

# ***DISTINCTION***

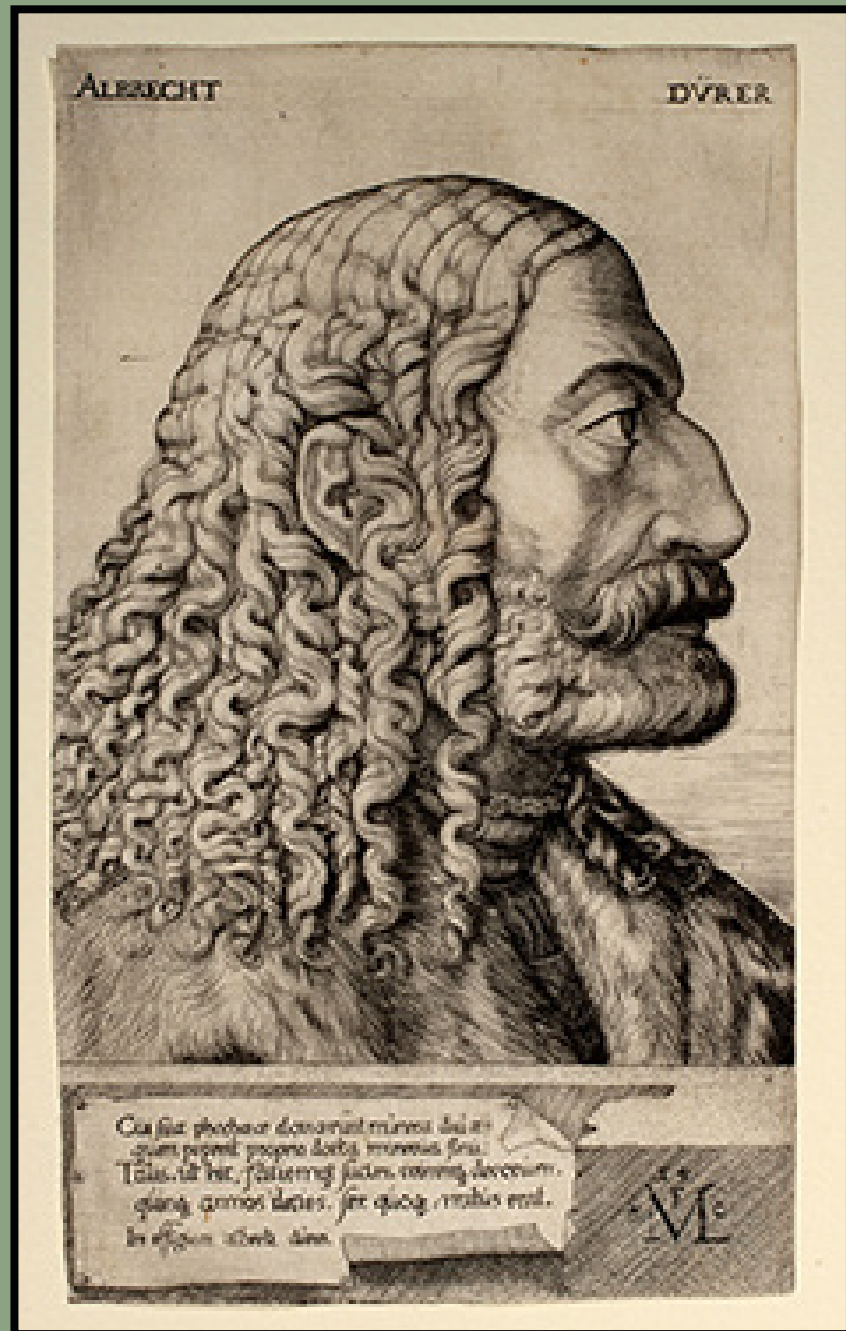
## *Five Centuries of Portraiture*

A portrait seems straightforward enough; it is a likeness of an individual. However, the ways people present themselves, the ways they wish to be represented, and the ways artists choose to portray their sitters are much more complicated than they may seem. This exhibition challenges the basic definition of a portrait as a likeness, by considering the meaning behind the image—how physical form and individual identity are conveyed in various poses, attitudes, emblems, and artistic styles.

