



Portraits Of Artists

Ian Chilvers



Portraits Of Artists:

Portraits of Artists, Faces Photographed, 1985 **Sargent** Richard Ormond, 2015-03-10 WINNER of the W E Fischelis Award from the Victorian Society in America Accompanying a major exhibition this is the first book devoted to the career of this renowned American painter through his brilliant portraits John Singer Sargent 1856 1925 was one of the leading painters of his generation whose captivating portraits are universally admired for their insight into character radiance of light and color and painterly fluency and immediacy This unprecedented book showcases Sargent's cosmopolitan career in a new light through his bold portraits of artists writers actors and musicians many of them his close friends giving us a picture of the artist as an intellectual and connoisseur of the music art and literature of his day Whether depicted in well appointed interiors or en plein air the cast of characters includes many famous subjects among them Claude Monet Auguste Rodin Gabriel Faur Vaslav Nijinsky W B Yeats Robert Louis Stevenson and Henry James Structured thematically and according to the places Sargent worked and lived Paris London New York Italy and the Alps this book unites informative essays by noted scholars with a wealth of imagery to offer fresh insights into Sargent's life and work *Portraiture* Richard Brilliant, 1991 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 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 the power of this imaginative transaction between the subject the artist and the beholder With 85 illustrations 10 in full colour Back cover *Face to Face* Xanthe Brooke, Walker Art Gallery, 1994 This catalogue explores the development of self portraiture in Europe from the seventeenth to the nineteenth century from Rembrandt to Sickert It examines the diverse ways in which artists have sought to portray themselves according to the role in society the artist wished to play and the intended audience of the portraits **Paris Portraits** Kenneth E. Silver, 2008 The art of portraiture reached a pinnacle of expressive achievement in early twentieth century Paris Liberated by the advent of photography artists were able to re imagine the nature of human portrayal producing kinds of portraits Fauve Cubist Dada Surrealist and Expressionist unlike any seen before This remarkable book focuses on a rich variety of these portraits presenting paintings sculpture and works on paper by such artists as Picasso Matisse Chagall Duchamp Brancusi Lipchitz Gris Rivera Modigliani Dubuffet Laurencin and Soutine A major essay explores the fascinating network of personal and aesthetic relationships that existed at the time as artists depicted themselves and their friends collectors critics spouses and romantic partners There is also a formal and iconographic discussion of each featured work as well as relevant biographical cultural and historical information 500 Self-Portraits Julian Bell, 2004-04 The mirror above all the mirror is our teacher wrote Leonardo da Vinci

Portraits are an endless source of fascination responding as they do to the basic human impulse to scrutinize a face and strive to peer into the person behind it Self portraits have the added fascination that comes from looking into the mirror and trying to study one's own face and the elusive self lurking behind its surface This striking and sensitive compilation presents an uninterrupted sequence of 500 self portraits in chronological order all the way from ancient Egypt to the late twentieth century and including painting drawing sculpture and photography The challenge of interpreting and re-creating their own likenesses has proven irresistible to artists throughout the ages Included here are powerfully evocative works by many of the world's greatest painters and sculptors from Durer and Rembrandt to Frida Kahlo and Andy Warhol Each image is both a work of art and a rigorous exploration in psychology and self-perception Presented without commentary these works speak for themselves a compelling collection for every student of art and human nature The illuminating introduction is by the renowned painter and writer Julian Bell

The Artist Revealed Ian Chilvers, 2003 Sixty of the world's most famous artists' self-portraits are shown in full-page reproductions Each includes a biography of the artist and an in-depth examination of the portrait details and how it reflects the artist's personality ideas and place in the history of art These images offer the most intimate glimpses of these great artists' personalities and how they saw themselves

50 Portraits You Should Know Brad Finger, 2014-09-16 This wide-ranging collection of 50 iconic portraits includes works by many of the world's most renowned artists each with their own style technique and story to tell Throughout the history of art most of the world's greatest artists have produced portraits at some point in their careers whether commissioned by rulers or magnates created to preserve a cherished friend or relation or even to capture the artist's own likeness Arranged chronologically each of the 50 masterworks in this book exemplifies a moment in history or a turning point in the artist's career Van Eyck's *A Man in a Turban* Da Vinci's *Mona Lisa* Vermeer's *Girl with a Pearl Earring* Sargent's *Madame X* Kahlo's *Self-Portrait with Necklace* Warhol's *Marilyn* and many more world-famous paintings are featured in exquisite full-page reproductions accompanied by engaging and enlightening texts An introductory essay on the history and importance of the portrait in art history and brief biographies of each artist round out this survey that provides valuable information in an attractive and affordable package

