

RETRATOS Y RETRATADOR



MARIA KUSCHE

Retratos Y Retratores Alonso Sanchez Coello

Barbara von Barghahn



Retratos Y Retratores Alonso Sanchez Coello:

Retratos y retratores Maria Kusche, Alonso Sánchez Coello, Sofonisba Anguissola, 2003 **The Early Modern Child in Art and History** Matthew Knox Averett, 2015-10-06 Childhood is not only a biological age it is also a social construct The essays in this collection range chronologically from the fifteenth to the eighteenth century and geographically across England France Germany Italy and Spain They chart the depictions of children in various media including painting sculpture and the graphic arts **Slave Portraiture in the Atlantic World** Agnes Lugo-Ortiz, Angela Rosenthal, 2013-09-30 Slave Portraiture in the Atlantic World is the first book to focus on the individualized portrayal of enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888 While this period saw the emergence of portraiture as a major field of representation in Western art slave and portraiture as categories appear to be mutually exclusive On the one hand the logic of chattel slavery sought to render the slave's body as an instrument for production as the site of a non subject Portraiture on the contrary privileged the face as the primary visual matrix for the representation of a distinct individuality Essays address this apparent paradox of slave portraits from a variety of interdisciplinary perspectives probing the historical conditions that made the creation of such rare and enigmatic objects possible and exploring their implications for a more complex understanding of power relations under slavery **Portrait of a young nobleman: a knight of the Order of Calatrava** Fernando Montesinos, 2017-11-06 Retrato de un joven noble, caballero de la orden de Calatrava Fernando Montesinos, 2017-05-01 **El museo nacional de bellas artes de la habana y la colección de retratos de la pintura española del siglo XIX** Martha Elizabeth LAGUNA ENRIQUE , 2014-04-08 El trabajo presentado como Tesis Doctoral se propone un examen pormenorizado de la historia del Museo Nacional de Bellas Artes de La Habana y su colección de retratos de la pintura española del siglo XIX Esta institución atesora una importante colección de pintura europea de ese período y particularmente la pintura española decimonónica destaca por el gran volumen y el valor de sus piezas As analizamos los retratos ejecutados por artistas de la talla de Vicente López Porta a 1772 1850 José de Madrazo y Agudo 1781 1859 José Gutiérrez de la Vega 1791 1865 Antonio María Esquivel y Suárez de Urbina 1806 1857 Federico de Madrazo y Kuntz 1815 1894 Dióscoro Teófilo Puebla Tolón 1831 1901 Vicente Palmaroli González 1834 1896 Mariano Fortuny Marsal 1838 1874 Raimundo de Madrazo y Garreta 1841 1920 Ulpiano Fernández Checa y Saiz 1860 1916 Joaquín Sorolla y Bastida 1863 1923 Hermenegildo Anglada Camarasa 1871 1959 etc También exploramos el interés de las familias adineradas cubanas por los encargos de ese género pictórico dirigidos a los más prestigiosos artistas ibéricos de la centuria las huellas de las elites criollas dentro del sistema colonial español y sus vínculos con la oligarquía metropolitana que evidencian las estrechas relaciones entre las expresiones artísticas y los símbolos de poder Sofonisba Anguissola Cecilia Gamberini, 2024-04-02 Sofonisba Anguissola ca 1532 1625 an Italian Renaissance painter born in Cremona to a relatively poor noble family was one of the first women artists to establish an international reputation during her lifetime This

stunningly illustrated monograph explores the evolution of Anguissola's art from her youth in Cremona through her service as a lady in waiting to the Spanish queen Elisabeth of Valois to her later years as a married woman in Sicily and Genoa. Alongside discussions of Anguissola and her work, author Cecilia Gamberini offers a tantalizing exploration of Renaissance court life, detailing how the circles of influence and power operated. This volume highlights the social, political, and cultural preconditions surrounding Anguissola's role in the court of King Philip II of Spain and her ascent to becoming an internationally acclaimed painter. Gamberini draws on archival documentation as well as her own original research to shine a new light on Anguissola's life, career, and work in this tribute to a truly groundbreaking artist.

