



Self Portrait An Artists Memories

Martha Langford



Self Portrait An Artists Memories:

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

Self-Portrait of a Painter, a Triptych Memoirs Judith Monica O'Conal-Prinz FRAS, 2024-03-01 In *Self Portrait of a Painter a Triptych Memoirs* journey through the fascinating life of a remarkable woman born to an Irish mother and Jewish father in the vibrant working class neighbourhood of The Rocks in Sydney From her roots in a Socialist household committed to social justice she defies convention to become a celebrated portrait artist This compelling biography traces her life's arc from her formative years to her education at Art School from marriage and motherhood to the realization of her artistic ambitions She paints the faces of diverse subjects some at odds with her own ideals yet each becomes a fascinating character study etched onto canvas As she finds love a second time her world expands further through international travels taking her to the esteemed art galleries of Europe Immerse yourself in a story rich in art social activism and personal growth a tribute to a woman who never wavers in her values while capturing the essence of others *Self Portrait of a Painter a Triptych Memoirs* is not just an interesting read it is an exploration of a life passionately lived

Contemporary Art and Memory Joan Gibbons, 2007-12-19 Whether exploring the intimate recollections which make up the artist's own life history or questioning the way the gallery and museum present public memory contemporary art it would seem is haunted by the past *Contemporary Art and Memory* is the first accessible survey book to explore the subject of memory as it appears in its many guises in contemporary art Looking at both personal and public memory Gibbons explores art as autobiography the memory as trace the role of the archive revisionist memory and postmemory as well as the absence of memory in oblivion Grounding her discussion in historical precedents Gibbons explores the work of a wide range of international artists including Yinka Shonibare MBE Doris Salcedo Keith Piper Jeremy Deller Judy Chicago Louise Bourgeois Tracey Emin Felix Gonzalez Torres Christian Boltanski Janet Cardiff Bill Fontana Pierre Huyghe Susan Hiller Japanese photographer Miyako Ishiuchi and new media artist George Legrady *Contemporary Art and Memory* will be indispensable to all those concerned with the ways in which artists represent and remember the past

Self Portrait Nadine Alexandre, 2001-10-01 French painter Nadine Alexandre uses deceptively simple matter of fact

language to tell her incredible life story from orphaned Holocaust survivor to successful artist. She describes war-torn Paris as if she were sitting at her easel painting it on a Sunday afternoon; her account of the disappearances of her father, mother, and older brother during German raids of the Jewish ghetto are heartrendering for their coolness. Through all the hopeless tragedy of genocide and war, Alexandre paints a portrait of a young girl's unflagging hope and later drive and ambition: a girl who manages to soak up an education and develop her talent while being ferried between homes and orphanages. The adult Alexandre's life is every bit as glamorous as the child's was; destitute. She describes the libertine life aboard the cruise ships where she worked as art director: the cities and landscapes of Asia, Africa, and Latin America that she painted and, of course, her romances and affairs with men of various nationalities. Nadine Alexandre's *Self-Portrait* illustrated with her charming sketches is by turn tragic and entertaining.

Poetics of the Literary Self-Portrait Michel Beaujour, 1992-10. Investigates the literary self-portrait genre. From St Augustine to Montaigne and from Nietzsche to Barthes, individual self-portraits are analyzed along with the cultural matrix from which self-portrayal derives its non-narrative structure and many of its recurrent topics.

Transposed Memory: Visual Sites of National Recollection in 20th and 21st Century East Asia, 2024-02-06. Transposed Memory explores the visual culture of national recollection in modern and contemporary East Asia by emphasizing memories that are under the continuous process of construction, reinforcement, alteration, resistance, and contestation. Expanding the discussion of memory into visual culture by exploring various visual sites of recollection and the diverse ways commemoration is represented in visual, cultural, and material forms, this book produces cross-cultural and interdisciplinary conversations on memory and site by bringing together international scholars from the fields of art history, history, architecture, and theater and dance, examining intercultural relationships in East Asia through geopolitical conditions and visual culture. With contributions of Rika Iezumi Hiro, Ruo Jia Burglind, Jungmann Hong, Kal, Stephen McDowall, Alison J. Miller, Jessica Nakamura, Eunyoung Park, Travis Seifman, and Linh D. Vu.