An assumption about portraits is that they show how an individual sitter looked. While an attempt to convey appearance is true to an extent, we can never know how accurate a depiction is without having seen the sitter ourselves. We should approach portraits as interpretations of appearance, whatever their degree of verisimilitude or abstraction. They are, after all, still representations even if they are naturalistic—such as those by Hans Mielich, George Caleb Bingham, Gavin Hamilton, and Thomas Hart Benton—or claim to be drawn “from life”—for instance, William Hogarth’s *Simon Lord Lovat*. Even with examples of photorealism—seen here in works by Andy Warhol, Chuck Close, and Willie Cole—photographs have been manipulated to communicate particular ideas about their subjects.

Each work of art displayed here is more than a suggestion of a sitter’s features and comportment, but also a statement about what makes an individual distinct from his or her peers. Using aesthetic and cultural cues, these images communicate the status, character, or significance of those they depict. Posture, clothing, hairstyle, insignia, and text—all of these are points of decision-making for both sitter and artist. Style and technique also affect perceptions of the subject: a modernist style conveys a different meaning than a traditional or classical manner.

The Museum’s collection is rich in its number and diversity of portraits, from ancient through modern. This exhibition explores trends in portraiture and self-portraiture from the early modern period until today, featuring twenty-nine European and American artworks drawn mainly from the permanent collection. Highlights include a number of recent acquisitions and several works that have never been displayed before.



Melchior Lorck (German, 1527–1594)

*Albrecht Dürer*, 1550

Engraving on paper

Gift of Mr. and Mrs. George Schriever (86.26)

For this memorial image of Albrecht Dürer (1472–1528), Melchior Lorck based his design on a portrait medal that Dürer commissioned in 1520 from the Augsburg sculptor Hans Schwarz (*see image below*). This engraving and its prototype conform to the public persona Dürer fashioned in his own self-portraits. His voluminous, fur-collared coat places him among the wealthiest members of society. Even his long, curly hair was a source of pride for the artist. His distinctive coiffure appears in his self-portraits, most notably his famous painted versions. Dürer – already an internationally famous artist in his lifetime – was highly self-aware and cultivated an image of erudition and extraordinary artistry, a reputation he succeeded in firmly establishing for centuries to come.



Hans Schwarz (1492/93–after 1529)

*Portrait Medal of Albrecht Dürer*, 1520

Lead

Staatliche Museen zu Berlin, Münzkabinett

Inv. nr. 18200957

Photo: Münzkabinett der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz





Attributed to Hans Mielich (German, 1516–1573)

*Martin Klostermair*, 1561

Oil on panel

Gilbreath-McLorn Museum Fund (2015.14)

Martin Klostermair served as court physician to the Wittelsbach dukes in Munich from 1547 until 1561. The Bavarian court esteemed humanism, the study of ancient Greek and Latin languages, literature, and philosophy. This portrait affirms the sitter's humanist erudition and medical profession through the use of inscriptions, a common feature of sixteenth-century German portraiture. The text on the left dates the painting to 1561 ("M D LXI"). In the text on the right, "MKD" is an abbreviation for "Martin Klostermair Doctoris," while "Ætatis A[nn]o LX" indicates his age was 60. Klostermair's coat of arms — signaling his ennoblement — is featured prominently above the inscription on the right. This portrait may have honored Klostermair at the end of his service at the Munich court in 1561.





