

The Portrait in the Age of Photography



Lawrence,

***Queen Charlotte*, 1789**



Hockney,

***Mr and Mrs Clark and Percy* 1970/1**

Sir Thomas Lawrence PRA, FRS (1769 – 1830) was a leading English portrait painter and the fourth president of the Royal Academy. He was a brilliant draughtsman and known for his gift of capturing a likeness, as well as his virtuoso handling of paint. Queen Charlotte was Lawrence's first royal commission.

Hockney, *Mr and Mrs Clark and Percy* 1970/1

Depicts the fashion designer Ossie Clarke and the textile designer Celia Birtwell shortly after their wedding at which Hockney was Clark's best man. Hockney and Clark had been friends since the early 1960s. One of their cats sits on Ossie's knee (the cat in the painting was not in fact Percy — this was the name of one of their other cats — but Hockney thought Percy made a better title than Blanche, the cat he painted). The work is in acrylic on canvas, and measures 2170 x 3084mm in its frame. The painting featured in the final 10 of the Greatest Painting in Britain Vote in 2005, the only work by a living artist to do so. The painting is in the collection of the Tate Gallery. Hockney drew on both *The Arnolfini Portrait* by Jan van Eyke and *A Rake's Progress* by William Hogarth in the symbolism and composition of the painting. A copy of Hockney's own interpretation of *A Rake's Progress* is seen on the wall. The positions of the two figures are reversed from the *Arnolfini Portrait* with the conclusion that Birtwell is the assertive partner. The lilies next to Birtwell, a symbol of female purity are also associated with depictions of the Annunciation (at the time of the portrait Birtwell was pregnant). The cat on Clark's lap is a symbol of infidelity and envy. In this case, Clark continued to have affairs which contributed to the breakdown of the marriage in 1974.



van Gogh

***Portrait of Père Tanguy* 1887**



Portrait of the Postman Joseph Roulin

1888

The *Portrait of Père Tanguy* is one of van Gogh's three paintings of Julien Tanguy. The three works demonstrate a progression in van Gogh's artistic style after his arrival in Paris. The first is somber, and formed from a simple composition. The second introduces van Gogh's Japanese prints. The last and most advanced in style, skill and color integrates Japanese, Impressionist, and other influences on the Parisian artist community. This painting conveys a sense of serenity that van Gogh seeks for himself. The brightly colored painting and confident subject represent a shift in Vincent's attitude. Van Gogh called his use of bright colors "gymnastics" that through experimentation created great depth, harmony and balance in his work. The painting contains a background of van Gogh's Japanese prints that were sold at Tanguy's shop. On top of Tanguy's hat is Mount Fuji; Kabuki actors share the wall with cherry trees in bloom.

The Japanese paintings represent van Gogh's search for serenity, which he describes in a letter to his sister during this period, "Having as much of this serenity as possible, even though one knows little – nothing – for certain, is perhaps a better remedy for all diseases than all the things that are sold at the chemist's shop." In an effort to capture serenity in his painting, Van Gogh paints Tanguy with a calm, contemplative nature. Historian of Symbolism Naomi Maurer describes him as having the "iconic tranquility of Buddha."

The portraits gave Van Gogh his best opportunity to earn. He believed they were "the only thing in painting that moves me deeply and that gives me a sense of the infinite." He wrote to his sister that he wished to paint portraits that would endure, and that he would use colour to capture their emotions and character rather than aiming for photographic realism.



Cézanne
***Portrait of his Father* 1866**



***Portrait of Vollard* 1899**

In 1866–67, inspired by the example of Courbet, Cézanne painted a series of paintings with a palette knife. He later called these works, mostly portraits, *une couillarde* ("a coarse word for ostentatious virility"). Lawrence Gowing has written that Cézanne's palette knife phase "was not only the invention of modern expressionism, although it was incidentally that; the idea of art as emotional ejaculation made its first appearance at this moment"

Cezanne, *Portrait of Vollard* 1899

In his 1945 essay entitled "Cézanne's Doubt", Merleau-Ponty discusses how Cézanne gave up classic artistic elements such as pictorial arrangements, single view perspectives, and outlines that enclosed color in an attempt to get a "lived perspective" by capturing all the complexities that an eye observes. He wanted to see and sense the objects he was painting, rather than think about them. Ultimately, he wanted to get to the point where "sight" was also "touch". He would take hours sometimes to put down a single stroke because each stroke needed to contain "the air, the light, the object, the composition, the character, the outline, and the style". A still life might have taken Cézanne one hundred working sessions while a portrait took him around one hundred and fifty sessions. Cézanne believed that while he was painting, he was capturing a moment in time, that once passed, could not come back. The atmosphere surrounding what he was painting was a part of the sensational reality he was painting. Cézanne claimed: "Art is a personal apperception, which I embody in sensations and which I ask the understanding to organize into a painting."