Beyond Memory Diane Neumaier, 2004. Photography possesses a powerful ability to bear witness, aid remembrance, shape, and even alter recollection. In *Beyond Memory: Soviet Nonconformist Photography and Photo-Related Works of Art*, the general editor Diane Neumaier and twenty-three contributors offer a rigorous examination of the medium's role in late Soviet unofficial art. Focusing on the period between the mid-1950s and the late 1980s, they explore artists' unusually inventive and resourceful uses of photography within a highly developed Soviet dissident culture. During this time, lack of high-quality photographic materials, complemented by tremendous creative impulses, prompted artists to explore experimental photo processes such as camera and darkroom manipulations, photomontage, and hand coloring. Photography also took on a provocative array of forms, including photo installation, artist-made samizdat, self-published books, photo-realist painting, and many other surprising applications of the flexible medium. *Beyond Memory* shows how innovative conceptual moves and approaches to form and content, echoes of Soviet society's coded communication and a Russian sense of absurdity, were common in the Soviet cultural

underground Collectively the works in this anthology demonstrate how late Soviet artists employed irony and invention to make positive use of difficult circumstances In the process the volume illuminates the multiple characters of photography itself and highlights the leading role that the medium has come to play in the international art world today Beyond Memory stands on its own as a rigorous examination of photography's place in late Soviet unofficial art while also serving as a supplement to the traveling exhibition of the same title *Women and Portraits in Early Modern Europe* Andrea Pearson,2016-12-05 As one of the first books to treat portraits of early modern women as a discrete subject this volume considers the possibilities and limits of agency and identity for women in history and with particular attention to gender as categories of analysis for women's images Its nine original essays on Italy the Low Countries Germany France and England deepen the usefulness of these analytical tools for portraiture Among the book's broad contributions it dispels false assumptions about agency's possibilities and limits showing how agency can be located outside of conventional understanding and conversely how it can be stretched too far It demonstrates that agency is compatible with relational gender analysis especially when alternative agencies such as spectatorship are taken into account It also makes evident the importance of aesthetics for the study of identity and agency The individual essays reveal among other things how portraits broadened the traditional parameters of portraiture explored transvestism and same sex eroticism appropriated aspects of male portraiture to claim those values for their sitters and as sites for gender negotiation resistance and debate invoked considerable relational anxiety Richly layered in method the book offers an array of provocative insights into its subject

The Memory Factory Julie M. Johnson,2012-05-15 The Memory Factory introduces an English speaking public to the significant women artists of Vienna at the turn of the twentieth century each chosen for her aesthetic innovations and participation in public exhibitions These women played important public roles as exhibiting artists both individually and in collectives but this history has been silenced over time Their stories show that the city of Vienna was contradictory and cosmopolitan despite men only policies in its main art institutions it offered a myriad of unexpected ways for women artists to forge successful public careers Women artists came from the provinces Russia and Germany to participate in its vibrant art scene However and especially because so many of the artists were Jewish their contributions were actively obscured beginning in the late 1930s Many had to flee Austria losing their studios and lifework in the process Some were killed in concentration camps Along with the stories of individual women artists the author reconstructs the history of separate women artists associations and their exhibitions Chapters covering the careers of Tina Blau Elena Luksch Makowsky Bronica Koller Helene Funke and Teresa Ries among others point to a more integrated and cosmopolitan art world than previously thought one where women became part of the avant garde accepted and even highlighted in major exhibitions at the Secession and with the Klimt group **Re-membering Masculinity in Early Modern Florence** Allison Levy,2017-03-02 From Pliny to Petrarch to Pope Hennessy and beyond many have understood the obvious connection between portraiture and

commemorative practice This book expands and nuances our understanding of Renaissance portraiture the author shows it to be complexly generated within a discourse of male anxiety and pre mortuary mourning She argues that portraiture could defer memory loss or at the very least pictorially console the subject against his own potentially unmourned death This book recognizes a socio cultural anxiety the fear not merely of death but also of being forgotten and identifies a set of pictorial literary and theoretical strategies consequently formulated to ensure memory To explore this phenomenon this interdisciplinary but fundamentally art historical project merges early modern visual culture and critical theories of the body The author examines an extensive selection of fifteenth and sixteenth century male and female portraits primarily associated with the Medici family circle and court in and against both historical writings and contemporary discourses including literary and cultural theory psychoanalysis feminism and gender studies and critical theories of race and disability Re membering Masculinity generates new ideas about both male and female portraiture in early modern Florence raises even more questions about the experiences and representations of widowhood and mourning and re configures our understanding of masculinity from the early modern male body to Renaissance Man to postmodern manhood **Image, History and**

