

WOODS-MARSDEN

RENAISSANCE SELF-PORTRAITURE



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JOANNA WOODS-MARSDEN

# Renaissance Self Portraiture The Visual Construction Of Identity And The Social Status Of The Artist

**Kerstin Maria Pahl**

A decorative graphic element consisting of a light blue horizontal bar with a rounded right end, and a red circular shape with a white center, partially overlapping the bar.

## **Renaissance Self Portraiture The Visual Construction Of Identity And The Social Status Of The Artist:**

**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

**The Self-Portrait: A Cultural History** James Hall, 2016-02-16 Hall provides a lively cultural interpretation of the genre from the Middle Ages to today Rather than provide a series of greatest hits he is more concerned with the reasons why artists create self portraits The Weekly Standard The self portrait may be the visual genre most identified with our confessional era but modern artists are far from the first to have explored its power and potential In this broad cultural survey of the genre art historian and critic James Hall brilliantly maps the history of self portraiture from the earliest myths of Narcissus and the Christian tradition of bearing witness to the prolific self image making of today s contemporary artists Hall s intelligent and vivid account shows how artists depictions of themselves have been part of a continuing tradition that reaches back centuries Along the way he reveals the importance of the medieval mirror craze the explosion of the genre during the Renaissance the confessional self portraits of Titian and Michelangelo the biographical role of serial self portraits by artists such as Courbet and van Gogh themes of sex and genius in works by Munch Bonnard and Modersohn Becker and the latest developments of the genre in the era of globalization Comprehensive and beautifully illustrated the book features the work of a wide range of artists including Alberti Caravaggio D rer Emin Gauguin Giotto Goya Kahlo Koons Magritte Mantegna Picasso Raphael Rembrandt and Warhol

**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

**Creating the "Divine" Artist** Patricia A. Emison, 2004 An investigation of why Michelangelo first and then many other Renaissance artists and works were called divine by contemporaries this study ranges from

fourteenth century praise of Dante to a variety of sixteenth century habits of courtly compliment Lavinia Fontana's Mythological Paintings Liana De Girolami Cheney, 2020-08-18 This volume investigates emblematic and art historical issues in Lavinia Fontana's mythological paintings Fontana is the first female painter of the sixteenth century in Italy to depict female nudes as well as mythological and emblematic paintings associated with concepts of beauty and wisdom Her paintings reveal an appropriation of the antique a fusion between patronage and culture and a humanistic pursuit of Mannerist conceits Fontana's secular imagery provides a challenging paragone with the male tradition of history painting during the sixteenth century and paves the way for new subjects to be depicted and interpreted by female painters of the seventeenth century

Albrecht Dürer David Ekserdjian, 2023-07-25 An exploration of the life and works of German artist Albrecht Dürer and his self obsession The Italian Renaissance birthed the modern sense of self and no artist from the period compares with Albrecht Dürer 1471-1528 in terms of the almost obsessive interest he displayed in his own life Dürer's works are filled with personal details from his day to day his dreams and his escapades In this brief biography David Ekserdjian explores Dürer's life and times his studies travels and influences as well as his paintings drawings and prints This book is essential reading for anyone interested in Renaissance or Northern European art

**Fashioning Professionals** Leah Armstrong, Felice McDowell, 2018-02-08 From artist to curator couturier to fashion blogger creative professional identities can be viewed as social practices enacted performed and negotiated through the media the public and industry Fashioning Professionals addresses what it means to be a creative professional historically and in the digital age as new ways of working and doing business have given rise to new professional identities Bringing together critical reflections from international researchers the book spans fashion design art architecture and advertising It examines both traditional and emergent roles in creative industries from advertising executives and surrealist artists to mannequin designers pop stylists bloggers makers and design curators The book reveals how professional identities are continually in a state of fashioning through style taste gender and cultural representation highlighting moments of friction and flux in the creative labour of the global economy Interweaving critical perspectives from fashion and design history with sociology and cultural theory Fashioning Professionals addresses a burgeoning area of research as we enter new terrain in fashion and the creative industries