Follower of Pieter Pourbus (Flemish, 1543–1583)

*Portrait of a Lady*, late 16<sup>th</sup> century

Oil on canvas

Gift of Museum Associates (2015.8)

Although the identities of both the artist and sitter for this stunning portrait are unknown today, it is clear that this painting depicts a woman of substantial means. Her sumptuous attire and adornments, as well as her regal comportment, suggest that she may even have been of the noble class. Based on the styles of her gold-embroidered bodice, slashed sleeves, and starched lace ruff, this portrait can be dated to around 1580 to 1600. The work's remarkable naturalism and refined brushwork are consistent with painting in Flanders, especially with the Bruges workshop of the Pourbus family, renowned in their time for their portraits.





Hendrick Goltzius (Dutch, 1558–1617)  
*Sir Robert Dudley, Earl of Leicester*, 1586  
Engraving on paper  
Gilbreath-McLorn Museum Fund (2004.2)

The English nobleman Sir Robert Dudley (1532–1588) was an advisor to and favorite of Queen Elizabeth I (r. 1558–1603). This image was printed from the unique gold medal engraved by Hendrick Goltzius to commemorate the earl's appointment as governor-general of the Netherlands in 1586. His beautifully crafted armor advertises the military nature of the post, but Dudley wears his armor ceremoniously. Instead of a helmet, he sports an Italian bonnet at a rakish angle, its feather extending into the inscription that frames the image. His bejeweled hat, starched lace ruff, and necklace of tiny rosettes signify his elevated social station and wealth. The direct printing from the medal, which is preserved today in the Birmingham Museum and Art Gallery in England, is evidenced by the reversal of the Latin inscription. Because the engraving retains its sharpness in the print, this is clearly an early impression; only a few prints could have been made before the engraving began to wear down. Dudley may have kept the gold medal for himself and had a few printed versions of it made to distribute to his peers, showcasing his social and political achievements.





Anonymous artist with the monogram "HB"

*Henri IV, King of France and Navarre, 1595*

Engraving on paper

Gift of Saul and Gladys Weinberg in memory of Bernard Weinberg (73.270)

Establishing the Bourbon dynasty, Henri IV ruled as King of Navarre from 1572 and also as King of France from 1589 until his death in 1610. From 1562 until 1598, Catholics and Protestants fought a series of conflicts that have come to be known as the French Wars of Religion. Henri IV was baptized Catholic but raised in the Calvinist confession by his mother, Jeanne d'Albret (1528–1572), Queen of Navarre. His sympathies for both sides of this bitter religious struggle are reflected in his Edict of Nantes of 1598, which declared tolerance for private worship of the Reformed confessions in France. Flanked by allegories of Justice (*Iusticia*) and Prudence (*Prudentia*), this image of Henri IV proclaims two of the most honorable virtues in monarchic rule, and their direct association makes an overt statement of political and religious propaganda.





DOMICELLA MAGDALENA MOONSIA.

*Estet. pictura ad vivum  
apud eundem Dominum  
Admiratum Fuit.  
Aqua. Comitis.*

Urbs obsecra semel, callis nunc cinela secundus, *1573.*  
Incidet in calles pueri petita tuos: *1574.*  
Leida domanda fame est, Ceteris cum copia desit, *1574.*  
Concordem cives da tolerare famem.

Cetera discordes. Quin impia propius arma,  
Nec ferri vires experire tui.  
Consultura quidem violentia sanguine multo:  
Atque erit hic fortan quod tua Chloeis amet.

*Corn. Visscher sculpsit  
Petri Brunnensis des-  
pote et aculeo  
Rotom. 1573.*

PETRVS SCRIVERIVS.

*Com. Privilegio.*

JONK-VROU MAGDALENA MOONS. (1)

*N°. 1573.  
N°. 1574.*

*Uitnemael ommegele Stad, nu andermael begeren,  
Yad in u Slap-antich, al's een lang-gewanste gruyt:  
Het Leyden dwinghbaer is, deur H'stichte, onbedwingen:  
Vergaet het Eendrachtich in sijn Hangers-keij,*

*Daer's al vol Tweedracht in i schuld' mit u heilloos Wayen:  
Eijst dich het wintich niet van mit - geteete Kling,  
't Gemetel kint-dochel sijn: wel geest vernietigen rapen:  
Oy want er lichte yet liefst, van my, nu' Heveling.*

UYT 'LATIN VERTAALT BY DANIEL VANDER MEER.

