



I love the feeling of being  
around people and not being  
alone. I love going shopping  
and the feeling of getting  
something new. I love the  
feeling of adventure and  
exploring new places. I love  
the idea of traveling and  
meeting new people from  
all around the world.  
I love learning about  
different cultures. I love  
new things and designing new  
things. I love the  
feeling of new beauty  
and I love clean things  
and being open places with  
crowds. I love forever love  
and American sports.  
I love a strawberry  
smoothie. On a day  
like this I love the feeling  
of being refreshed.  
I love looking back  
on things that were  
great experiences  
and playing in your  
head in slow motion.  
I love feeling the world  
from the inside and  
going into my own happy  
place where there is  
only good and sunshine  
or delicious food which  
makes my heart skip  
randomly but I love it  
all. I love feeling like  
I'm doing something  
with money buying things  
because it feels better.  
I love feeling when I have  
a cold. I love something  
making me breakfast and taking  
the time to make me feel good.  
I love people who make me feel  
good and I like cheering up other  
people and improving the world.  
I love feeling like I have made a  
difference and I love sweets and  
candy and movies and toothpaste  
and I love performing and feeling  
that somebody likes what I'm  
doing because that  
feels good. I love  
people who have taken  
the time to read  
my story.

# Self Portrait In Art

**Muriel Tinel-Temple, Laura  
Busetta, Marlène Monteiro**



## Self Portrait In Art:

**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

*Self-Portraiture* Nurit Cederbom, 2021-04-21 e The subject looking in the mirror is ego Opposite ego is the self whose thinking has a different rhythm and order The initial mirror encounter ego observes passively and the encounter offers an opening for ego to use its cognitive understanding to make decisions and act Ego observing the image in the mirror illustrates the expression that the ego looks into the depth of the soul Ego looks at the true self which resides in the soul in the head or in the person s personality The mirror encounter invites the passive observing ego to become active and look deeply inside e This book presents a year s long study where the researcher artist engages herself within the activity of self portrait drawing facing the products and employing them both as research instruments and theme The research takes interests in this unique activity in its significance in an individual s or an artist s life and in psychological philosophical and artistic implications associated with and deriving therefrom The research integrates the artistic activity which is perceived as a research in itself combined with a scientific research method bearing the spirit of a e grounded theorye This book introduced the unique research method which is described as e art based researche further shedding a new broad light on the common phenomenon known as self portrait drawing

**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 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

*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 Durer 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

**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 Durer 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

**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

**The Painter's Reflection** Katherine T. Brown,2000      **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 Durer Rembrandt and Velazquez 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      **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

The Self Portrait in Art Sharon Lerner,1965      **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      *The Self Portrait* James Hall,2014-04-22 Maps the history of self portraiture from the earliest myths of Narcissus and the Christian tradition of bearing witness to the prolific self image making of today s contemporary artists

**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      Me, Myself, I Tessa Jackson,2022 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 Kauffman and William Hogarth are presented here alongside modern and contemporary work by artists such as Grayson Perry Sonia Boyce and Gillian Wearing Back cover      The Self-portrait in Art Sharon Lerner,1990      **From Self-portrait to Selfie**

Muriel Tinel-Temple, Laura Busetta, Marlène Monteiro, 2019 In the age of the selfie this book traces self portraiture in film and video from the Western tradition in painting and literature into present day digital media The essays assess the significance of the self portrait in the moving image and new media by exploring a varied and international body of works

Essays in Self-portraiture Andrew Small, 1996 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

**The Artist by Himself** Joan Kinneir, 1980 Self portraits are arranged chronologically by the age of the artist when the drawing was made and accompanied by writings indicating the artist's thoughts at that time Self-portrait Michael Juul Holm, Helle Crenzien, Jeanne Rank Schelde, 2012 Concentrating on 150 works by 64 international artists from the past two centuries this volume contemplates questions of representations of the self and identity At the simplest level it asks can a self portrait be simply documentary The self portrait not only represents physical appearance but more tellingly the artist's conception thereof In this volume each of the works was assigned a category according to a thematic motif determined by the artist's technique of self representation the artist in the studio pioneers the course of life simplification dissolution type cast exhibitionism and mirrors These revealing categories speak not only to the conceptions of self at work in these portraits but also to the evolving nature of identity over time one's origins and affiliations have become less important as determining factors of identity The major works represented in this volume include self portraits by among others Marc Chagall Henri Matisse Edvard Munch Egon Schiele Frida Kahlo Andy Warhol David Hockney and Jean Michel Basquiat

## Unveiling the Power of Verbal Beauty: An Psychological Sojourn through **Self Portrait In Art**

In a global inundated with displays and the cacophony of immediate communication, the profound energy and mental resonance of verbal art frequently fade into obscurity, eclipsed by the continuous onslaught of noise and distractions. However, nestled within the lyrical pages of **Self Portrait In Art**, a charming function of fictional beauty that impulses with organic emotions, lies an unforgettable journey waiting to be embarked upon. Composed by a virtuoso wordsmith, that enchanting opus courses readers on a psychological odyssey, softly exposing the latent potential and profound affect stuck within the elaborate web of language. Within the heart-wrenching expanse with this evocative evaluation, we can embark upon an introspective exploration of the book is main styles, dissect their charming publishing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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