The Making of Juana of Austria Noelia García Pérez, 2021-12-08 Edited by art historian Noelia García Pérez, this first-ever collection of essays on Juana of Austria, the younger daughter of Holy Roman Emperor Charles V and sister to Philip II of Spain, offers an interdisciplinary study of the Habsburg princess that addresses her political, religious, and artistic dimensions. The volume's contextual framework shows her sharing agency with other women of her dynastic family who governed in the sixteenth century and developed an outstanding reputation for promoting artists and works of art. *The Making of Juana of Austria* demonstrates how Juana's role as a leading patron of the arts offered her a means of creating her own image, which she then promulgated through the objects she collected and her crowning architectural endeavor, the Monastery Palace of the Descalzas Reales. Drawing on early modern literature, archival documents, and artworks, the essays in this volume delineate a new portrait of Juana of Austria. Contributors not only highlight her multiple facets—princess of Portugal, regent of Castile, and the only female Jesuit in history—but also show her as a discerning art patron and collector who pursued an active role of patronage through which she constructed her own art collection and used it to articulate a visual statement of her lineage, power, and religious convictions. Her role as an art promoter culminated with the foundation of the Descalzas Reales and the works of art she collected and displayed within its walls. *The Making of Juana of Austria* offers a new perspective on female rule and patronage, exploring the achievements of a crucial figure in the history of art, court, and gender in early modern Europe.

Women in the Lusophone World in the Middle Ages and the Early Modern Period Darlene Abreu-Ferreira, Ivana Elbl, 2007-11-20 The present collection echoes and contributes to a number of the issues defined by both the traditional and revisionist historiography. The intent of this special issue of the *Portuguese Studies Review* was to highlight some of the new research on late medieval and early modern Portuguese women, subjects typically situated outside of the academic mainstream and to complement the four major collections on the history of Portuguese women published since 1986, as well as the larger literature dealing with Spain. The essays are organized into six general themes: Female Characters in Late Medieval Chronicles; Women and Power in the Late Middle Ages; Habsburg Queens and Portugal Women and the Economy; Attitudes Toward Women; and Women and Religion. The volume presents essays by Amelia P. Hutchinson, Jos Valente, Jutta Sperling, Ivana Elbl, Susannah C. Humble, Ferreira Félix, Labrador Arroyo, Annemarie Jordan, Almudena Pérez de

Tudela Am lia Pol nia Am ndio Jorge Morais Barros Darlene Abreu Ferreira Pedor Miguel Reboredo Marques Marcia Eliane Alves de Souza e Mello Jessiva V Roitman In s Amorim Elisbete de Jesus and C lia Rego and Haruko Nawata Ward with an Introduction by Darlene Abreu Ferreira and Ivana Elbl The volume also contains an Addendum on the Portuguese Estado Novo with studies by Sonny B Davis and Antonio Mu oz S nchez **Shakespeare and the Visual Arts** Michele

Marrapodi,2017-02-17 Critical investigation into the rubric of Shakespeare and the visual arts has generally focused on the influence exerted by the works of Shakespeare on a number of artists painters and sculptors in the course of the centuries 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 instead 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 By studying the intermediality between theatre and the visual arts the volume extols drama as a hybrid genre combining the figurative power of imagery with the plasticity of the acting process and explains the tri dimensional quality of the dramatic discourse in the verbal visual interaction the stagecraft of the performance and the natural legacy of the iconographical topoi of painting s cognitive structures This methodolical approach opens up a new perspective in the intermedial construction of Shakespearean and early modern drama extending the concept of theatrical intertextuality to the field of pictorial arts and their social cultural resonance An afterword written by an expert in the field a rich bibliography of primary and secondary literature and a detailed Index round off the volume **Sofonisba's Lesson**

Michael W. Cole,2019 Within a span of seven or eight years in the 1550s the Italian painter Sofonisba Anguissola produced more self portraits than any known painter before her had in a lifetime She was the first known artist in history to take her parents and siblings as primary subject matter and may have painted the first group portrait featuring only women Cole examines Sofonisba s paintings as expressions of her relationships and networks looking at why Sofonisba was able to become a great woman artist at her father who decided to allow her to be educated as a painter at her teacher Bernardino Campi and at her relationships with her students sisters and patrons who included the Queen of Spain Cole demonstrates that Sofonisba made teaching and education a central theme of her painting The book also provides the first complete catalogue of all of Sofonisba s known works El arte foráneo en España Miguel Cabañas Bravo,2005 Se recogen en este volumen colectivo las contribuciones que se presentaron a las XII Jornadas Internacionales de Historia del Arte organizadas en el Instituto de Historia del CSIC en noviembre de 2004 El tema de la convocatoria fue la presencia y la influencia del arte for neo en la configuraci n de la realidad art stica y creativa espa ola a lo largo de su historia Las contribuciones se sistematizan en las tres secciones que estructuraron las reflexiones expuestas durante la celebraci n del congreso presencia e influencia de los artistas for neos de las obras for neas y de los estudios for neos **Spanish Royal Patronage**

