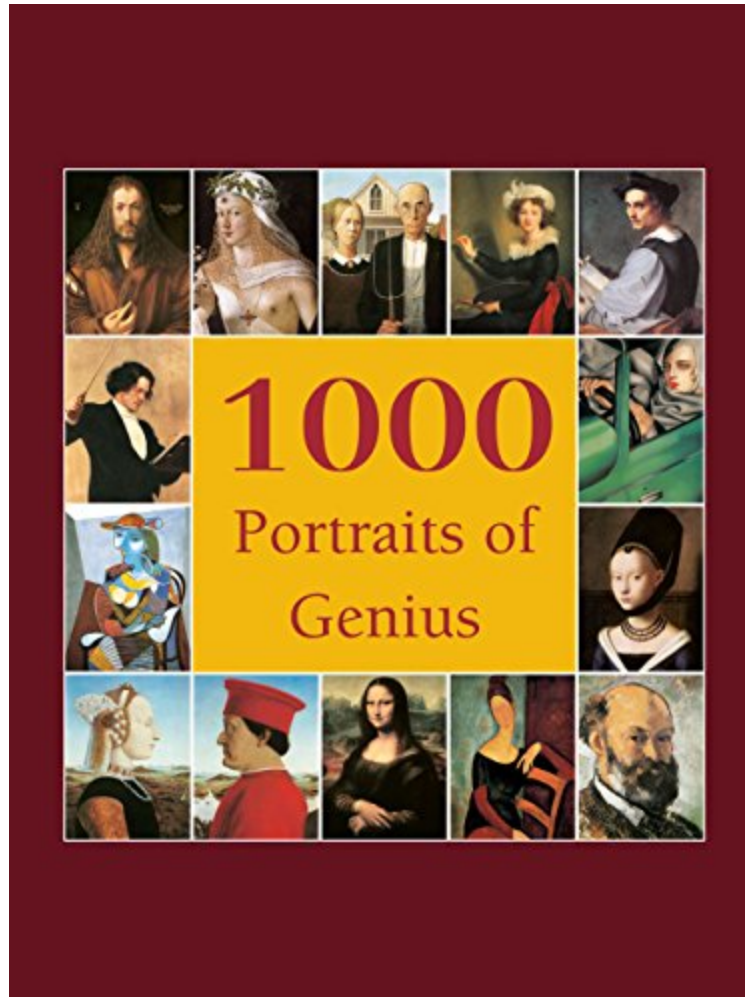


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## 1000 Portraits of Genius (Book Collection)

*Victoria Charles, Klaus Carl*

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**Victoria Charles, Klaus Carl : 1000 Portraits of Genius (Book Collection)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised 1000 Portraits of Genius (Book Collection):

0 of 2 people found the following review helpful. I never saw number 935 before By sailing up chit speak Photography is our perfect technology for making everything look this tiny. There could be a new subculture of people familiar with the numbers from one to a thousand who can build up a feeling like a Gordon Lightfoot song: I've had a hundred more like you so don't be blue. I'll have a thousand 'fore I'm through. For Lovin' Me Many of the paintings shown in 1000 Portraits of Genius (2011) by Victoria Charles and Klaus H. Carl are self-portraits of an artist. Number 827 shows Richard Gerstl (1883-1908) in 1908 like the kind of picture a teacher who confiscated a cell phone for causing disruption in a classroom might find if any of her students were likely to show up on the same page as two self-portraits of Egon Schiele (1890-1928). There are photographs of sculptures like the marble Abraham Lincoln (1922) in the memorial in Washington, D.C., shown in number 878. Balthus painted numbers 886, 887, and 956, one of which

shows *The King of Cats* (1935). Pictures have gone in some weird directions. Number 888 is Salvador Dali (1904-1989), Spanish, *Portrait of Gala with Two Lamb Chops Balanced on her Shoulder*, 1933. Oil on panel, 6.8 x 8.8 cm. Only the final portion of the book claims to be contemporary. Culture that claims to have an antiquity, some middle ages, baroque, and something that was modern before what this book calls "mass trauma and a redistribution of power across the world" (p. 461) that feels like the battle of Gog and Magog for the greatest cultivation of stupidity "leading to the escalation of a military artillery build-up and several outbursts of armed violence, primarily the Vietnam War" (p. 461) has had an upmanship that "imposed an evolution on the modern human psyche." (p. 461). Philosophy as a wordy autobiography of modern philosophers can only produce crimes against humor until copycat crimes become the way in which "Appropriation and imitation are commonly explored within contemporary portraits. Popular historical portraits are often reproduced as a form of satire or social criticism." (p. 461). Giggle if you can.

According to the defined canons of art technique, a portrait should be, above all, a faithful representation of its model. However, this gallery of 1000 portraits illustrates how the genre has been transformed throughout history, and has proven itself to be much more complex than a simple imitation of reality. Beyond exhibiting the skill of the artist, the portrait must surpass the task of imitation, as just and precise as it may be, to translate both the intention of the artist as well as that of its patron, without betraying either's wishes. Therefore, these silent witnesses, carefully selected in these pages, reveal more than faces of historic figures or anonymous subjects: they reveal a psychology more than an identity, illustrate an allegory, serve as political and religious propaganda, and embody the customs of their epochs. With its impressive number of masterpieces, biographies, and commentaries on works, this book presents and analyses different portraits, consequently exposing to the reader, and to any art lover, a reflection of the evolution of society, and above all the upheavals of a genre that, over 300 centuries of painting, has shaped the history of art.

About the Author Victoria Charles received her Ph.D. in art history. She has published extensively on art history and contributed to *Art Information*, an international guide to contemporary art. She is also a regular contributor to journals and magazines. Klaus H. Carl is a writer, photographer and professor. He is the author of numerous books and articles.