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RENAISSANCE SELF-PORTRAITURE



RENAISSANCE
SELF-PORTRAITURE

JOANNA WOODS-MARSDEN

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

James Hall

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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

Acad?e Royale Hannah Williams, 2017-07-05 From its establishment in 1648 until its disbanding in 1793 after the French Revolution the Acad e Royale de Peinture et de Sculpture was the centre of the Parisian art world Taking the reader behind the scenes of this elite bastion of French art theory education and practice this engaging study uncovers the fascinating histories official and unofficial of that artistic community Through an innovative approach to portraits their values functions and lives as objects this book explores two faces of the Acad e Official portraits grant us insider access to institutional hierarchies ideologies rituals customs and everyday experiences in the Acad e s Louvre apartments Unofficial portraits in turn reveal hidden histories of artists personal relationships family networks intimate friendships and bitter rivalries Drawing on both art historical and anthropological frames of analysis this book offers insightful interpretations of portraits read through and against documentary evidence from the archives to create a rich story of people places and objects Theoretically informed rigorously researched and historically grounded this book sheds new light on the inner workings of the Acad e Its discoveries and compelling narrative make an invaluable and accessible contribution to our understanding of this pre eminent European institution and the social lives of artists in early modern Paris

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 *Praying to Portraits* Adam Jasienski, 2025-01-14 In *Praying to Portraits* art historian Adam Jasienski examines the history meaning and cultural significance of a crucial image type in the early modern Hispanic world the sacred portrait Across early modern Spain and Latin America people prayed to portraits They prayed to true effigies of saints to simple portraits that were repainted as devotional objects and even to images of living sitters depicted as holy figures Jasienski places these difficult to classify image types within their historical context He shows that rather than being harbingers of secular modernity and autonomous selfhood portraits were privileged sites for mediating an individual's relationship to the divine Using Inquisition records hagiographies art theoretical treatises poems and plays Jasienski convincingly demonstrates that portraiture was at the very center of broader debates about the status of images in Spain and its colonies Highly original and persuasive *Praying to Portraits* profoundly revises our understanding of early modern portraiture It will intrigue art historians across geographical boundaries and it will also find an audience among scholars of architecture history and religion in the early modern Hispanic world 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 *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 *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

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