**Staging the Artist** Claire Moran, 2017-07-05 Restoring the role of theatrical performance as both subject and trope in the aesthetics of self representation Staging the Artist questions how nineteenth century French and Belgian artists self consciously fashioned their identities through their art and writings This emphasis on performance allows for a new understanding of the processes of self fashioning which underlie self representation in word and image Claire Moran offers new interpretations of works by major nineteenth century figures such as Paul Gauguin and Edgar Degas and addresses the neglected topic of the function of theatre in the development of modern visual art Incarnating Baudelaire's metaphor of the artist as an actor ever conscious of his role the artists discussed Courbet Ensor and Van Gogh among others employed theatre as both a thematic source and

formal inspiration in their painting writings and social behaviour Moran argues that what renders this visual literary and social performance modern is its self consciousness which in turn serves as a model with which to challenge pictorial convention This book suggests that tracing modern performance and artistic identity to the nineteenth century provides a greater understanding not only of the significance of theatre in the development of modern art but also highlights the self conscious staging inherent to modern artistic identity Becoming Leonor Fini Andrea Kollnitz, 2025-05-29 Italian Argentine artist Leonor Fini 1907 1996 can be seen as the original artist celebrity her self mythologization was promulgated by some of the 20th century s most prominent photographers from Henri Cartier Bresson to Dora Maar Exploring her self fashioning and dressing up practices in light of recent theories of performativity this book highlights how Fini s extension of artistic creative practices from painted artworks to her self creation through costumes masks and fashion allowed her to become a living artwork to be created and recreated on daily basis Applying a multisensory methodology the book explores Fini s personal theatricality photographic self portraits and self transformative genderbending transgressive dressing up games in relation to surrealist practices showcasing the hybrid identities that made up Fini s overall character In three thematic sections exploring her theatrical performances at balls her self fashioning in photographic and painted portraits and her becoming other through dressing up the book charts the artist s personal and creative development the interaction between her paintings and self creation and her increasing self empowerment through dressing up With over 100 visually striking colour illustrations the book analyses and highlights some of Fini s most outstanding performances together with her paintings and self portraits Kollnitz argues that the way these identities were represented in the celebrity press compromised Fini s critical reception as an artist and how more broadly patriarchal objectification of fashionable women artists has the potential to jeopardise their professional agency In contrast this book showcases Fini s self fashioning as a tool of artistic and personal empowerment as well as an intrinsic part of her art production In doing so the book gives voice to the significance of self mythologisation for artists to whom identity is fluid and plural **Jacopo Tintoretto: Identity, Practice, Meaning**

Marie-Louise Lillywhite, Tom Nichols, Giorgio Tagliaferro, Autori Vari, 2022-04-04T17:35:00+02:00 Over the past twenty years or so it has finally been understood that Jacopo Tintoretto 1518 19 1594 is an old master of the very highest calibre whose sharp visual intelligence and brilliant oil technique provides a match for any painter of any time Based on papers given at a conference held at Keble College Oxford to mark the quinqucentenary of Tintoretto s birth this volume comprises ten new essays written by an international range of scholars that open many fresh perspectives on this remarkable Venetian painter Reflecting current hot spots in Tintoretto studies and suggesting fruitful avenues for future research chapters explore aspects of the artist s professional and social identity his graphic oeuvre and workshop practice his secular and sacred works in their cultural context and the emergent artistic personality of his painter son Domenico Building upon the opening up of the Tintoretto phenomenon to less fixed or partial viewpoints in recent years this volume reveals the great master s painting