Likeness Matthew Higgs, Kevin Killian, David Robbins, 2004 Essays by Matthew Higgs Kevin Killian and David Robbins Foreword by Judith Richards and Ralph Rugoff

Newportraits Newport Art Museum (R.I.), 2000 In 1992 the Newport Art Museum assembled an exhibition of 223 portraits of Newporters painted over a period of three centuries It presented not just a gallery of the Newport elite and some of its haute bourgeoisie but also a showcase of the most famous portraitists and portrait styles throughout United States history Artists represented in this collection range from the great colonial portraitists Gilbert Stuart Robert Feke and John Singleton Copley to such modern figures as Diego Rivera Larry Rivers and Andy Warhol

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Lessons in Likeness Estill Curtis Pennington, 2011 Between 1802 when the young Kentucky artist William Edward West began to paint

portraits while on a downriver journey and 1920 when the last of Frank Duveneck's students worked in Louisville a large number of notable portrait artists were active in Kentucky and the Ohio River Valley In *Lessons in Likeness Portrait Painters in Kentucky and the Ohio River Valley 1802-1920* Estill Curtis Pennington charts the course of those artists as they painted a variety of sitters drawn from both urban and rural society The work is illustrated when possible from The Filson Historical Society collection of some four hundred portraits representing one of the most extensive holdings available for study in the region Portraiture involves artists and subjects known as sitters and is an art that combines elements of biography aesthetics and cultural history Private portraits often attract an oral history that enlivens the more colorful aspects of local tradition and culture Public portraits of towering figures such as George Washington Henry Clay and Abraham Lincoln were often reproduced in printed format to satisfy popular demand and subsequently attained an iconic timeless status *Lessons in Likeness* is organized in two parts Part One the cultural chronology serves as a backdrop to the biographies of the portrait artists This section identifies stylistic sources and significant historical moments that influenced the artists and their milieu Rather than working in isolation portrait artists were connected to the world around them and influenced by prevailing trends in their trade Early in the nineteenth century for instance Matthew Jouett journeyed to Boston for study with Gilbert Stuart and upon his return to Kentucky painted in a style that subsequently influenced an entire generation Later artists notably Oliver Frazer and William Edward West studied the lessons of Thomas Sully in Philadelphia Sully popularized the lush warmly colored and highly flattering style of portraiture practiced by many of the itinerant artists whose careers were facilitated by the introduction of steam and rail travel The Civil War provoked a dramatic shift in the cultural terrain further augmented by the rise of photography and the emergence of academic art centers Painters who had previously worked with a master painter or learned on their own were now able to study at established schools especially in Cincinnati which became one of the leading centers for the teaching of art in late nineteenth century America Several of the teachers there Frank Duveneck and Thomas Satterwhite Noble in particular had firsthand experience with avant garde European styles notably the realism and naturalism practiced in Munich and Paris in the last quarter of the nineteenth century and then taught in the art schools of New York and Philadelphia Part Two profiles the artists from this area and period who have appeared in previous art historical literature and have an identifiable body of work represented in public and private collections Individual biographies provide details of the artists' lives sources for further study and locations of works in public collections

The Dictionary of Portrait Painters in Britain Up to 1920 Brian Stewart, Mervyn Cutten, 1997 Over 5000 portrait artists are included providing much original biographical information Illustrations have been carefully selected to show as many rarely seen unpublished works as possible **Just Like Me** Harriet Rohmer, 1997 Fourteen artists and picture book illustrators present self portraits and brief descriptions that explore their varied ethnic origins their work and their feelings about themselves **Self-portraits by Women Painters** Liana Cheney, Alicia Craig Faxon, Kathleen Lucey Russo, 2000 The

first survey of women's self-portraiture to be focused exclusively on painting this book opens with an original attempt to reconstruct from contemporary accounts the work of artists of antiquity such as Marcia Timarete and Eirene. The authors then select self-portraits by a range of European and American painters up to the present day to narrate the stylistic development of women's self-representation in those parts of the world. The story of the self-portrait offers fascinating insights which deepen our understanding of these artists' working lives, priorities and preoccupations. With its chronological sweep, its lavish illustrations including many works which have not been reproduced in print before, and its extensive bibliography, this book is an indispensable guide to a fascinating subject.