Picasso
***Portrait of Gertrude Stein* 1906**



Girl with a Mandoline
(*Fanny Tellier*) 1910

Gertrude Stein became Picasso's principal patron, acquiring his drawings and paintings and exhibiting them in her informal Salon at her home in Paris. When someone commented that Stein did not look like her portrait, Picasso replied, "She will"

Fourth dimension in art

New possibilities opened up by the concept of four-dimensional space (and difficulties involved in trying to visualize it) helped inspire many modern artists in the first half of the twentieth century. Early Cubists, Surrealists, Futurists, and abstract artists took ideas from higher-dimensional mathematics and used them to radically advance their work.

French mathematician Maurice Princet was known as "le mathématicien du cubisme" ("the mathematician of cubism"). An associate of the School of Paris, a group of avant-gardists including Pablo Picasso, Guillaume Apollinaire, Max Jacob, Jean Metzinger, and Marcel Duchamp, Princet is credited with introducing the work of Henri Poincaré and the concept of the "fourth dimension" to the cubists at the Bateau-Lavoir during the first decade of the 20th century.

Jouffret's book, *Traité élémentaire de géométrie à quatre dimensions* influenced Picasso, was given to him by Princet.



Picasso
Maya With Her Doll, 1938



Portrait of a Painter,
after El Greco 1950



Modigliani
Portrait of Picasso 1915

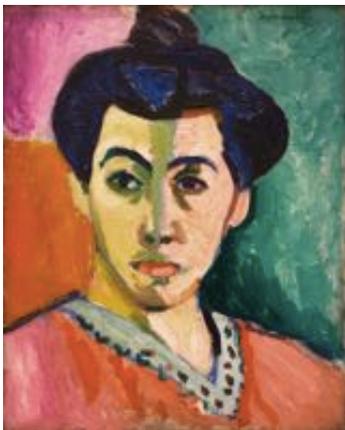
Modigliani's portrait of Picasso shows a debt to Cezanne in its structure and abstraction of line and plane, but is also reminiscent of pre Renaissance art of Cimabue and Duccio.



George Grosz
Daum marries her pedantic automaton George in May 1920,
John Heartfield is very glad of it

Daum "is the anagram of Maud, as George Grosz called his girlfriend and later wife, Eva Peter. The title of the picture indicates the marriage of the obviously very unequal couple. Dressed only sparingly, Daum stands in her natural body next to George, a machine composed of body and machine parts. He shows no interest whatsoever in the seductively displayed physical charms of his bride, who, astonished and unsettled, turn to the motionless machine-making. Lively sensuality and emotionality versus cool, apparatus-like expediency - this contrast is further emphasized by the tension between the traditional technique, in which the softly rounded forms of the young woman are represented, and the mounted materials, of which the groom is composed. The black-and-white reproduction of this "metamerchanical construction" went into the 1922 published in Malik Verlag folder "With a brush and scissors. 7 Materializations ". In it, Grosz, who preferred not to design purely material images, but to mix different techniques, assembled Dadaist works from the years 1919-1922.

My Drawings expressed my despair, hate and disillusionment, I drew drunkards; puking men; men with clenched fists cursing at the moon. ... I drew a man, face filled with fright, washing blood from his hands ... I drew lonely little men fleeing madly through empty streets. I drew a cross-section of tenement house: through one window could be seen a man attacking his wife; through another, two people making love; from a third hung a suicide with body covered by swarming flies. I drew soldiers without noses; war cripples with crustacean-like steel arms; two medical soldiers putting a violent infantryman into a strait-jacket made of a horse blanket ... I drew a skeleton dressed as a recruit being examined for military duty. I also wrote poetry. — George Grosz



