



# Self Portrait In Art

**Harriet Rohmer**



## Self Portrait In Art:

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

*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

The Self-portrait in Art Sharon Lerner,1965

**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

The Self-Portrait: A Cultural History James Hall,2014-04-22 Sheds new light on the long history of self portraiture with fresh interpretations of famous examples and new works ideas and anecdotes This broad cultural history of self portraiture brilliantly maps the history of the genre from the earliest myths of Narcissus and the

Christian tradition of bearing witness to the prolific self image making of today's contemporary artists Focusing on a perennially popular subject the book tells the vivid history of works that offer insights into artists personal psychological and creative worlds Topics include the importance of the medieval mirror craze in early self portraiture the confessional self portraits of Titian and Michelangelo the mystique of the artist's studio from Vermeer to Velázquez the role of biography and geography for serial self portraitists such as Courbet and Van Gogh the multiple selves of modern and contemporary artists such as Cahun and Sherman and recent developments in the era of globalization Comprehensive and beautifully illustrated the book features the work of a wide range of artists including Beckmann Caravaggio Dürer Gentileschi Ghiberti Giotto Goya Kahlo Kauffman Magritte Mantegna Picasso Poussin Raphael Rembrandt and Van Eyck The full range of the subject is explored including comic and caricature self portraits invented or imaginary self portraits and important collections of self portraiture such as that of the Medici

**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 Face to the World** Laura Cumming, 2010 Self portraits catch your eye They seem to do it deliberately Walk into any art gallery and they draw attention to themselves Come across them in the world's museums and you get a strange shock of recognition rather like glimpsing your own reflection For in picturing themselves artists reveal something far deeper than their own physical looks the truth about how they hope to be viewed by the world and how they wish to see themselves In this beautifully written and lavishly illustrated book Laura Cumming art critic of the Observer investigates the drama of the self portrait from Dürer Rembrandt and Velázquez to Munch Picasso Warhol and the present day She considers how and why self portraits look as they do and what they reveal about the artist's innermost sense of self as well as the curious ways in which they may imitate our behaviour in real life Drawing on art literature history philosophy and biography to examine the creative process in an entirely fresh way Cumming offers a riveting insight into the intimate truths and elaborate fictions of

self portraiture and the lives of those who practise it A work of remarkable depth scope and power this is a book for anyone who has ever wondered about the strange dichotomy between the innermost self and the self we choose to present for posterity our face to the world **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-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

**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

**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 The Self-portrait in Art Sharon Lerner,1965-01-01 Presents paintings drawings and sculpture that are or include self portraits of European and American artists from the early Renaissance to the 20th century Self-Representation in an Expanded Field Ace Lehner,2021-05-31 Defined as a self image made with a hand held mobile device and shared via social media platforms the selfie has facilitated self imaging becoming a ubiquitous part of globally networked contemporary life Beyond this selfies have facilitated a diversity of image making practices and enabled otherwise representationally marginalized constituencies to insert self representations into visual culture In the Western European and North American art historical context self portraiture has been somewhat rigidly albeit obliquely defined and selfies have facilitated a shift regarding who literally holds the power to self image Like self portraits not all selfies are inherently aesthetically or conceptually rigorous or avant guard But as this project aims to do address via a variety of interdisciplinary approaches selfies have irreversibly impacted visual culture contemporary art and portraiture in particular Selfies propose new modes of self imaging forward emerging aesthetics and challenge established methods they prove that as scholars and image makers it is necessary to adapt and innovate in order to contend with the most current form of self representation to date The essays gathered herein will reveal that in our current moment it is necessary and advantageous to consider the merits and interventions of selfies and self portraiture in an expanded field of self representations We invite authors to take interdisciplinary global perspectives to investigate various sub genres aesthetic practices and lineages in which selfies intervene to enrich the discourse on self representation in the expanded field today **Renaissance Self-portraiture** Joanna Woods-Marsden,1998-01-01 An exploration of the genesis and early development of the genre of self portraiture in Italy in the 15th and 16th centuries The author examines a series of self portraits in Renaissance Italy arguing that they represented the aspirations of their creators to change their social standing **Portraits of the Artist** Pascal Bonafoux,1985 The Self-portrait in Art Sharon Lerner,1990 **Just Like Me** Harriet Rohmer,1997 Fourteen artists and picture book illustrators present self portraits and brief descriptions that explore their varied ethnic origins their work and their feelings about themselves *The Artist Revealed* Ian Chilvers,2003 Sixty of the world s most famous artist s 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 Eye to I National Portrait Gallery (Smithsonian Institution),Brandon Brame Fortune,2019 This richly illustrated book features an introduction by the National Portrait Gallery s chief curator and nearly 150 insightful entries on key self portraits in the museum s collection Eye to I provides readers with an overview of self portraiture while revealing the intersections that exist between art life and self representation Drawing primarily from the museum s collection Eye to I explores how American artists have portrayed

themselves since 1900 The book shows that while each individual s approach to self portraiture arises under unique circumstances all of their representations raise important questions about self perception and self reflection Sometimes artists choose to reveal intimate details of their inner lives Other times they use the genre to obfuscate their true selves or invent alter egos Today with the proliferation of selfies and the contemporary focus on identity it is time to reassess the significance of the self portrait Exhibition National Portrait Gallery Washington D C USA 02 11 2018 18 28 2019

**Rembrandt, Self-portraits** Christopher Wright,1982 A collection of Rembrandt s self portraits throughout his life

## Unveiling the Magic of Words: A Report on "**Self Portrait In Art**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Self Portrait In Art**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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