practice as excitingly experimental dynamic open ended and original      Shakespeare and the Visual Arts Michele Marrapodi, 2017-02-17 Drawing on the poetics of intertextuality and profiting from the more recent concepts of cultural mobility and permeability between cultures in the early modern period this volume's tripartite structure considers the relationship between Renaissance material arts theatre and emblems as an integrated and intermedial genre explores the use and function of Italian visual culture in Shakespeare's oeuvre and questions the appropriation of the arts in the production of the drama of Shakespeare and his contemporaries An afterword a rich bibliography of primary and secondary literature and a detailed Index round off the volume      *Perfection's Therapy* Mitchell B. Merback, 2018-02-09 A deft reinterpretation of the most zealously interpreted picture in the Western canon as a therapeutic artifact Albrecht Dürer's famous portrayal of creative effort in paralysis the unsurpassed masterpiece of copperplate engraving titled *Melencolia I* has stood for centuries as a pictorial summa of knowledge about the melancholic temperament a dense allegory of the limits of earthbound arts and sciences and the impossibility of attaining perfection Dubbed the image of images for being the most zealously interpreted picture in the Western canon *Melencolia I* also presides over the origins of modern iconology art history's own science of meaning Yet we are left with a clutter of mutually contradictory theories a historiographic ruin that confirms the mood of its object In *Perfection's Therapy* Mitchell Merback reopens the case file and argues for a hidden intentionality in *Melencolia's* opacity its structural chaos and its resistance to allegorical closure That intentionality he argues points toward a fascinating possibility never before considered that Dürer's masterpiece is not only an arresting diagnosis of melancholic distress but an innovative instrument for its undoing Merback deftly resituates Dürer's image within the long history of the therapeutic artifact Placing Dürer's therapeutic project in dialogue with that of humanism's founder Francesco Petrarca Merback also unearths Dürer's ambition to act as a physician of the soul Celebrated as the Apelles of the black line in his own day and ever since as Germany's first Renaissance painter theorist the Dürer we encounter here is also the first modern Christian artist addressing himself to the distress of souls including his own *Melencolia* thus emerges as a key reference point in a venture of spiritual ethical therapy a work designed to exercise the mind restore the body's equilibrium and help in getting on with the undertaking of perfection      **Paolo de Matteis** Livio Pestilli, 2017-07-05 This volume represents a long overdue reassessment of the Neapolitan painter Paolo de Matteis an artist largely overlooked in English language scholarly publications but one who merits our attention for the quality of his work and the originality of its iconography as well as for his remarkable ability to respond creatively to his patrons aesthetic ideals and agendas Following a meticulous examination of the ways in which posterity's impression of de Matteis has been conditioned by a biased biographical and literary tradition Livio Pestilli devotes rich detailed analyses to the artist's most significant paintings and drawings More than just a novel approach to de Matteis and the Neapolitan Baroque however the book makes a significant contribution to the study and understanding of early eighteenth century European art and cultural history in general not only

in Naples but in other major European centers including Paris Vienna Genoa and Rome

**City Views in the Habsburg and Medici Courts** Ryan E. Gregg, 2018-12-10 In *City Views in the Habsburg and Medici Courts* Ryan E Gregg relates how Charles V Holy Roman Emperor and Duke Cosimo I of Tuscany employed city view artists such as Anton van den Wyngaerde and Giovanni Stradano to aid in constructing authority These artists produced a specific style of city view that shared affinity with Renaissance historiographic practice in its use of optical evidence and rhetorical techniques History has tended to see city views as accurate recordings of built environments Bringing together ancient and Renaissance texts archival material and fieldwork in the depicted locations Gregg demonstrates that a close knit school of city view artists instead manipulated settings to help persuade audiences of the truthfulness of their patrons official narratives

**Conjunctions of Mind, Soul and Body from Plato to the Enlightenment** Danijela Kambaskovic, 2014-09-25 This book examines the nexus between the corporeal emotional spiritual and intellectual aspects of human life as represented in the writing of the Middle Ages and the Renaissance Authors from different fields examine not only the question of the body and soul or body and mind but also how this question fits into a broader framework in the medieval and early modern period Concepts such as gender and society morality sexuality theological precepts and medical knowledge are a part of this broader framework This discussion of ideas draws from over two thousand years of Western thought from Plato in the fifth century BC and the fourth century Byzantine dialogues on the soul to the philosophical and medical writings of the early 1700s There are four sections to this book each section is based on where the authors have found a conjunction between the body and mind soul The work begins with a section on text and self perception which focuses on creative output from the period The second conjunction is human emotions which are described in their social contexts The third is sex where the human body and mind are traditionally believed to meet The fourth section Material Souls engages with bodies and other material aspects of existence perceived studied or utilised as material signs of emotional and spiritual activity

**The Artist as Reader: On Education and Non-Education of Early Modern Artists** , 2012-12-03 Reading is apparently the greatest proof of refinement when viewed within the context of the social climb of the visual artist It is only as reader that the artist can participate in the exclusive culture of clerics humanists rulers and courtiers How did it come about that such a figure was integrated into the general history of knowledge context of research on the early modern period in order to outline what artists reading specifically entails Based on the history of knowledge the contributions to this volume will then correspondingly elucidate various aspects of how in the early modern period artists education knowledge reading and libraries were related to the ways in which they presented themselves The volume endeavours at long last to go beyond merely publishing inventories by investigating the problem of artists libraries with a fundamentally stronger emphasis on a discourse analytical and history of knowledge approach Contributors include Rainer Bayreuther Maria Berbara C cile Beuzelin Heiko Damm Annette de Vries Kelly Donahue Wallace Angela Dressen Lex Hermans Eckhard Leuschner Alexander Marr Martin Papenbrock Tico Seifert

