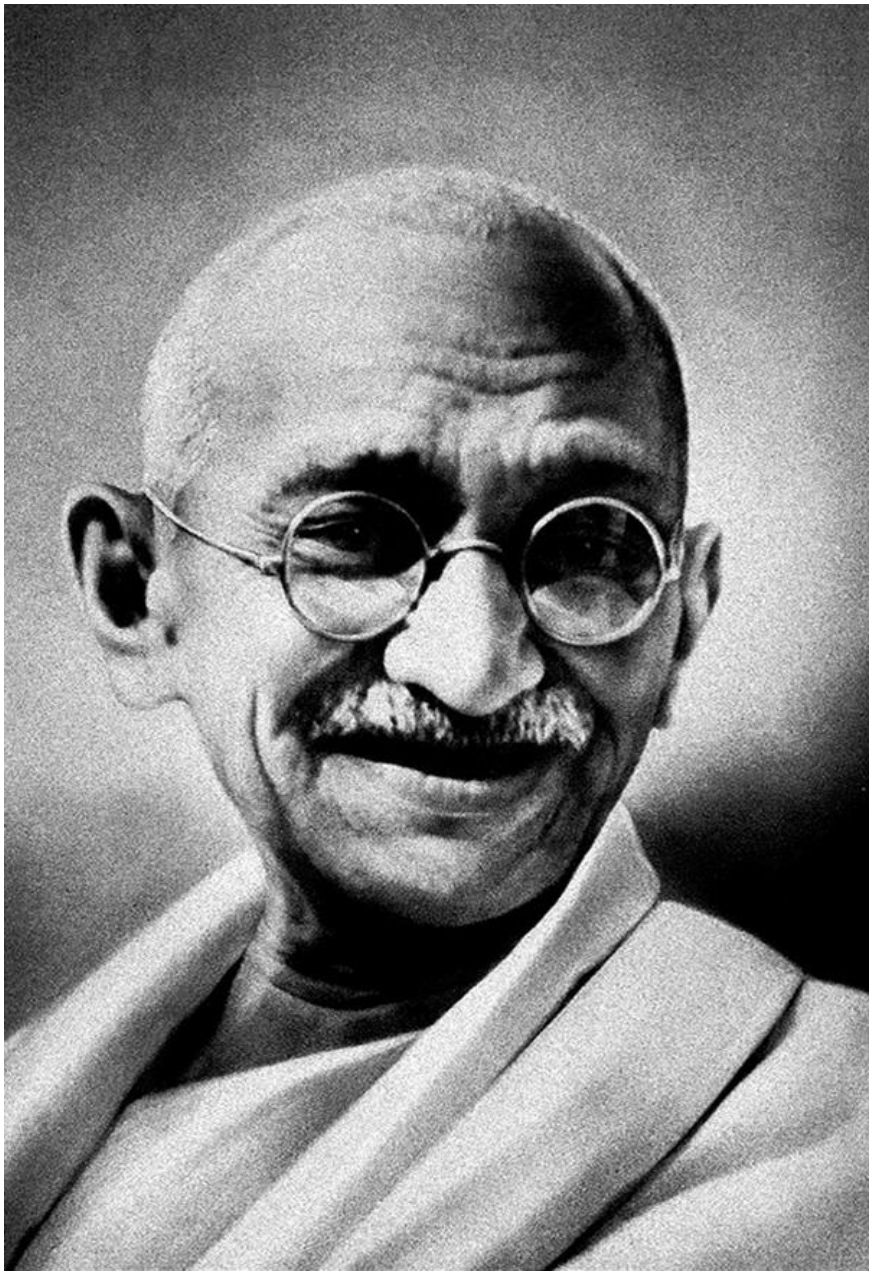
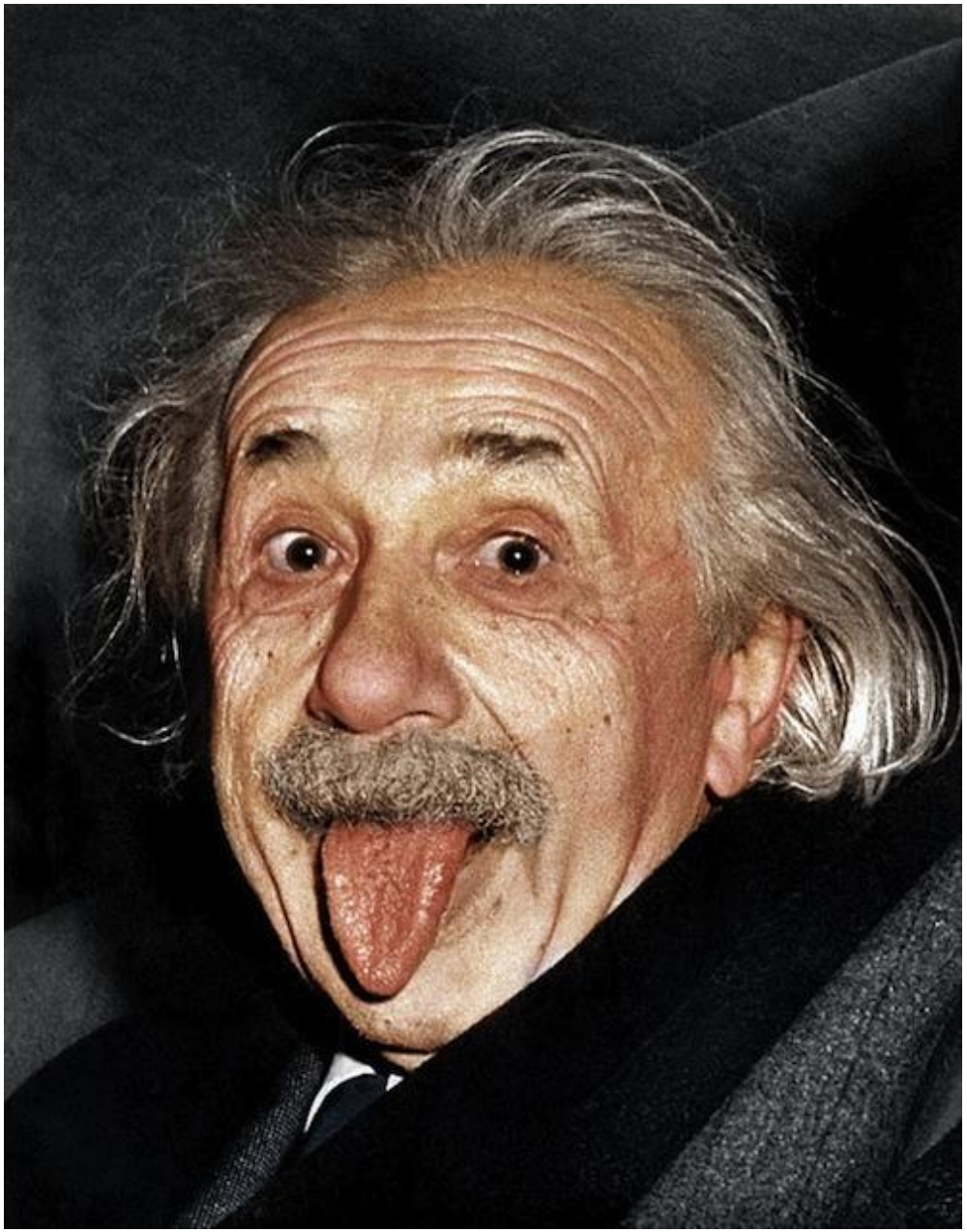
Portraiture

