THE EVOLUTION OF PORTRAITURE IN ART

Dipjit Paul,
Asst. Professor, Department of Visual Arts, Graphic Era Hill University,
Dehradun Uttarakhand India

Abstract
Without a shadow of a doubt, portraiture ranks among the most significant art forms of all time. As a result, the term "still life" may now refer to a variety of different things, moving beyond its original artistic, metaphorical, and linguistic connotations. Use occurs at the level of the nomenclature (as in the play on words in the names of works using the phrase "dead life"), as in ekphrasis (the description of a still life painting on canvas) and hypothyroidism (the linguistic equivalent of a still life). For generations, portraiture has been a favorite genre of visual art. Portraits of people were painted for centuries before photography was invented. The act of painting a portrait may also be called a "portrait painting." Artists that specialize in portraiture may work on commission for both public and private clients, or they may be moved to create by genuine feelings of admiration or fondness for their sitters. Photographs, paintings, sculptures, and other visual representations of people are all examples of portraiture. The brilliance of it lies in its capacity to capture not just the external appearance of a person but also his or her unique personality. Portraiture is unlike any other genre of painting. No other genre of art provides the same level of insight into social, cultural, and political history as portraiture.
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INTRODUCTION

At the very least, the art of portraiture may be traced back to ancient Egypt, where it had a golden age about five thousand years ago. Before the development of photography, visual depictions of people were limited to portraits in the form of paintings, sculptures, or drawings. However, a portrait has never been only a document. They have been used to display the sitter's authority, morality, attractiveness, riches, taste, intelligence, and other admirable traits. Historically, artists who refused to flatter their subjects, such as William Hogarth, had trouble selling their portraits. One artist who defied this trend was Francisco Goya, whose depictions of the Spanish royal family were shockingly honest. It became less common for prominent contemporary painters to create portraits for commission. Instead, artists freely portrayed their intimate relationships through art. Even Picasso's most outlandish depictions of women are unmistakably representations of his mistresses. Simultaneously, photography surpassed other forms of traditional portraiture to become the dominant medium for such works, making a formerly exclusive luxury good accessible to the masses. Artists have been using video to make moving portraits since the 1990s. However, the popularity of portraiture remains high.

LITERATURE REVIEW

Lefèvre, Vincent (2011) So far, portraiture has been mostly ignored, if not completely ignored, in the study of Indian art prior to the Mughal era. This book is an effort to reconsider this question by presenting evidence that several portraits date back to ancient India, predating even the earliest known examples of painting. It seeks to comprehend the evolution of Indian imaging by examining sculptures and (less often) painted pictures with textual and epigraphical sources, with the goal of emphasizing the unique qualities of Indian portraiture and its connection to divine representations. The social and theological ramifications of this problem are also called into consideration.

TAYLOR, Julie & Brunvand, Stein & IROHA, Okezie (2015) Action study on using portraiture in the classroom of social studies is the basis for this essay. Fifty-four students from four different social studies courses at a Detroit public high school researched the lives of notable African Americans and drew portraits based on archival photographs. During Black History Month, some of the pupils' artwork was displayed as posters at public transportation hubs. Students used sketching apps to create self-portraits and wrote about themselves. In all, 44 students took the time to fill out the questionnaires, which were completely voluntary. The results indicate that an interdisciplinary

approach to teaching social studies is more likely to keep students interested and expand their knowledge of the ways in which art is commemorated and honored in culture.

Sigaki, Higor& Perc, Matjaž& Valentin Ribeiro, Haroldo (2018) Haroldo Valentin Ribeiro. Art criticism relies heavily on comparison. As a result, a specialist in the field can only examine so many works in a given amount of time. This kind of study may now be conducted on a larger scale using computer approaches because to the recent availability of massive digital art collections. Our findings reveal that essential information about a painting may be encoded by simple metrics derived from local spatial ordering patterns. We provide numerical scales that correlate well with standard art historical notions, illuminating a demonstrable historical progression in visual arts. They also help us identify the characteristics of certain creative movements by analyzing the level of local order present in works of art.

