



# Roman Portraits

**Susan Elliott Wood**



## **Roman Portraits:**

**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

**Greek and Roman Portraits** Susan Walker, 1995 This survey traces the origins of portraiture in archaic Greece and Rome The author examines the problems of interpreting ancient portraits and addresses some more unusual aspects of portraiture such as the significance of the beard

Roman Portraits Paul Zanker, 2016-11-14 Portrait sculptures are among the most vibrant records of ancient Greek and Roman culture They represent people of all ages and social strata revered poets and philosophers emperors and their family members military heroes local dignitaries ordinary citizens and young children The Met's distinguished collection of Greek and Roman portraits in stone and bronze is published in its entirety for the first time in this volume Paul Zanker a leading authority on Roman sculpture today has brought his exceptional knowledge to the study of these portraits in presenting them he brings the ancient world to life for contemporary audiences Each work is lavishly illustrated meticulously described and placed in its historical and cultural context The lives and achievement of significant figures are discussed in the framework of the political social and practical circumstances that influenced their portraits forms and styles from the unvarnished realism of the late Republican period to the idealizing and progressively abstract tendencies that followed Analyses of marble portraits recarved into new likenesses after their original subjects were forgotten or officially repudiated provide especially compelling insights Observations on fashions in hairstyling which typically originated with the Imperial family and spread as fast as the rulers latest portraits could be distributed not only edify and amuse but also link the Romans motives and appetite for imitation to our own More than a collection catalogue Roman Portraits is a thorough and multifaceted survey of ancient portraiture Charting the evolution of this art from its origins in ancient Greece it renews our appreciation of an connection to these imposing timeless works

**ROMAN PORTRAITS.** , 1948

**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. Greek & Roman Portraits Antal Hekler, 1912 Roman Portraits ... Metropolitan Museum of Art (New York, N.Y.), 1941 Roman Art Susan Walker, 1991. The grand monuments scattered across Europe, the Near East and northern Africa are impressive reminders of the art of the Roman Empire but they only tell part of the story. The artistic legacy of the Romans also survives in many other forms and in this book Susan Walker focuses on four main themes: the heritage of Greece, portraiture, public art and furnishing and decorating homes. From the early Republic through to the later Empire, the taste for Greek culture was an important influence on the Romans but one which they adapted to create an art uniquely theirs. Drawing on the magnificent collections of the British Museum, Dr Walker discusses a wide range of Roman antiquities from monumental sculpture for public places, portraits of emperors and private citizens to mosaics, wall paintings and tableware for enjoyment in more intimate surroundings. **Roman Portraits** Richard Daniel De Puma, 1988 **The Social History of Roman Art** Peter Stewart, 2008-05-29. An introduction to the study of ancient Roman art in its social context **From Face to Face** Marina Prusac, 2010-12-20. This book provides analyses of different recarving methods in Late Antiquity and argues on the basis of 500 recarved portraits that the late antique portrait style, which was formerly considered an expression of a new era, was rather a technical consequence. **Roman Portraits** Michael Milkovich, Worcester Art Museum, 1961 *Facing the Colours of Roman Portraiture* Amalie Skovmøller, 2020-09-07. The fact that most ancient marble portraits were once intentionally polychrome has always been lurking at the corners of art historical and archaeological research. Despite the fact that the colours of the sculpted forms completed, enhanced and even extended the plastic shapes, the topic has not been devoted much dedicated attention. This book represents the first full length academic monograph which explores the original polychromy of Roman white marble portraiture. It presents results from scientific analysis of portraits in statuary and bust formats dating to the first three centuries CE. The book also explores the cultural and social significance of colours in their original contexts and how the immaterial affects of the polychrome three dimensional images can be integrated into the traditional research into ancient portraiture which has tended to place overwhelming emphasis on iconography, typology and biography. By doing so, the ancient sculpted marble form as we know it will be exposed and confronted and the impact of manipulated material effects that were meant to evoke a broad range of multisensory experiences will be emphasized. The book puts forth a new way of analysis to be tested and developed in the future. **A History of Roman Art** Steven L. Tuck, 2021-03-31. A HISTORY OF ROMAN ART. The new edition of the leading textbook on Roman art, updated with new images and expanded geographic and cultural scope. A History of Roman Art is an expansive survey of the painting, mosaic

