



Roman Portraits

DP Hallahan



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. *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. *Roman Portraits* Richard Daniel De Puma, 1988 *Roman Portraits* Michael Milkovich, Worcester Art Museum, 1961 *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. **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,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 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 beginnings 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 ideological character This new edition includes an emended text with full notes and references and an updated bibliography Roman Portrait Sculpture, 217-260 A.D. Susan Elliott Wood,1986

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

A History of Roman Art Steven L. Tuck,2015-01-27 A History of Roman Art provides a wide ranging survey of the subject from the founding of Rome to the rule of Rome s first Christian emperor Constantine Incorporating the most up to date information available on the topic this new textbook explores the creation use and meaning of art in the Roman world Extensively illustrated with 375 color photographs and line drawings Broadly defines Roman art to include the various cultures that contributed to the Roman system Focuses throughout on the overarching themes of Rome s cultural inclusiveness and art s important role in promoting Roman values Discusses a wide range of Roman painting mosaic sculpture and decorative arts as well as architecture and associated sculptures within the cultural contexts they were created and developed Offers helpful and instructive pedagogical features for students such as timelines key terms defined in margins a glossary sidebars with key lessons and explanatory material on artistic technique stories and ancient authors textboxes on art and literature art from the provinces and important scholarly perspectives and primary sources in translation A book companion website is available at www.wiley.com/go/romanart with the following resources PowerPoint slides glossary and timeline Steven Tuck is the 2014 recipient of the American Archaeological Association s Excellence in Undergraduate Teaching Award

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 Proceedings, American Philosophical Society (vol. 95, no. 2) ,

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