Gerstenblatt, Paula (2013) In this article, we take a look at how qualitative researchers might make use of collage portraits in their work. Art-based research (ABR) techniques like collage portraiture are gaining popularity as a means of investigation and record-keeping across a wide range of fields. This article describes a technique for making collage portraits to back up a narrative thematic analysis that looked at the effects of helping build an art installation. Collage portraits allow for underrepresented voices to be heard and promote many representations, both linguistic and non-linguistic, to describe real-life experiences. Cross-disciplinary research and cooperation, novel approaches to engaging with and facilitating discussion, and the creation and distribution of new information are all possible outcomes of qualitative research.

Zhang, Renjie (2020) In this article, "now" refers to the period of digital pictures, during which conventional painting and photography have largely been relegated to the background in favor of digital methods of image production, display, and consumption. The electronic screen replaced painting and film as the medium for visual representation. Traditional painting and photography have been eclipsed by the rapid production and widespread dissemination of digital pictures. While some photographers still insist on using film, it is becoming rarer as a medium for genuine artistic production and documentation. Painting is become a specialized field. Most people who go to museums and galleries are interested in the fine arts and find the handiwork fascinating. However, their representation in the overall population is low. It's undeniable that the rise of digital technology has resulted in a significant decline in the average person's interest in paintings. Artists working in traditional media are also influenced by digital imagery, photography, and computer graphics, all of which together provide a novel painting vocabulary and set of opportunities. This talk will examine the shifting dynamic between painting and photography in the age of the digital picture, as well as the potential and singular appeal of painting.

PORTRAIT PAINTING

The goal of a portrait is to capture an individual's likeness on canvas. The act of painting a portrait may also be called a "portrait painting." Artists that specialize in portraiture may work on commission for both public and private clients, or they may be moved to create by genuine feelings of admiration or fondness for their sitters. Besides being cherished keepsakes, portraits may be invaluable historical documents for both the state and the family. In the past, portraits were mostly used to honor the elite. However, as time went on, middle-class consumers increasingly commissioned portraits of their friends, family, and coworkers. Governments, businesses, organizations, and private citizens all continue to hire portrait artists today. Portraits may be created in a wide variety of formats, including paintings, prints (including etching and lithography), photography, video, and digital media. Size: 209 cm x 429 cm (oil on canvas). In Dutch Golden Age art, group portraiture played a significant role. It may seem clear that the goal of a painted portrait is to capture an accurate resemblance of the sitter such that it can be recognized by individuals who have seen them in person. Actually, the development of this idea has been sluggish, and it took ages for painters from other traditions to develop the specialized talents necessary to create a convincing resemblance.

In the context of modern art, what does the term "portrait" mean?

Without a shadow of a doubt, portraiture ranks among the most significant art forms of all time. Both landscapes and portraits are common types of artworks. There are several factors at play here, all of which may be captured by a well-executed photograph. In spite of the challenges it now faces, modern portraiture is thriving and will continue to do so for the foreseeable future. However, some

critics of modern portraiture argue that it does not fit into the canon of contemporary art (not because of the artists, but because of the genre's defining features). Some experts have a particular distaste for portrait painting, yet this kind of art has managed to endure the cutthroat modern art world because to the power of its portraits.

What makes a Portraiture so special?

Photographs, paintings, sculptures, and other visual representations of people are all examples of portraiture. The brilliance of it lies in its capacity to capture not just the external appearance of a person but also his or her unique personality. We like looking at the faces and bodies of other individuals while we are attempting to paint portraits. The act of observation itself may be rewarding (perhaps even masturbatory, but in a figurative rather than literal sense for those who like sexual portraiture, which is also an art genre). However, for some decades now, portrait painting has been criticized for being too traditional, out of date, and failing to "fulfill" the unspoken criteria that characterize modern art. Despite this, collectors and art enthusiasts alike continue to show strong interest in portraiture, especially of the more conventional kind that reached its zenith in the nineteenth century. The purpose of a portrait is to portray the likeness and character of the subject being depicted. The criticism of representational art is a major impact of the conceptual art movement on modern art. In modern art, it is crucial for a portrait to have a setting, identity concerns, and societal themes in addition to information about the subject's physical appearance. Symbolism, on its own, is unable to meet such high expectations. But there are several portrait painters who have found excellent solutions to these problems. Let us only remember the great art of Kehinde Wiley, whose portraits are replete with nuanced social and political commentary. Chuck Close's portraits are similarly so forward-thinking and unique that they can't be ignored as legitimate works of modern art.

