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Each portrait is thus meant to express individual identity, but as Erwin Panofsky recognized, it also

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“seeks to bring out whatever the sitter has in common with the rest of humanity” (quoted in Shearer West, *Portraiture* [Oxford, 2004], p. 24). This second aspect of portraiture comes across in the considerable

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This is the first general and theoretical study devoted entirely to portraiture. Drawing on a broad range of images from Antiquity to the twentieth

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Art And Culture, which includes paintings, sculptures, prints, cartoons, postage stamps, medals, documents and photographs, Richard Brilliant investigates the genre as a particular phenomenon in Western art

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Art And Culture that is especially sensitive to changes in the perceived nature of the individual in society. The author's argument on behalf of portraiture (and he draws on examples by such artists as Botticelli, Rembrandt,

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Art And Culture (and Hockney)
does not comprise a mere
survey of the genre, nor is
it a straightforward history
of its reception. Instead,
Brilliant presents a
thematic and cogent analysis
of the connections between

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the subject-matter of portraits and the beholder's response – the response he or she makes to the image itself and to the person it represents. Portraiture's extraordinary longevity and resilience as a genre is a

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testament to the power of
this imaginative transaction
between the subject, the
artist and the beholder.

We are surrounded with
portraits: from the cipher-
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on a bank note to security
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Sherman. In antiquity
portraiture was of major
importance in the exercise
of power. Today it remains
not only a part of everyday
life, but also a crucial way
for artists to define
themselves in relation to

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their environment and their contemporaries. In *Portrayal and the Search for Identity*, Marcia Pointon investigates how we view and understand portraiture as a genre and how portraits function as artworks within social and

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political networks. Likeness is never a straightforward matter, as we rarely have the subject of a portrait as a point of comparison.

Featuring familiar canonical works and little-known portraits, Portrayal seeks

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to unsettle notions of portraiture as an art of convention, a reassuring reflection of social realities. Pointon invites readers to consider how identity is produced pictorially and where

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likeness is registered apart from in a face. In exploring these issues, she addresses wide-ranging problems such as the construction of masculinity in dress, representations of slaves, and self-portraiture in

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Art and Culture through the prism of portraiture. Taking digital imaging technologies and the dynamic and precarious dimensions of contemporary identity as critical reference points, these essays consider why

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portraits continue to have such galvanising appeal and perform fundamental work across so many social settings. This multidisciplinary enquiry brings together artists, art historians, art theorists

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and anthropologists working
with a variety of media.

Authors look beyond
conventional ideas of the
portrait to the wider
cultural contexts,
governmental practices and
intimate experiences that

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Art And Culture shape relationships between persons and pictures. Their shared purpose centres on a commitment to understanding the power of images to draw people into their worlds. Imaging Identity tracks a fundamental symbiosis – to

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grapple with the workings of
images is to understand
something vital of what it
is to be human.

Since the early nineteenth
century, Byron, the man and
his image, have captured the

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Art And Culture of untold
legions of people of all
political and social stripes
in Britain, Europe, America,
and around the world. This
book focuses on the history
and cultural significance
for Federal America of the

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only portrait of Byron known to have been painted by a major artist. In private hands from 1826 until this day, Thomas Sully's Byron has never before been the subject of scholarly study. Beginning with his discovery

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of the portrait in 1999 and
a 200-year narrative of the
portrait's provenance and
its relation to other well-
known Byron portraits, the
author discusses the work
within the broad context of
British and American

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portraiture of the late
eighteenth and early
nineteenth centuries.

Receiving most attention are
Thomas Lawrence and Sully,
his American counterpart.
The author gives the fullest
account to date of Sully's

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career and his relation to English influences and to figures prominent in the early-nineteenth-century American imagination, among them, Washington, Fanny Kemble, Lafayette, Joseph Bonaparte, and Nicholas

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Biddle. Byron is discussed as an icon of the young American Republic whose Jubilee year coincided with Sully's initial work on the poet's portrait. Later chapters offer a close reading of the portrait,

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arguing that Sully has given a visual interpretation truly worthy of his celebrated, controversial, and famously handsome subject.

Titian is best known for

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paintings that embodied the tradition of the Venetian Renaissance—but how Venetian was the artist himself? In this study, Tom Nichols probes the tensions between the individualism of Titian's work and the

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conservative mores of the city, showing how his art undermined the traditional self-suppressing approach to painting in Venice and reflected his engagement with the individualistic cultures emerging in the

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courts of early modern
Europe. Ranging widely
across Titian's long career
and varied works, Titian and
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Renaissance outlines his
radical innovations to the
traditional Venetian

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Altarpiece; his

transformation of portraits
into artistic creations; and
his meteoric breakout from
the confines of artistic
culture in Venice. Nichols
explores how Titian
challenged the city's

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Art and Culture with his competitive professional identity, contending that his intensely personalized way of painting resulted in a departure that effectively brought an end to the Renaissance tradition of

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painting. Packed with 170 illustrations, this groundbreaking book will change the way people look at Titian and Venetian art history.

The Venetian painter known

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as Giorgione or “big George” died at a young age in the dreadful plague of 1510, possibly having painted fewer than twenty-five works. But many of these are among the most mysterious and alluring in the history

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of art. Paintings such as
The Three Philosophers and
The Tempest remain
compellingly elusive,
seeming to deny the viewer
the possibility of
interpreting their meaning.
Tom Nichols argues that this

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visual elusiveness was essential to Giorgione's sensual approach and that ambiguity is the defining quality of his art. Through detailed discussions of all Giorgione's works, Nichols shows that by abandoning the

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Art and Culture
more intellectual tendencies
of much Renaissance art,
Giorgione made the world and
its meanings appear always
more inscrutable.

Focusing specifically on
portraiture as a genre, this

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Art And Culture volume challenges scholarly assumptions that regard interior spaces as uniquely feminine. Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century; the

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preponderance of such portraits alone supports the book's premise that the alignment of men with public life is oversimplified and more myth than reality. The volume offers analysis of works by a mix of artists,

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from familiar names such as David, Delacroix, Courbet, Manet, Rodin, and Matisse to less well-known image makers including Dominique Doncre, Constance Mayer, Anders Zorn and Lucien-Etienne Melingue. The essays cover a range of

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media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period. The home and other

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Interior Spaces emerge from these studies as rich and complex locations for both masculine self-expression and artistic creativity.

Interior Portraiture and Masculine Identity in France, 1789-1914 provides a

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much-needed rethinking of
modern masculinity in this
period.

Contemporary artists,
writers, and theorists
challenge standard
interpretations of family

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photographs.

Joshua S. Walden's Musical Portraits: The Composition of Identity in Contemporary and Experimental Music explores the wide-ranging but under-examined genre of

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musical portraiture. It focuses in particular on contemporary and experimental music created between 1945 and the present day, an era in which conceptions of identity have changed alongside increasing

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Innovation in musical
composition as well as in
the uses of abstraction,
mixed media, and other novel
techniques in the field of
visual portraiture. In the
absence of physical
likeness, an element typical

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of portraiture that cannot be depicted in sound, composers have experimented with methods of constructing other attributes of identity in music, such as character, biography, and profession. By studying musical

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portraits of painters,
authors, and modern
celebrities, in addition to
composers' self-portraits,
the book considers how
representational and
interpretive processes
overlap and differ between

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music and other art forms,
as well as how music is used
in the depiction of human
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Glass, György Ligeti, and
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his "portrait opera"
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Art and Culture contributes to the study of music since 1945 through a detailed examination of contemporary understandings of music's capacity to depict identity, and of the intersections between music, literature, theater, film,

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