- A **portrait** is a painting, photograph, sculpture, or other artistic representation of a person, in which **the face and its expression** is predominant.

- The intent is to display the **likeness, personality, and even the mood** of the person.



- A portrait often shows a person looking directly at the painter or photographer, in order to most successfully engage the subject with the viewer.



History of Portraiture

Funeral/Mummy Portraits

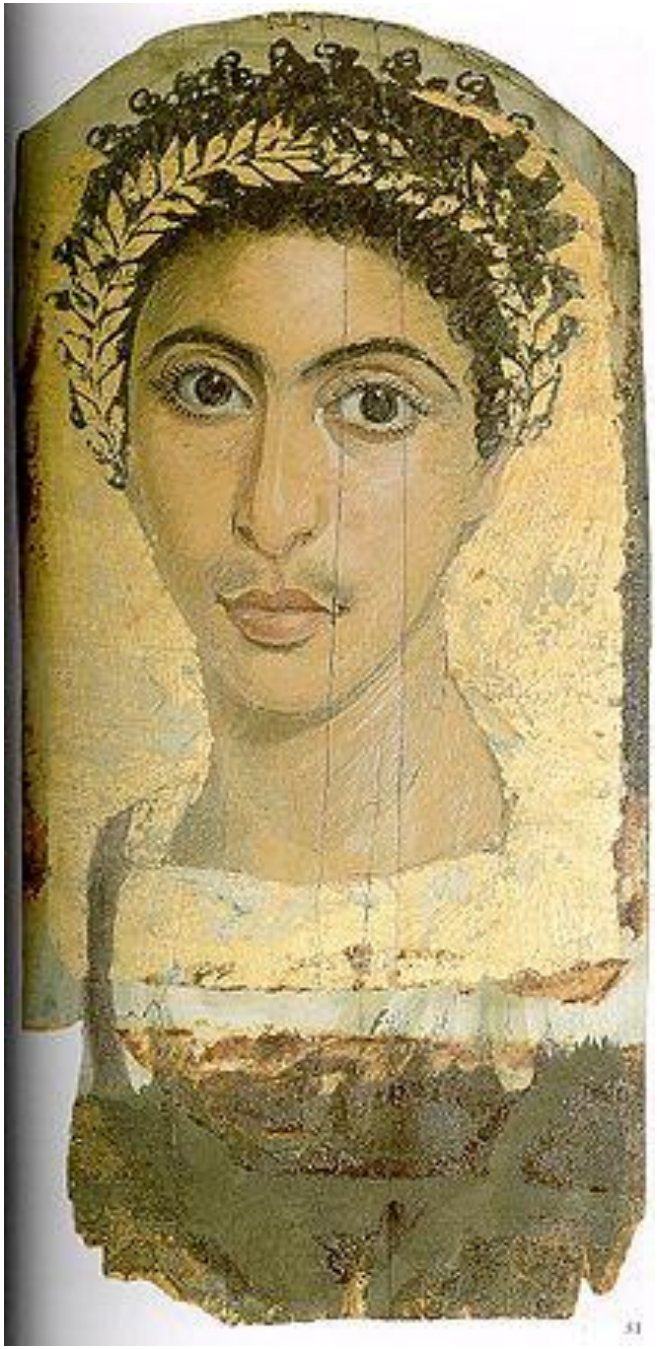
- A **panel painting** of the deceased that covered the faces of Egyptian mummies in their graves

