent analysis of the connections between the subject-matter of portraits and the beholder's response - the response he or she makes to the image itself and to the person it represents. Portraiture's extraordinary longevity and resilience as a genre is a testament to the power of this imaginative transaction between the subject, the artist and the beholder.

Portraiture Shearer West, 2004-04-08 This fascinating new book explores the world of portraiture from a number of vantage points, and asks key questions about its nature. How has portraiture changed over the centuries? How have portraits represented their subjects, and how have they been interpreted? Issues of identity, modernity, and gender are considered within a cultural and historical context. Shearer West uncovers much intriguing detail about a genre that has often been seen as purely representational, featuring examples from African tribes to Renaissance princes, and from 'stars' such as David and Victoria Beckham to ordinary people. In the process, she shows us how to communicate with the past in an exciting new way.

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Facing the Public Anthony Halliday, 2000 This work examines the effect of the French Revolution on portrait painting. Portraits were the most widely commissioned paintings in 18th-century France. But most portraits were produced for private consumptions, and were therefore seen as inferior to art designed for public exhibition. The Revolution endowed private values with an unprecedented significance, and the way people responded to portraits changed as a result.

Cutting a Figure Richard J. Powell, 2008 Examining portraits of black people over the past two centuries, *Cutting a Figure* argues that these images should be viewed as a distinct category of portraiture that differs significantly from depictions of people with other racial and ethnic backgrounds. The difference, Richard Powell contends, lies in the social capital that stems directly from the black subject's power to subvert dominant racist representations by evincing such traits as self-composure, self-adornment, and self-imagining. Powell forcefully supports this argument with evidence drawn from a survey of nineteenth-century portraits, in-depth case studies of the postwar fashion model Donyale Luna and the contemporary portraitist Barkley L. Hendricks, and insightful analyses of images created since the late 1970s. Along the way, he discusses major artists—such as Frédéric Bazille, John Singer Sargent, James Van Der Zee, and David Hammons—alongside such overlooked producers of black visual culture as the Tonka and Nike corporations. Combining previously unpublished images with scrupulous

archival research, *Cutting a Figure* illuminates the ideological nature of the genre and the centrality of race and cultural identity in understanding modern and contemporary portraiture.

Slave Portraiture in the Atlantic World Agnes Lugo-Ortiz, Angela Rosenthal, 2013-09-30 *Slave Portraiture in the Atlantic World* is the first book to focus on the individualized portrayal of enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888. While this period saw the emergence of portraiture as a major field of representation in Western art, 'slave' and 'portraiture' as categories appear to be mutually exclusive. On the one hand, the logic of chattel slavery sought to render the slave's body as an instrument for production, as the site of a non-subject. Portraiture, on the contrary, privileged the face as the primary visual matrix for the representation of a distinct individuality. Essays address this apparent paradox of 'slave portraits' from a variety of interdisciplinary perspectives, probing the historical conditions that made the creation of such rare and enigmatic objects possible and exploring their implications for a more complex understanding of power relations under slavery.

Anti-Portraiture Fiona Johnstone, Kirstie Imber, 2020-11-26 The portrait has historically been understood as an artistic representation of a human subject. Its purpose was to provide a visual or psychological likenesses or an expression of personal, familial or social identity; it was typically associated with the privileged individual subject of Western modernity. Recent scholarship in the humanities and social sciences however has responded to the complex nature of twenty-first century subjectivity and proffered fresh conceptual models and theories to analyse it. The contributors to *Anti-Portraiture* examine subjectivity via a range of media including sculpture, photography and installation, and make a convincing case for an expanded definition of portraiture. By offering a timely reappraisal of the terms through which this genre is approached, the chapter authors volunteer new paradigms in which to consider selfhood, embodiment and representation. In doing so they further this exciting academic debate and challenge the curatorial practices and acquisition policies of museums and galleries.

Renaissance Self-portraiture Joanna Woods-Marsden, 1998-01-01 An exploration of the genesis and early development of the genre of self-portraiture in Italy in the 15th and 16th centuries. The author examines a series of self-portraits in Renaissance Italy, arguing that they represented the aspirations of their creators to change their social standing.

