



Portrait of an elderly woman - Rome (cat. no. 20)



Portrait of a man - Rome (cat. no. 21)

Roman Portraits In Context Imperial And Private Likenebes From The Museo Nazionale Romano

Jicheng Xie



Roman Portraits In Context Imperial And Private Likenebes From The Museo Nazionale Romano:

Roman Portraits in Context Maxwell L. Anderson, 1998 *Roman Portraits in Context* Jane Fejfer, 2009-03-13 The highest honour a Roman citizen could hope for was a portrait statue in the forum of his city While the emperor and high senatorial officials were routinely awarded statues strong competition existed among local benefactors to obtain this honour which proclaimed and perpetuated the memory of the patron and his family for generations There were many ways to earn a portrait statue but such local figures often had to wait until they had passed away before the public finally fulfilled their expectations It is argued in this book that our understanding and contemplation of a Roman portrait statue is greatly enriched when we consider its wider historical context its original setting the circumstances of its production and style and its base which in many cases bore a text that contributed to the rhetorical power of the image *Roman Portraits in the J. Paul Getty Museum* Jiří Frel, Sandra Knudsen Morgan, 1987-04-30 Portraits sometimes crude in their realism or gripping in the sense of a living person were one of the great achievements of Roman Art The collection of one hundred portraits in the Getty Museum is one of the largest in the world Dr Frel surveys the history of Roman portrait art in an often controversial introduction on the purpose of portraits in Roman life and society continuing his arguments through the catalogue analyses of the individual pieces The occasion for the book was a loan exhibition of the portraits to the Philbrook Art Center in Tulsa This lavishly illustrated book presents a discussion of the principal views and the uses of the portrait in ancient times The photographs include unusual views of the back and profiles of many portraits to show the care with which they were created and their damages and reworking over the centuries The catalogue also includes five portraits that are late evocations of the antique and outright forgeries **From Face to Face** Marina Prusac, 2016-08-29 This book is based on an investigation of more than 2000 portraits of which around 500 have proven to be recarved It provides thorough analyses of the different recarving methods some of which can be attributed to geographically localized workshops establishing classifiable categories and an analytical text with special regard to the cultural historical changes in Late Antiquity The investigation underpins a hypothesis on the late antique portraits style as a consequence of the many recarved portraits at the time which relied on a syncretism of politics religion and ideology The conclusion gives a new understanding of how broad scoped culturally and politically encoded and comprehensive the practice of recarving was **Portraits of Livia** Elizabeth Bartman, 1999 A study of the influence of the Roman empress Livia s artistic patronage **Roman Portraits in the J. Paul Getty Museum** Jiri Frel, 1981-12-01

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