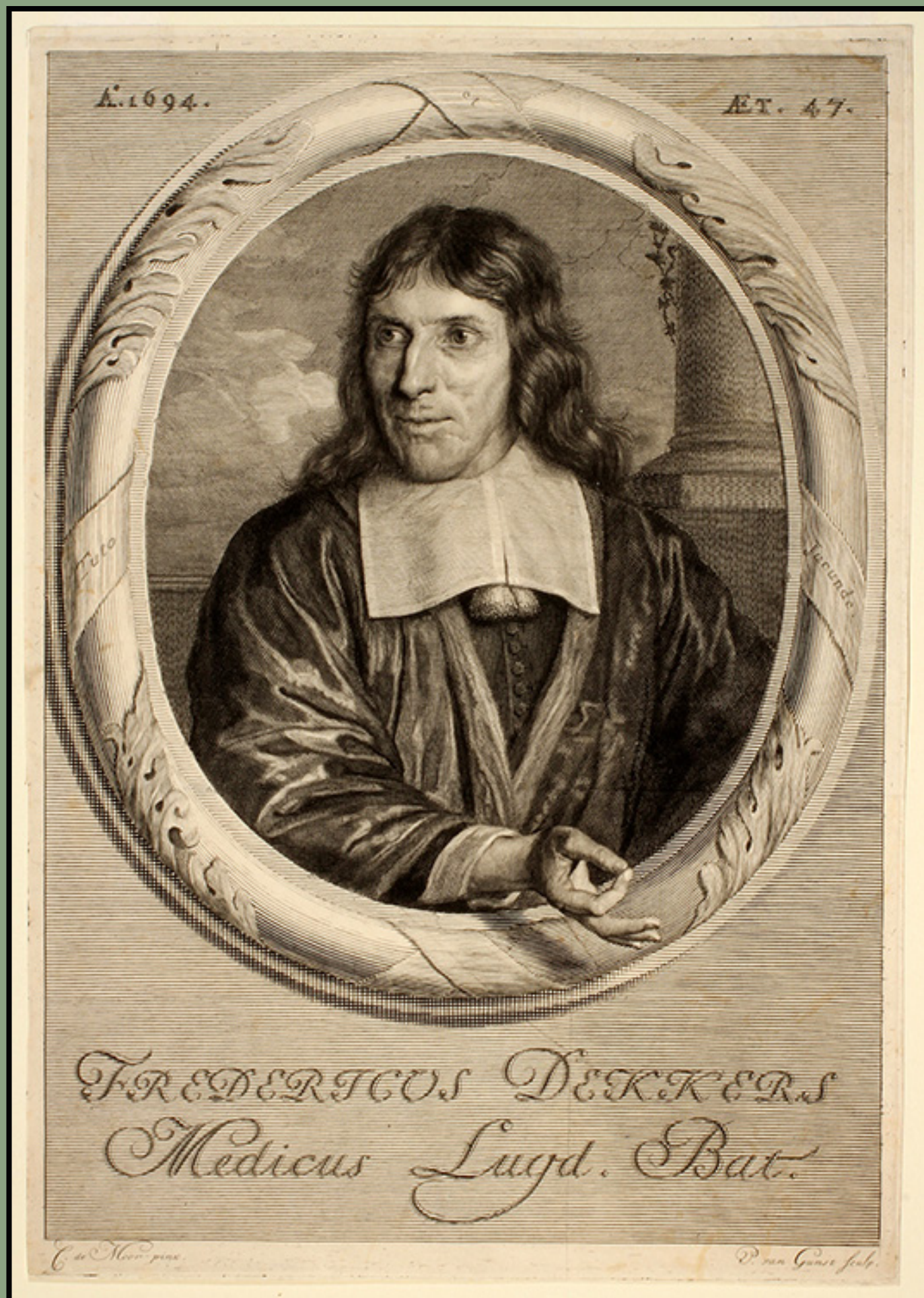
*(\*) Dichter vande  
Stad Leyden Moons.  
Krijst Kerkhant,  
ende Oudghe-  
renant van sijn  
yck. Bode van sijn  
hant.*