sculpture decorative arts and architecture of ancient Rome This acclaimed textbook provides a fully illustrated narrative history of Roman art that spans a millennium from the early origins of Rome to the era of Emperor Constantine Interwoven throughout the text are themes of Rome's cultural inclusiveness and the importance of art in promoting Roman values helping students understand how diverse cultures contributed to Roman life Accessible chronologically organized chapters provide numerous examples of the arts their cultural and historical context descriptions of artistic techniques and writings by ancient authors enabling students to develop a rich appreciation of art's importance in the Roman world Now in its second edition this market leading textbook features thoroughly revised content throughout Additional images and excerpts from literary sources are complemented by new historical discussions of metalwork carved gems glass and sarcophagi This edition features more maps and illustrations in depth analysis of iconography greater emphasis on the types of objects used to decorate the lives of ordinary Romans expanded coverage of freedmen and women as artists subjects and patrons and much more A number of works that represent popular art have been added That is art in the everyday Roman world rather than just the large scale works of sculpture and architecture of elite patrons It also reveals patterns of artistic workshops trade and social and economic networks Additionally this edition takes into account new approaches in scholarship This comprehensive textbook Provides a thorough introduction to Roman art history featuring more than 400 high quality images and illustrations Includes a full set of pedagogical tools such as historical timelines key term definitions and updated references and further reading suggestions Offers Scholarly Perspective A View from the Provinces More on Myth and Art and Literature textboxes in each chapter Includes a companion website containing PowerPoint slides and additional instructor resources A History of Roman Art Second Edition is an ideal primary or secondary text for courses on Roman art and archaeology Roman art and architecture Greek and Roman art and general Roman civilization history and culture

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 *Roman Portrait Sculpture, 217-260 A.D.* Susan Elliott Wood, 1986 *Greek & Roman Portraits, 470 BC - AD 500* Museum of Fine Arts, Boston, 1972 **Statues in Roman Society** Peter Stewart, 2004-02-06 Statues are among the most familiar remnants of classical art Yet their prominence in ancient society is often ignored In the Roman world statues were ubiquitous Whether they were displayed as public honours or memorials collected as works of art dedicated to deities venerated as gods or violated as symbols of a defeated political regime they

were recognized individually and collectively as objects of enormous significance By analysing ancient texts and images Statues in Roman Society unravels the web of associations which surrounded Roman statues Addressing all categories of statuary together for the first time it illuminates them in ancient terms explaining expectations of what statues were or ought to be and describing the Romans uneasy relationship with the other population in their midst     *A Companion to Roman Art* Barbara E. Borg,2019-11-04 A Companion to Roman Art encompasses various artistic genres ancient contexts and modern approaches for a comprehensive guide to Roman art Offers comprehensive and original essays on the study of Roman art Contributions from distinguished scholars with unrivalled expertise covering a broad range of international approaches Focuses on the socio historical aspects of Roman art covering several topics that have not been presented in any detail in English Includes both close readings of individual art works and general discussions Provides an overview of main aspects of the subject and an introduction to current debates in the field     **Roman Art** Donald Emrys Strong,Jocelyn M. C. Toynbee,Roger Ling,1995-01-01 First published in 1976 this standard work on the subject traces the development of Roman art from its beginings to the end of the fourth century AD embracing the monuments of the Republic and then of the later Roman empire demonstrating how all the arts of a given period combine to mirror its social cultural and idealogical character This new edition includes an emended text with full notes and references and an updated bibliography

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