1412-1804 Ilenia Colón Mendoza, Margaret Ann Zaho, 2018-06-11 Portraits have a long history in royal courts as a way of communicating the monarch's status, rulership and even piety. This anthology places such art works studied in the context of their commission, production and display. Artists use different representational strategies to convey important information about the sitter. These aspects combined with patronage, location and use of the work form a departure point from which to address portraits comprehensively. The intersection between artist, the portrayed and audience with the additional layer of formed identity allows the portrait to hold a special place as popular genre of Spanish art. The relationship between the use of the work and its context is key to understanding better the cultural and social norms of Spanish aristocracy and what they reveal about Spanish identity in general. Used to solidify governance, lineage and marriage, portraits legitimized the negotiation of status, power and social mobility.

Arte Del Poder Alvaro Soler del Campo, National Gallery of Art (Estados Unidos), Sociedad Estatal para la Acción Cultural Exterior (Spain), 2009 The Royal Armory in Madrid, assembled at a time when the Spanish Crown was at the height of its international power, is the oldest and one of the finest and largest armories in the world, imbued with great historical, artistic and symbolic significance. Armor drawn from the unsurpassed holdings of the Spanish Royal Armory is shown in this exhibition alongside portraits of rulers dressed in the same armor painted by such masters as Peter Paul Rubens, Anthony van Dyck, Diego Velázquez and Alonso Sánchez Coello. Several large and magnificent tapestries from the royal collection also depict the armor in use. Together, some 75 works illustrate the use of luxurious armor in projecting an image of royal power in Imperial Spain. The exhibition includes several full suits of armor, helmets, shields and equestrian armor worn in battle but more often in Renaissance parades, pageants and jousting tournaments. The works of art on view date from the reigns of the Holy Roman Emperors Maximilian I of Austria (1508-1519) and Emperor Charles V (1519-1558) to those of his successors King Philip II (1556-1598), King Philip III (1598-1621) and King Philip IV (1621-1665). This is the first time that the armor has been exhibited together with the portraits in which it is depicted.

Portraiture, Gender, and Power in Sixteenth-Century Art Noelia García Pérez, 2024-03-05 This exciting and wide-ranging volume examines the construction and dissemination of the image of female power during the Renaissance. Chapters examine the creation, promotion and display of the image of women in power and how the artistic and cultural patronage they developed helped them craft a self-image that greatly contributed to strengthening their power, consolidating their political legitimacy and promoting their authority. Contributors cover diverse models of sixteenth-century female power from ruling queens, regents and governors to consorts of sovereigns and noblewomen outside the court. The women selected were key political figures and patrons of art in England, France, Castile, the Low Countries, the Holy Roman Empire and Italian city states. The volume engages with crucial and controversial debates regarding the nature and use of portraiture as well as the changing patterns of how portraits were displayed, building a picture of the principal iconographic solutions and representational strategies that artists used. The book will be of interest to scholars working in art history, gender studies, women's studies and Renaissance