Cornelis Visscher (Dutch, ca. 1629–1658)  
After a painting by Pieter Claesz. Soutman (Dutch, ca. 1580–1657)  
**Magdalena Moons**, 1649  
Engraving on laid paper  
Gift of Museum Associates (2012.3)

Magdalena Moons (1541–1613) is credited with saving the Dutch city of Leiden in 1574 during the Eighty Years War. Moons was introduced to the commander of the invading Spanish army, Francisco Valdez, and a romance ensued. The city of Leiden – depicted in the engraving through the window over her shoulder – had been cut off from supplies by a Spanish siege for many months and was nearing defeat. Upon learning of her lover’s imminent plans to invade the city, Moons begged him to hold off for a little while longer, promising to marry him in exchange for this mercy to her family who had not yet escaped the town. The additional time allowed for a fleet of ships to reach Leiden, resupply the city, and repel the attack.

Seventy-five years after the Battle of Leiden, Pieter Claesz. Soutman commemorated heroes in a series of four painted portraits, including one of Magdalena Moons. His student Cornelis Visscher then produced engraved versions of the portraits to distribute to a wider audience. The text beneath the portrait is the Latin and Dutch translation of a poem written by Peter Scriverius praising the heroic action of Moons.





Pieter Stevens van Gunst (Dutch, 1659–ca. 1724)  
After a painting by Carel de Moor (Dutch, 1655–1738)  
*Frederick Dekkers*, 1694  
Engraving on paper  
Museum purchase (79.87)

In the Dutch Republic of the seventeenth century, portraitists benefitted from the patronage of individuals outside the nobility and aristocracy. Portraiture became widespread among the merchant and professional classes and tended to highlight individual accomplishments rather than emphasize social status. This engraving based on a painting of Frederick Dekkers (1644–1720) focuses on his achievements as a physician and academic. Dekkers studied medicine at the University of Leiden. After establishing a clinical practice and publishing several treatises, he was appointed professor at his alma mater in 1694, the year that this print was published. His notable contributions to medical science include developing a chemical test to detect albumin in urine (a symptom of kidney disease) and designing ear trumpets for those with hearing loss.





*Simon Lord Lovat*  
*Drawn from the life and Etched in Aquafortis by Will<sup>m</sup> Hogarth.*  
*Published according to an Act of Parliament. August 25<sup>th</sup> 1746.*

William Hogarth (English, 1697–1764)

*Simon Lord Lovat*, 1746

Etching and engraving on paper

Gift of Frank Stack in memory of Mildred Roberta "Robbie" Stack (2005.10)

Just as a portrait could celebrate the person represented, so too could it be used to denigrate an individual. Such is the case with this trenchant depiction of Simon Fraser, Lord Lovat (1667–1747). William Hogarth made a career of satirizing social improprieties and individual follies, and later in his life he turned to political subjects. Fraser supported the unsuccessful plot to place Charles Edward Stuart on the English throne. According to the inscription, Hogarth sketched Fraser's portrait "from the life" while the sitter was in prison in the Tower of London. He may have studied his features in person, but the artist's representation is not mere reportage. This portrayal was intended to malign the character of Lord Lovat: he gazes at the viewer with a devious smile, while he counts on his spidery fingers the number of Scottish clans that supported the attempted overthrow of King George II. In 1747, the year after Hogarth's print, Fraser was convicted of high treason and executed on Tower Hill.