Paintings were created with Encaustic (bees wax)

or

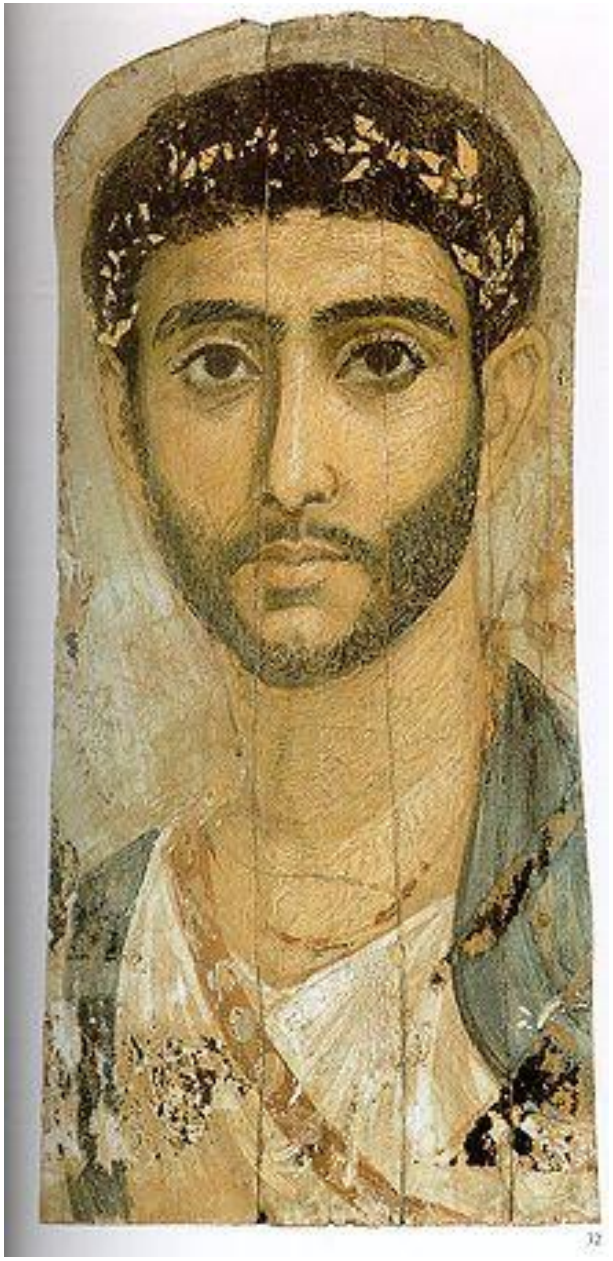
Tempera (egg paint) on wooden panels

- Created from the 1st century BC to the mid 3rd century AD



- About 900 mummy portraits are known at present. The majority were found in the necropoleis of Faiyum.

- Due to the hot dry Egyptian climate, the paintings are frequently very well preserved, often retaining their brilliant colours seemingly unfaded by time.



Greek Sculptures

- Portraits made to flatter and idealize the male figure

Kouros 530 BC

- Women were seen as less important, and therefore less focus was on the body, but was given to the clothing/drapery

Peplos Kore 530 B.C

The Tiber

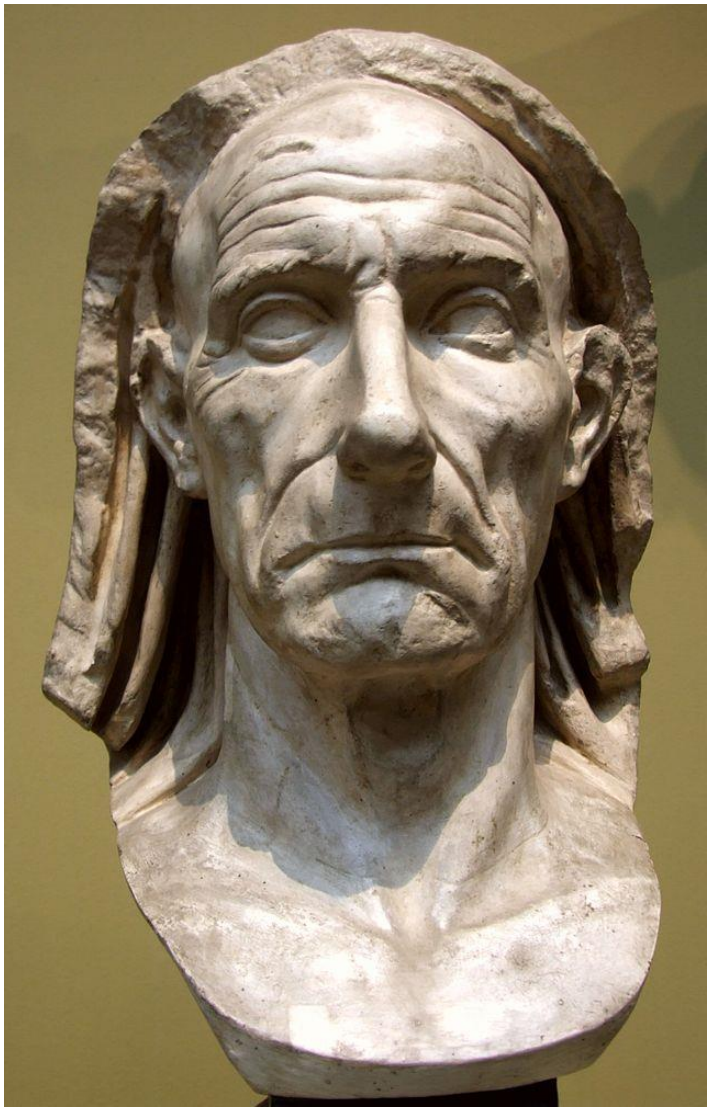
Artemision Bronze
Zeus or Poseidon?

