



DIARY 2002

THE
NATIONAL GALLERY
LONDON

National Gallery London Diary 2002 Faces

Judy Egerton, George Stubbs



National Gallery London Diary 2002 Faces:

The National Gallery London A. N, 2001-06-01 The theme for the National Gallery's 2002 diary is the subject of faces. Faces are everywhere in the National Gallery's collection in portraits and in narrative scenes and paintings of everyday life. Each weekly spread is illustrated in full colour focusing on a single face within a painting. Ghirlandaio's gentle and innocent Portrait of a Girl for instance or Vermeer's sensitive and dignified The Painter's Father or on a group of faces taken from several paintings and themed by subject. Amongst the many subjects covered in the book are children from different centuries, self-portraits of artists, old age and famous historical figures. Individual facial features are also shown: a succession of profiles from wide varying paintings is revealing contrasting noses of all shapes and sizes and a sequence of eloquent and expressive eyes communicates a surprising variety of motions. The diary also gives the dates of all the National Gallery's exhibitions as well as national and international holidays, religious holidays and astronomical information. *Botticelli Past and Present* Ana

De Benedetti, Caroline Elam, 2019-01-08 The recent exhibitions dedicated to Botticelli around the world show more than ever the significant and continued debate about the artist. Botticelli Past and Present engages with this debate. The book comprises four thematic parts spanning four centuries of Botticelli's artistic fame and reception from the fifteenth century. Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli. The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century through to his enduring impact on contemporary art and design. Expertly written by researchers and eminent art historians and richly illustrated throughout the broad range of essays in this book make a valuable contribution to Botticelli studies.

David Hockney David Hockney, Sarah Howgate, Barbara Stern Shapiro, Mark Glazebrook, Marco Livingstone, Edmund White, Museum of Fine Arts, Boston, Los Angeles County Museum of Art, National portrait gallery (London), 2006-01-01 David Hockney b 1937 is one of the most significant artists exploring and pushing the boundaries of figurative art today. Hockney has been engaged with portraiture since his teenage years when he painted Portrait of My Father 1955 and his self-portraits and depictions of family, lovers and friends represent an intimate visual diary of the artist's life. This beautifully illustrated book examines Hockney's portraits in all media: painting, drawing, photography and prints and has been produced in close collaboration with the artist. Featured subjects include members of Hockney's family and private circle as well as portraits of such artists and cultural figures as Lucian Freud, Francesco Clemente, R. B. Kitaj, Helmut Newton, Lawrence Weschler and W. H. Auden. The authors reveal how Hockney's creative development and concerns about representation can be traced through his portrait work from his battle with naturalism to his experimentation with and later rejection of photography and from his recent camera lucida drawings to his return to painting from life. Featuring more than 250 works from the past fifty years, David Hockney Portraits illustrates not only the fascinating range of Hockney's creative practice but also the unique and

cyclical nature of his artistic concerns **Face Politics** Jenny Edkins, 2015-04-10 The face is central to contemporary politics In Deleuze and Guattari's work on faciality we find an assertion that the face is a particular politics and dismantling the face is also a politics This book explores the politics of such diverse issues as images and faces in photographs and portraits expressive faces psychology and neuroscience face recognition face blindness facial injury disfigurement and face transplants through questions such as What it might mean to dismantle the face and what politics this might entail in practical terms What sort of a politics is it Is it already taking place Is it a politics that is to be desired a better politics a progressive politics The book opens up a vast field of further research that needs to be taken forward to begin to address the politics of the face more fully and to elaborate the alternative forms of personhood and politics that dismantling the face opens to view The book will be agenda setting for scholars located in the field of international politics in particular but cognate areas as well who want to pursue the implications of face politics for the crucial questions of subjectivity sovereignty and personhood Beaton Portraits Terence Pepper, Cecil Beaton, Peter Conrad, Sir Cecil Walter Hardy Beaton, National Portrait Gallery (Great Britain), Kunstmuseum (Wolfsburg, Allemagne), 2004-01-01 Presents a catalog to accompany the exhibition of Cecil Beaton's portraits **A Gust of Photo-Philia** Alexandra Moschovi, 2020-12-15 The first transnational history of photography's accommodation in the art museum Photography was long regarded as a middle brow art by the art institution Yet at the turn of the millennium it became the hot global art of our time In this book part institutional history part account of shifting photographic theories and practices Alexandra Moschovi tells the story of photography's accommodation in and as contemporary art in the art museum Archival research of key exhibitions and the contrasting collecting policies of MoMA Tate the Guggenheim the V A and the Centre Pompidou offer new insights into how art as photography and photography as art have been collected and exhibited since the 1930s Moschovi argues that this accommodation not only changed photography's status in art culture and society but also played a significant role in the rebranding of the art museum as a cultural and social site Miraculous Encounters Bruce Edelstein, Davide Gasparotto, 2018 Jacopo Carucci known as Pontormo 1494-1557 was the leading painter in mid sixteenth century Florence and one of the most original and extraordinary Mannerist artists His extremely personal style was much influenced by Michelangelo though he also drew from northern art especially the work of Albrecht Dürer This catalogue brings together a small but important group of preparatory drawings and finished paintings that center on Pontormo's great masterpiece The Visitation one of the most moving and mesmerizing works by the artist The Visitation represents the intense moment of encounter between the Virgin Mary and her cousin Elizabeth who reveal to each other that both are pregnant The painting is presented for the first time along with its highly finished preparatory drawing which is squared for transfer to the larger surface of the panel The combination of rigorous research and gorgeous reproductions reveals the painter's creative process as never before Other acclaimed paintings including Portrait of a Halberdier and Portrait of Carlo Neroni will also be shown alongside their preparatory

