

THE SELF PORTRAIT A CULTURAL HISTORY

THE SELF PORTRAIT THE SELF PORTRAIT THE SELF-PORTRAIT 500 SELF-PORTRAITS PAINTING SELF-PORTRAITS WHAT IS A SELF-PORTRAIT? ESSAYS IN SELF-PORTRAUTURE SELF-PORTRAIT. AN INSTALLATION. A FACE TO THE WORLD THE ARTIST BY HIMSELF EYE TO I SELF PORTRAIT FIVE HUNDRED SELF-PORTRAITS THE SELF-PORTRAIT IN ART SELF-PORTRAIT SELF-PORTRAIT MIRROR, MIRROR THE DIGITAL SELF-PORTRAIT THE SELF-PORTRAIT IN ART EXPERIMENTAL SELF-PORTRAITS IN EARLY FRENCH PHOTOGRAPHY JAMES HALL SEAN KELLY NATALIE RUDD JULIAN BELL PAUL JAMES RUTH THOMSON ANDREW SMALL LAURA CUMMING JOAN KINNEIR NATIONAL PORTRAIT GALLERY (SMITHSONIAN INSTITUTION) LOUISE SPILSBURY PHAIDON PRESS SHARON LERNER NICOLAI RABENECK JOSEPH WILFER LIZ RIDEAL MARC DAMON EDWARDS SHARON LERNER JILLIAN LERNER

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MAPS THE HISTORY OF SELF PORTRAUTURE 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

A LIVELY AND ACCESSIBLE INTRODUCTION TO SELF PORTRAUTURE REFLECTING ON THE WORK OF OVER SIXTY ARTISTS FROM THE RENAISSANCE TO THE PRESENT DAY AFTER SIX CENTURIES SELF PORTRAUTURE 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 PORTRAUTURE 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 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

SELF PORTRAITURE IS A REMARKABLY RICH AND VARIED GENRE ACTING FOR CENTURIES AS A MEANS FOR ARTISTS TO EXPLORE THEIR INNER AND OUTER SELVES THIS BOOK LOOKS DEEPER INTO THE MOTIVES AND THOUGHTS THAT LIE BEHIND THE CREATIVE PROCESS AND IT ALSO BALANCES THE GOALS OF TECHNICAL PROFICIENCY AND EMOTIONAL AUTHENTICITY SO THE ARTIST IS BETTER EQUIPPED TO MAKE A COMPELLING SELF PORTRAIT WRITTEN BY IDENTICAL TWINS IT OFFERS A PERSONALIZED PRACTICAL AND THEORETICAL GUIDE TO THIS MOST POWERFUL OF ART FORMS THE TEXT LOOKS AT THE WHOLE CREATIVE PROCESS INVOLVED IN MAKING A SELF PORTRAIT AND EXTENDED STEP BY STEP DEMONSTRATIONS FOLLOW THREE DIFFERING APPROACHES TO SELF PORTRAITURE IT EMPHASIZES THE USE OF GOOD OBSERVATIONAL SKILLS EXPRESSIVE PAINT USE AND A HIGHLY PRACTICAL AND CRITICAL SELF ANALYSIS AND OFFERS A THOROUGH CULTURAL AND THEORETICAL REVIEW OF THE HISTORY AND CATEGORIZATION OF THE SELF PORTRAIT AS WELL AS AN ANALYSIS OF TWO MASTER SELF PORTRAITS AIMED AT ALL ARTISTS AND DESIGNERS ANIMATORS AND PORTRAIT PAINTERS AND ILLUSTRATED WITH 87 COLOUR IMAGES

WHAT IS A SELF PORTRAIT FEATURES WELL-KNOWN EXAMPLES OF FINE ART AND DISCUSSES HOW ARTISTS REVEAL THEMSELVES THROUGH THEIR SELF PORTRAITS

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 TOPOGRAPHICAL PHENOMENON BY PAIRING SPECIFIC SELF PORTRAITS THE AUTHOR COMPARES REMBRANDT AND MONTAIGNE IN TERMS OF COURTESY 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 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 GLIMPING 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 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 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

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 EYE 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 EYE 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 - 18/02/2019.

THIS SERIES SHOWS YOUNG CHILDREN UNDERTAKING REAL ART AND DESIGN PROJECTS. HOW TO EXPAND THEIR SKILLS AND UNDERSTANDING OF CREATIVE AND PRACTICAL PROCESSES.

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. 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.

MIRROR MIRROR EXPLORES THE HISTORY AND FUNCTION OF THE SELF PORTRAIT IN THE WORK OF FORTY WOMEN ARTISTS FROM THE SEVENTEENTH CENTURY TO THE PRESENT DAY. IT COVERS WORKS IN ALL MEDIA, FROM OIL PAINTING TO PHOTOGRAPHY, FROM WOODCUT TO CERAMIC SCULPTURE, AND INCLUDES SELF PORTRAITS FROM SUCH MAJOR ARTISTS AS MARY BEALE, GWEN JOHN AND DAME BARBARA HEPWORTH, AS WELL AS LESSER KNOWN FIGURES SUCH AS THE ZINKEISEN SISTERS, MADAME YEVONDE AND LEE MILLER. THERE ARE ALSO PORTRAITS BY WOMEN ARTISTS KNOWN PRIMARILY FOR THEIR WORK IN OTHER MEDIA, INCLUDING THE SELF PORTRAIT RELIEF BY SUSIE COOPER. THE WORKS THEMSELVES APPEAR CHRONOLOGICALLY, AND INCLUDE FULL BIOGRAPHICAL DETAILS OF THE ARTISTS. THEY ARE SUPPORTED BY ESSAYS FROM TWO LEADING ART HISTORIANS IN THIS ACADEMIC FIELD: WHITNEY CHADWICK, WHO DISCUSSES IDEAS OF STYLE AND TECHNIQUE, INCLUDING THE ARTISTS' EXPLORATION OF THEIR OWN IDENTITY; AND FRANCES BORZELLO, WHO PRESENTS THE HISTORICAL BACKGROUND AND ARTISTIC CONTEXT TO THE ILLUSTRATED WORKS. BOOK JACKET TITLE SUMMARY: FIELD PROVIDED BY BLACKWELL NORTH AMERICA INC. ALL RIGHTS RESERVED.

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.

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