Roman Sculptures

- Portraiture is the dominant form of Roman Sculpture

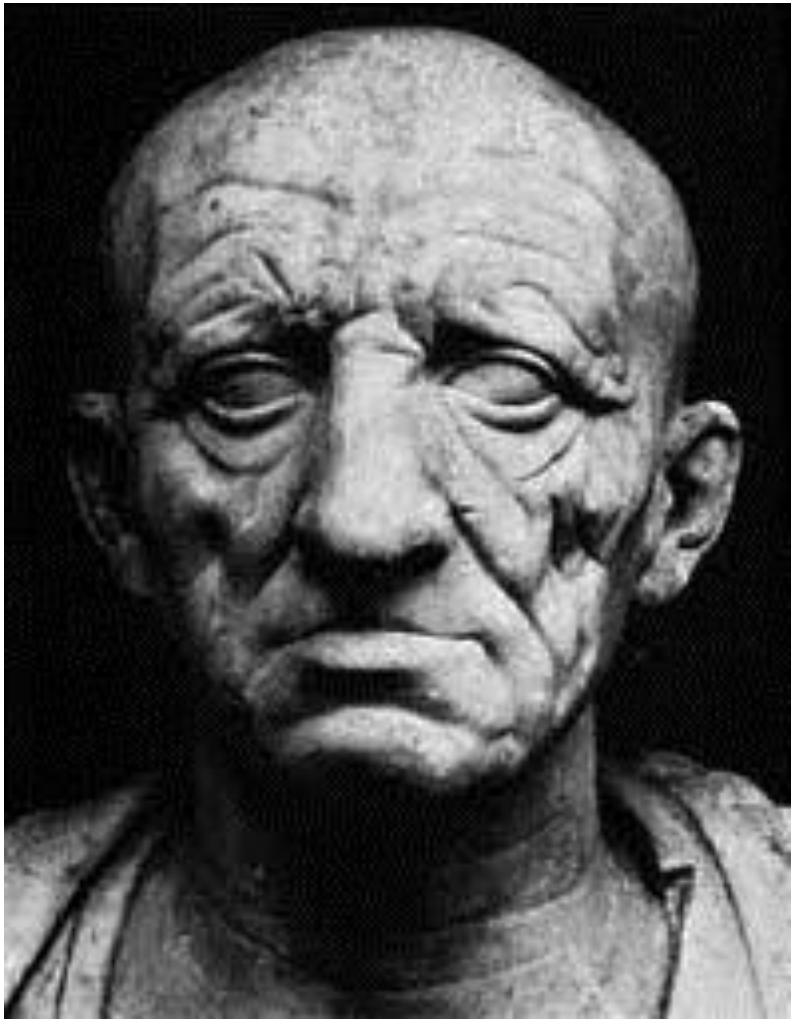
- Paintings were also common, but rarely preserved

- Glorify living individuals and to commemorate the dead.



either a priest or *paterfamilias*
(marble, mid-1st century BC)

- Less concerned with the ideal than the Greeks or Ancient Egyptians, and produced many very characterful works, and in narrative relief scenes.



Portrait of an Old Man
100 BC

- In the 4th century, Rome experienced a return to idealism, highlighting/overexagrating bone structure and musculature

