

Self-Portraits by Women Painters

Liana De Girolami Cheney
Alicia Craig Faxon
and Kathleen Russo



Selfportraits By Women Painters

Julia K. Dabbs



Selfportraits By Women Painters:

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

Self-portraits by Women Painters Kathleen Russo, 2017 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 painter's life 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 Provided by publisher

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 painter's life 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

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 **The Art of Reflection** Marsha Meskimmon, 1996 Marsha Meskimmon examines a wide variety of women's self portraiture from performance to body art in lively and accessible prose She takes the cultural focus from the dominant male self portraiture to the more marginalized gender bringing women artists perspectives to the forefront

Becoming Artists Carina Rech, 2021 **"Life Stories of Women Artists, 1550-1800"** Julia K. Dabbs, 2017-07-05 The struggles and achievements of forty six notable women artists of the early modern period as documented by their contemporaries are uniquely brought together in this anthology The life stories presented here are foundational texts for the history of art but since most are found only in rare volumes and few have been translated into English until now they have been generally inaccessible to many scholars Originally published in biographical compendia such as Vasari's Lives of the Artists the writings included here document not only the lives of relatively well known women artists such as Artemisia Gentileschi and Sofonisba Anguissola but also those who have languished in obscurity like Anna Waser and Li Yin Each life story is preceded by a brief introduction to the artist as well as to her biographer and the texts themselves are annotated to provide necessary clarification Beyond their documentary value these stories provide fascinating insight as to how men commonly characterized women artists as exceptions to their sex and attempted to explain their presence in the male dominated realm of art The introductory chapter to the book explores this intriguing gender dynamic and elucidates some of the strategies and historical context that factored into the composition of these lives The volume includes an appended index to women artists life stories in biographical compendia of the period Life Stories of Women Artists, 1550-1800 Julia K. Dabbs, 2020-08-18 The struggles and achievements of forty six notable women artists of the early modern period as documented by their contemporaries are uniquely brought together in this anthology The life stories presented here are foundational texts for the history of art but since most are found only in rare volumes and few have been translated into English until now they have been generally inaccessible to many scholars Originally published in biographical compendia such as Vasari's Lives of the Artists the writings included here document not only the lives of relatively well known women artists such as Artemisia Gentileschi and Sofonisba Anguissola but also those who have languished in obscurity like Anna Waser and Li Yin Each life story is preceded by a brief introduction to the artist as well as to her biographer and the texts themselves are annotated to provide necessary clarification Beyond their documentary value these stories provide fascinating insight as to how men commonly characterized women artists as exceptions to their sex and attempted to explain their presence in the male dominated realm of art The introductory chapter to the book explores this intriguing gender dynamic and elucidates some of the strategies and historical context that factored into the composition of these lives The volume includes an appended index to women artists life stories in biographical compendia of the period *Through the Looking*

Glass Sarah K. Rich, 2003 *Through the Looking Glass* provides readers with an informative record of the exhibition of self portraits by Ana Mendieta Carrie Mae Weems and other leading women artists held in 2003 at the Palmer Museum of Art as part of the Women's Self Representation Project at The Pennsylvania State University Fully illustrated this catalogue enables readers to revisit the provocative juxtaposition of Yayoi Kusama's *Multi Fabrics* and Alba d'Urbano's *Couture* or Martha Rosler's *Semiotics of the Kitchen* and several of Cindy Sherman's famed *Film Stills* An essay by Sarah Rich addresses important questions about women's use of self portraiture How for example does self representation by women engage with narcissism a long time trait long ascribed to the stereotypical woman To what extent is gender a necessary element in women's self portraiture Lavinia Fontana's Mythological Paintings Liana De Girolami Cheney, 2020-08-18 This volume

investigates emblematic and art historical issues in Lavinia Fontana's mythological paintings Fontana is the first female painter of the sixteenth century in Italy to depict female nudes as well as mythological and emblematic paintings associated with concepts of beauty and wisdom Her paintings reveal an appropriation of the antique a fusion between patronage and culture and a humanistic pursuit of Mannerist conceits Fontana's secular imagery provides a challenging paragone with the male tradition of history painting during the sixteenth century and paves the way for new subjects to be depicted and interpreted by female painters of the seventeenth century **Women Artists in Interwar France** Paula J.

