

THE PORTRAIT IN RECENT ART

FACE-OFF



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Faceoff The Portrait In Recent Art

Paul Martineau, Britt Salvesen



Faceoff The Portrait In Recent Art:

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 *Face-off* Melissa E. Feldman, B. H. D. Buchloh, University of Pennsylvania. Institute of Contemporary Art, Joslyn Art Museum, Weatherspoon Art Gallery, 1994 *This is a Portrait If I Say So* Anne Collins Goodyear, Jonathan Frederick Walz, Kathleen Merrill Campagnolo, Dorinda Evans, 2016-01-01 The first in depth exploration of the rise and evolution of abstract symbolic and conceptual portraiture in American art This groundbreaking book traces the history of portraiture as a site of radical artistic experimentation as it shifted from a genre based on mimesis to one stressing instead conceptual and symbolic associations between artist and subject Featuring over 100 color illustrations of works by artists from Charles Demuth Marcel Duchamp Marsden Hartley and Georgia O Keeffe to Janine Antoni Felix Gonzalez Torres Roni Horn Jasper Johns and Glenn Ligon this timely publication probes the ways we think about and picture the self and others With particular focus on three periods during which non mimetic portraiture flourished 1912 25 1961 70 and 1990 the present the authors investigate issues related to technology sexuality artist networks identity politics and social media and explore the emergence of new models for the visual representation of identity Taking its title from a 1961 work by Robert Rauschenberg a telegram that stated This is a portrait of Iris Clert if I say so this book unites paintings sculpture photography and text portraits that challenge the genre in significant often playful ways and question the convention as well as the limits of traditional portrayal *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 **Robert Mapplethorpe** Paul Martineau, Britt Salvesen, 2016-03-15 The legacy of Robert Mapplethorpe 1946 1989 is rich and complicated triggering controversy polarizing critics and providing inspiration for many artists who followed him Mapplethorpe one of the most influential figures of his time today stands as an example to emerging photographers who continue to experiment with the boundaries and concepts of the beautiful Robert Mapplethorpe The Photographs offers a timely and rewarding examination of his oeuvre and influence Drawing from the extraordinary

collection jointly acquired in 2011 by the J Paul Getty Museum and the Los Angeles County Museum of Art from The Robert Mapplethorpe Foundation as well as the Mapplethorpe Archive housed at the Getty Research Institute the authors were given the unique opportunity to explore new resources and present fresh perspectives The result is a fascinating introduction to Mapplethorpe's career and legacy accompanied by a rich selection of illustrations covering the remarkable range of his photographic work All of these beautifully integrated elements contribute to what promises to become an essential point of access to Mapplethorpe's work and practice This publication is issued on the occasion of the exhibition Robert Mapplethorpe The Perfect Medium on view at both the J Paul Getty Museum and at the Los Angeles County Museum of Art from March 15 and March 20 respectively through July 31 2016 at the Musée des Beaux Arts de Montréal from September 10 2016 through January 15 2017 and at the Art Gallery of New South Wales Sydney from October 28 2017 through February 4 2018

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

Carnegie International, 1995 **Concepts Of Identity** Katherine Hoffman, 2018-10-08 Concepts of identity are complex and changing and in this book Katherine Hoffman examines images of individuals and families from ancient Egypt to the present more than two thirds of the book covers the twentieth century Through a comprehensive study of paintings sculpture photography film television and other media Hoffman provides eye open "Interior Portraiture and Masculine Identity in France, 1789-1914" Heather Belnap Jensen, 2017-07-05 Focusing specifically on portraiture as a genre this volume challenges scholarly assumptions that regard interior spaces as uniquely feminine Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century the preponderance of such portraits alone supports the book's premise that the alignment of men with public life is oversimplified and more myth than reality The volume offers analysis of works by a mix of artists from familiar names such as David Delacroix Courbet Manet Rodin and Matisse to less well known image makers including Dominique Doncre Constance Mayer Anders Zorn and Lucien Etienne Melingue The essays cover a range of media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period The home and other interior spaces emerge from these studies as rich and complex locations for both masculine self expression and artistic creativity *Interior Portraiture and Masculine Identity in France 1789-1914* provides a much needed rethinking of modern masculinity in this period **Jeff Koons** Scott Rothkopf, 2014-07-08 With over 200 illustrations of iconic works as well as preparatory studies and historic

photographs this book offers fresh insight into Koons's polarizing and influential career

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

Art Inquiry, 1999 **Res** Francesco Pellizzi, 2008-12-15 This double volume includes The value of forgery Jonathan Hay Affective operations of art and literature Ernst van Alphen Betty's Turn Stephen Melville Richard Serra in Germany Magdalena Nieslony Beheadings and massacres Federico Navarrete Pliny the Elder and the identity of Roman art Francesco de Angelis Between nature and artifice Francesca Dell'Acqua Narrative cartographies Gerald Guest The artist and the icon Alexander Nagel Preliminary thoughts on Piranesi and Vico Erika Naginski Portable ruins Alina Payne Istanbul The palimpsest city in search of its archi text Nebahat Avcioglu The iconicity of Islamic calligraphy in Turkey Irvin Cemil Schick The Buddha's house Kazi Khalid Ashraf A flash of recognition into how not to be governed Natasha Eaton Hasegawa's fairy tales Christine Guth The paradox of the ethnographic superaltern Anna Brzyski and contributions to Lectures Documents and Discussions by Karen Kurczynski Mary Dumett Emmanuel Alloa Francesco Pellizzi and Boris Groys