A WALK-THROUGH HISTORY IN PORTRAITURE

For generations, portraiture has been a favorite genre of visual art. Portraits of people were painted for centuries before photography was invented. However, early portraits were often only commissioned from the nobility. Robert Cornelius, an early pioneer in photography, took the first known portrait of a human in 1839. In order to do this, he placed a camera in the rear of his father's Chestnut Street, Philadelphia–based gas light import shop.

A classic portrait is a snapshot of a person or group that captures their likeness while also conveying something about their character or mood. Although the whole body and setting are often featured in a portrait, the emphasis is typically on the subject's face. Portraits in the classic style may be prepared or manufactured anywhere, from the comfort of one's own home to an office, the beach, or the garden, and with any attire, from business attire to casual wear. The essence of an individual or group is captured in a picture. After being photographed, the images are often printed on photographic paper with a glossy, matte, or satin surface, among others. Oil paintings are also often used as portraits since they survive a long time and may portray features and feelings that pictures sometimes fail to do. The picture may next be mounted on a board or framed in a frame, after which further treatments, such as a UV protection spray, may be added.

The fact that it deals primarily with human beings gives it excellent potential as a symbol of the essential self within a community. Portraiture is becoming one of the few safe havens for love, culture, compassion, and caring in a society that is more indifferent to human nature and global situations. Only portraiture can capture the inseparable bonds of love and honor that unite all humans via art. Due to its concentration on human subjects, portraiture is an integral part of the artistic canon and contributes significantly to the field as a whole. Being well-versed in anatomy and light arrangement, as well as having experience in capturing emotions, are all variables that contribute to a full and effective portrait, which allows great painters to capture the personality, face, expression, and even the inner essence of the person via the picture.

The American Gothic (1930) by American artist Grant Wood, The Portrait of Madame X (1884) by English artist John Singer Sargent, and Girl with a Pearl Earring (1665) by Dutch master Johannes Vermeer are three of the most well-known portraits in history. Las Meninas, painted by the Spanish artist Diego Velazquez in 1656, is another well-known piece of art. Because of its widespread notoriety, the BBC dubbed this artwork "the world's first photobomb." The Infanta Margaret Theresa Margarita is seen in the artwork posing in the Royal Alcazar of Madrid with her servants, two dwarfs, a dog, and a bodyguard. People often refer to Las Meninas as the first work of "theology of painting"

or "the true philosophy of the art." The skill of Diego Velazquez was on full display in this masterpiece. The Mona Lisa, painted by Leonardo da Vinci in 1517, is by far the most well-known. Many consider da Vinci to be the greatest artist who ever lived and a pivotal role in the Italian Renaissance. His picture was called "the best known, the most visited, the most written about, the most sung about, the most parodied work of art in the world" by The Independent in 2005.

Many contemporary artists are rethinking conventional portraiture in an effort to push the medium forward. Some painters use a surrealist foundation for their portraits, while others reimagine canonical styles by including post-modern elements. It is reasonable to assume that portraiture, like humanity itself, will continue to develop throughout time. There have been portraits for as long as there has been works of art. However, these images were kept primarily for the privileged for the first few thousand years. Important historical and religious personalities were often the only ones who were accorded the privilege of having their image immortalized in art. While painters in Italy and Spain were still utilizing tempera, Northern Europeans were using finer brush strokes and oil colors to create more lifelike portraits. Oil paints provide for more textural variety because of their layerability, and their delayed drying time gives the artist more time to make adjustments before the paint completely dries. This revolutionary method, pioneered by Dutch artist Jan van Eyck, swiftly swept throughout Europe.

