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Each portrait is thus meant to express individual identity, but as Erwin Panofsky recognized, it also “seeks to bring out whatever the sitter has in common with the rest of humanity” (quoted in Shearer West, Portraiture [Oxford, 2004], p. 24). This second aspect of portraiture comes across in the considerable conservatism of the genre: most portraits produced in Renaissance and Baroque ...

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Art (Reaktion Books, 1991). PAM ROBERTS is currently Curator of the Royal Photographic Society, Bath. She has published essays on a wide range of photographic subjects, including 'Our Photographic Legacy' (1989), 'Madame Yevonde: Colour, Fantasy and Myth' (1990), and the introduction to 'Whisper of the Muse: The World of Julia

The Portrait In Photography - Monoskop

The essays in this book investigate the aura of the portrait photograph, an aura made all the more poignant by the fact that today the subject is universal: everyone has their photograph taken, and images of portrait photography abound, both in the media and in our private lives.

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Recent writing in print includes a book essay for California based-artist Johnna Arnold's 'In/Finite Potential'. Dawoud Bey is an American photographer and educator renowned for his large-scale color portraits of adolescents and other, often marginalized subjects.

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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.

We are surrounded with portraits: from the cipher-like portrait of a president on a bank note to security pass photos; from images of politicians in the media to Facebook; from galleries exhibiting Titian or Leonardo to contemporary art deploying the self-image, as with Jeff Koons or Cindy Sherman. In antiquity portraiture was of major importance in the exercise of power. Today it remains not only a part of everyday life, but also a crucial way for artists to define themselves in relation to their environment and their contemporaries. In 'Portrayal and the Search for Identity', Marcia Pointon investigates how we view and understand portraiture as a genre and how portraits function as artworks within social and political networks. Likeness is never a straightforward matter, as we rarely have the subject of a portrait as a point of comparison. Featuring familiar canonical works and little-known portraits, 'Portrayal' seeks to unsettle notions of portraiture as an art of convention, a reassuring reflection of social realities. Pointon invites readers to consider how identity is produced pictorially and where likeness is registered apart from in a face. In exploring these issues, she addresses wide-ranging problems such as the construction of masculinity in dress, representations of slaves, and self-portraiture in relation to mortality.

“My idea of a writer: someone interested in ‘everything.’” This declaration by Susan Sontag (1933–2004) seemed to reflect her own life as an essayist, diarist, filmmaker, playwright, and novelist writing on a startling range of topics—from literature, dance, film, and painting to cancer, AIDS, and the ethics of war reportage. For many critics, her work captures the twentieth-century world better than almost any other. In this new biography, Jerome Boyd Maunsell draws on Sontag's extensive diaries to offer a far more intimate portrait than ever before of her struggles in love, marriage, motherhood, and writing. Exploring the astonishing scope of Sontag's life and work, Maunsell traces her growth during her intellectual career at Chicago, Oxford, and the Sorbonne. He discusses her short-lived marriage to Philip Rieff at seventeen, the birth of her son, and her subsequent relationships with women. As Maunsell follows the extraordinary arc of her life, he delves into her literary life in New York in the 1960s; travels with her to Hanoi, Cuba, and China; and surveys her work in Sweden and France in the 1970s, where she turned to filmmaking. Maunsell concludes by examining her miraculous rebirth as a novelist and critic in the 1980s and '90s after her diagnosis with cancer in the mid-1970s. Providing a full picture of Sontag as a private person and public figure, this concise biography casts new light on this pivotal figure in literary and cultural history.

Titian is best known for paintings that embodied the tradition of the Venetian Renaissance—but how Venetian was the artist himself? In this study, Tom Nichols probes the tensions between the individualism of Titian's work and the conservative mores of the city, showing how his art undermined the traditional self-suppressing approach to painting in Venice and reflected his engagement with the individualistic cultures emerging in the courts of early modern Europe. Ranging widely across Titian's long career and varied works, 'Titian and the End of the Venetian Renaissance' outlines his radical innovations to the traditional Venetian altarpiece; his transformation of portraits into artistic creations; and his meteoric breakout from the confines of artistic culture in Venice. Nichols explores how Titian challenged the city's communal values with his competitive professional identity, contending that his

intensely personalized way of painting resulted in a departure that effectively brought an end to the Renaissance tradition of painting. Packed with 170 illustrations, this groundbreaking book will change the way people look at Titian and Venetian art history.