Hide/Seek Jonathan D. Katz, David C. Ward, 2010-11-02 An entirely new interpretation of modern American portraiture based on the history of sexual difference. *Hide/Seek: Difference and Desire in American Portraiture*, companion volume to an exhibition of the same name at the National Portrait Gallery, Smithsonian Institution, traces the defining presence of same-sex desire in American portraiture through a seductive selection of more than 140 full-color illustrations, drawings, and portraits from leading American artists. Arcing from the turn of the twentieth century, through the emergence of the modern gay liberation movement in 1969, the tragedies of the AIDS epidemic, and to the present, *Hide/Seek* openly considers what has long been suppressed or tacitly ignored, even by the most progressive sectors of our society: the influence of gay and lesbian artists in creating American modernism. *Hide/Seek* shows how questions of gender and sexual identity dramatically shaped the artistic practices of influential American artists such as Thomas Eakins, Romaine Brooks, Marsden Hartley, Georgia O'Keeffe, Charles Demuth, Jasper Johns, Robert Rauschenberg, Andrew Wyeth, Andy Warhol, Robert Mapplethorpe, and many more—in addition to artists of more recent works such as Felix Gonzalez-Torres, Glenn Ligon, Catherine Opie, and Cass Bird. The authors argue that despite the late-nineteenth-century definition

and legal codification of the "homosexual," in reality, questions of sexuality always remained fluid and continually redefined by artists concerned with the act of portrayal. In particular, gay and lesbian artists—of but not fully in the society they portrayed—occupied a position of influential marginality, from which vantage point they crafted innovative and revolutionary ways of painting portraits. Their resistance to society's attempt to proscribe them forced them to develop new visual vocabularies by which to code, disguise, and thereby express their subjects' identities—and also their own. Bringing together for the first time new scholarship in the history of American sexuality and new research in American portraiture, *Hide/Seek* charts the heretofore hidden impact of gay and lesbian artists on American art and portraiture and creates the basis for the necessary reassessment of the careers of major American artists—both gay and straight—as well as of portraiture itself.

FACES: Photography and the Art of Portraiture Paul Fuqua, Steven Biver, 2013-05-02 There is so much detail to be captured in a face. Cicero (106-43 BC) said: The face is a picture of the mind as the eyes are its interpreter. To capture a person's personality, there are many things to keep in mind, and the authors of *FACES* show us how to match up a personality with lighting, posing, and composition. Portraiture is truly an art, and this book dives deep into the details so that you end up with a gorgeous portrait that both you and your subject love. Not only is this book the most comprehensive title available on portraiture, but it contains stunning images. Each image is paired with a lighting diagram, a description of why the type of image was chosen, and then takes you through postproduction to put the finishing touches on. The authors also showcase a gallery of portraits by renowned photographers.

The Subject in Art Catherine M. Soussloff, 2006-10-04 Challenging prevailing theories regarding the birth of the subject, Catherine M. Soussloff argues that the modern subject did not emerge from psychoanalysis or existential philosophy but rather in the theory and practice of portraiture in early-twentieth-century Vienna. Soussloff traces the development in Vienna of an ethics of representation that emphasized subjects as socially and historically constructed selves who could only be understood—and understand themselves—in relation to others, including the portrait painters and the viewers. In this beautifully illustrated book, she demonstrates both how portrait painters began to focus on the interior lives of their subjects and how the discipline of art history developed around the genre of portraiture. Soussloff combines a historically grounded examination of art and art historical thinking in Vienna with subsequent theories of portraiture and a careful historiography of philosophical and psychoanalytic approaches to human consciousness from Hegel to Sartre and from Freud to Lacan. She chronicles the emergence of a social theory of art among the art historians of the Vienna School, demonstrates how the Expressionist painter Oskar Kokoschka depicted the Jewish subject, and explores the development of pictorialist photography. Reflecting on the implications of the visualized, modern subject for textual and linguistic analyses of subjectivity, Soussloff concludes that the Viennese art historians, photographers, and painters will henceforth have to be recognized as precursors to such better-known theorists of the subject as Sartre, Foucault, and Lacan.

Van Dyck Stijn Alsteens, Adam Eaker, Xavier F. Salomon, Bert Watteuw, 2016-01-01 The first major examination of Anthony van Dyck's work as a portraitist and an essential resource on this aspect of his illustrious career This landmark volume is a comprehensive survey of the portrait drawings, paintings, and prints of Anthony van Dyck (1599-1641), one of the most celebrated portraitists of all time. His supremely elegant style and ability to convey a sense of a sitter's inner life made him a favored portraitist among high-ranking figures and royalty across Europe, as well as among his fellow artists and art enthusiasts. Showcasing the full range of

Van Dyck's fascinating international career with more than 100 works, this catalogue celebrates the artist's versatility, inventiveness, and influential approach to portraiture. Works include preparatory drawings and oil sketches that shed light on Van Dyck's working process, prints that allowed his work to reach a wider audience, and grand painted portraits. Some of the masterpieces are drawn from the exceptional holdings of The Frick Collection, while other works are presented here for the first time. Also included are drawings by some of Van Dyck's contemporaries--including his teacher Peter Paul Rubens--that illuminate the lineage of his working method. With insightful contributions by a team of international scholars, this unparalleled study of Van Dyck offers a compelling case for the distinctiveness and importance of the artist's work.