American Artists in Photographic Portraits
National Museum of American Art (U.S.), 1995. Over 200 superb portraits taken from 1906 to 1975 by famed photographers Peter A. Juley and his son Paul. Subjects include Barnett Benton, Burchfield, Calder, Dalí, Gibson, Glackens, Gross, Homer, Hopper, Kahlo, Marsh, Rivera, and Rockwell. 213 halftones. Introduction and captions by Joan Stahl.

A Face to the World
Laura Cumming, 2010. Self-portraits catch your eye. They seem to do it deliberately. Walk into any art gallery and they draw attention to themselves. Come across them in the world's museums and you get a strange shock of recognition, rather like glimpsing your own reflection. For in picturing themselves, artists reveal something far deeper than their own physical looks: the truth about how they hope to be viewed by the world and how they wish to see themselves. In this beautifully written and lavishly illustrated book, Laura Cumming, art critic of the Observer, investigates the drama of the self-portrait from Dürer, Rembrandt and Velázquez to Munch, Picasso, Warhol and the present day. She considers how and why self-portraits look as they do and what they reveal about the artist's innermost sense of self as well as the curious ways in which they may imitate our behaviour in real life. Drawing on art, literature, history, philosophy and biography to examine the creative process in an entirely fresh way, Cumming offers a riveting insight into the intimate truths and elaborate fictions of self-portraiture and the lives of those who practise it. A work of remarkable depth, scope and power, this is a book for anyone who has ever wondered about the strange dichotomy between the innermost self and the self we choose to present for posterity: our face to the world.

The Artist Portrait Series, 2001. Fern Logan's collection of photographic portraits documents the emergence of the African American artist into mainstream American art. The Artist Portrait Series captures sixty significant artists from the late twentieth century. Each rich duotone portrait is accompanied by Logan's commentary on the artist. Logan began her career as a nature, landscape and architectural photographer but in 1983, resolving to put the human figure into her repertoire, she created the photodocumentary Artist Portrait Series. Her philosophy of art as an educational tool prompted her to document the accomplishments of such highly skilled visual artists as Gordon Parks, Elizabeth Catlett, Jacob Lawrence, Roy DeCarava and Romare Bearden. Logan expanded the project to promote recognition for prominent black artists in theater, television, film, music, dance and literature, including Alvin Ailey, Maya Angelou and Adolph Caesar. Her subjects include well-known artists as well as those who were emerging at the time they were photographed. For Logan, the artistic process is as important as the

final image Her portraits not only capture the personality of the sitter but also convey the dialogue and rapport between photographer and subject Logan s interest in the tonal range of the black and white photograph and its contribution to the rich drama between light and dark informs her photographs in a formal manner By allowing the artist sitter to construct the photographic moment Logan creates visually dynamic and psychologically probing images that are reinforced by the immediate studio or living environment This elegant book documents nearly two decades of her finest portraits

One Hundred Portraits ,2010 Barry Moser is generally and justly regarded as the most important book artist of the past quarter century a tradition begun in this country by N C Wyeth extended by Rockwell Kent and furthered by artists as diverse as Jim Dine Maurice Sendak and Leonard Baskin Moser s watercolors woodcuts and wood engravings have informed and adorned more than two hundred books many of them central to the English speaking canon by writers such as Melville Shelley Welty and Twain In all his efforts it is his preoccupation with the character of the creator that is manifest and dominant Here in a selection of one hundred portraits many of them created especially for this book we see the full range of his genius in portrayals of writers Chaucer Dickens O Connor Willard Oates musicians and composers Chopin Handel Wagner artists whistler Rembrandt Shahn and even politicians Douglass Grant King Ann Patchett the recipient of the Pen Faulkner Award and Great Britain s prestigious Orange Prize contributes a splendid essay about Moser s portraits and the subject of portraiture in general Moser has also penned a note about his work and especially the challenge of portraiture that appears as an afterword Book Jacket

Matisse Portraits John Klein, Henri Matisse, 2001-01-01 An account of Henri Matisse s activity as a maker of portraits and self portraits The author considers the transaction that produces a portrait a transaction between the artist and the sitter that is social as much as artistic and investigates the social contexts of Matisse s sitters

Early American Portrait Artists Kathryn L. O'Dell, Benchmark Education Company, 2013 In the past many people sat for hours while painters painted their portraits Read to find out why and learn about three important painters

This book delves into Portraits Of Artists. Portraits Of Artists is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Portraits Of Artists, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

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6. In chapter 5, the author will draw a conclusion about Portraits Of Artists. This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Portraits Of Artists.

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