Birnbaum, 2017-07-05 *Women Artists in Interwar France Framing Femininities* illuminates the importance of the *Société des Femmes Artistes Modernes* more commonly known as FAM and returns this group to its proper place in the history of modern art In particular this volume explores how FAM and its most famous members Suzanne Valadon Marie Laurencin and Tamara de Lempicka brought a new approach to the most prominent themes of female embodiment the self portrait motherhood and the female nude These women reimaged art's conventions and changed the direction of both art history and the politics of their contemporary art world FAM has been excluded from histories of modern art despite its prominence during the interwar years Paula Birnbaum's study redresses this omission contextualizing the group's legacy in light of the conservative politics of 1930s France The group's artistic response to the reactionary views and images of women at the time is shown to be a key element in the narrative of modernist formalism Although many FAM works are missing one reason for the lack of attention paid to their efforts Birnbaum's extensive research through archives press clippings and first hand interviews with artists families reclaims FAM as an important chapter in the history of art from the interwar years Women Artists in

Paris, 1850-1900 Laurence Madeline, Pauline Willis, 2017-01-01 Paris was the epicenter of art during the latter half of the nineteenth century luring artists from around the world with its academies museums salons and galleries Despite the city's cosmopolitanism and its cultural stature Parisian society remained strikingly conservative particularly with respect to gender Nonetheless many women painters chose to work and study in Paris at this time overcoming immense obstacles to access the city's resources *Women Artists in Paris 1850 1900* showcases the remarkable artistic production of women during this period

of great cultural change revealing the breadth and strength of their creative achievements Guest Curator Laurence Madeline Chief Curator at Musées d'art et d'histoire Geneva has selected close to seventy compelling paintings by women of varied nationalities ranging from well known artists such as Berthe Morisot Mary Cassatt and Rosa Bonheur to lesser known figures such as Kitty Kielland Louise Breslau and Anna Ancher

Painting Women Patricia Phillippy, 2020-03-03 This original analysis of the representation and self representation of women in literature and visual arts revolves around multiple early modern senses of painting the creation of visual art in the form of paint on canvas and the use of cosmetics to paint women's bodies Situating her study in sixteenth and seventeenth century Italy France and England Patricia Phillippy brings together three distinct actors women who paint themselves with cosmetics women who paint on canvas and women and men who paint women either with pigment or with words Phillippy asserts that early modern attitudes toward painting cosmetics and poetry emerge from and respond to a common cultural history Materially she connects those who created images of women with pigment to those who applied cosmetics to their own bodies through similar mediums tools techniques and exposure to toxic materials Discursively she illuminates historical and social issues such as gender and morality with the nexus of painting painted women and women painters Teasing out the intricate relationships between these activities as carried out by women and their visual and literary representation by women and by men Phillippy aims to reveal the delineation and transgression of women's creative roles both artistic and biological In **Painting Women** Phillippy provides a cross disciplinary study of women as objects and agents of painting

Women Artists and Writers B. J. Elliott, Jo-Ann Wallace, 2014-06-03 In this beautifully illustrated and provocative study Bridget Elliott and Jo Ann Wallace reappraise women's literary and artistic contribution to Modernism Through comparative case studies including Natalie Barney Virginia Woolf Vanessa Bell and Gertrude Stein the authors examine the ways in which women responded to Modernism and created their artistic identity and how their work has been positioned in relation to that of men Bringing together women's studies visual arts and literature **Women Writers and Artists** makes an important contribution to 20th century cultural history It puts forward a powerful case against the academic division of cultural production into departments of Art History and English Studies which has served to marginalize the work of female Modernists

SELF-PORTRAITS BY WOMEN ARTISTS. , 1985 **Concise Dictionary of Women Artists** Delia Gaze, 2013-04-03 This book includes some 200 complete entries from the award winning Dictionary of Women Artists as well as a selection of introductory essays from the main volume

