

Marie Bashkirtseffs Life In Self Portraits

500 Self-Portraits Essays in Self-portraiture A Face to the World The Self-Portrait Mixed-Media Self-Portraits The Self-Portrait: A Cultural History Five Hundred Self-portraits Look at Me Eye to I What is a Self-portrait? Me, Myself, I Self-portraits In/sights Artist's Self Portraits Picasso An Artist's Study of MASTER SELF-PORTRAITS A Body of Work Self-portraits by Women Painters Experimental Self-Portraits in Early French Photography Seeing Ourselves Julian Bell Andrew Small Laura Cumming Natalie Rudd Cate Coulacos Prato James Hall Phaidon Press Ruth Thomson National Portrait Gallery (Smithsonian Institution) Ruth Thomson Tessa Jackson Ernst Rebel Joyce Tenneson Cohen Omar Calabrese Pascal Bonafoux Thomas Crawford Liana Cheney Jillian Lerner Frances Borzello

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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 Dürer 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.

Essays in Self-Portraiture is the first book-length study devoted entirely to comparing the written self-portrait of Montaigne with the painted self-portraits of another artist, Rembrandt. The author begins by examining the nature of self-portraiture, which he defines in relationship to biography, autobiography, and portraiture. Thereafter, he examines the origin and nature of self-portraiture as a toponymical phenomenon by pairing specific self-portraits. The author compares Rembrandt and Montaigne in terms of courtiership and in terms of religious wisdom and ignorance. The book closes by showing how both artists used dissimilarity in their self-portraits by selectively embracing and rejecting certain exemplars. Montaigne and Rembrandt constructed two of our most complete examples of the early modern self.

This lavishly illustrated book investigates the drama of the self-portrait from Dürer, Rembrandt, and Velázquez to Munch, Picasso, Warhol, and the present day.

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

featuring artwork from a wide range of contributors this resource explores creative self portraits through fun and easy exercises and essays that instruct and inspire artists working in all media examples of collage fiber arts and mixed media artwork offer visual inspiration while essays throughout the book act as a guide to personal and artistic self discovery step by step techniques and creative prompts are used to direct artists through different approaches to creating self portraits while exercises utilizing collage drawing photography and stitching will jump start the creative process and get ideas flowing on paper and fabric encouraging artists to express themselves in new ways

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

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inspires readers aged 9-12 years to look at a wide variety of art in fresh ways ages 9-12 years

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

featuring well-known examples of fine art what is self-portrait discusses how artists reveal themselves through their self-portraits links to KS1 unit on ourselves what is sculpture looks at a variety of sculpture styles with both well-known examples and sculptures from other

cultures links to ks1 unit on materials and their properties

me myself i artists self portraits provides an historical context and illuminating overview to society s current interest in self representation and selfie culture the self portrait enables artists to present and define themselves from the highly personal and psychological to the polemical and political including challenging social norms and assumptions this book brings the discussion up to date by exploring current questions of identity and why self portraiture continues to be relevant today self portraits by major artists such as sir joshua reynolds angelica kau man and william hogarth are presented here alongside modern and contemporary work by artists such as grayson perry sonia boyce and gillian wearing back cover

this work in the basic genre series features more than 35 photographs descriptions and interpretations of the featured works and a brief biography of the artists

a collection of photographs of self portraits by women some of which strongly suggest a lesbian theme

in his fascinating survey art historian omar calabrese reveals that self portraits through the ages are both a reflection of the artist and of the period in which the artist lived organized thematically the author first presents a basic definition of the genre of the self portrait interpreting the picture to be a manifestation of self identity and including examples from an egyptian tomb painting and pictures on stained glass during the middle ages and continuing to modern times the next chapter focuses on the turning point for the establishment of the genre during the renaissance when the status of the painter or sculptor was raised from artisan to artist and as a result portraits of the artist were considered worthwhile pictures at first a self portrait was hidden in a narrative painting an artist would paint his image as part of a crowd scene for example or as a mythological figure on the other extreme once the genre was accepted it was practiced by some artists rembrandt van gogh munch and dali for instance as almost an obsession in contemporary art the self portrait can become a deconstructed genre with the artist hiding or satirizing himself until he nearly disappears on the canvas among the 300 pictures featured here are examples by such artists as albrecht dürer velazquez elisabeth vigée lebrun ingres degas toulouse lautrec gainsborough matisse

