

## Marie Bashkirtseffs Life In Self Portraits

500 Self-Portraits A Face to the World The Self-Portrait The Self Portrait Me, Myself, I Self-Portraiture Seeing Ourselves Five Hundred Self-portraits Mirror, Mirror What Is a Self-Portrait? Remains in Light Eye to I Essays in Self-portraiture An Artist's Study of MASTER SELF-PORTRAITS The Self Portrait Adept in Self-Portraiture: Casanova, Stendhal, Tolstoy Self-Representation in an Expanded Field The Artist by Himself Self Portrait From Self-portrait to Selfie Julian Bell Laura Cumming Natalie Rudd James Hall Tessa Jackson Nurit Cederbom Frances Borzello Phaidon Press Liz Rideal Ruth Thomson Chris Townsend National Portrait Gallery (Smithsonian Institution) Andrew Small Thomas Crawford Sean Kelly Stefan Zweig Ace Lehner Joan Kinneir Anthony Bond Muriel Tinel-Temple

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the mirror above all the mirror is our teacher wrote leonardo da vinci portraits are an endless source of fascination responding as they do to the basic human impulse to scrutinize a face and strive to peer into the person behind it self portraits have the added fascination that comes from looking into the mirror and trying to study one s own face and the elusive self lurking behind its surface this striking and sensitive compilation presents an uninterrupted sequence of 500 self portraits in chronological order all the way from ancient egypt to the late twentieth century and including painting drawing sculpture and photography the challenge of interpreting and re creating their own likenesses has proven irresistible to artists throughout the ages included here are powerfully evocative works by many of the world s greatest painters and sculptors from dürer and rembrandt to Frida Kahlo and Andy Warhol each image is both a work of art and a rigorous exploration in psychology and self perception presented without commentary these works speak for themselves a compelling collection for every student of art and human nature the illuminating introduction is by the renowned painter and writer Julian Bell

self portraits catch your eye they seem to do it deliberately walk into any art gallery and they draw attention to themselves come across them in the world s museums and you get a strange shock of recognition rather like glimpsing your own reflection for in picturing themselves artists reveal something far deeper than their own physical looks the truth about how they hope to be viewed by the world and how they wish to see themselves in this beautifully written and lavishly illustrated book Laura Cumming art critic of the Observer investigates the drama of the self portrait from Dürer Rembrandt and Velázquez to Munch Picasso Warhol and the present day she considers how and why self portraits look as they do and what they reveal about the artist s innermost sense of self as well as the curious ways in which they may imitate our behaviour in real life drawing on art literature history philosophy

and biography to examine the creative process in an entirely fresh way cumming offers a riveting insight into the intimate truths and elaborate fictions of self portraiture and the lives of those who practise it a work of remarkable depth scope and power this is a book for anyone who has ever wondered about the strange dichotomy between the innermost self and the self we choose to present for posterity our face to the world

a lively and accessible introduction to self portraiture reflecting on the work of over sixty artists from the renaissance to the present day after six centuries self portraiture shows no sign of losing its ability to capture the public imagination self portraits have the power to illuminate a range of universal concerns from identity purpose and authenticity to frailty futility and mortality in this new volume in the art essentials series author natalie rudd expertly casts fresh light on the self portrait and its international appeal exploring the historical contexts within which self portraits developed and considering the meanings they hold today with commentaries on works by artists ranging from jan van eyck francisco goya and vincent van gogh to frida kahlo faith ringgold and cindy sherman this book explores the emotive and expressive potential of self portraiture the self portrait also considers a wide range of materials available for self expression from painting and photography to installation and performance in the process the book explores the central question of why artists return to the self portrait again and again in her vibrant and timely text rudd dissects this and other important questions revealing the shifting faces of individuality and selfhood in an age where we are interrogating notions of personal identity more than ever before

maps the history of self portraiture from the earliest myths of narcissus and the christian tradition of bearing witness to the prolific self image making of today s contemporary artists

me myself i artists self portraits provides an historical context and illuminating overview to society s current interest in self representation and selfie culture the self portrait enables artists to present and define themselves from the highly personal and psychological to the polemical and political including challenging social norms and assumptions this book brings the discussion up to date by exploring current questions of identity and why self portraiture continues to be relevant today self portraits by major artists such as sir joshua reynolds angelica kau man and william hogarth are presented here alongside modern and contemporary work by artists such as grayson perry sonia boyce and gillian wearing back cover

e the subject looking in the mirror is ego opposite ego is the self whose thinking has a different rhythm and order the initial mirror encounter ego observes passively and the encounter offers an opening for ego to use its cognitive understanding to make decisions and act ego observing the image in the mirror illustrates the expression that the ego looks into the depth of the soul ego looks at the true self which resides in the soul in the head or in the person s personality the mirror encounter invites the passive observing ego to become active and look deeply inside e this book presents a year s long study where the researcher artist engages herself within the activity of self portrait drawing facing the products and employing them both as research instruments and theme the research takes interests in this unique activity in its significance in an individual s or an artist s life and in psychological philosophical and artistic implications associated with and deriving therefrom the research integrates the artistic activity which is perceived as a research in itself combined with a scientific research method bearing the spirit of a e grounded theory e this book introduced the unique research method which is described as e art based research e further shedding a new broad light on the common phenomenon known as self portrait drawing

for centuries the art world was a male preserve exceptionally talented and ambitious women became successful artists only to be written out of the history of western art but how have women really seen themselves what can self portraits tell us about the way women have lived and worked this book examines the subject revealing a vibrant colourful but largely overlooked genre