Brushstrokes of Courage: Women Artists Unveiling Victorian Realities Pasquale De Marco, 2025-04-09 In the captivating pages of **Brushstrokes of Courage: Women Artists Unveiling Victorian Realities** we embark on a journey through the remarkable world of women artists during the Victorian era a time of both progress and prejudice This comprehensive book sheds light on the struggles triumphs and enduring impact of these pioneering women who dared to break free from societal constraints and pursue their artistic dreams Through a captivating narrative and rich illustrations we encounter a diverse group of women

artists who defied the limitations imposed upon them We meet painters like Elizabeth Thompson whose powerful works captured the horrors of war and sculptors like Anne Whitney whose neoclassical sculptures challenged traditional notions of femininity We explore the contributions of women architects like Elizabeth Scott who designed innovative buildings that reflected the changing landscape of Victorian society This book also delves into the experiences of women art critics and historians such as Anna Jameson and Elizabeth Eastlake who played a crucial role in shaping the understanding and appreciation of art We witness the rise of women s art exhibitions and collectives which provided vital platforms for women artists to showcase their work and connect with their peers Beyond their artistic achievements these women were also agents of social change They used their art to challenge gender stereotypes advocate for women s rights and promote a more inclusive and equitable society Their stories remind us that art is not just a reflection of our world but also a powerful tool for transformation Brushstrokes of Courage is a celebration of the resilience creativity and transformative power of women artists It is a must read for anyone interested in art history women s history or the Victorian era Through the lives and works of these remarkable women we gain a deeper understanding of the complexities of the past and the enduring legacy of women s contributions to the world of art If you like this book write a review

Dictionary of Women Artists: Introductory surveys ; Artists, A-I Delia Gaze,1997 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company
Catalan Women Writers and Artists Kathryn Everly,2003 Paul Ilie s theories of internal exile as well as Michel Foucault and Julia Kristeva on the problems of subjectivity guide the readings of the visual and verbal texts BOOK JACKET

Women and Gender in Early Modern Europe Merry E. Wiesner,2000-07-03 This is a major new textbook designed for students in all disciplines seeking an introduction to the very latest research on all aspects of women s lives in Europe from 1500 to 1750 and on the development of the notions of masculinity and femininity The coverage is geographically broad ranging from Spain to Scandinavia and from Russia to Ireland and the topics investigated include the female life cycle literacy women s economic role sexuality artistic creations female piety and witchcraft and the relationship between gender and power To aid students each chapter contains extensive notes on further reading but few footnotes and the approach throughout is designed to render the subject in as accessible and stimulating manner as possible Women and Gender in Early Modern Europe is suitable for usage on numerous courses in women s history early modern European history and comparative history

This book delves into Selfportraits By Women Painters. Selfportraits By Women Painters is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Selfportraits By Women Painters, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 2: Essential Elements of Selfportraits By Women Painters
 - Chapter 3: Selfportraits By Women Painters in Everyday Life
 - Chapter 4: Selfportraits By Women Painters in Specific Contexts
 - Chapter 5: Conclusion
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 6. In chapter 5, the author will draw a conclusion about Selfportraits By Women Painters. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Selfportraits By Women Painters.

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Table of Contents Selfportraits By Women Painters

1. Understanding the eBook Selfportraits By Women Painters
 - The Rise of Digital Reading Selfportraits By Women Painters
 - Advantages of eBooks Over Traditional Books
2. Identifying Selfportraits By Women Painters
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Selfportraits By Women Painters
 - User-Friendly Interface
4. Exploring eBook Recommendations from Selfportraits By Women Painters
 - Personalized Recommendations
 - Selfportraits By Women Painters User Reviews and Ratings
 - Selfportraits By Women Painters and Bestseller Lists
5. Accessing Selfportraits By Women Painters Free and Paid eBooks
 - Selfportraits By Women Painters Public Domain eBooks
 - Selfportraits By Women Painters eBook Subscription Services
 - Selfportraits By Women Painters Budget-Friendly Options
6. Navigating Selfportraits By Women Painters eBook Formats
 - ePub, PDF, MOBI, and More
 - Selfportraits By Women Painters Compatibility with Devices
 - Selfportraits By Women Painters Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Selfportraits By Women Painters
 - Highlighting and Note-Taking Selfportraits By Women Painters
 - Interactive Elements Selfportraits By Women Painters

8. Staying Engaged with Selfportraits By Women Painters
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Selfportraits By Women Painters
9. Balancing eBooks and Physical Books Selfportraits By Women Painters
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Selfportraits By Women Painters
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Selfportraits By Women Painters
 - Setting Reading Goals Selfportraits By Women Painters
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Selfportraits By Women Painters
 - Fact-Checking eBook Content of Selfportraits By Women Painters
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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