Matisse

Portrait of Madam Matisse 1905

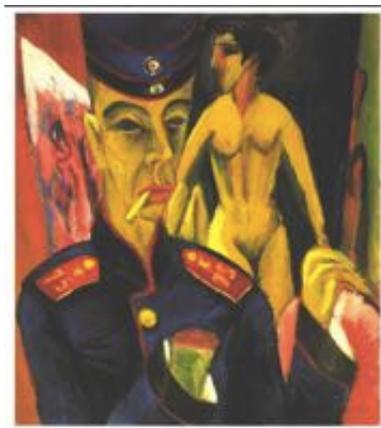
The Green Stripe (La Raie Verte), also known as ***Portrait of Madame Matisse***. The Green Line, is a portrait by Henri Matisse of his wife. It is an oil painting on canvas, completed in 1905. It is named for the green band that divides the face in half, by which Matisse sought to produce a sense of light, shadow, and volume without using traditional shading. Matisse's colourism was shocking at the time. When the painting was exhibited in Paris in 1906 such works were being derisively labeled as the creations of Les Fauves (the wild beasts), along with similar works of André Derain and Maurice de Vlaminck.

Both admirers and critics of Matisse have characterized The Green Stripe as a disturbing image: a friend of the painting's owners Michael and Sarah Stein called it "a

demented caricature of a portrait", and in 1910 the critic Gelett Burgess wrote that The Green Stripe was Matisse's "punishment" of Amélie that compelled the viewer "to see in her a strange and terrible aspect." The art historian John Klein has suggested that difficulties in the Matisses' marriage may have contributed to the portrait's impersonal and mask-like character.



Kirchner,
Marzella 1909-10



Self Portrait as Soldier 1915

Kirchner was a German expressionist painter and printmaker and one of the founders of the artists group Die Brücke or "The Bridge", a key group leading to the foundation of Expressionism in 20th-century art. He volunteered for army service in the First World War, but soon suffered a breakdown and was discharged.

Eberhard Grisebach visited him in March, writing to Helen Spengler of Kirchner's condition: "I spent two mornings with Kirchner which I shall never forget. I found him sitting on a very low chair next to a small, hot stove in a yellow-painted, sloping-roofed attic. Only with the help of a stick was he able to walk, staggering around the room. ... A colourfully painted curtain concealed a large collection of paintings. When we began to look at them, he came alive. Together with me, he saw all his experiences drift by on canvas, the small, timid-looking woman set aside what we had seen and brought a bottle of wine. He made short explanatory remarks in a weary voice. Each picture had its own particular colourful character, a great sadness was present in all of them; what I had previously found to be incomprehensible and unfinished now created the same delicate and sensitive impression as his personality. Everywhere a search for style, for psychological understanding of his figures. The most moving was a self- portrait in uniform with his right hand cut off. Then he showed me his travel permit for Switzerland. He wanted to go back to Davos... and implored me to ask father for a medical certificate. ... As the woman with him rightly said, though many people want to help him, nobody is able to do so any longer. ... When I was leaving, I thought of Van Gogh's fate and thought that it would be his as well, sooner or later. Only later will people understand and see how much he has contributed to painting".



Soutine, Self Portrait



Woman in Red

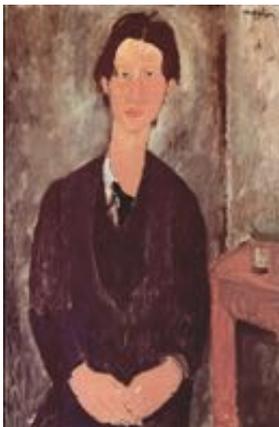
Soutine was a Russian-French painter of Jewish origin. He made a major contribution to the expressionist movement while living in Paris.

Inspired by classic painting in the European tradition, exemplified by the works of Rembrandt, Chardin and Courbet, Soutine developed an individual style more concerned with shape, color, and texture over representation, which served as a bridge between more traditional approaches and the developing form of Abstract Expressionism.

Soutine once horrified his neighbours by keeping an animal carcass in his studio so that he could paint it (*Carcass of Beef*). The stench drove them to send for the police, whom Soutine promptly lectured on the relative importance of art over hygiene.

"Once I saw the village butcher slice the neck of a bird and drain the blood out of it. I wanted to cry out, but his joyful expression caught the sound in my throat ... This cry, I always feel it there. When, as I drew a crude portrait of my professor, I tried to rid myself of this cry, but in vain. When I painted the beef carcass it was still this cry that I wanted to liberate. I have still not succeeded."