james ensor egon schiele frida kahlo man ray henry moore robert rauschenberg norman rockwell and roy lichtenstein this intriguing book is a fresh way to appreciate the history of art and to understand that a self portrait is far more complex and meaningful than merely a portrait of the artist

a volume dedicated to pablo picasso s self portraits from his earliest works to his final years a number of which are published here for the first time pablo picasso s life and art has been depicted in monographs biographies and movies but until now his self portraits as a body of work have not received the focus they deserve picasso represented himself ceaselessly throughout his long career whether in a dashed off pencil sketch as a flourish at the bottom of a letter or on a giant painted canvas at the suggestion of picasso s widow jacqueline the distinguished art historian pascal bonafoux began studying picasso s self portraits more than forty years ago this meticulously researched book presents the fruits of his decades long project from the first self portrait attributed to picasso in 1894 when he was a thirteen year old boy until his final self portrait in 1972 a year before his death bonafoux charts the evolution of the artist s life and art here is picasso as a student as a young bohemian as an impetuous artist in paris as harlequin as lover husband and father and finally as an old man confronting his mortality the book comprises approximately 170 drawings paintings and photographs some from private collections and previously unpublished bringing together for the first time the self portraits of this genius of twentieth century art

this little book is the result of an attempt by a painter of modest talent to study master artists by copying their self portraits painting the portraits and producing the book was enjoyable and i believe illuminating i would recommend the exercise to other painters particularly young artists as a way to learn about the great artists their styles and techniques of painting and of their works more generally the exercise may be humbling and of value in revealing differences between any superficial likeness of the copy and the depth and skill of the original the three greatest painters in my opinion giotto leonardo da vinci and michelangelo did not paint self portraits leonardo made a well known and well preserved pen and ink drawing and michelangelo painted his visage in the distorted features of st bartholomew the martyr flayed alive and carrying his own skin in the sistine chapel last judgment caravaggio a masterful artist with a reputation for violence painted his face of the severed head of goliath

in what is surely the most grotesque self portrait Rembrandt painted more than seventy self portraits Frida Kahlo more than fifty Dürer perhaps the greatest of all self portraitists painted several and did a magnificent silver point drawing of himself at age thirteen just as self portraiture is arguably the most subjective of all art forms so is the viewing of self portraits and the attraction to particular works highly subjective my own favorites Masaccio Titian Mantegna Tiepolo Matisse and Beckmann probably reflect my personal preferences for their works I would like to see and copy self portraits of Piero della Francesca Ghirlandaio and Signorelli if any exist and if I pursue this pleasurable exercise further I would like to track down and copy other favorites Courbet Vermeer Otto Dix and Edward Hopper Thomas Crawford
September 2016

the authors 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

this book explores a range of experimental self portraits made in France between 1840 and 1870 including remarkable images by Hippolyte Bayard Nadar Duchenne de Boulogne and Countess de Castiglione adapting photography for different social purposes each of these pioneers showcased their own body as a living artifact and iconic attraction Jillian Lerner considers performative portraits that exhibit uncanny transformations of identity and embodiment she highlights the tactical importance of photographic demonstrations promotions conversations and the mongrel forms of montage painted photographs and captioned specimens the author shows how photographic practices are mobilized in diverse cultural contexts and enmeshed with the histories of art science publicity urban spectacle and private life in nineteenth century France tracing calculated and creative approaches to a new medium this research also contributes to an archaeology of the present it furnishes a prehistory of the selfie and offers historical perspectives on the forces that reshape human perception and social experience this interdisciplinary study will appeal to readers interested in the history of photography art visual culture and media studies

for centuries the art world was a male preserve exceptionally talented and ambitious women became successful artists only to be written out of the history of Western art but how have

women really seen themselves what can self portraits tell us about the way women have lived and worked this book examines the subject revealing a vibrant colourful but largely overlooked genre

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