studies The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture Rodrigo Cacho Casal, Caroline Egan, 2022-05-01 The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture introduces the intellectual and artistic breadth of early modern Spain from a range of disciplinary and critical perspectives Spanning the sixteenth and seventeenth centuries a period traditionally known as the Golden Age the volume examines topics including political and scientific culture literary and artistic innovations and religious and social identities and institutions in transformation The 36 chapters of the volume include both expert overviews of key topics and figures from the period as well as new approaches to understudied questions and materials This invaluable resource will be of interest to advanced students and scholars in Hispanic studies as well as Renaissance and early modern studies more generally **Jan van Eyck and Portugal's 'Illustrious Generation'** Barbara von Barghahn, 2013-12-31 This book investigates Jan Van Eyck's patronage by the Crown of Portugal and his role as diplomat painter for the Duchy of Burgundy following his first voyage to Lisbon in 1428 1429 when he painted two portraits of Infanta Isabella who became the third wife of Philip the Good in 1430 New portrait identifications are provided for the Ghent Altarpiece 1432 and its iconographical prototype the lost Fountain of Life These altarpieces are analysed with regard to King Joao I's conquest of Ceuta achieved by his sons who were hailed as an illustrious generation Strong family ties between the dynastic houses of Avis and Lancaster explain Lusitania's sustained fascination with Arthurian lore and the Grail quest Several chapters of this book are overlaid with a chivalric veneer A second secret mission to Portugal in 1437 by Jan van Eyck is postulated and this diplomatic visit is related to Prince Henry the Navigator's expedition to Tangier and King Duarte's attempts to forge an alliance with Alfonso V of Aragon Late Eyckian commissions are reviewed in the light of this ill-fated crusade and additional new portraits are identified The most significant artist of Renaissance Flanders appears to have been patronized as much by the House of Avis as by the Duchy of Burgundy Barbara von Barghahn is Professor of Art History at George Washington University and a specialist in the art history of Portugal Spain and their colonial dominions as well as Flanders In 1993 she was conferred O Grao Comendador in the Portuguese Order of Prince Henry the Navigator She has spent nearly a decade completing research about Jan van Eyck's diplomatic visits to the Iberian Peninsula *EMBAJADORES CULTURALES* CARRIÓ INVERNIZZI Diana , 2016-07-27 Este libro explora la pluralidad de agentes embajadores oficiales o informales artistas o viajeros que fomentaron el intercambio y la circulación de conocimientos culturales y artísticos a través de las redes diplomáticas hispanas de la Edad Moderna Estas transferencias culturales entre los principales ámbitos del poder de una monarquía politécnica como la española fueron alimentadas por embajadores con agendas de intereses complejas y con lealtades múltiples Intercambiaron cartas o regalos y coleccionaron artefactos tanto visuales como textuales con los que se vieron envueltos en procesos de hibridación o aculturación en los lugares donde fueron destinados This book explores the many agents who promoted the exchange and circulation of cultural and artistic knowledge through diplomatic networks in the early modern period official or informal ambassadors

artists or travellers These cross cultural transfers among the different areas of power in a polycentric monarchy like that of Spain were nourished by ambassadors with multiple loyalties and agendas with complex interests They exchanged letters or gifts and collected artifacts both visual and textual which promoted hybridization or acculturation processes in the places to which they had been sent Dynasty and Piety Luc Duerloo,2016-04-29 The youngest son of Emperor Maximilian II and nephew of Philip II of Spain Archduke Albert 1559 1621 was originally destined for the church However dynastic imperatives decided otherwise and in 1598 upon his marriage to Philip s daughter the Infanta Isabella Clara Eugenia he found himself ruler of the Habsburg Netherlands one of the most dynamic yet politically unstable territories in early modern Europe Through an investigation of Albert s reign this book offers a new and fuller understanding of international events of the time and the Habsburg role in them Drawing on a wide range of archival and visual material the resulting study of Habsburg political culture demonstrates the large degree of autonomy enjoyed by the archducal regime which allowed Albert and his entourage to exert a decisive influence on several crucial events preparing the ground for the Anglo Spanish peace of 1604 by the immediate recognition of King James clearing the way for the Twelve Years Truce by conditionally accepting the independence of the United Provinces reasserting Habsburg influence in the Rhineland by the armed intervention of 1614 and devising the terms of the O ate Treaty of 1617 In doing so the book shows how they sought to initiate a realistic policy of consolidation benefiting the Spanish Monarchy and the House of Habsburg Whilst previous work on the subject has tended to concentrate on either the relationship between Spain and the Netherlands or between Spain and the Empire this book offers a far deeper and much more nuanced insight in how the House of Habsburg functioned as a dynasty during these critical years of increasing religious tensions Based on extensive research in the archives left by the archducal regime and its diplomatic partners or rivals it bridges the gap between the reigns of Philip II and Philip IV and puts research into the period onto a fascinating new basis *Éboli* Nacho Ares,2005 De do a Ana Mendoza y de la Cerda princesa de boli dijo el artista contempor neo espa ol Alonso de Coloma 1532 1607 que fue la nica mujer capaz de entretejer alrededor del cuello de todo un rey una sog a hecha con pasiones que estuvo a punto de acabar con un gran imperio Protagonista clave en ese ambiguo y para muchos inexistente Renacimiento espa ol de la segunda mitad del siglo XVI do a Ana de Mendoza cubre con este libro biogr fico el hueco que ten a pendiente con la historiograf a moderna Heredera nica de una de las estirpes m s importantes de su poca los Mendoza en sus manos tambi n lleg a poseer una de las fortunas m s grandes de momento Hermosa cordial cari osa amable y al mismo tiempo intrigante ambiciosa orgullosa o codiciosa son muchos los calificativos que se le pueden otorgar a la princesa de boli la mejor prueba quiz de lo dif cil que resulta definir a esta mujer a la que se le han atribuido amor os con el propio monarca y sobre todo con uno de sus secretarios m s importantes Antonio P rez

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