Attributed to Sir Joshua Reynolds (English, 1723–1792)  
*Lady Hamilton as a Bacchante*, mid-late 18<sup>th</sup> century  
Oil on canvas

Gift of Mr. J. Russell Forgan (79.106)

Lady Hamilton (1765–1815) was the celebrated beauty Emma Hart (born Amy Lyon), who married Sir William Hamilton and later became the mistress of Admiral Lord Nelson. She was the subject of numerous portraits by the leading artists of the day, including Sir Joshua Reynolds, George Romney, Gavin Hamilton, and Elisabeth Louise Vigée-LeBrun. One of several portraits Romney painted of her is on display in the Museum's European gallery.

Reynolds believed that picturing his subjects in classical dress brought portraiture closer to the elevated genre of history painting. "The portrait painter who wishes to dignify a female subject..." he wrote, "dresses his figures in something with the air of the antique for the sake of dignity, and preserves something of the modern for the sake of likeness." Here Lady Hamilton is dressed as a bacchante, a mythical female follower of Bacchus, the Roman god of wine who inspired cultic devotion.





Attributed to Gavin Hamilton (Scottish, 1723–1798)

*Portrait of a Woman*, mid-late 18<sup>th</sup> century

Oil on canvas

Gift of Mr. and Mrs. Robert G. Osborne (72.164)

Although Gavin Hamilton was born in Scotland, he lived most of his life in Rome. He travelled there initially to study portrait painting and became fascinated with ancient Roman ruins and the nascent field of archaeology. He frequently portrayed members of the English aristocracy visiting Rome. Many of his sitters were concluding the Grand Tour, an extended journey to the major cities of Europe and the culmination of a classical education that made erudite sightseeing fashionable. This unidentified woman may have been such a tourist. Wearing modest attire without adornment, she could be mistaken for a woman of a lower class; however, this restrained aesthetic reflects the growing popularity of the classical style, both in fashion and the fine arts.





George Caleb Bingham (American, 1811–1879)  
*Henry Sheffie Geyer and Joanna Easton Quarles Geyer*  
Ca. 1831–1837  
Oil on canvas  
Lent by the University of Missouri School of Law

Henry Sheffie Geyer (1790–1859) and Joanna Easton Quarles (1801–1837) were wed on April 26, 1831. As Bingham most likely painted these portraits before Joanna's death in 1837, they are early works from his career. This pair represents a longtime tradition in the history of portraiture—the marriage portrait. The torsos of husband and wife face each other, indicating their union. The position of the husband to the right of the pair is customary in marriage portraits going back centuries, as it was considered the side of greater privilege.

Henry Sheffie Geyer, already a prominent attorney in Saint Louis when Bingham painted his portrait, would go on to represent John F. A. Sanford in the Supreme Court case of *Dred Scott v. Sanford*. Scott, a slave Sanford owned in Missouri, argued that he and his wife were free, because they had resided in free states and territories. The Court ruled on March 6, 1857, that the Scotts were not free, that no person descended from a slave could be a citizen of the United States, and that Congress did not have the authority to ban slavery from federal territories. Most legal scholars regard this as the worst decision the nation's highest court has ever made.







Paul César Helleu (French, 1859–1927)

*Madame Helleu*, ca. 1900

Etching, roulette, and drypoint on paper

Gift of George C. Kenney II (2015.5)

Due to his friendships with some of the most influential members of the international art world and high society, Paul César Helleu became a key portraitist of the Belle Époque. His friends included John Singer Sargent, James Abbott McNeill Whistler, Giovanni Boldoni, and Marcel Proust; among his patrons were Robert de Montesquiou, Countess Greffulhe, and the Duchess of Marlborough. Even with his involvement in these social circles, the most frequent subject of his portraits remained his wife, Alice Guérin (1870–1933). The ardor he felt for her is apparent in this candid portrayal. The intimacy of their relationship is conveyed through the image's sense of spontaneity: her informal pose feels momentary, and the artist's loose handling of the etching needle and roulette imply that it was quickly sketched.