Artwork description & Analysis: Soutine was not a terribly handsome figure, but was by no means a grotesque man. It is incredibly telling that Soutine infused his self-portraits with a clear sense of self-loathing by exaggerating his features to the point of distortion such that the image of the artist in the painting is unrecognizable as the man that appears in photographs from the same time. Soutine even subtitled a later self-portrait *Grotesque* (1922-23).



Modigliani

***Portrait of Jean Cocteau* 1916**

***Portrait of Chaim Soutine* 1916**

Modigliani was an Italian Jewish painter and sculptor who worked mainly in France. He is known for portraits and nudes in a modern style characterized by elongation of faces and figures, that were not received well during his lifetime, but later found acceptance.



Brancusi

***Portrait of Mlle Pogany* 1912**



***Sleeping Muse* 1910**

Brâncuși is called the patriarch of modern sculpture.

One of his versions his sculpture 'Bird' caused a major controversy in 1926, when photographer Edward Steichen purchased it and shipped it to the United States.

Customs officers did not accept the Bird as a work of art and assessed customs duty on its import as an industrial item. After protracted court proceedings, this assessment was overturned, thus confirming the Bird's status as a duty-exempt work of art. The ruling also established the important principle that "art" does not have to involve a realistic representation of nature, and that it was legitimate for it to simply represent an abstract concept – in this case "flight".

Brancusi quote: *"There are idiots who define my work as abstract; yet what they call abstract is what is most realistic. What is real is not the appearance, but the idea, the essence of things."*



Man Ray

***Noire et Blanche
(Kiki de Montparnasse)* 1926**



Gargallo

***Kiki de Montparnasse
(Alice Prin)* 1928**



Dix

***Portrait of the Journalist Sylvan von Harden* 1926**

Otto Dix was a German painter and printmaker, noted for his ruthless and harshly realistic depictions of Weimar society and the brutality of war. Along with George Grosz, he is widely considered one of the most important artists of the *Neue Sachlichkeit*.

The New Objectivity (in German: Neue Sachlichkeit) was a movement in German art that arose during the 1920s as a reaction against expressionism.



Beckmann

***Self Portrait as a Clown* c1921**

Max Beckmann is known for the self-portraits painted throughout his life, their number and intensity rivaled only by those of Rembrandt and Picasso. Well-read in philosophy and literature, Beckmann also contemplated mysticism and theosophy in search of the "Self". As a true painter-thinker, he strove to find the hidden spiritual dimension in his subjects (Beckmann's 1948 Letters to a Woman Painter provides a statement of his approach to art

Unlike several of his avant-garde contemporaries, Beckmann rejected non-representational painting; instead, he took up and advanced the tradition of figurative painting. He greatly admired not only Cézanne and Van Gogh, but also Blake, Rembrandt, and Rubens, as well as Northern European artists of the late Middle Ages and early Renaissance, such as Bosch, Bruegel, and Matthias Grünewald. His style and method of composition are partially rooted in the imagery of medieval stained glass.



Self Portrait



Giacometti
Self Portrait 1921



Portrait of Marcel Buri
1919



Giacometti
Head, Drawing 1951



Portrait 1951

"[I rediscovered] the wish to make compositions with figures. For this I had to make (quickly I thought; in passing), one or two studies from nature, just enough to understand the construction of a head, of a whole figure, and in 1935 I took a model. This study should take, I thought, two weeks and then I could realize my compositions...I worked with the model all day from 1935 to 1940...Nothing was as I imagined. A head, became for me an object completely unknown and without dimensions."



Giacometti
Black Head 1957/8



Large Head 1954



Venice Biennale 1962

He attempted to create renditions of his models the way he saw them, and the way he thought they ought to be seen. He once said that he was sculpting not the human figure but "the shadow that is cast".

In an international artistic context dominated by abstraction, with his figures torn from the void, Giacometti proposed a new image of man and the relationships he maintains with his contemporaries and the world.

Giacometti conceived artistic creation as an analysis of phenomena and forms above a fundamental bedrock of anthropological experience. Nothing that had crossed the centuries in terms of the depiction of man – since the talisman or the painted skull – was alien to him. He intended to rediscover everything by coming face to face with the model. The series of busts of Annette in 1962, the busts of Diego and the photographer Eli Lotar, which Giacometti completed at the end of his life, bear witness to this. To delineate for ever the memory of a face subjected to the most intense scrutiny, to offer the viewer the keys to a unique experience, allowing the observer to renew that vision – this is how Giacometti's œuvre appears to posterity.