Memory Michał Haake,Piotr Juskiewicz,2022-02-22 This book discusses the active relationship among the mechanics of memory visual practices and historical narratives Reflection on memory and its ties with historical narratives cannot be separated from reflection on the visual and the image as its points of reference which function in time This volume addresses precisely that temporal aspect of the image without reducing it to a neutral trace of the past a mnemotechnical support of memory As a commemorative device the image fixes structures and crystalizes memory turning the view of the past into myth It may however also stimulate transform and update memory functioning as a matrix of interpretation and understanding the past The book questions whether the functioning of the visual matrices of memory can be related to a particular historical and geographical scope that is to Central and Eastern Europe and whether it is possible to find their origin and decide if they are just local and regional or perhaps also Western European and universal It focuses on the artistic reflection on time and history in the reconstructions of memory due to change of frontiers and political regimes as well as endeavours to impose some specific political structure on territories which were complex and mixed in terms of national identity religion and social composition The volume is ideal for students and scholars of memory studies history and visual studies History as an Art of Memory Patrick H. Hutton,1993 Hutton considers the ideas of philosophers poets and historians to seek out the roots of fact as mere recollection The Memoirs of Madame Vigée Lebrun Louise-Elisabeth

Vigée-Lebrun,2019-11-26 In The Memoirs of Madame Vig e Lebrun Louise Elisabeth Vig e Lebrun offers an intimate glimpse into the life and career of one of the 18th century s most celebrated portrait painters Through her eloquent prose she captures the vibrant world of the French Enlightenment detailing her experiences at the court of Louis XVI and her encounters with prominent figures of the time including Marie Antoinette Vig e Lebrun s stylistic approach blends

autobiography with art critique reflecting a keen awareness of her role as a female artist navigating a male dominated society Her memoir serves both as a personal narrative and a commentary on the shifting dynamics of art and gender during a period of significant historical upheaval Louise Elisabeth Vig e Lebrun was not only a trailblazer for women in the arts but also a product of the cultural milieu that shaped her vision Born in Paris in 1755 to a painter father her early exposure to the arts was pivotal in her development Her career blossomed during a time when the sociopolitical landscape was increasingly tumultuous motivating her to document her experiences in a world that often marginalized female voices This memoir is an essential read for those interested in art history feminist studies or 18th century culture Vig e Lebrun s reflections provide invaluable insights into her artistic philosophy and the challenges she faced making it a significant contribution not only to the understanding of her work but also to the broader narrative of women in art In this enriched edition we have carefully created added value for your reading experience A succinct Introduction situates the work s timeless appeal and themes The Synopsis outlines the central plot highlighting key developments without spoiling critical twists A detailed Historical Context immerses you in the era s events and influences that shaped the writing An Author Biography reveals milestones in the author s life illuminating the personal insights behind the text A thorough Analysis dissects symbols motifs and character arcs to unearth underlying meanings Reflection questions prompt you to engage personally with the work s messages connecting them to modern life Hand picked Memorable Quotes shine a spotlight on moments of literary brilliance Interactive footnotes clarify unusual references historical allusions and archaic phrases for an effortless more informed read