Portraiture and Critical Reflections on Being Euripides

Altintzoglou, 2018-05-11 This book analyzes the philosophical origins of dualism in portraiture in Western culture during the Classical period, through to contemporary modes of portraiture. Dualism - the separation of mind from body - plays a central part in portraiture, given that it supplies the fundamental framework for portraiture's determining problem and justification: the visual construction of the subjectivity of the sitter, which is invariably accounted for as ineffable entity or spirit, that the artist magically captures. Every artist that has engaged with portraiture has had to deal with these issues and, therefore, with the question of being and identity.

Composition in Portraiture Sadakichi Hartmann, 1909

Striking Resemblance Donna Gustafson, Susan Sidlauskas, Lee Siegel, 2014 This survey of historical and modern portraiture presents a fundamentally new and exciting exploration of how people view themselves, their personal relationships, and their tribes. Portraits--single, double, and group--are the focus of this fascinating volume. Encompassing work from the 18th century to the present, this selection examines how portraits shape our notion of self in the context of individuality, partnerships, and relationships. Three illustrated essays probe topics such as the portrait from the perspective of photography, cinema, and theater; the double portrait in all its variety, such as heterosexual and same-sex couples, mother and child, twins, reflections, shadows, and doppelgangers; and the sometimes uneasy alliance between the individual and community in portraiture. Thought-provoking and fascinating, this book will appeal to readers interested in art history and social criticism as well as psychology and social media.

The Fine Art of Portraiture: an Academic Approach Frank Covino, 1970

The Book of Portraiture Steve Tomasula, 2006 The Book of Portraiture is a postmodern epic in writing and images. A desert nomad struggles at the close of the ancient world to inscribe himself into life, and centuries later a Renaissance artist attempts to overcome his lowly origins by painting nobility. Throughout Steve Tomasula's arresting tour de force, human beings seek to become what they are by representing it. An early twentieth-century psychoanalyst in search of a cure for sexual neurosis discovers the reflection of his own yearning in a female client, and an accidental community of twenty-first century image-makers connects the pixels to bring their group portrait into focus. Across a canvas that spans centuries, the several narrators of this novel look through the lens of their own time and portray objects of desire in paint, dreams, photography, electronic data, and genetic code. Together their portraits comprise a collage of styles and habits of mind. The Book of Portraiture is a novel about the irrepressible impulse to picture ourselves, and how, through this picturing, we continually re-create what it means to be human. Once again, Steve Tomasula has fabricated an incisive and sly commentary on art's way of being in the world, and the manner in which it intersects, and conflicts, with our perceptions. Virtuoso in its execution, and sublime in its discernment, The Book of Portraiture is an able continuation of Tomasula's ongoing project to redraw

the boundaries of contemporary fiction.--Christopher Sorrentino Tomasula's five interlocking chapters cross continents and centuries and aesthetic sensibilities to build to a dazzling and dizzying whole. The Book of Portraiture is one of those rare books that manage to be at once emotionally and theoretically satisfying.--Brian Evenson Think of Swift, Groddeck, Lautreamont, and George Carlin conversing together in a large wastebin--up to their chins in 21st century sweepings--and you will begin to have an idea of Tomasula's very funny, very smart and downright scary epic vision.--Rikki Ducornet Steve Tomasula is the author of the acclaimed novels IN & OZ (Ministry of Whimsy) and VAS: An Opera in Flatland. Among the venues where his short fiction has appeared are McSweeney's and The Iowa Review, where he received the distinguished Iowa Prize. His writings on body art and culture have appeared in Leonardo and numerous arts journals.

Amateur Portraiture at Home Frederick Dundas Todd, 1899

Portraiture Joanna Woodall, 1997-03-15 Portraiture, the most popular genre of painting, occupies a central position in the history of Western art. Despite this, its status within academic art theory is uncertain. This volume provides an introduction to major issues in its history.

Early American Portraiture Frederic Fairchild Sherman, 1930

Whispering the Secrets of Language: An Mental Journey through **Portraiture**

In a digitally-driven world where monitors reign supreme and instant transmission drowns out the subtleties of language, the profound techniques and mental subtleties concealed within phrases often go unheard. Yet, nestled within the pages of **Portraiture** a interesting fictional treasure sporting with fresh feelings, lies a fantastic quest waiting to be undertaken. Published by a skilled wordsmith, that enchanting opus encourages readers on an introspective journey, lightly unraveling the veiled truths and profound influence resonating within the very cloth of every word. Within the psychological depths of the emotional evaluation, we can embark upon a heartfelt exploration of the book is primary themes, dissect their captivating writing model, and yield to the strong resonance it evokes serious within the recesses of readers hearts.

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Portraiture Introduction

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