Hans Holbein the Younger and Lucas Cranach were two prominent German painters who pioneered the use of oil paint. Artists like Holbein were in high demand since there were few top-tier portrait painters available at the period. Holbein rose to prominence thanks to his portraits of Sir Thomas Moore (1527) and Henry VIII (1540), while Cranach's full-length commissioned works catapulted his fame. Of course, Leonardo da Vinci's Mona Lisa is one of the most famous Renaissance paintings.

Baroque and Rococo:

After the Renaissance, throughout the Baroque era, several painters started showing an interest in portraying the average man. Both Johannes Vermeer and Georges de la Tour focused most of their work on depicting middle-class life. Instead of depicting noblemen in a heroic light, their art focused on mundane aspects of daily life that were overlooked in previous eras. Even though common people were being painted, portraits were still mostly commissioned by the affluent since it was seen as a profession, not a pastime. For a long time to come, social standing was still a major factor in deciding whether or not you would ever see a picture of yourself.

Rococo painters excelled at creating elegant portraits, paying meticulous attention to details like fabric and pattern. The Blue Boy by Thomas Gainsborough is one of the most famous paintings of all time because of the way the artist rendered the boy's blue clothing. Female portrait painters such as Rosalba Carriera and Elisabeth Vigee-Lebrun rose to prominence in the 18th century.

19th Century:

By the middle of the 19th century, people were beginning to change their minds about art and everyone could purchase oil paints and brushes and give it a go. Artists like Jean-Fracois Millet and Gustave Courbet, who were members of the Social Realist movement, showed not simply middle-class simplicity but also the hardships endured by the working class. These works of art were more than just portraits; they also made strong political messages. The artists of the time were even more daring in their experiments, and few were as radical as Paul Gauguin and Vincent van Gogh. When it came to portraiture, the post-impressionists did away with convention and tried new approaches. At the turn of the 20th century, this paved the way for painters like Pablo Picasso.

20th century:

Throughout the 20th century, conventional portraiture remained popular, while abstraction and conceptual art rose to prominence. In the 1960s, with the rise of artists like Andy Warhol, portraiture once again became an important artistic medium, this time as a commentary on popular culture. Portraiture has recently emerged as an important artistic movement. While there are numerous non-traditional methods available, many artists are turning back to centuries-old practices like portrait painting to address contemporary concerns.

Portraiture is unlike any other genre of painting. No other genre of art provides the same level of insight into social, cultural, and political history as portraiture. It is the only genre to have its own specialized galleries and has provided inspiration for innumerable major exhibits because it allows us to connect with people who were, or are, live, breathing humans just like us. When compared to other art forms, portraiture is unique because it combines elements of life and history. People gaze at pictures and "think they are encountering that person," says Alison Smith, head curator of London's National Portrait Gallery. The genre has been around for a long time, and has served many purposes, from honoring the powerful to honoring the dead. Fayum, a region in Roman Egypt, was responsible for some of the most lifelike images ever found on mummy cases, dating back to the 1st and 2nd centuries AD. During life, they may have adorned a wall, and after death, they would have been draped over the coffin of a mummy to help them on their way. Ancient Romans carved portraits of their loved ones to honor the departed and honor the living for their accomplishments. Both instances emphasize the significance of a person's family tree in ancient Roman culture. The use of imperial portraits in propaganda was very effective. The imperial cult placed them in their temples to instill a sense of awe and submission in its followers. There aren't many medieval portraits that have made it to modern times, but the ones that have fulfilled the same functions as their classical counterparts. In the church of San Vitale in Ravenna, the beautiful life-size mosaics of Emperor Justinian and Empress Theodora from the sixth century are a particularly remarkable show of dominance.