Handbook of Research on the Relationship Between Autobiographical Memory and Photography Ingham, Mark Bruce Nigel, Milic, Nela, Kantas, Vasileios, Andersdotter, Sara, Lowe, Paul, 2023-02-17 Autobiographical memory and photography have been inextricably linked since the first photographs appeared during the 19th century These links have often been described from each other s discipline in ways that often have led to misunderstandings about the complex relationships between them The Handbook of Research on the Relationship Between Autobiographical Memory and Photography covers many aspects of the multiple relationships between autobiographical memory and photography such as the idea that memory and photography can be seen as forms of mental time and the effect photography has on autobiographical memory Covering key topics such as identity trauma and remembrance this major reference work is ideal for industry professionals sociologists psychologists artists researchers scholars academicians practitioners educators and students **Identity, Memory, and Diaspora** Jorge J. E. Gracia, Lynette M. F. Bosch, Isabel Alvarez Borland, 2009-01-08 This fascinating volume contains interviews with nineteen prominent Cuban American artists writers and philosophers who tell their stories and share what they consider important for understanding their work Struggling with issues of Cuban American identity in particular and social identity in general they explore such questions as how they see themselves how they have dealt with the diaspora and their memories what they have done to find a proper place in their adopted country and how their work has been influenced

by the experience Their answers reveal different perspectives on art literature and philosophy and the different challenges encountered personally and professionally The interviews are gathered into three groups nine artists six writers and four philosophers An introductory essay for each group is included and the interviews are accompanied by brief biographical notes along with samples of the work of those interviewed

The Murderer's Memories T.S. Nichols, 2019-06-04 A homicide detective like no other delves into the mind of a madman in this explosive page turning near future thriller from the author of *The Memory Detective* Cole Jones isn't afraid to die His whole career has been built on facing death in the most intimate of ways by taking on victims memories to solve their murders That's why the tabloids dubbed him the Memory Detective What Cole's really afraid of is that the job is going to drive him crazy With fourteen memory transfers under his belt Cole might finally be on the brink of madness After solving a grisly murder that took a huge toll on his psyche he promised himself he would become a normal cop Then a bomb goes off in New York and Cole is once again called on to use his unique skills in a way he's never been tested before With a dead suspect and mere days before the next threatened bombing Cole must use the memories of the murderer to piece together a devious plot Facing a literal ticking time bomb Cole must fight the memories battling in his head If he can't put himself in the mind of the killer in time more people will die But if he can something inside of him might die instead

Memory and Genocide Fazil Moradi, Ralph Buchenhorst, Maria Six-Hohenbalken, 2017-04-07 This book focuses on the ethical aesthetic and scholarly dimensions of how genocide related works of art documentary films poetry and performance museums and monuments music dance image law memory narratives spiritual bonds and ruins are translated and take place as translations of acts of genocide It shows how genocide related modes of representation are acts of translation which displace and produce memory and acts of remembrance of genocidal violence as inheritance of the past in a future present Thus the possibility of representation is examined in light of what remains in the aftermath where the past and the future are inseparable companions and we find the idea of the untranslatability in acts of genocide By opening up both the past and lived experiences of genocidal violence as and through multiple acts of translation this volume marks a heterogeneous turn towards the future and one which will be of interest to all scholars and students of memory and genocide studies transitional justice sociology psychology and social anthropology

Memory Makers Tracy Jarboe, 2002-06

The Lyric in the Age of the Brain Nikki Skillman, 2016-06-06 Science has transformed understandings of the mind supplying physiological explanations for what once seemed transcendental Nikki Skillman shows how lyric poets caught between a reductive scientific view and naive literary metaphors struggled to articulate a vision of consciousness that was both scientifically informed and poetically truthful

Scissors, Paper, Stone Martha Langford, 2007-06-27 Finalist Raymond Klibansky Book Prize Humanities and Social Sciences Federation of Canada 2008 Making a connection between photography and memory is almost automatic Should it be In *Scissors Paper Stone* Martha Langford explores the nature of memory and art She challenges the conventional emphasis on the camera as a tool of perception by arguing that photographic works are

products of the mind picturing memory is first and foremost the expression of a mental process Langford organizes the book around the conceit of the child's game scissors paper stone using it to ground her discussion of the tensions between remembering and forgetting the intersection of memory and imagination and the relationship between memory and history Scissors Paper Stone explores the great variety of photographic art produced by Canadian artists as expressions of memory Their work including images by Carl Beam Carole Cond and Karl Beveridge Donigan Cumming Stan Denniston Robert Houle Robert Minden Michael Snow Diana Thorneycroft Jeff Wall and Jin me Yoon is presented as part of a rich interdisciplinary study of contemporary photography and how it has shaped modern memory

Self Portrait An Artists Memories Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Self Portrait An Artists Memories**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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