



Portrait In The Renaissance

John Wyndham Pope-Hennessy



Portrait In The Renaissance:

The Renaissance Portrait Patricia Lee Rubin, 2011 Published in conjunction with an exhibition held at the Bode Museum Berlin Aug 25 Nov 20 2011 and at the Metropolitan Museum of Art New York Dec 21 2011 Mar 18 2012 *The Image of the Individual* Nicholas Mann, Luke Syson, 1998 These essays develop and challenge the supposition that the portrait in the Renaissance is connected with the cult of personality which emerged in the 15th century and provoked people to record their features accurately

The Portrait in the Renaissance John Pope-Hennessy, 2023-08-15 A major account of Renaissance portraiture by one of the twentieth century's most eminent art historians In this book John Pope Hennessy provides an unprecedented look at two centuries of experiment in portraiture during the Renaissance Pope Hennessy shows how the Renaissance cult of individuality brought with it a demand that the features of the individual be perpetuated a concept first manifested in the portraits that fill the great Florentine fresco cycles and led later in the fifteenth century to the creation of the independent portrait by such artists as Sandro Botticelli Antonio del Pollaiuolo Giovanni Bellini and Antonello da Messina Pope Hennessy goes on to describe the process by which Titian and the great artists of the High Renaissance transformed the portrait from a record of appearance into an analysis of character

The Portrait in the Renaissance John Wyndham Pope-Hennessy, 1966 *The Portrait in the Renaissance* Sir John Wyndham Pope-Hennessy, 1966 *Self Portrait* Anthony Bond, Joanna Woodall, Timothy J. Clark, L. J. Jordanova, Joseph Leo Koerner, 2005 This text celebrates the lives of artists and their unique perspective on themselves and their work An impressive array of self portraits is presented in this major survey of the genre from the fifteenth century to the present day

Leonardo Roger Whiting, 1998 *Hidden Faces: Covered Portraits of the Renaissance* Alison Manges Nogueira, 2024-04-02 Many small Renaissance portraits were richly adorned with covers or backs bearing allegorical figures mythological scenes or emblems that celebrated the sitter and invited the viewer to decipher their meaning Hidden Faces includes seventy objects ranging in format from covered paintings to miniature boxes that illuminate the symbiotic relationship between the portrait and its pair Texts by thirteen distinguished scholars vividly illustrate that the other faces of these portraits represent some of the most innovative images of the Renaissance created by masters such as Hans Memling and Titian Uniting works that have in some cases been separated for centuries this fascinating volume shows how the multifaceted format unveiled the sitter's identity both by physically revealing the portrait and reading the significance behind its cover

The Moment of Self-Portraiture in German Renaissance Art Joseph Leo Koerner, 1993 So foundational is this invention to modern aesthetics Koerner argues that interpreting it takes us to the limits of traditional art historical method Self portraiture becomes legible less through a history leading up to it or through a sum of contexts that occasion it than through its historical sight line to the present After a thorough examination of Durer's startlingly new self portraits the author turns to the work of Baldung Durer's most gifted pupil and demonstrates how the apprentice willfully disfigured Durer's vision Baldung replaced the master's self portraits

with some of the most obscene and bizarre pictures in the history of art In images of nude witches animated cadavers and copulating horses Baldung portrays the debased self of the viewer as the true subject of art The Moment of Self Portraiture thus unfolds as passages from teacher to student artist to viewer reception all within a culture that at once deified and abhorred originality *Renaissance Portraits* Lorne Campbell,1990 What kinds of portraits were produced during the Renaissance Who produced them and for whom How were they painted Why were they wanted and how were they used In this book Lorne Campbell addresses these fundamental questions by exploring the aesthetic technical social and economic aspects of Renaissance portrait painting and by offering a close examination of the works of such artists as Jan van Eyck Leonardo D rer Raphael Holbein and Titian *Portraits of the Renaissance* Nathalie Mandel,2007-10 Memling Van Eyck Antonello da Messina Raphael Holbein Titian Leonardo these are the greatest names of the Renaissance which symbolize the ultimate in artistic achievement Now their work is reproduced in this spectacular luxury volume printed on cotton paper and exquisitely presented in a brown and turquoise linen case Whether Italian Flemish or German all were masters of the portrait a style that was popular and much appreciated during the fifteenth and sixteenth centuries The genius of these artists allowed them to overcome the limits of the genre and inscribe the art of portraiture into the universal history of mankind Sharply focused and featuring meticulously researched illustrations this beautiful book is the first of its kind to shed light on some of the most familiar images in art history 70 illustrations *The Renaissance Portrait* Keith Christiansen,Stefan Weppelmann,Patricia Lee Rubin,2011 Published in conjunction with an exhibition held at the Bode Museum Berlin Aug 25 Nov 20 2011 and at the Metropolitan Museum of Art New York Dec 21 2011 Mar 18 2012 **Epistola posteritati** K. A. E. Enenkel,Betsy de Jong-Crane,P. Th. M. G. Liebrechts,1998 A collection of essays concerning the nature of Renaissance biographies and portraits which contextualise the works in order to understand their contemporary significance

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

Renaissance Lives Theodore K. Rabb,1993 The stories of fifteen men and women some familiar others less so that demonstrate the profound transformations of society that cut across and remade the realms of human conduct and custom and that are a part of the era with the name meaning rebirth **The Renaissance Portrait** Metropolitan Museum of Art

(New York, N.Y.). Department of Communications,2011 **The Currency of Fame** Stephen K. Scher,Frick Collection,National Gallery of Art (U.S.),1994 A study of the portrait medals as manifesto for the humanist cult of personal fame and as a vehicle for the finest artists of the age This is a huge book with nearly 500 illustrations **The Renaissance Portrait in France and England** Dana Bentley-Cranch,2004 **Renaissance Portraits** Scala Group Staff,The Scala Group,2013-06-16 The pervasive influence of religion during the Middle Ages belittled the individual the value of human life

and expression Fifteenth century Italy was the place where the notion of the individual was born in the words of Jacob Burkhardt Faces in particular those mirrors of the soul were depicted more realistically in part as a result of the perfecting of new techniques such as oil painting This opulent collection includes masterpieces by Van Eyck Tintoretto Memling Holbein Leonardo Botticelli Cranach Durer El Greco Piero della Francesca Raphael among more than 100 artists represented Text in English German French and Dutch Cover image is Portrait of Bia de Medici by Agnolo Bronzino 1542 **Inventing Faces** Mona Körte, 2013 The portrait is defined by the postulate of similarity the interpretation of a likeness however does not stop with the identification of depicted persons In this book acclaimed authors approach the portrait genre from visual studies and linguistic perspectives which led them on an impressive journey through time from the Middle Ages to the present and into the future The portrait is explored as a complex result of the triad of model artist and recipient From this perspective the wordlessness of visual depictions proves erroneous as portraits develop their own forms of expression and codes which aim at dialog with the viewer The face is thus not understood as a given feature of nature but as a symbol or concept looking at interpreting and reading faces is intrinsically connected with the search for human identity This collection of essays is edited by Mona Körte Ruben Rebmann Judith Elisabeth Weiss and Stefan Weppelmann on behalf of Gemäldegalerie Berlin State Museums and the Center for Literary and Cultural Research Berlin

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