



LOOKING AT PAINTINGS

# Self-Portraits

By Peggy Roalf

# Looking At Paintings Self Portraits Looking At Paintings

**Ellen Eagle**



## **Looking At Paintings Self Portraits Looking At Paintings:**

Self-portraits Peggy Roalf, 1993 An exploration of painting through 2000 years of art history focusing on self portraits by such artists as Leonardo da Vinci Rembrandt Gorky and Picasso      **Self-Portraits** Peggy Roalf, 1993 An exploration of painting through 2000 years of art history focusing on self portraits by such artists as Leonardo da Vinci Rembrandt Gorky and Picasso      The Look of Van Dyck John Peacock, 2017-07-05 Based on a close study of Van Dyck's Self portrait with a Sunflower this book examines the picture's context in the symbolic discourses of the period and in the artist's oeuvre The portrait is interpreted as a programmatic statement made in the ambience of the Caroline court after Van Dyck's appointment as Principal Painter of his view of the art of painting This statement formulated in appropriately visual terms characterizes painting as a way of looking and seeing a mode of vision In making such a claim the artist steps aside from the familiar debate about whether painting was a manual or an intellectual discipline and moves beyond any idea of it as simply a means of representing the external world the painter's definitive faculty of vision can reach further than those realities which present themselves to the eye John Peacock analyses the motif of looking the ways in which figures regard or disregard each other throughout Van Dyck's work and the images of the sunflower and the gold chain in this particular portrait to reveal what is essentially an idealist conception of pictorial art He contradicts previous opinions that the artist was pedestrian in his thinking by showing him to be familiar with a range of ideas current in contemporary Europe about painting and the role of the painter      *The Art of Looking at Art* Gene Wisniewski, 2020-10-04 A readable guide to the art of looking at art There's an art to viewing art A sizable portion of the population regards art with varying degrees of reverence bewilderment suspicion contempt and intimidation Most people aren't sure what to do when standing before a work of art besides gaze at it for what they hope is an acceptable amount of time and even those who visit galleries and museums regularly aren't always as well versed as they wish they could be This book will help remedy that situation and answer many of the most frequently asked questions pertaining to the matter of art in general When was the first art made Who decides which art is for the ages What is art's purpose How do paintings get to be worth tens of millions of dollars Where do artists get their ideas And perhaps the most pressing question of all have human cadavers ever been used as art materials Yup *The Art of Looking at Art* addresses these and countless more of the issues surrounding this frequently misunderstood microcosm in a highly informative yet conversational tone History fascinating and altogether human backstories and information pertaining to every conceivable aspect of visual art are interwoven in twelve concise chapters providing all the information the average person needs to comfortably approach analyze and appreciate art Readers with a background in art will learn a few new things as well This beautiful full color book includes 45 full page reproductions      Five Hundred Self-portraits Phaidon Press, 2000 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, a concept brought to life even by the book's mirrored jacket on whose surface the reader's own face becomes the 501st self-portrait. 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. *500 Self-Portraits* Julian Bell, 2004-04. 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. **ART is More** Jan Laurens SIESLING, 2015-06-15. This book turns traditional art history inside out. Not styles or forms or movements or artists or art theories are its point of departure, but the reason for being of art in civilization. Since the very beginnings of society, art has raised and responded to the existential questions of the human kind. The history of the arts is the history of those questions, and from that angle, art should be presented here. It is. When reading this book, unfolding like a novel, we think, yes, of course, no doubt, why didn't we think of this before? And we agree that art is not a hobby or a profession or an entertainment, but the very heartbeat of the human race. **The Merleau-Ponty Aesthetics Reader** Maurice Merleau-Ponty, Michael B. Smith, 1993. Merleau-Ponty's essays on aesthetics are some of the major accomplishments of his philosophical career and rank even today among the most sophisticated reflections on art in all of twentieth-century philosophy. His essays on painting, Cézanne's Doubt (1945), Indirect Language and the Voices of Silence (1952), and Eye and Mind (1960) have inspired new approaches to epistemology, ontology, and the philosophy of history. Galen A. Johnson has gathered these essays for the first time into a single volume and augmented them

with essays by distinguished scholars and artists including M C Dillon Mikel Dufrenne and Ren Magritte Together the essays demonstrate the continuing significance of Merleau Ponty s ideas about art for contemporary philosophy on both sides of the Atlantic

