



LOOKING AT PAINTINGS

# Self-Portraits

By Peggy Roalf

# Looking At Paintings Self Portraits Looking At Paintings

**Peggy Roalf**



## **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

**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 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 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

*Here's Looking at Me* Bob Raczka,2006-01-01 Presents fourteen famous artists self portraits illustrating their different styles and views of themselves

**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

**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

**Computational Solutions for Knowledge, Art, and Entertainment: Information Exchange Beyond Text** Ursyn, Anna, 2013-10-31 As interactive application software such as apps installations and multimedia presentations have become pervasive in everyday life more and more computer scientists engineers and technology experts acknowledge the influence that exists beyond visual explanations Computational Solutions for Knowledge Art and Entertainment Information Exchange Beyond Text focuses on the methods of depicting knowledge based concepts in order to assert power beyond a visual explanation of scientific and computational notions This book combines formal descriptions with graphical presentations and encourages readers to interact by creating visual solutions for science related concepts and presenting data This reference is essential for researchers computer scientists and academics focusing on the integration of science technology computing art and mathematics for visual problem solving

**The Art Experience** Willet Ryder, 1991 This three part exploration of the art process takes students on a journey to discover more about themselves learn about art history and the art of other cultures and create imaginative designs of their own The 72 tried and tested activities include family crests kites masks mobiles puppets scrolls and book jackets Each project is described succinctly with the purpose materials description and steps clearly laid out Grades 4-6 Illustrated Good Year Books 176 pages

**At the Edges of Vision** Ren?ande Vall, 2017-07-05 In At the Edges of Vision Ren van de Vall re examines the aesthetics of spectatorship in terms of new media art and visual culture The aesthetic experience of visual art has traditionally been described in terms of the distanced contemplation and critical interpretation of the work s form and representational content Recent developments in installation video and computer art have foregrounded the bodily and affective engagement of the spectator and in retrospect throw into question the model of spectatorial distance for more traditional art forms as well But what does this development entail for art s potential for reflective imaginative and experiential depth Is art still capable of providing a critical counterpoint to the ubiquitous presence of sensational yet short lived media imagery when it speaks to the senses rather than to the mind In a thorough examination of examples from painting film installation art and interactive video and computer art Van de Vall argues for a tactile and affective conception of reflection linking philosophy and art Looking at a Rembrandt self portrait and navigating through an internet art work have in common that both types of work rely on a

playful rhythmically structured sensuous and embodied reflexivity for the articulation of meaning This sensuous dimension of playful reflexivity is just as important in philosophical thought however as the transcendental condition for genuine open ended reflection Drawing on the philosophy of Merleau Ponty Levinas Lyotard and Deleuze on the one hand and on new media theory on the other Van de Vall develops a performative phenomenology of aesthetic reflection visuality and visual art in order to rethink art s ethical and political relevance in present day digital media culture *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 Social Context of James Ensor's Art Practice** Susan M. Canning, 2022-10-20 *Vive la Sociale* This rousing revolutionary statement written on a bright red banner across the top of James Ensor s *Christ s Entry into Brussels in 1889* served as a visual manifesto and call to action by the Belgian artist 1860 1949 one that announced with an insistent public voice the centrality of his art practice to the cultural discourse of modern Belgium This provocative declaration serves as the title for this new study of Ensor s art focusing on its social discourse and the artist s interaction with and at times satirical encounter with his contemporary milieu Rather than the alienated and traumatized Expressionist given preference in modern art history Ensor is presented here as an artist of agency and purpose whose art practice engaged the issues and concerns of middle class Belgian life society and politics and was informed by the values and class race and gendered perspectives of his time Ensor s radical vision and oppositional strategy of resistance self fashioning and performance remains relevant This book with its timely nuanced reading of the art and career of this often misunderstood artist s artist invites a re evaluation

not only of Ensor's social context and expressive critique but also his unique contribution to modernist art practice