Walter Tittle (American, 1883–1966)

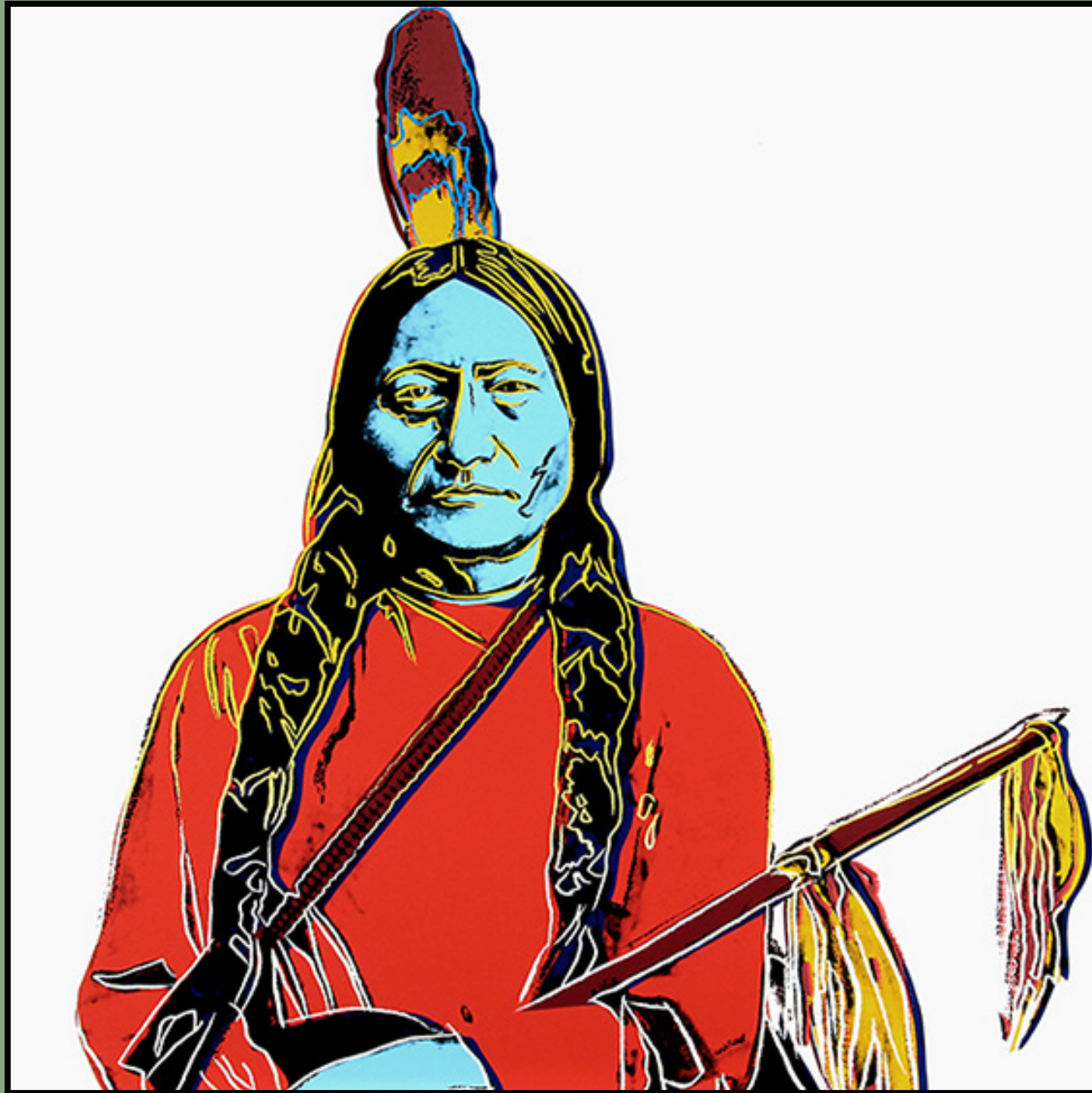
*Jean-Louis Forain*, 1923

Etching and drypoint on paper

Museum purchase (79.88)