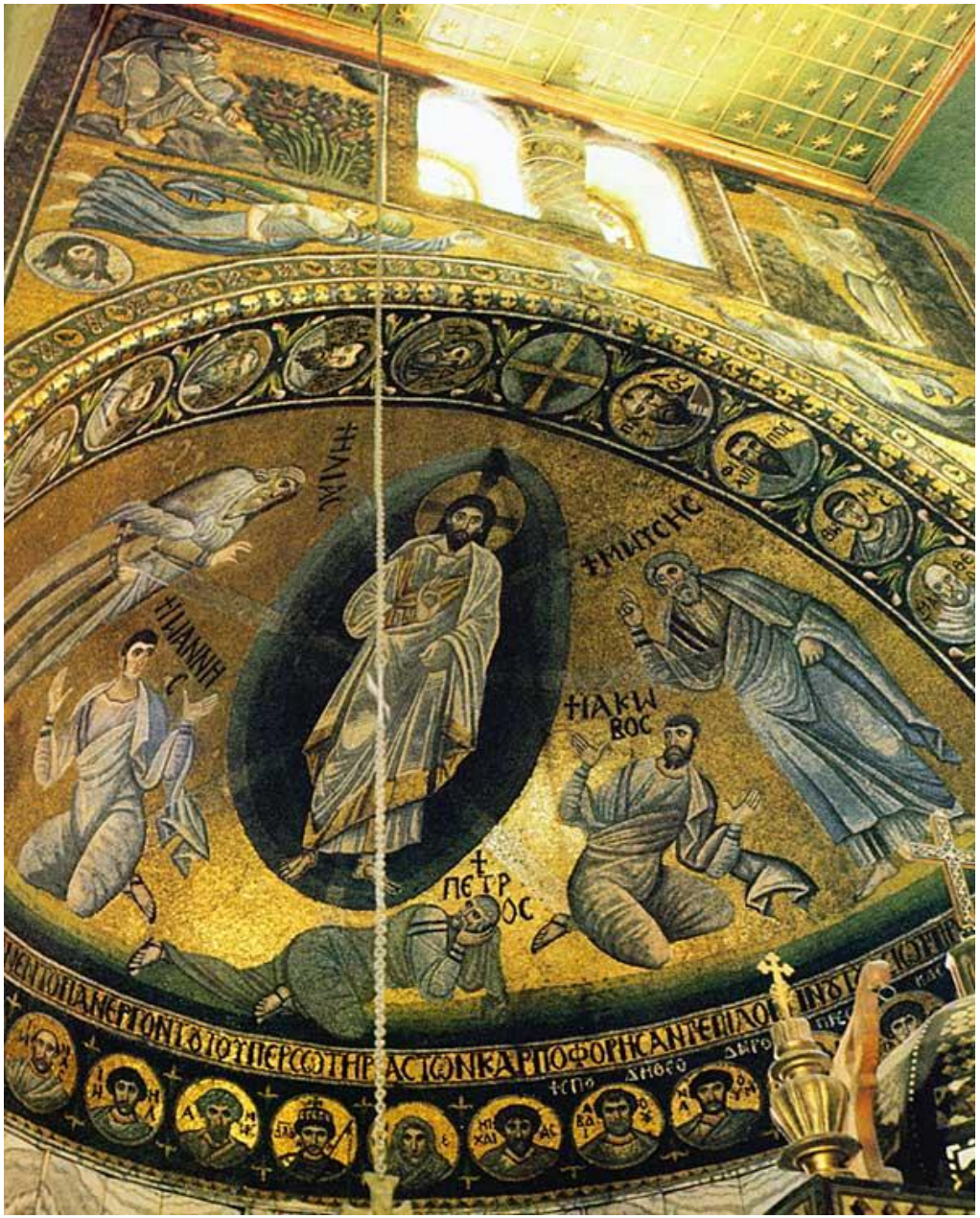
Colossal marble head of Emperor Constantine the Great, Roman, 4th century

Middle Ages

- With the coming of the Dark Ages after the sack of Rome (c.450 CE), public art took a less conspicuous form.
- Portraiture as well as other types of paintings were created mainly for the insides of churches and monasteries
- The sole major patron of the arts for most of the Medieval era was the Church.

- Portraits were typically in the form of
  - fresco murals (pigment mixed with water of room temperature on a thin layer of wet, fresh plaster)
  - encaustic panel paintings,
  - or used to illustrate illuminated gospel manuscripts, like the *Book of Kells* (c.800).

- The Byzantine style of portrait painting which dominated throughout the period 450-1400, was not compatible with true-life pictures. Instead, painters adhered to an hieratic (hieroglyphs) style of art, in which the spiritual and human characteristics of a figure were to be inferred from **symbolic motifs**.

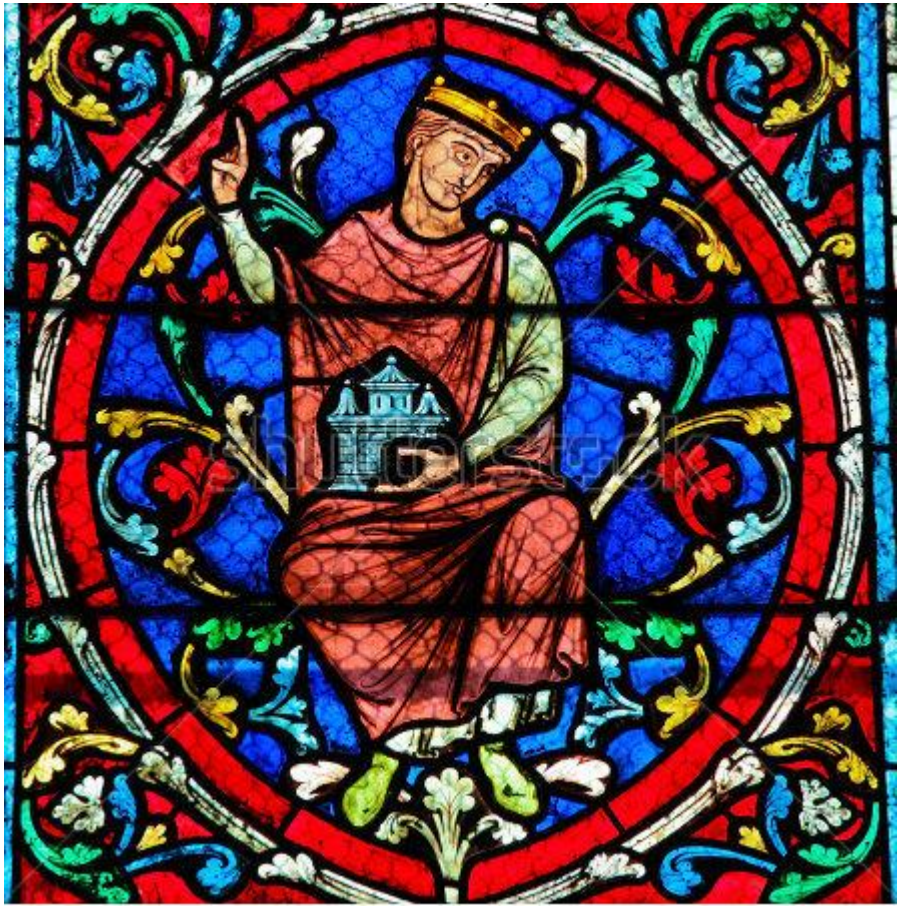


Monastery of St Catherine: Apse. 'The Transfiguration'

