

# The New Personality Self Portrait Why You Think

The Self-Portrait Self-Representation in an Expanded Field From Self-portrait to Selfie Self Portrait A Face to the World The Self Portrait The Self Portrait Self-Portraiture What is a Self-portrait? Eye to 1500 Self-Portraits Self-portraits by Women Painters The Self-portrait in Art Essays in Self-portraiture The Artist by Himself Self-portrait Selfie: The Changing Face of Self Portraits Understanding Selfies Psychoanalytic Perspectives on Art, V.2 Self-representation in an Expanded Field Natalie Rudd Ace Lehner Muriel Tinel-Temple Louise Spilsbury Laura Cumming James Hall Sean Kelly Nurit Cederbaum Ruth Thomson National Portrait Gallery (Smithsonian Institution) Julian Bell Liana Cheney Sharon Lerner Andrew Small Joan Kinneir Michael Juul Holm Susie Brooks Piotr Sorokowski Mary M. Gedo Ace Lehner

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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

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

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

this series shows young children undertaking real art and design projects how to expand their skills and understanding of creative and practical processes

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.

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.

Exhibition: The Self-Portrait: A Modern View, organised by Artsite Gallery, Bath International Festival 1987.

When 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. 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 well-grounded theory. This book introduced the unique research method which is described as 'art-based research', further shedding a new broad light on the common phenomenon known as self-portrait drawing.

What is a self-portrait? Features well-known examples of fine art and discusses how artists reveal themselves through their self-portraits.

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

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

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

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

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

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

selfies are everywhere from kim kardashian queen of the selfie to the queen of england photobombing the australian hockey team's selfie in 2014 you can't open a newspaper or visit a news website without seeing one recent technology such as the selfie stick and camera phones have helped make the selfie a global trend so you would be forgiven for thinking that this is a modern trend but in fact the first known selfies date from about 40 000 years ago and are hand stencils discovered on a cave wall in indonesia produced in conjunction with the art archive selfie charts the progress and the development of the self portrait from indonesian caves through famous self portrait artists such as vincent van gogh and pablo picasso and the invention of the camera to iconic modern selfies such as the 2014 oscar photograph it looks at trends techniques and the tales behind some famous self portraits do you know why van gogh was driven to cut off a chunk of his ear or how frida kahlo and diego riveras

stormy marriage affected their painting which teenage member of the russian royal family sent a selfie she had taken in a mirror to a friend in 1914 and how are andy warhol s photographic techniques still influencing selfie takers today selfie has the answers to all these questions and many more packed full of fascinating information and incredible images this is a must have book for selfie lovers of all ages

in the year 2013 selfie was named word of the year by oxford dictionaries in recognition of dramatic changes in frequency prominence and register of the term this drastic increase in selfie taking was spurred by two factors the first was the advent of smartphones equipped with front cameras and preview screens that made it easy to compose a photographic self portrait by a process of deliberately exploring one s image choosing a pose and finally taking the picture the second key change contributing to the rise of the selfie age was the increasing availability of internet connections it is estimated that about 50 of the world population has access to the internet today 2018 internetworldstats com at the end of the past century this percentage was a mere 1 the growth of the internet infrastructure simultaneously spurred the development of social network applications such as facebook twitter snapchat and instagram providing accessible media for sharing photographs including photographic self portraits however despite their tremendous reach and popularity selfies have so far received relatively little attention by the scientific community especially within psychology thus we proposed a frontiers in psychology research topic to expand empirical and theoretical work on the massively popular yet scientifically unexplored phenomenon of the selfie the articles published in this ebook offer a multifaceted insight into current scholarly work on this topic

this new hardcover annual offers a unique scholarly format an interdisciplinary dialogue that it is hoped will foster the development of a sound useful methodology for applying psychoanalytic insight to art and artists the series provides a medium for those who study art those who interpret it and occasionally those who create it formally to explore the meaning of an artistic work as the direct reflection of the inner world of its creator within each volume individual topics are addressed by either an art historian or a psychoanalyst with a response frequently tendered by an expert from the other field reviews of important books of cross disciplinary interest are treated in a similar manner and include rebuttals by the authors themselves it is precisely this exchange of ideas among scholars with difference perspectives on the meaning of a work of art that sets ppa apart from the standard art history publication its depth of scholarship coupled with its innovative format make it a fascinating addition to the burgeoning field of psychoanalytic studies of art history

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