*Manet's Modernism* Michael Fried,1996-07 Fried put forward a highly original beholder centered account of the evolution of a central tradition in French painting from Chardin to Courbet P 4 of cover

*The Look of the Past* L. J. Jordanova,2012-09-27 Visual and material sources are central to historical practice and this is a much needed introduction to using artefacts as evidence

*Visual Methodologies* Gillian Rose,2007 Comprehensively revised and updated the Second Edition of the bestselling Visual Methodologies provides a critical introduction to the study and interpretation of visual culture The Second Edition contains a completely new chapter on how to use the book each chapter follows the same structure making comparisons between methods easier three extra chapters each discussing a method not covered in the First Edition

*Aesthetics as a Religious Factor in Eastern and Western Christianity* William Peter van den Bercken,Jonathan Sutton,2005 This volume contains selected papers of a conference in 2004 at Utrecht University on aesthetics as a religious factor in Eastern and Western Christianity They discuss the role of aesthetics in the presentation and expression of Christian faith in Catholic and Orthodox tradition During its history Christianity has produced many works of art church architecture iconography painting music and literary texts And in Orthodoxy beauty has always been the main form of religious expression more than verbal presentation of Christian teaching which is embedded in the aesthetic context of liturgy In Christian theology beauty has often been seen as a form of divine revelation related to the mystery of incarnation The relation between aesthetics and religious belief has acquired new relevance in our secularised world Today the visible products of Catholic and Orthodox aesthetics are for many people the main means through which they come into contact with Christianity and many people without affinity to religion are attracted by the beauty of Christian art inside and outside the church In modern religious studies the experience of beauty is recognised as a factor in explaining religious feelings The papers are divided in four sections 1 Comparative aspects of Orthodox and Catholic aesthetics 2 Religious aesthetics in Russian literary culture 3 Applied aesthetics in church art 4 Art theoretical ideological and religious philosophical aspects

*Pastel Painting Atelier* Ellen Eagle,2013 A comprehensive guide that explores pastel s relatively unexamined past reveals her own personal influences and approaches and guides you toward the discovery and mastery of your own vision It provides a selection of works by masters such as James Abbott McNeill Whistler and Eugene Delacroix

**Learning to Look at Modern Art** Mary Acton,2004 This companion text to the author s Learning to Look at Paintings addresses some of the questions most commonly asked about modern art covering key movements of the modern and postmodern periods in a richly illustrated and engaging volume

*Textualities* Hugh J. Silverman,2013-10-28 Textualities is both an account of recent developments in Continental philosophy and a demonstration of philosophy as a distinctive theoretical practice of its own It can be read as a presentation and evaluation of major figures from Heidegger and Merleau Ponty to Foucault and Derrida with

detailed accouts of Nietzsche Sartre Levi Strauss Barthes Blanchot and Kristeva

**The Joy of Art** Carolyn

Schlam,2020-04-07 An Artist s Insights on Art Appreciation Written by a practicing artist this book decodes and maps the basic elements of visual art leading the reader to a greater understanding and appreciation Not an art history lesson per se this illustrated guide is rather a tool kit to make the study of art and a visit to the museum truly rewarding An entertaining and informative read The Joy of Art offers the reader A working art vocabulary to help you identify and explain what you re looking at Answers to many of the questions you may have about visual art in general A summary of the basic criteria to consider when looking at art Highlights of the primary art genres and an introduction to the artists who pursued them Many visual examples of aesthetic considerations and practices Interesting facts about your favorite artists and clues to why they made the choices they did A few games to test your new skills The Joy of Art contains 150 color photographs and many interesting insights from an artist author who takes readers behind the curtain and into the studio to uncover what actually goes into making a work of art If you love art this book will take your appreciation to a new level Not only will your enjoyment of art increase you ll be able to clearly communicate your understanding to others