**Translation and Contemporary Art** MaCarmen África Vidal Claramonte, 2022-03-01 This book looks to expand the definition of translation in line with Susan Bassnett and David Johnston's notion of the outward turn applying this perspective to contemporary art to broaden the scope of how we understand translation in today's global multisemiotic world. The book takes as its point of departure the idea that texts are comprised of not only words but other semiotic systems and therefore expanding our notions of both language and translation can better equip us to translate stories told via non-traditional means in novel ways. While the outward turn has been analyzed in literature, Vidal directs this spotlight to contemporary art, a field which has already engaged in disciplinary connections with Translation Studies. The volume highlights how the unpacking of such connections between disciplines encourages engagement with contemporary social issues around identity, power, migration, and globalization and in turn new ways of thinking and bringing about wider cultural change. This innovative book will be of interest to scholars in translation studies and contemporary art.

**Women, Aging, and Art** Frima Fox Hofrichter, Midori Yoshimoto, 2022-07-28 In light of the global aging crisis and concerns, this book sheds a light on images of old women through twelve varied representations from diverse cultures spanning medieval to contemporary times and provides a counter to the stereotypes.

*Charting Thoughts* Low Sze Wee, Patrick Flores, 2017-12-31 A constellation of thoughts by 25 established and emerging scholars who plot the indices of modernity and locate new coordinates within the shifting landscape of art. These newly commissioned essays are accompanied by close to 200 full-colour image plates.

*Soviet Life*, 1978

*Look At This If You Love Great Art* Chloë Ashby, 2021-07-13 *Look At This If You Love Great Art* is a must-read for anyone with a passion for exceptional art. Featuring 100 of the best artworks ever produced, inside is a collection of insightful summaries on just what it is that makes each one so vital. Art writer Chlo Ashby talks you through the pieces that resonate with her, revealing the fascinating stories behind them and offering her considered take on why each work should be regarded as a pinnacle of artistic endeavour. With entries curated to offer a unique juxtaposition of styles, mediums, and schools of art, expect a contemporary take on classic artworks where titans of art history cross paths with underappreciated examples from outside the traditional canon and where rebellious visionaries blaze trails that still influence today's cutting-edge artists. Covering all the most important genres of art: Abstraction, Pop Art, Surrealism, Renaissance art, Impressionism, and more, this engaging summary only deals with artworks that really matter and the reasons why you have to see them.

**James McNeill Whistler: An Evolution of Painting from the Old Masters: Identified By Two Missing Masterpieces** Angelle M. Vinet, 2017-07-12 The discovery of this masterpiece, Whistler's *Portrait of William Merritt Chase* along with another important Whistler painting, *Harmony in Black No. 10*, reveals exciting new discoveries on Whistler's artistic methods from the Old Masters and the artistic truisms of the Renaissance. Documented analysis including x-ray examination, forensics, and recognized paintings by Whistler's followers will confirm this portrait and *Harmony in Black No. 10*.

with x ray revealing two lost paintings These Whistler paintings connect scholarship and identify paintings worthy of merit and what makes a masterpiece a masterpiece

**Pencil Drawings - A look into the art of David J. Vanderpool** David Vanderpool, 2013-06 Starting off with the artist's top winning pencil drawings from 2010 through 2012 this autobiography style book allows the reader an opportunity to not only learn the process it took to complete most of his drawings created between 2008-2013 which are shown within these pages but offers a personal look into who the artist is as a man From portraits to figure drawings David J Vanderpool shares how simple pencil lines can be used to create masterfully crafted drawings all while working through obstacles he would later encounter as an artist Proving that art isn't always about who the artist is but rather who catches his attention at that moment Closing with several fan favorite drawings from his other top selling books this book offers his most completed works to date VIEWER DISCRETION IS ADVISED This book contains adult male nudity NOTICE This book is not a how to book but rather as one review noted An Art Exhibit And Fan Book The inside pages are not glossy

Contemporary Voices Ann Temkin, Museum of Modern Art (New York, N.Y.), 2005 Catalog of an exhibition held Feb 4-Apr 25 2005

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

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