Eva Struhal Michael Thimann Huub van der Linden Elsje van Kessel Iris Wenderholm and Claus Zittel *Proceedings of the 2023 5th International Conference on Literature, Art and Human Development (ICLAHD 2023)* Elisabetta Marino, Yixiang Wang, Bootheina Majoul, Hsuan Lee, 2023-12-29 This is an open access book The 5th International Conference on Literature Art and Human Development ICLAHD 2023 was held on October 20 22 2023 in Chengdu China Literature is an art that reflects the social life and expresses the author's thoughts and feelings by shaping images with language as the means Art is a social ideology that uses images to reflect reality but is more typical than reality It includes literature painting sculpture architecture music and so on Literature is one of the forms of expression belonging to art Literature and art are difficult to separate by a clear boundary but also for people to create more infinite imagination space ICLAHD 2023 is to bring together innovative academics and industrial experts in the field of Literature Art and Human Development research to a common forum The primary goal of the conference is to promote research and developmental activities in Literature Art and Human Development research and another goal is to promote scientific information interchange between researchers developers engineers students and practitioners working all around the world The conference will be held every year to make it an ideal platform for people to share views and experiences in Literature Art and Human Development research and related areas

Marion Greenwood Joanne B. Mulcahy, 2025 This book is the first biography of a woman whose star blazed through the twentieth century art world Born in Brooklyn in 1909 artist Marion Greenwood attended and thrived at now storied institutions and arts centers The Art Students League the studio of German modernist Winold Reiss the Woodstock Colony and Yaddo In 1933 she catapulted to international fame as the first woman to paint a public mural in Mexico and was celebrated by Diego Rivera as one of the world's greatest living women mural painters Greenwood traveled the globe to create award winning portraits of people from diverse backgrounds crossing racial cultural and class lines to reflect her vision for a more just world Based on a decade of research and interviews biographer Joanne B Mulcahy integrates Greenwood's adventuresome personal life with her journey to artistic glory Mulcahy deftly contextualizes Greenwood's participation in the heady art scenes of 1920s and 1930s Mexico New York City and Paris and her role as one of two women artist correspondents during World War II After social realism and portraiture fell from favor Greenwood doggedly stuck with the human thing in art Her freewheeling romantic life defied expectations for women and she fought sexist critics who mixed acclaim for her work with commentary on her stunning beauty A feminist pioneer she made a living as an artist in a time when few women did In following Greenwood's maverick path and artistic achievements this book carves out a central place for her in the pantheon of history's remarkable women artists The Cambridge Companion to Raphael Marcia B.

Hall, 2005-03-07 This book examines all facets of the High Renaissance painter Raphael **Re-membering Masculinity in Early Modern Florence** Allison Levy, 2017-03-02 From Pliny to Petrarch to Pope Hennessy and beyond many have understood the obvious connection between portraiture and commemorative practice This book expands and nuances our



understanding of Renaissance portraiture the author shows it to be complexly generated within a discourse of male anxiety and pre mortuary mourning She argues that portraiture could defer memory loss or at the very least pictorially console the subject against his own potentially unmourned death This book recognizes a socio cultural anxiety the fear not merely of death but also of being forgotten and identifies a set of pictorial literary and theoretical strategies consequently formulated to ensure memory To explore this phenomenon this interdisciplinary but fundamentally art historical project merges early modern visual culture and critical theories of the body The author examines an extensive selection of fifteenth and sixteenth century male and female portraits primarily associated with the Medici family circle and court in and against both historical writings and contemporary discourses including literary and cultural theory psychoanalysis feminism and gender studies and critical theories of race and disability Re membering Masculinity generates new ideas about both male and female portraiture in early modern Florence raises even more questions about the experiences and representations of widowhood and mourning and re configures our understanding of masculinity from the early modern male body to Renaissance Man to postmodern manhood

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