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explores the history and function of the self portrait in the work of forty women artists from the mid seventeenth century to the present day

examines what a self portrait is including faces sculpted self portraits and family portraits

this richly illustrated book features an introduction by the national portrait gallery s chief curator and nearly 150 insightful entries on key self portraits in the museum s collection eye to i provides readers with an overview of self portraiture while revealing the intersections that exist between art life and self representation drawing primarily from the museum s collection eye to i explores how american artists have portrayed themselves since 1900 the book shows that while each individual s approach to self portraiture arises under unique circumstances all of their representations raise important questions about self perception and self reflection sometimes artists choose to reveal intimate details of their inner lives other times they use the genre to obfuscate their true selves or invent alter egos today with the proliferation of selfies and the contemporary focus on identity it is time to reassess the significance of the self portrait exhibition national portrait gallery washington d c usa 02 11 2018 18 28 2019

essays in self portraiture is the first book length study devoted entirely to comparing the written self portrait of montaigne with the painted self portraits of another artist rembrandt the author begins by examining the nature of self portraiture which he defines in relationship to biography autobiography and portraiture thereafter he examines the origin and nature of self portraiture as a toponymical phenomenon by pairing specific self portraits the author compares rembrandt and montaigne in terms of courtiership and in terms of religious wisdom and ignorance the book closes by showing how both artists used dissimilarity in their self portraits by selectively embracing and rejecting certain exemplars montaigne and rembrandt constructed two of our most complete examples of the early modern self

this little book is the result of an attempt by a painter of modest talent to study master

artists by copying their self portraits painting the portraits and producing the book was enjoyable and i believe illuminating i would recommend the exercise to other painters particularly young artists as a way to learn about the great artists their styles and techniques of painting and of their works more generally the exercise may be humbling and of value in revealing differences between any superficial likeness of the copy and the depth and skill of the original the three greatest painters in my opinion giotto leonardo da vinci and michelangelo did not paint self portraits leonardo made a well known and well preserved pen and ink drawing and michelangelo painted his visage in the distorted features of st bartholomew the martyr flayed alive and carrying his own skin in the sistine chapel last judgment caravaggio a masterful artist with a reputation for violence painted his face of the severed head of goliath in what is surely the most grotesque self portrait rembrandt painted more than seventy self portraits frida kahlo more than fifty durer perhaps the greatest of all self portraitists painted several and did a magnificent silver point drawing of himself at age thirteen just as self portraiture is arguably the most subjective of all art forms so is the viewing of self portraits and the attraction to particular works highly subjective my own favorites masaccio titian mantegna tiepolo matisse and beckmann probably reflect my personal preferences for their works i would like to see and copy self portraits of piero della francesca ghirlandaio and signorelli if any exist and if i pursue this pleasurable exercise further i would like to track down and copy other favorites courbet vermeer otto dix and edward hopper thomas crawford september 2016

exhibition the self portrait a modern view organised by artsite gallery bath international festival 1987

written in the 1920s zweig s work of literary criticism and biography might today be titled masters of memoir in it stefan zweig one of the 20th century s most widely published writers describes the creative process and work of authors for whom no subject is as compelling as the material of their own lives adepts in self portraiture examines the lives and work of three men who represent in zweig s view three levels of development in autobiographical writing the first and most basic level is evinced by giacomo casanova the venetian womanizer who records his sexual and social conquests adventures and escapes without attempting to analyze or even reflect on them the second level of self portraiture is exemplified by stendhal the french pioneer of psychological fiction who kept voluminous notebooks on his own experience of life and on whom no nuance of feeling seems to have been lost russian master leo tolstoy represents the third and highest level of autobiographical writing in which the psychological is imbued with the spiritual and ethical in adepts in self portraiture stefan zweig examines the impulses that give rise to life writing and anticipates the current popularity of the memoir form

defined as a self image made with a hand held mobile device and shared via social media platforms the selfie has facilitated self imaging becoming a ubiquitous part of globally networked contemporary life beyond this selfies have facilitated a diversity of image making practices and enabled otherwise representationally marginalized constituencies to insert self representations into visual culture in the western european and north american art historical context self portraiture has been somewhat rigidly albeit obliquely defined and selfies have facilitated a shift regarding who literally holds the power to self image like self portraits not all selfies are inherently aesthetically or conceptually rigorous or avant guard but as this project aims to do address via a variety of interdisciplinary approaches selfies have irreversibly impacted visual culture contemporary art and portraiture in particular selfies propose new modes of self imaging forward emerging aesthetics and challenge established

methods they prove that as scholars and image makers it is necessary to adapt and innovate in order to contend with the most current form of self representation to date the essays gathered herein will reveal that in our current moment it is necessary and advantageous to consider the merits and interventions of selfies and self portraiture in an expanded field of self representations we invite authors to take interdisciplinary global perspectives to investigate various sub genres aesthetic practices and lineages in which selfies intervene to enrich the discourse on self representation in the expanded field today

self portraits are arranged chronologically by the age of the artist when the drawing was made and accompanied by writings indicating the artist s thoughts at that time

this text celebrates the lives of artists and their unique perspective on themselves and their work an impressive array of self portraits is presented in this major survey of the genre from the fifteenth century to the present day

in the age of the selfie this book traces self portraiture in film and video from the western tradition in painting and literature into present day digital media the essays assess the significance of the self portrait in the moving image and new media by exploring a varied and international body of works

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