



Painters Self Portrait

Pascal Bonafoux



Painters Self Portrait:

Self-portraits by Women Painters Liana Cheney, Alicia Craig Faxon, Kathleen Lucey Russo, 2000 The first survey of women's self-portraiture to be focused exclusively on painting this book opens with an original attempt to reconstruct from contemporary accounts the work of artists of antiquity such as Marcia Timarete and Eirene The authors then select self-portraits by a range of European and American painters up to the present day to narrate the stylistic development of women's self-representation in those parts of the world The story of the self-portrait offers fascinating insights which deepen our understanding of these artists working lives priorities and preoccupations With its chronological sweep its lavish illustrations including many works which have not been reproduced in print before and its extensive bibliography this book is an indispensable guide to a fascinating subject

Face to Face Xanthe Brooke, Walker Art Gallery, 1994 This catalogue explores the development of self-portraiture in Europe from the seventeenth to the nineteenth century from Rembrandt to Sickert It examines the diverse ways in which artists have sought to portray themselves according to the role in society the artist wished to play and the intended audience of the portraits

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 Durer 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

An Artist's Study of MASTER SELF-PORTRAITS 2 Thomas Crawford, 2022-12-26 As I said in my first self-portraits book copying master self-portraits gives the young or amateurish painter the illusion of knowing and painting like the masters themselves It doesn't matter if the result in each case is superficial and plagiaristic It gets the copier closer to the subjects copied and is a delightfully pleasant exercise It may even improve the copier's technical ability In a general sense merely looking at master painters self-portraits is like meeting the masters If the viewer is also copying the works it is like painting alongside the master in the master's own studio or workplace The first two self-portraits in this book are of Giotto and Benozzo Gozzoli both born in Florence Italy respectively in 1267 and 1420 At that time and place there was no such thing as a studio self-portrait Most wall paintings were al fresco done in churches or palaces and mostly Biblical subjects Artists such as Giotto

and Gozzoli painted themselves if at all in a crowd or procession Later as secular subjects dominated European art Durer Holbein and Rembrandt among others created or nourished a practice of self portraiture that exists and continues to evolve today Leonardo never painted a self portrait but his red charcoal drawing is included in this collection in homage to the greatest painter ever Self portraits reveal much about the artist Caravaggio for example led a rough violent life and he portrayed himself as the severed head of Goliath Raphael reveals in his modest self portrait his renowned sweetness Courbet a bold dramatic character portrays himself in a greatly agitated state Henri Rousseau perhaps the greatest self taught naive artist portrays himself in a grand dignified manner Klimt who painted the most beautiful or brilliantly adorned women never painted his own portrait saying I am less interested in myself as a subject for a painting than I am in other people above all women So Klimt is represented in this collection not by a self portrait but by a portrait of him by Swiss painter Ferdinand Hodler Frida Kahlo painted a great many self portraits in a wide variety of settings and poses suggesting perhaps the turmoil in her own life Thomas Crawford

Self-Portraits by Women Painters Kathleen Russo, 2017-12-15 This title was first published in 2000 In this volume the authors trace the development of women's representation of themselves as artists from antiquity to the present day Identity and beauty are two of the most difficult and unstable concepts in art history and this account articulates many of the issues related to the portrayal of women's bodies Arranged chronologically by chapter each period is described by a specialist author Beginning with recorded accounts of the work of artists such as Marcia Timarete and Eirene the authors take their examination through to the present day and the work of Louise Bourgeois Howardena Pindell and Paula Rego Self portraits can disclose fascinating details about the painters lives their studios their education their ability to travel and their relationship to past artistic accomplishments The setting the posture the activity of the sitter can all express confidence or the lack of it in the artist's own professional status They are also interventions in contemporary debate on the representation of women and notions of beauty In the 20th century in particular the self portrait becomes a strategic site in which women artists challenge notions of womanhood and beauty

Portraits of the Artist Pascal Bonafoux, 1985

Self Portrait Anthony Bond, Joanna Woodall, Timothy J. Clark, L. J. Jordanova, Joseph Leo Koerner, 2005 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