drawings Readers will encounter Pontormo both as a religious painter and a painter of portraits in this original and nuanced account of the celebrated artist *The Irish Face* Fintan Cullen, 2004 Starting with a discussion of what makes a portrait particular to one country or region Fintan Cullen explores the contradictions within existing definitions of national art

Renaissance Faces Lorne Campbell, Philip Attwood, National Gallery (Great Britain), 2008 This survey traces the development of portrait painting in Northern and Southern Europe during the Renaissance when the genre first flourished Both regions developed their own distinct styles and techniques but each was influenced by the other Focusing on the relationship between artists of the north and south renowned specialists analyse the notion of likeness at that time based not only on accurate reference to posterity but incorporating all aspects of human life including propaganda power courtship love family ambition and hierarchy Essays and individual catalogue entries present new research on works by some of the greatest portraitists of the period including Giovanni Bellini Sandro Botticelli Lucas Cranach Albrecht Durer Jan van Eyck Hans Holbein and Titian all magnificently illustrated Jacket **India in Art in Ireland** Kathleen

James-Chakraborty, 2017-07-05 *India in Art in Ireland* is the first book to address how the relationship between these two ends of the British Empire played out in the visual arts It demonstrates that Irish ambivalence about British imperialism in India complicates the assumption that colonialism precluded identifying with an exotic other Examining a wide range of media including manuscript illuminations paintings prints architecture stained glass and photography its authors demonstrate the complex nature of empire in India compare these empires to British imperialism in Ireland and explore the contemporary relationship between what are now two independent countries through a consideration of works of art in Irish collections supplemented by a consideration of Irish architecture and of contemporary Irish visual culture The collection features essays on Rajput and Mughal miniatures on a portrait of an Indian woman by the Irish painter Thomas Hickey on the gate lodge to the Dromana estate in County Waterford and a consideration of the intellectual context of Harry Clarke's Eve of St Agnes window This book should appeal not only to those seeking to learn more about some of Ireland's most cherished works of art but to all those curious about the complex interplay between empire anti colonialism and the visual arts

Psychoanalytic Filiations Ernst Falzeder, 2019-08-22 This book presents the early history of psychoanalysis focusing on the network of psychoanalytic filiations and the context of discovery of crucial concepts such as Freud's technical recommendations the therapeutic use of countertransference and the psychotherapeutic treatment of psychoses **The**

Writings of James Barry and the Genre of History Painting, 1775-1809 Dr Liam Lenihan, 2014-01-10 Examining the literary career of the eighteenth century Irish painter James Barry 1741-1806 through an interdisciplinary methodology *The Writings of James Barry and the Genre of History Painting 1775-1809* is the first full length study of the artist's writings Liam Lenihan critically assesses the artist's own aesthetic philosophy about painting and printmaking and reveals the extent to which Barry wrestles with the significant stylistic transformations of the pre eminent artistic genre of his age history painting

Lenihan's book delves into the connections between Barry's writings and art and the cultural and political issues that dominated the public sphere in London during the American and French Revolutions. *Spaces of Connoisseurship* Alison Clarke, 2022-07-18 In *Spaces of Connoisseurship* Alison Clarke explores the who, where and how of judging Old Master paintings in the nineteenth-century British art trade. She describes how the staff at family art dealers Thomas Agnew & Sons, Agnew's and London's National Gallery took advantage of emerging technologies such as the railways and photography. Through encounters with pictures in a range of locations, both private and public, these art market actors could build up the visual memory and necessary expertise to compare artworks and judge them in terms of attribution, condition and beauty. Also explored are the display tactics adopted by both commercial outfit and art museum to showcase pictures once acquired. In a time of ever-spiralling art prices, this book tackles the question of why some paintings are preferred over others and exactly how art experts reach their judgements.