Provides a collection of contemporary portraits from around the world.

Renaissance Bodies is a unique collection of views on the ways in which the human image has been represented in the arts and literature of English Renaissance society. The subjects discussed range from high art to popular culture – from portraits of Elizabeth I to polemical prints mocking religious fanaticism – and include miniatures, manners, anatomy, drama and architectural patronage. The authors, art historians and literary critics, reflect diverse critical viewpoints, and the 78 illustrations present a fascinating exhibition of the often strange and haunting images of the period. With essays by John Peacock, Elizabeth Honig, Andrew and Catherine Belsey, Jonathan Sawday, Susan Wiseman, Ellen Chirelstein, Tamsyn Williams, Anna Bryson, Maurice Howard and Nigel Llewellyn. "The whole book ... presents a mirror of contemporary concerns with power, the merits and demerits of individualism, sex-roles, 'selves', the meaning of community and (even) conspicuous consumption."—The Observer

The Venetian painter known as Giorgione or “big George” died at a young age in the dreadful plague of 1510, possibly having painted fewer than twenty-five works. But many of these are among the most mysterious and alluring in the history of art. Paintings such as *The Three Philosophers* and *The Tempest* remain compellingly elusive, seeming to deny the viewer the possibility of interpreting their meaning. Tom Nichols argues that this visual elusiveness was essential to Giorgione’s sensual approach and that ambiguity is the defining quality of his art. Through detailed discussions of all Giorgione’s works, Nichols shows that by abandoning the more intellectual tendencies of much Renaissance art, Giorgione made the world and its meanings appear always more inscrutable.

Imaging Identity presents potent reflections on the human condition through the prism of portraiture. Taking digital imaging technologies and the dynamic and precarious dimensions of contemporary identity as critical reference points, these essays consider why portraits continue to have such galvanising appeal and perform fundamental work across so many social settings. This multidisciplinary enquiry brings together artists, art historians, art theorists and anthropologists working with a variety of media. Authors look beyond conventional ideas of the portrait to the wider cultural contexts, governmental practices and intimate experiences that shape relationships between persons and pictures. Their shared purpose centres on a commitment to understanding the power of images to draw people into their worlds. Imaging Identity tracks a fundamental symbiosis — to grapple with the workings of images is to understand something vital of what it is to be human.

Since the early nineteenth century, Byron, the man and his image, have captured the hearts and minds of untold legions of people of all political and social stripes in Britain, Europe, America, and around the world. This book focuses on the history and cultural significance for Federal America of the only portrait of Byron known to have been painted by a major artist. In private hands from 1826 until this day, Thomas Sully's Byron has never before been the subject of scholarly study. Beginning with his discovery of the portrait in 1999 and a 200-year narrative of the portrait's provenance and its relation to other well-known Byron portraits, the author discusses the work within the broad context of British and American portraiture of the late eighteenth and early nineteenth centuries. Receiving most attention are Thomas Lawrence and Sully, his American counterpart. The author gives the fullest account to date of Sully's career and his relation to English influences and to figures prominent in the early-nineteenth-century American imagination, among them, Washington, Fanny Kemble, Lafayette, Joseph Bonaparte, and Nicholas Biddle. Byron is discussed as an icon of the young American Republic whose Jubilee year coincided with Sully's initial work on the poet's portrait. Later chapters offer a close reading of the portrait, arguing that Sully has given a visual interpretation truly worthy of his celebrated, controversial, and famously handsome subject.

This book contemplates a large problem: what is a traditional Chinese painting? Wu Hung answers this question through a comprehensive analysis of the screen, a major format and a popular pictorial motif in traditional China. With a broad array of examples ranging from the early centuries C.E. to the 1800s, he explores the screen’s position in art – as an important site for artistic imagination, as an illusionary representation on a flat surface, and as an architectural device defining cultural conventions. A screen occupies a space and divides it, supplies an ideal surface for painting, and has been a favourite pictorial image in Chinese art since antiquity. With its diverse roles, the screen has provided Chinese painters with endless opportunities to reinvent their art. The author argues that any understanding of Chinese painting must include discussion of its material forms as well as its intimate connection with cultural context and convention. Thus, *The Double Screen* offers a powerful non-western perspective on diverse artistic and cultural genres, from portraiture and pictorial narrative to voyeurism and masquerade, and will be invaluable to anyone interested in the history of art and Asian studies as well as to students and specialists in the field.

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