Mount Sinai, *Throned Madonna with Child* (c.600 AD)

St. John from the Gospel Book of Charlemagne (Coronation Gospels0, c. 800-810

- During the Romanesque and Gothic periods to the fourteenth century (c.1000-1300), portraiture widened to include stained glass art



Ancestor of Christ –
Notre Dame Cathedral
13th-14th century

Renaissance

- Initially remained religious
- Realism of oil
- Rise in number of wealthy and prominent altered subject matter
- These rich people commissioned portraits of themselves
- Humanism: style represented individual interests or advertisements: piety, learning, prosperity, etc
- Notable increase in female portraiture

Renaissance Portraiture

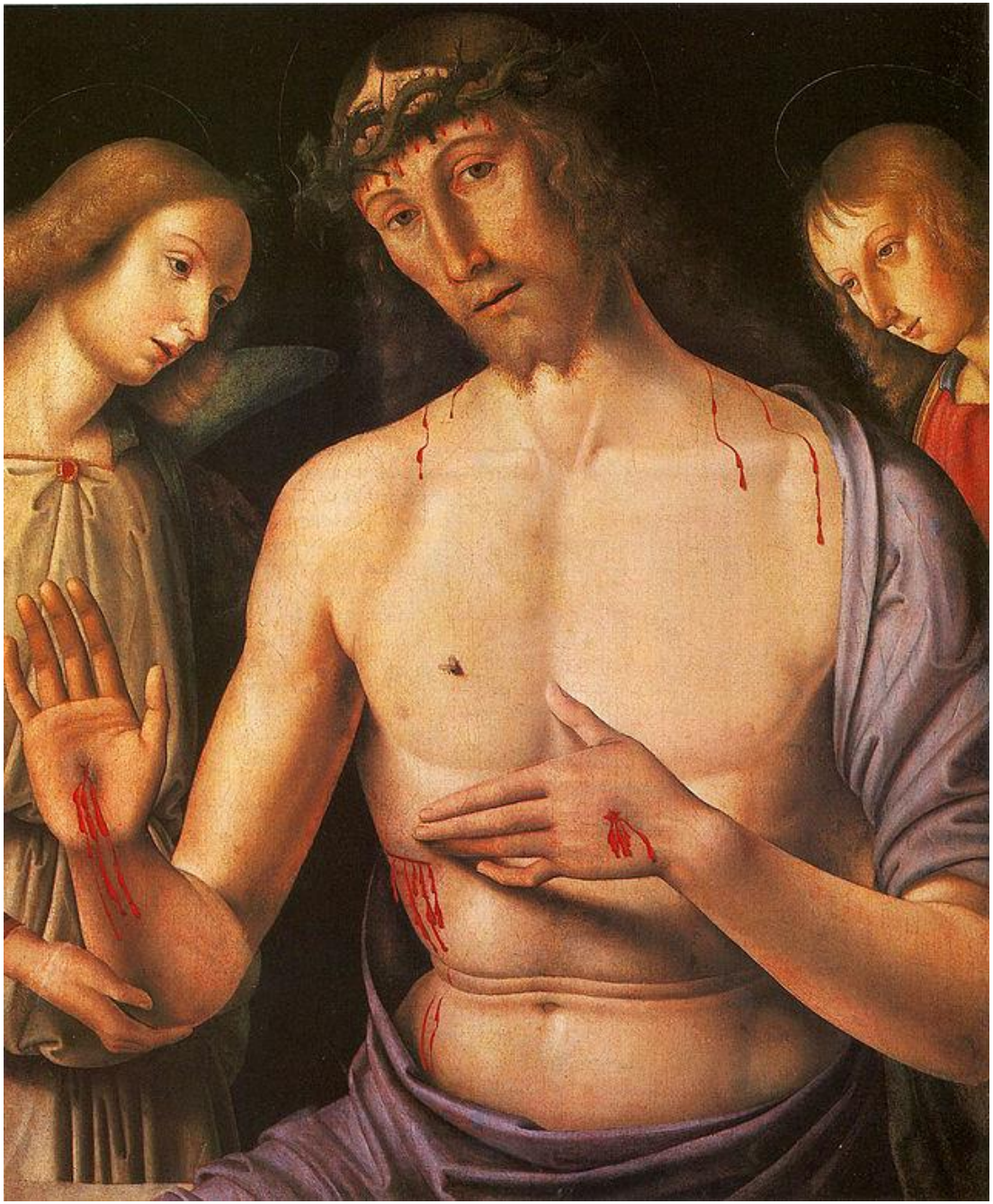
Ignore the assignment directions at the end....

