



# Self Portrait With Woman

**Victoria Charles**



## **Self Portrait With Woman:**

**Self-portrait with Woman** Andrzej Szczypiorski, 1995 Kamil a Warsaw sociologist is summoned to Geneva to participate in an oral history project about the collapse of Eastern European communism and resolves to tell his own story through a gallery of portraits of the many women he has loved These reminiscences emerge against the broader canvas of circumstances and events that have shaped the past sixty years of Poland s turbulent tragic history Soon he finds himself inexorably drawn to his interrogator from the free world the chronicler of his life the keeper of his secrets and his heart s last hope for redemptive love Self Portrait with Woman is at once a haunting and lyrical portrait of a man of a country and of the twilight years of an era *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

**In/sights** Joyce Tenneson Cohen, 1978 A collection of photographs of self portraits by women some of which strongly suggest a lesbian theme *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, 2017-12-15 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

Anne Collier: Women with Cameras (Self Portrait), 2018-08-28 This book collects images that New York based artist Anne

Collier born 1970 originally presented as a slideshow of 80 35mm slides depicting found images of female subjects in the act of taking self portraits Dating from the 1970s to the early 2000s these relics of the pre digital age were collected by Collier each image discarded by its original owner but finding its way back to relevance in Collier s work The slideshow consists of amateur snapshots of women photographing themselves with film cameras prior to the advent of the digital selfie Instead of circulating on social media these abandoned images once existed for a private audience The resulting work is steeped in a deep sense of loneliness illustrating photography s contentious relationship to memory loss and self representation The book represents a kind of sequel to Collier s 2017 book *Women with Cameras Anonymous* 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

**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 Women and Gender in Medieval Europe Margaret Schaus,2006 Publisher description *Women Artists in Interwar France* PaulaJ. Birnbaum,2017-07-05 *Women Artists in Interwar France Framing Femininities* illuminates the importance of the *Soci 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 *Smithsonian American Women* Smithsonian Institution,2019-10-29 An inspiring and surprising celebration of U S women s history told through

Smithsonian artifacts illustrating women's participation in science art music sports fashion business religion entertainment military politics activism and more This book offers a unique panoramic look at women's history in the United States through the lens of ordinary objects from by and for extraordinary women Featuring more than 280 artifacts from 16 Smithsonian museums and archives and more than 135 essays from 95 Smithsonian authors this book tells women's history as only the Smithsonian can Featured objects range from fine art to computer code from First Ladies memorabilia to Black Lives Matter placards and from Hopi pottery to a couch from the Oprah Winfrey show There are familiar objects such as the suffrage wagon used to advocate passage of the 19th Amendment and the Pussy Hat from the 2016 Women's March in DC as well as lesser known pieces revealing untold stories Portraits photographs paintings political materials signs musical instruments sports equipment clothes letters ads personal possessions and other objects reveal the incredible stories of such amazing women as Phillis Wheatley Julia Child Sojourner Truth Mary Cassatt Madam C J Walker Amelia Earhart Eleanor Roosevelt Mamie Till Mobley Dolores Clara Fernandez Huerta Phyllis Diller Celia Cruz Sandra Day O'Connor Billie Jean King Sylvia Rivera and so many more Together with illuminating text these objects elevate the importance of American women in the home workplace government and beyond Published to commemorate the centennial of the 19th Amendment granting women the right to vote Smithsonian American Women is a deeply satisfying read and a must have reflection on how generations of women have defined what it means to be recognized in both the nation and the world

*French Daguerreotypes* Janet E. Buerger, International Museum of Photography at George Eastman House, 1989-11-14 Upon its introduction in 1839 the daguerreotype was hailed as a magical reflection of reality Today these early examples of the first practical photographic process offer fascinating windows into the past The daguerreotypes collected here not only document the birth of photography and its aesthetic and historical legacy but also provide insight into French art and culture Lavishly illustrated this volume is the first complete catalog of the French daguerreotype collection of the International Museum of Photography at George Eastman House Janet E Buerger uses this remarkable collection of images to produce a cultural history of the daguerreotype's most learned following an elite group of mid nineteenth century intellectuals who sought to understand and develop the usefulness potential and beauty of this camera image This varied group including entrepreneurs painters scientists and historians enables Buerger to trace the influence of photography into virtually every area of nineteenth century European intellectual life

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.