This is not only a portrait of the artist Jean-Louis Forain, (1852–1931) but also an homage to one of Walter Tittle's artistic heroes. An associate of the Impressionists and close friend of Edgar Degas, Forain became one of the most prominent painters and draftsmen working in Paris. His illustrations appeared in both *Le Courrier Français* (a weekly magazine) and *Le Figaro* (a daily newspaper) and were often noted for their biting satire. Tittle, who also worked as an illustrator, depicted Forain mostly in drypoint, a technique that produces feathery effects and rich tonal values, creating the loose, impressionistic manner seen here.





Andy Warhol (American, 1928–1987)

*Sitting Bull*, 1986

Serigraph on paper

Gift of The Andy Warhol Foundation for the Visual Arts, Inc. (2013.25)

Typical of Andy Warhol's art, this print appropriates a photographic image and could have multiple possible interpretations, as Warhol was notoriously elusive about the meanings of his works. The original photo of Sitting Bull (ca. 1831–1890), the legendary Lakota leader and holy man, was published as a cabinet card in 1881. By reusing a mechanically reproduced image, Warhol undermines the notion of a portraitist's skill at verisimilitude, associated with traditional portraiture. His "drawing" over the image in garish colors alludes to the popularization of images of Sitting Bull and other Native Americans through collectible cards that used to be issued in candy and cigarette packages. Warhol may be recalling these old popular graphic designs that he found compelling. He may also be critiquing the misunderstanding of Native American history. The fact that Warhol used a photo from 1881, the year that Sitting Bull finally surrendered to the United States army, could refer to the cheapening of his image in modern pop culture and the degradation of his people throughout American history.





Chuck Close (American, b. 1940)

*Phil/BAM*, 1991

Computer-generated woven silk

Gilbreath-McLorn Museum Fund (98.18)

For over forty years, Chuck Close has investigated representations of the human face, and most of his works are monumental “heads” — as he calls them — based on photographs. This tapestry depicts renowned contemporary composer and a longtime friend of Close, Philip Glass (b. 1937). Close first began making representations of Glass in 1969 and has since created over twenty portrayals in various media. This version breaks down the naturalism inherent in a photograph by having the image blown up on an enormous scale and produced with a computerized silk weaving process. The pattern of the weave mimics a printed dot matrix and enhances the mechanical, impersonal quality of the artwork. The result calls into question the intimacy and individuality associated with portraiture. In a recent interview about Close’s original painting *Phil* (1969, Whitney Museum of American Art), Glass said, “It’s an image that happens to be me. I don’t feel attached to it at all.”





Jane Mudd (American, b. 1954)

*Irene*, ca. 2009

Oil on canvas

Lent by the artist

A Missouri artist, Jane Mudd portrays individuals she meets in her everyday life and through her teaching and community outreach activities. As a result, many of her sitters are not typical subjects in the history of portraiture; rather, she often represents overlooked, forgotten, or marginalized members of our society, such as the homeless and elderly. This painting depicts a woman of 102 years who was a resident of a nursing home. In vivid colors and undulating brushstrokes, Mudd captures wrinkles and slackness in the sitter's features, natural evidence of a long life. Unlike many portraits that show individuals in the prime of youth or middle age, this image celebrates endurance and experience that can only come from longevity.





Jane Mudd (American, b. 1954)

*Grant*, ca. 2010

Oil on canvas

Lent by the artist

Throughout the history of portraiture, artists have chosen sitters for their attractive or interesting appearances. Such portrait sittings are unlike those with a patron who commissions an artwork, and the financial arrangement may even be reversed, if the artist compensates the sitter for his or her time. This was the case with this portrayal of a young man, who sat for Jane Mudd. She focused her attention on the handsome and striking features of his face, developing these areas in subtle combinations of color and gradations of tonal value.