The Face on Film Noa Steimatsky, 2017-01-03 The human face was said to be rediscovered with the advent of motion pictures in which it is often viewed as expressive locus as figure and even as essence of the cinema But how has the modern technological mass circulating art revealed the face in ways that are also distinct from any other medium How has it altered our perception of this quintessential incarnation of the person The archaic powers of masks and icons the fashioning of the individual in the humanist portrait the modernist anxieties of fragmentation and de figuration these are among the cultural precedents informing our experience in the movie theatre Yet the moving image also offers radical new confrontations with the face Dreyer's *Passion of Joan of Arc* Donen's *Funny Face* Hitchcock's *The Wrong Man* Bresson's enigmatic *Au hasard* Balthazar Antonioni's *Screen Test* Warhol's filmic portraits of celebrity and anonymity are among the key works explored in this book In different ways these intense encounters manifest a desire for transparency and plenitude but especially in post classical cinema they also betray a profound ambiguity that haunts the human countenance as it wavers between image and language between what we see and what we know The spectacular impact of the cinematic face is uncannily bound up with an opacity a reticence But is it not for this very reason that like faces in the world it still enthralls us

Still Modernism Louise Hornby, 2017-09-01 Still Modernism offers a critique of the modernist imperative to embrace motion speed and mobility In the context of the rise of kinetic technologies and the invention of motion pictures it claims that stillness is nonetheless an essential tactic of modernist innovation More

specifically the book looks at the ways in which photographic stillness emerges as a counterpoint to motion and to film asserting its own clear visibility against the blur of kinesis Photographic stillness becomes a means to resist the ephemerality of motion and to get at and articulate something real or essential by way of its fixed limits Combining art history film studies and literary studies Louise Hornby reveals how photographers filmmakers and writers even at their most kinetic did not surrender attention to points of stillness Rather the still image understood through photography establishes itself as a mode of resistance and provides a formal response to various modernist efforts to see better to attend more closely and to remove the fetters of subjectivity and experience Still Modernism brings together a series of canonical texts films and photographs the selection of which reinforces the central claim that stillness does not lurk at the margins of modernism but was constitutive of its very foundations In a series of comparisons drawing from literary and visual objects Hornby argues that still photography allows film to access its own diffuse images of motion photography's duplicative form provides a serial structure for modernist efforts to represent the face its iterative structure articulates the jerky rhythms of experimental narrative as perambulation and its processes of development allow for the world to emerge independent of the human observer Casting new light on the relationship between photography and film Hornby situates the struggle between the still and the kinetic at the center of modernist culture

Benezit Dictionary of British Graphic Artists and Illustrators Stephen Bury, 2012-06-21 This dictionary consists of over 3000 entries on a range of British artists from medieval manuscript illuminators to contemporary cartoonists Its core is comprised of the entries focusing on British graphic artists and illustrators from the 2006 Benezit Dictionary of Artists with an additional 90 revised and 60 new articles

Art in Mind Ernst van Alphen, 2005-03-10 Art has the power to affect our thinking changing not only the way we view and interact with the world but also how we create it Art can be considered as a commanding force with the capacity to shape our intellect and intervene in our lives Art is a historical agent or a cultural creator that propels thought and experience forward The author demonstrates that art serves a socially constructive function by actually experimenting with the parameters of thought employing work from artists as Picasso Watteau Bacon Dumas and Matthew Barney Art confronts viewers with the pain points of cultural experience and thereby transforms the ways in which human existence is conceived

Ilya Kabakov, 1969-1998 Il'ia Iosifovich Kabakov, Amei Wallach, 2001 Essay by Amei Wallach Foreword by Amada Cruz

Cézanne Steven Platzman, 2001 Platzman's accessible and richly illustrated book examines the stylistic development of Cézanne's self portraits in an effort to understand how the artist saw himself and others 111 b w 82 color illustrations

The Visual Worlds of Life Writing Kerstin Maria Pahl, 2025-01-04 An Open Access edition is available The Visual Worlds of Life Writing brings into conversation the two most popular genres in long eighteenth century England portraits and biographies As key instruments of social formation when Britain was forging the nation Linda Colley they were wielded alike by Whigs and Tories the aristocracy and the commercial middle classes high class artists and grub street writers They were most

persuasive however when used jointly portrait prints ideally accompanied by Brief Lives sold by the thousands National histories were re issued to include pictures Portraitists were required to stage their sitters as though taken from real life situations Embedded into such interplay between texts and images was an aesthetic claim doing biography was a multimedia enterprise Far from being just words on a page eighteenth century life writing came with frontispiece portraits illustrations or elaborate title pages Biographers directed their readers to existing portraits of their subjects to enhance the reading experience Portraits made of calligraphic writing blurred the boundaries between text and image As a thorough reassessment of visual culture s role in producing biographies this book offers an in depth analysis of the rhetorics of portraiture and life writing an historical account of their sister arts tradition and an inquiry into the social function of profiling people

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