**The Painter's Touch** Ewa

Lajer-Burcharth,2018-01-08 A new interpretation of the development of artistic modernity in eighteenth century France What can be gained from considering a painting not only as an image but also a material object How does the painter s own experience of the process of making matter for our understanding of both the painting and its maker The Painter s Touch addresses these questions to offer a radical reinterpretation of three paradigmatic French painters of the eighteenth century In this beautifully illustrated book Ewa Lajer Burcharth provides close readings of the works of Fran ois Boucher Jean Sim on Chardin and Jean Honor Fragonard entirely recasting our understanding of these painters practice Using the notion of touch she examines the implications of their strategic investment in materiality and sheds light on the distinct contribution of painting to the culture of the Enlightenment Lajer Burcharth traces how the distinct logic of these painters work the operation of surface in Boucher the deep materiality of Chardin and the dynamic morphological structure in Fragonard contributed to the formation of artistic identity Through the notion of touch she repositions these painters in the artistic culture of their time shifting attention from institutions such as the academy and the Salon to the realms of the market the medium and the body Lajer Burcharth analyzes Boucher s commercial tact Chardin s interiorized craft and Fragonard s materialization of eros Foregrounding the question of experience that of the painters and of the people they represent she shows how painting as a medium contributed to the Enlightenment s discourse on the self in both its individual and social functions By examining what paintings actually say in brushstrokes texture and paint The Painter s Touch transforms our understanding of the role of painting in the emergence of modernity and provides new readings of some of the most important and beloved works of art of the era

*Femininity and Masculinity in Eighteenth-century Art and Culture* Gillian Perry,1994 Focusing on the visual arts and written texts this book explores the nature of femininity and masculinity in 18th

century Britain and France The activities and collective conditions of women as producers of art and culture are investigated together with analysis of representation and the ways in which it might be gendered This illustrated book should make an important contribution to debates on representation constructions of sexuality and women as producers **Your Secret Mind** Rebecca Hall, Hans Steiner, 2018-05-08 This book introduces the reader and student to the unconscious mind the hidden treasures and dangers it holds It contains some very basic useful and empirically supported facts from depth psychology which allows everyone access to deeply hidden aspects of themselves **The Mirror and the Palette** Jennifer Higgie, 2021-10-05 A dazzlingly original and ambitious book on the history of female self portraiture by one of today s most well respected art critics Her story weaves in and out of time and place She s Frida Kahlo Lo s Mailou Jones and Amrita Sher Gil en route to Mexico City Paris or Bombay She s Suzanne Valadon and Gwen John craving city lights the sea and solitude she s Artemisia Gentileschi striding through the streets of Naples and Paula Modersohn Becker in Worpswede She s haunting museums in her paint stained dress scrutinising how El Greco or Titian or Van Dyck or C zanne solved the problems that she too is facing She s railing against her corsets her chaperones her husband and her brothers she s hammering on doors dreaming in her bedroom working day and night in her studio Despite the immense hurdles that have been placed in her way she sits at her easel picks up a mirror and paints a self portrait because as a subject she is always available Until the twentieth century art history was in the main written by white men who tended to write about other white men The idea that women in the West have always made art was rarely cited as a possibility Yet they have and of course continue to do so often against tremendous odds from laws and religion to the pressures of family and public disapproval In The Mirror and the Palette Jennifer Higgie introduces us to a cross section of women artists who embody the fact that there is more than one way to understand our planet more than one way to live in it and more than one way to make art about it Spanning 500 years biography and cultural history intertwine in a narrative packed with tales of rebellion adventure revolution travel and tragedy enacted by women who turned their back on convention and lived lives of great resilience creativity and bravery

The Enigmatic Realm of **Looking At Paintings Self Portraits Looking At Paintings**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Looking At Paintings Self Portraits Looking At Paintings** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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web i hate to see that evening sun go downi hate to see that evening sun go downcause my baby he s gone left this townfeelin tomorrow like i feel todayif i m feelin tomorrow like i feel todayi ll pack my truck and make my give a wayst

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and locusts and elms to make room for iron poles bearing clusters of bloated and ghostly

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