Auerbach

***Head of Catherine Lampert* 1988**



***Head of Catherine Lampert* 2003/4**

Auerbach is a figurative painter, who focuses on portraits and city scenes in and around the area of London in which he lives, Camden Town. Although sometimes described as expressionistic, Auerbach is not an expressionist painter. His work is not concerned with finding a visual equivalent to an emotional or spiritual state that characterised the expressionist movement, rather it deals with the attempt to resolve the experience of being in the world in paint. In this the experience of the world is seen as essentially chaotic with the role of the artist being to impose an order upon that chaos and record that order in the painting. This ambition with the paintings results in Auerbach developing intense relationships with particular subjects, particularly the people he paints, but also the location of his cityscape subjects. Speaking on this in 2001 he stated: "If you pass something every day and it has a little character, it begins to intrigue you." This simple statement belies the intensity of the relationship that develops between Auerbach and his subjects, which results in an astonishing desire to produce an image the artist considers 'right'. This leads Auerbach to paint an image and then scrape it off the canvas at the end of each day, repeating this process time and again, not primarily to create a layering of images but because of a sense of dissatisfaction with the image leading him to try to paint it again.



Sickert

***Peggy Ashcroft in Venice* 1934**

Walter Sickert was an English painter and printmaker who was a member of the Camden Town Group in London. He was an important influence on distinctively British styles of avant-garde art in the 20th century.

Sickert was a cosmopolitan and eccentric who often favoured ordinary people and urban scenes as his subjects. His oeuvre also included portraits of well-known personalities and images derived from press photographs. He is considered a prominent figure in the transition from Impressionism to Modernism



Sickert
Montgomery and Churchill (?)



The Servant of Abraham,
Self Portrait



Chuck Close
***Big Self Portrait* 1969**



***Phil* 1969, 108x84in**

Charles Thomas "Chuck" Close (born July 5, 1940) is an American painter, artist and photographer who achieved fame as a photorealist, through his massive-scale portraits.

Close often paints abstract portraits of himself and others, which hang in collections internationally.

Although a catastrophic spinal artery collapse in 1988 left him severely paralyzed, he

has continued to paint and produce work that remains sought after by museums and collectors.

Close also creates photo portraits using a very large format camera.



Close : Mark 1978-9

Chuck Close in his studio, photograph

As a child he suffered from a neuromuscular condition that made it difficult to lift his feet and a bout with nephritis that kept him out of school for most of sixth grade. Even when in school, he did poorly due to his dyslexia, which wasn't diagnosed at the time. Most of his early works are very large portraits based on photographs, using Photorealism or Hyperrealism, of family and friends, often other artists. He suffers from prosopagnosia (face blindness), and has suggested that this condition is what first inspired him to do portraits.

On December 7, 1988, Close felt a strange pain in his chest. That day he was at a ceremony honoring local artists in New York City and was waiting to be called to the podium to present an award. Close delivered his speech and then made his way across the street to Beth Israel Medical Center where he suffered a seizure which left him paralyzed from the neck down. The cause was diagnosed as a spinal artery collapse. He had also suffered from neuromuscular problems as a child. Close called that day "The Event". For months, Close was in rehab strengthening his muscles with physical therapy; he soon had slight movement in his arms and could walk, yet only for a few steps. He has relied on a wheelchair ever since.

However, Close continued to paint with a brush strapped onto his wrist, creating large portraits in low-resolution grid squares created by an assistant. Viewed from afar, these squares appear as a single, unified image which attempt photo-reality, albeit in pixelated form. Although the paralysis restricted his ability to paint as meticulously as before, Close had, in a sense, placed artificial restrictions upon his hyperrealist approach well before the injury. That is, he adopted materials and techniques that did not lend themselves well to achieving a photorealistic effect. Small bits of irregular paper or inked fingerprints were used as media to achieve astoundingly realistic and interesting results. Close proved able to create his desired effects even with the most difficult of materials to control. Close has made a practice, over recent years, of representing artists who are similarly invested in portraiture, like Cecily Brown, Kiki Smith, Cindy Sherman, and Zhang Huan.