Self Portraits of the World's Greatest Painters Elizabeth Drury, 2001-01-01

The Self-Portrait: A Cultural History James Hall, 2016-02-16 Hall provides a lively cultural interpretation of the genre from the Middle Ages to today Rather than provide a series of greatest hits he is more concerned with the reasons why artists create self portraits The Weekly Standard The self portrait may be the visual genre most identified with our confessional era but modern artists are far from the first to have explored its power and potential In this broad cultural survey of the genre art historian and critic James Hall brilliantly 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 Hall s intelligent and vivid account shows how artists depictions of themselves have been part of a continuing tradition that reaches back centuries Along the way he reveals the importance of the medieval mirror craze the explosion of the genre during the Renaissance the confessional self portraits of Titian and Michelangelo the biographical role of serial self portraits by artists such as Courbet and van Gogh themes of sex and genius in works by Munch Bonnard and Modersohn Becker and the latest developments of the genre in the era of globalization Comprehensive and beautifully illustrated the book features the work of a wide range of artists including Alberti Caravaggio D rer Emin Gauguin Giotto Goya Kahlo Koons Magritte Mantegna Picasso Raphael Rembrandt and Warhol 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 D rer 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 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 Self-Portrait Natalie Rudd,2021-03-30 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

Painting

Self-Portraits Paul James, 2015-10-26 Self portraiture is a remarkably rich and varied genre acting for centuries as a means for artists to explore their inner and outer selves This book looks deeper into the motives and thoughts that lie behind the creative process and it also balances the goals of technical proficiency and emotional authenticity so the artist is better equipped to make a compelling self portrait Written by identical twins it offers a personalized practical and theoretical guide to this most powerful of art forms The text looks at the whole creative process involved in making a self portrait and extended step by step demonstrations follow three differing approaches to self portraiture It emphasizes the use of good observational skills expressive paint use and a highly practical and critical self analysis and offers a thorough cultural and theoretical review of the history and categorization of the self portrait as well as an analysis of two master self portraits Aimed at all artists and designers animators and portrait painters and illustrated with 87 colour images

The Artist

Revealed Ian Chilvers, 2003 Sixty of the world's most famous artists' self portraits are shown in full page reproductions Each includes a biography of the artist an in depth examination of the portrait details and how it reflects the artist's personality ideas and place in the history of art These images offer the most intimate glimpses of these great artists' personalities and how they saw themselves

Staging the Artist Claire Moran, 2017-07-05 Restoring the role of theatrical performance as both subject and trope in the aesthetics of self representation Staging the Artist questions how nineteenth century French and Belgian artists self consciously fashioned their identities through their art and writings This emphasis on performance allows for a new understanding of the processes of self fashioning which underlie self representation in word and image Claire Moran offers new interpretations of works by major nineteenth century figures such as Paul Gauguin and Edgar Degas and addresses the neglected topic of the function of theatre in the development of modern visual art Incarnating Baudelaire's metaphor of the artist as an actor ever conscious of his role the artists discussed Courbet Ensor and Van Gogh among others

employed theatre as both a thematic source and formal inspiration in their painting writings and social behaviour Moran argues that what renders this visual literary and social performance modern is its self consciousness which in turn serves as a model with which to challenge pictorial convention This book suggests that tracing modern performance and artistic identity to the nineteenth century provides a greater understanding not only of the significance of theatre in the development of modern art but also highlights the self conscious staging inherent to modern artistic identity

A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2010-07-19 Volume IV of A Corpus of Rembrandt Paintings deals uniquely with the self portraits of Rembrandt In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt He sets the different parameters for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to the Dutch Master and which not In the additional catalogue the self portraits are examined in detail In clear and accessible explanatory text the different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging like X radiography This work of art history and art research should be part of every serious art historical institute university or museum Nowhere in the art history have all Rembrandt s self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come

Mirror Mirror Liz Rideal, Whitney Chadwick, Frances Borzello, National Portrait Gallery (Great Britain), 2001 This book serves as an introduction to the history of the self portrait in the work of 40 women artists from the mid 17th century to the present It covers portraits in all media from oil painting to photography from drawings to sculpture

Vincent Van Gogh H. Anna Suh, 2006 Throughout his life Vincent Van Gogh 1853 1890 wrote hundreds of letters many to his brother Theo In Vincent Van Gogh these letters have been excerpted newly translated and set side by side with more than 250 of his drawings and paintings

Van Gogh Vincent van Gogh, Wystan Hugh Auden, 1994

The Moment of Self-Portraiture in German Renaissance Art Joseph Leo Koerner, 1993 So foundational is this invention to modern aesthetics Koerner argues that interpreting it takes us to the limits of traditional art historical method Self portraiture becomes legible less through a history leading up to it or through a sum of contexts that occasion it than through its historical sight line to the present After a thorough examination of Durer s startlingly new self portraits the author turns to the work of Baldung Durer s most gifted pupil and demonstrates how the apprentice willfully disfigured Durer s vision Baldung replaced the master s self portraits with some of the most obscene and bizarre pictures in the history of art In

images of nude witches animated cadavers and copulating horses Baldung portrays the debased self of the viewer as the true subject of art The Moment of Self Portraiture thus unfolds as passages from teacher to student artist to viewer reception all within a culture that at once deified and abhorred originality

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