The golden age of portraiture occurred throughout the Renaissance. This is typically attributed to a rise in humanism-inspired individualism, but Matthias Ubl, curator of the Rijksmuseum's recent Remember Me show, warns against this reductionist interpretation. Ubl tells BBC Culture, "There were many factors helping portraiture to flourish at that time." A time of change and disruption, it was. As humanism rose to prominence, the individual's sense of self gained significance. A commercial elite, inspired by the nobles, commissioned paintings of themselves as cities developed. While it's understandable that these newly prosperous merchants would want to flaunt their good fortune, there were still social norms that needed to be respected. "You still have the Church, and you also have guild regulations, and they have to adhere to what society expected of them, whether that was being a virtuous woman or a good merchant," explains Ubl. Portrait of Georg Gisze by Hans Holbein and Portrait of Jan JacobszSnoeck by Jan Gossart both depict these successful businessmen. They probably dealt in a wide variety of commodities, like other merchants of the time. However, references to this product are notably lacking, maybe because of the inherent link between it with physical labor. They opted to portray themselves in a more ostentatious light, complete with expensive clothing and stacks of papers and pens. They wanted to emphasize their high social standing and financial security.

TRANSFORMATION OF THE STILL LIFE GENRE IN PAINTING AND LITERATURE

One of the most pressing issues in contemporary genealogy is the blending of genres. The literary shifts inside Yu. Tynianov's own works are significant here. He notes that the genre system may go through ups and downs, with the remnants of one system becoming the building blocks for another. One method's genre function does not have to be set in stone (1977: 257). The notion of the genre as a

static system, which Tynianov introduced in his study, is novel because it arises from a collision with a conventional genre; the new phenomenon replaces the old, takes its place, although it is not a 'development' of the old, but its substitute. S. Skwarczyska (1965), G. Grochowski (2014), V. Fesenko (2014), and others have all written on the phenomenon of genre change. The issue of genre distinction across different forms of art is also highlighted by V. Fesenko's "Literature and Painting: Intermedial Discourse" (2014). The professor claims that the concept of "genre" in literature and art is distinct. When comparing the development of genre theory in literature and humanitarian work, she notes that the genre division first appeared in antiquity in Aristotle's Poetics, while in painting it didn't appear until the turn of the 16th and 17th centuries and wasn't widely used until the 19th century. The author stresses the previous classification of paintings into several narrative arcs, such as historical painting, portraiture, genre painting, landscape, and still life. Noting that "the themes, problems, common spaces, allusions, intertextuality, history, and practice of one art can illuminate the dark spots of another art and make it more accessible and understandable," the author also argued that knowing anything about painting would help readers better comprehend literary genres.

There has been a new trend in literary criticism to focus on the issue of how literature and art relate to one another. The need for interdisciplinary synthesis in literary studies and the semiotic relevance of such contact are two possible explanations for this heightened focus. The need for a new creative language in a literary text is reflected in the interest in still life as a genre. Artists, writes V. Fesenko, "first of all captured the imprint of their own character, their mood, their joy and pain in it" when they "reached out a mirror to nature." Exactly, "naturalism artists were the first who discovered that the theme in painting is not important, everything depends on the effects of life and color and forms" (2014: 150). (2014: 151). The encyclopedia "Art: Terms and Concepts" defines still life as "a genre of fine arts (mainly easel painting) where the object of the image in paintings are inanimate objects like bouquets of flowers, utility items, fruits, snacks, and drinks, attributes of a certain activity, etc."

CONCLUSION

This article addresses a pressing issue in contemporary literary genealogy: the evolution of genres. This is particularly important when considering the mutual influence of literature and painting. Current scholarly attention is focused on the evolution of the still life genre from its origins in painting to its manifestations in literature. It is mentioned that the definition of still life painting has changed over time, beginning with a flower-framed Madonna in the 15th and 16th centuries and continuing through the 17th and 18th century with the rise of the genre in the works of Dutch and Flemish artists and the perspective of Impressionism on depicting the objects. A classic portrait is a snapshot of a person or group that captures their likeness while also conveying something about their character or mood. Besides being cherished keepsakes, portraits may be invaluable historical documents for both the state and the family. Without a shadow of a doubt, portraiture ranks among the most significant art forms of all time. Both landscapes and portraits are common types of artworks. The uniqueness of portraiture lies in its position at the crossroads of the three art forms of portrait, biography, and history.

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