A Corpus of Rembrandt Paintings VI Ernst van de Wetering, 2014-11-11

A revised survey of Rembrandt's complete painted oeuvre. The question of which 17th-century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime. It is an issue that is still hotly disputed among art historians today. The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter. He also left pieces unfinished to be completed by others. The question is how to determine which works were from Rembrandt's own hand. Can we, for example, define the criteria of quality that would allow us to distinguish the master's work from that of his followers? Do we yet have methods of investigation that would deliver objective evidence of authenticity? To what extent do research techniques used in the physical sciences help? Or are we, after all, still dependent on the subjective expert eye of the connoisseur? The book provides answers to these questions. Prof. Ernst van de Wetering, the author of our forthcoming book which deals with these questions, has been closely involved in all aspects of this research since 1968, the year the renowned Rembrandt Research Project (RRP) was founded. In particular, he played an important role in developing new criteria for authentication. Van de Wetering was also witness to the way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand. In this book, he re-attributes to the master a substantial number of unjustly rejected Rembrandts. He also was closely involved in the re-discovery of a considerable number of lost or completely unknown works by Rembrandt. The verdicts of earlier specialists, including the majority of members of the original RRP up to 1989, were based on connoisseurship, the self-confidence in one's ability to recognise a specific artist's style and hand. Over the years, Van de Wetering has carried out seminal research into 17th-century studio practice and ideas about art current in Rembrandt's time. In this book, he demonstrates the fallibility of traditional connoisseurship, especially in the case of Rembrandt, who was par excellence a searching artist. The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research. Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account. The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings, richly illustrated and annotated. For all the paintings re-attributed in this book, extensive commentaries have been included that provide a multi-faceted new insight into Rembrandt.

s world and the world of art historical research Rembrandt's Paintings Revisited is the concluding sixth volume of A Corpus of Rembrandt Paintings Volumes I V 1982 1986 1989 2005 2010 It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968 69 At the same time the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous digital versions of the Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings This work of art history and art research should belong in the library of every serious art historical institute university or museum

### **Poussin's Paintings**

David Carrier,1993 **Women Artists and Patrons in the Netherlands, 1500-1700** Elizabeth Sutton,2025-10-01 This essay collection features innovative scholarship on women artists and patrons in the Netherlands 1500 1700 Covering painting printmaking and patronage authors highlight the contributions of women art makers in the Netherlands showing that women were prominent as creators in their own time and deserve to be recognized as such today This collection 1 It contributes research on individual early modern Netherlandish women artists and patrons and names women artists patrons and those who including themselves promoted and praised their work in their own time It thereby provides a foundation for future art historians and scholars 2 It features emerging scholars research and provides a historiographical corrective with a contemporary perspective on the state of a feminist Netherlandish art history 3 The topic is timely feminist issues are experiencing a resurgence of interest in the academy and among a more general readership because of metoo and the political realities of the US and Europe Vincent van Gogh Victoria Charles,2011-07-01 Vincent van Gogh's life and work are so intertwined that it is hardly possible to observe one without thinking of the other Van Gogh has indeed become the incarnation of the suffering misunderstood martyr of modern art the emblem of the artist as an outsider An article published in 1890 gave details about van Gogh's illness The author of the article saw the painter as a terrible and demented genius often sublime sometimes grotesque always at the brink of the pathological Very little is known about Vincent's childhood At the age of eleven he had to leave the human nest as he called it himself for various boarding schools The first portrait shows us van Gogh as an earnest nineteen year old At that time he had already been at work for three years in The Hague and later in London in the gallery Goupil Co In 1874 his love for Ursula Loyer ended in disaster and a year later he was transferred to Paris against his will After a particularly heated argument during Christmas holidays in 1881 his father a pastor ordered Vincent to leave With this final break he abandoned his family name and signed his canvases simply Vincent He left for Paris and never returned to Holland In Paris he came to know Paul Gauguin whose paintings he greatly admired The self portrait was the main subject of Vincent's work from 1886c88 In February 1888 Vincent left Paris for Arles and tried to persuade Gauguin to join him The months of waiting for Gauguin were the most productive time in van Gogh's life He wanted to show his friend as many pictures as possible and decorate the Yellow House But Gauguin did not share his views on art and finally

returned to Paris On 7 January 1889 fourteen days after his famous self mutilation Vincent left the hospital where he was convalescing Although he hoped to recover from and to forget his madness but he actually came back twice more in the same year During his last stay in hospital Vincent painted landscapes in which he recreated the world of his childhood It is said that Vincent van Gogh shot himself in the side in a field but decided to return to the inn and went to bed The landlord informed Dr Gachet and his brother Theo who described the last moments of his life which ended on 29 July 1890 I wanted to die While I was sitting next to him promising that we would try to heal him he answered *La tristesse durera toujours* The sadness will last forever

**Women Artists in the Early Modern Courts of Europe** Tanja L. Jones, 2025-10-01 Women Artists in the Early Modern Courts of Europe c 1450 1700 presents the first collection of essays dedicated to women as producers of visual and material culture in the Early Modern European courts offering fresh insights into the careers of among others Caterina van Hemessen Sofonisba Anguissola Luisa Roldán and Diana Mantuana Also considered are groups of female makers such as ladies in waiting at the seventeenth century Medici court Chapters address works by women who occupied a range of social and economic positions within and around the courts and across media including paintings sculpture prints and textiles Both individually and collectively the texts deepen understanding of the individual artists and courts highlighted and more broadly consider the variety of experiences of female makers across traditional geographic and chronological distinctions The book is also accompanied by the Global Makers Women Artists in the Early Modern Courts digital humanities project [www.globalmakers.ua.edu](http://www.globalmakers.ua.edu) extending and expanding the work begun here

*Rembrandt* Ernst van de Wetering, 2009-04-06 Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt's genius No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account Simon Schama Who would not have wanted to look over Rembrandt's shoulder while he painted Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter Ernst Gombrich

[Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives](#) Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995



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