Time Laps Portrait Painting

- **Oil paint**
- slow-drying paint that consists of particles of pigment suspended in a drying oil, commonly linseed oil.
- The viscosity of the paint may be modified by the addition of a solvent such as turpentine or white spirit,
- varnish may be added to increase the glossiness of the dried oil paint film.
- Oil paints have been used in Europe since the 12th century for simple decoration, but were not widely adopted as an artistic medium until the early 15th century.

Oil Paintings

- The Portrait of Giovanna Tornabuoni
- Italian
- Domenico Ghirlandaio
- 1488
- Tempera
- Objects: rosary and bible



- Christ supported by two angels
- 1490
- Giovanni Santi
- Graphic realism
- Religious content

- Self Portrait
- Albrecht Dürer
- 1500
- Similarities to Christ

KHAN
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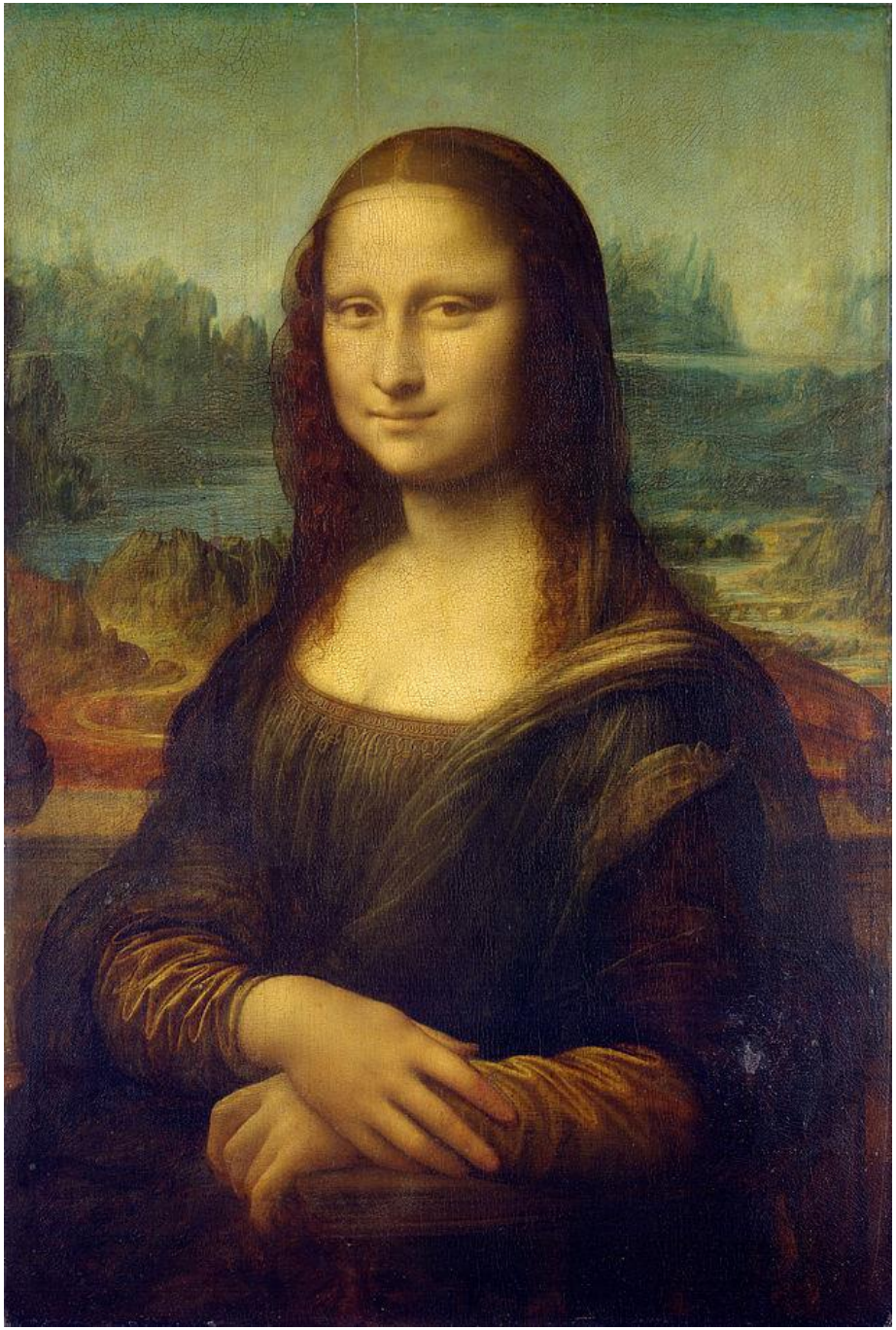
- *Portrait of Desiderius Erasmus of Rotterdam*
- humanist scholar and theologian
- *1498*
- Hans Holbein the Younger
- German

- Phillip the II of Spain
- Titian
- **Tiziano Vecelli** or **Tiziano Vecellio**
- Italian
- ~1550
- Armory

Noli me Tangere, c.1514
National Gallery, London

- Elizabeth of Valois
- Sofonisba Anguissola
- Italian



- Mona Lisa
- Leonardo Da Vinci
- Italian
- Middle Class commission

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Baroque

- Rise of professional portrait painters as a profession
- Introduction of portable mediums – canvas
- Focus on facial expressions

- Girl with the Pearl Earring
- Jan Vermeer
- 1665
- Dutch
- Common Subject

Romaniticism

- Emotional focus
- Not just romantic: awe, horror, love, -aprehension, etc.