Pictorial Narrative in the Nazi Period Deborah Schultz, Edward Timms, 2013-10-31 This book investigates creative responses to the Nazi period in the work of three artists: Felix Nussbaum, Charlotte Salomon and Arnold Daghani, focusing on their use of pictorial narrative. It analyses their contrasting aesthetic strategies and their innovative forms of artistic production. In contrast with the autonomous modernist art object, their works were explicitly linked with the historical conditions under which they were produced: the pressures of persecution and exile. Conditions in the slave labour camps and ghettos in the Ukraine, which shaped the paintings and drawings of Daghani, are contrasted with the experiences of exile in Belgium and France, which inspired Nussbaum and Salomon. In defiance of conventional artistic practice, they produced word-image combinations that can be read as narrative sequences incorporating specific references to political events. While there has been a wealth of literary, philosophical and historical studies relating to the Holocaust, aesthetic debate has developed less extensively. This is the first comparative study of three artists who are only belatedly achieving recognition, and the recent reception of their work is evaluated. By identifying the aesthetic principles and narrative strategies underlying their work, the book reassesses their achievement in creating new forms of modernism with an unmistakable political momentum. This book was published as a special issue of *Word & Image*.

Tate Modern Artists Neal Brown, Tracey Emin, 2006-11 Tracey Emin first came to public attention in the early 1990s and has gone on to achieve a level of visibility unparalleled for an artist in recent times. Her use of intensely personal, everyday materials gives her work an intimate quality, combining avant-garde ideas with traditions of craft. Employing a variety of media that have included installation, film and video, prints and drawings, neon, fabric and artists' books, Emin has built up a formidable body of work whilst maintaining a distinctive artistic vision that is all her own.

[Dutch Paintings in the Metropolitan Museum of Art](#) Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art.

"The Writings of James Barry and the Genre of History Painting, 1775-1809" Liam Lenihan, 2017-07-05 Examining the literary career of the eighteenth-century Irish painter James Barry (1741-1806).

through an interdisciplinary methodology *The Writings of James Barry and the Genre of History Painting 1775-1809* is the first full length study of the artist's writings. Liam Lenihan critically assesses the artist's own aesthetic philosophy about painting and printmaking and reveals the extent to which Barry wrestles with the significant stylistic transformations of the pre-eminent artistic genre of his age: history painting. Lenihan's book delves into the connections between Barry's writings and art and the cultural and political issues that dominated the public sphere in London during the American and French Revolutions. Barry's writings are read within the context of the political and aesthetic thought of his distinguished friends and contemporaries such as Edmund Burke, his first patron Joshua Reynolds, his sometime friend and rival Mary Wollstonecraft and William Godwin, with whom he was later friends and his students and adversaries William Blake and Henry Fuseli. Ultimately, Lenihan's interdisciplinary reading shows the extent to which Barry's faith in the classical tradition in general and the genre of history painting in particular is permeated by the hermeneutics of suspicion. This study explores and contextualizes Barry's attempt to rethink and remake the pre-eminent art form of his era.

China-- Facing Reality Museum Moderner Kunst (Austria), 2007

Julia Margaret Cameron Colin Ford, Julia Margaret Cameron, 2003. Cameron's transition from enthusiastic novice to accomplished artist is revealed in this sensitive study of the woman behind the camera. Colin Ford's unique appraisal of her life and work firmly establishes Julia Margaret Cameron as one of the greatest photographers of all time.

BOOK JACKET

George Stubbs, Painter Judy Egerton, George Stubbs, 2007-01-01. George Stubbs is one of the greatest of British eighteenth century painters with a deep and unaffected sympathy for country life and the English countryside. This fully illustrated book outlines his career followed by a catalogue raisonné, the first since Sir Walter Gilbey's short listing of 1898 of all his known works. One of the stickiest labels in the history of British art attached itself to Stubbs as 'Mr Stubbs the horse painter'. Over half of his paintings were of horses, each founded on the pioneering observations assembled in 1766 in his book *The Anatomy of the Horse*, but Stubbs's wide ranging subjects included portraits, conversation pieces and paintings of exotic animals from the Zebra to the Rhinoceros as well as an extraordinarily sympathetic series of portraits of dogs.

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