- Caspar David Friedrich, *Wanderer Above the Sea of Fog*, 1818

John William Waterhouse's
The Lady of Shalott
1888

Impressionism

- Anti-realism
- Pointilism
- Impression of emotion
- Capturing fleeting effects of natural light

A Bar at the Folies-Bergere
Edouard Manet
Late 1800s

Cubism

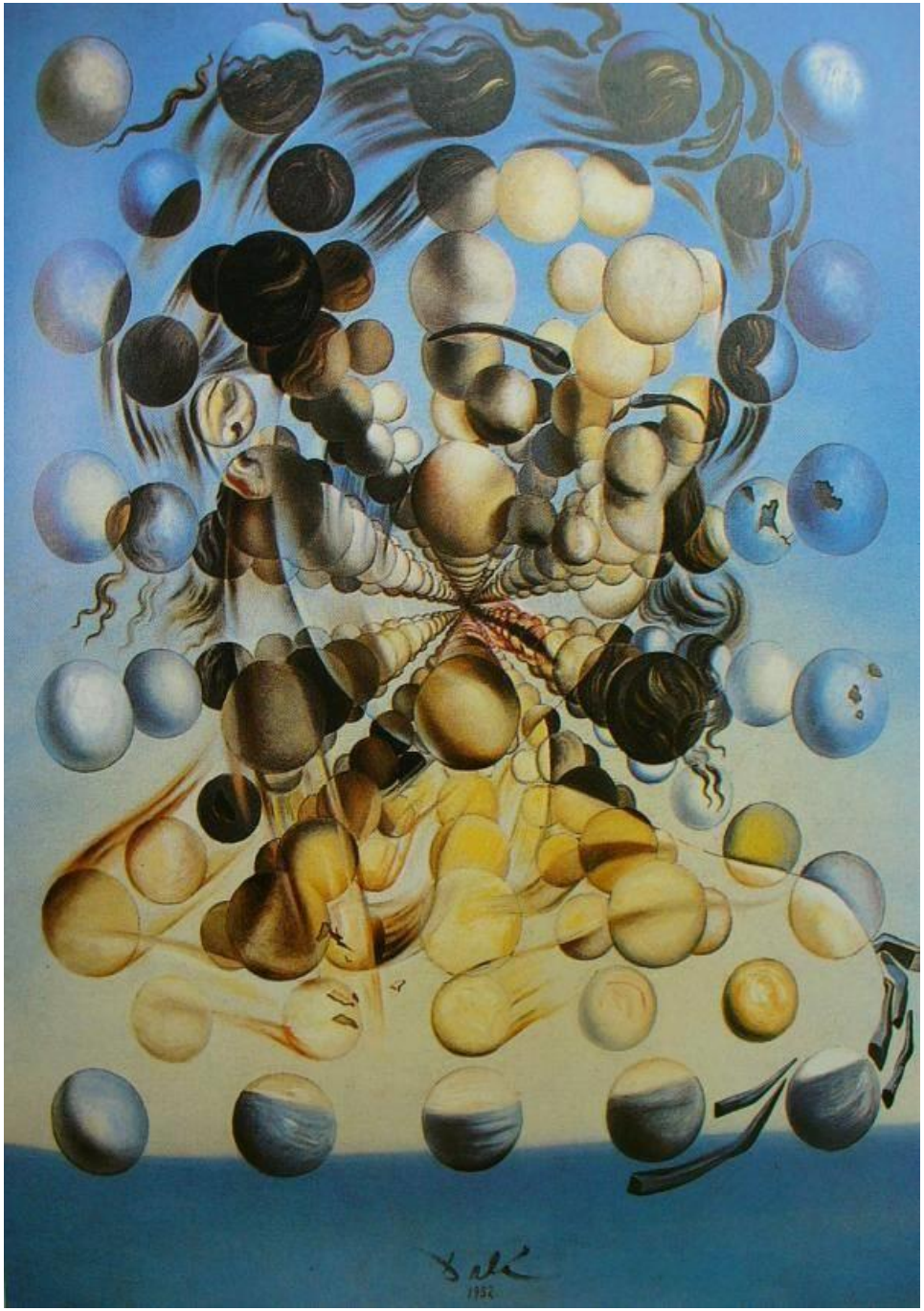
- Europeans were discovering African, Polynesian, Micronesian and Native American art.
- objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context

Les DesMoiselles
Davignon

The Old Guitarist
Pablo Picasso
1903

Abstract Expressionism

- emphasis on spontaneous, automatic or subconscious creation
- Emotional intensity
- anti-figurative aesthetic



- ***Galatea of the Spheres***
- ***Salvador Dali 1952***

Pop Art

- paintings or sculptures of mass culture objects and media stars, the Pop art movement aimed to blur the boundaries between "high" art and "low" culture

Roy Lichtenstein
Drowning Girl
1963

- embraced the post-WWII manufacturing and media boom (1950s)
- "Popular (designed for a mass audience); transient (short-term solution); expendable (easily forgotten); low cost; mass produced; young (aimed at youth); witty; sexy; gimmicky; glamorous; and last but not least, Big Business." - Richard Hamilton, defining what Pop art means to him

1960s
Andy Warhol