SELF PORTRAIT

Renaissance to Contemporary

ART GALLERY NSW

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Jointly organised by the Art Gallery of New South Wales, Sydney
and the National Portrait Gallery, London

EDUCATION KIT

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KIT OUTLINE

This education kit highlights key works, ideas and themes from the exhibition *Self portrait: Renaissance to Contemporary*. The kit aims to provide a context for using the works and exhibition as a resource for K–6 and 7–12 education audiences. It may be used in conjunction with a visit to the exhibition or as pre-visit or post-visit resource material.

The kit has been written with reference to the NSW Visual Arts syllabus.

The kit specifically targets teacher and student audiences but may also be of interest to a general audience.

Acknowledgements
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Commentary has been compiled from the *Self portrait: Renaissance to Contemporary* exhibition catalogue and the education kit for this exhibition developed by the National Portrait Gallery, London.

Produced by the Public Programs Department

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Cover:
Sofonisba Anguissola
Self-portrait at the easel, painting a devotional panel 1556 (detail)
Museum-Zamek, Lancut, Poland

ART GALLERY NSW

SECTION 1
SELF PORTRAITS

INTRODUCTION

'… it seems that everything is alive
and emerging from the panel.
They are mirrors. They are mirrors, no!
They are not paintings …'

Artist and writer Karel van Mander 1604

Merging the roles of artist, subject and viewer, the self-portrait offers a most intimate encounter with artistic creativity and consciousness.

Self-portraiture developed in Europe as a significant and publicly recognised part of an artist's work from the late 15th and early 16th centuries. There are three main reasons for this: technical improvements in glassmaking, which allowed flat mirrors of a reasonable size to be manufactured; the perfection of oil painting as a technique, which allowed artists to capture with lifelike brilliance the textures of human flesh; and the changing status of the artist, from artisan to member of the social and intellectual elite, making the individual artist a worthy subject for portraiture.

Despite the social, political and technological changes throughout the 500 years represented in this exhibition, the self-portrait painted in oils has remained a vital and enduringly popular form of artistic expression.

Selected from within Western traditions, the 56 portraits in this exhibition explore the qualities particular to the self-portrait painted in oils. The earliest portrait dates from the 15th century, when oil painting was invented; the most recent was painted during the past year.

The exhibition celebrates the phenomenon of the painter as a distinctive, creative figure in society, worthy of representation and considered to be somehow present in the works that he or she makes. As well as demonstrating the inventiveness, wit and skill of individual artists, the exhibition investigates a number of themes that have endured over the centuries, despite profound social, technological stylistic change – the role of the mirror; the artist as member of the gentry, as bohemian, as performer; mortality; identity; and the role of the medium of oil paint.

Thousands of painted self-portraits have been valued and collected over the years, sometimes in special collections devoted solely to this kind of painting. The selection here combines those by famous artists with others by less familiar names. Single figure self-portraits, often considered to symbolise creative autonomy, are juxtaposed with paintings depicting the artist in relation to other figures.

COMMENTARY

The initial idea for the exhibition *Self Portrait: Renaissance to Contemporary* came from AGNSW curator Tony Bond, who was captivated by the return of the artist's gaze from the canvas. The self-portraitist's essential tool is the mirror and in many self-portraits the fiction that the framed painting perfectly displaces the mirror creates a strange identification or rapport between the viewer and painter. The eyes that 'meet' in the mirror/canvas, as for example in Rembrandt's late self-portraits, produce a paradoxical, empathetic series of encounters in which the subjectivities of artist and spectator seem to be 'brushed' against one another.

Art historian Joanna Woodall, who became the joint curator of the exhibition, enriched this fundamental insight. In their two years of sporadic collaboration, a fascinating web of relationships between the artist and his world began to emerge that will be evident in the works that make up the final exhibition. While there are several images that still engage with the original mirror model, the range of responses to the challenge of self-portraiture during these five centuries proved extraordinarily rich. And perhaps the most illuminating aspect of the exhibition is the surprising continuity of metaphors for the artist across the generations.

These 500 years witnessed the establishment of the artist as a distinctive figure in society, worthy of representation and embodying a self-consciously aesthetic realm. The figure of the artist has in fact become a model for the emergence of an individual perceived as distinct from the rest of human society and sometimes the natural world. The curators initially tried to trace parallels between this historical description of subjectivity and the evolution of self-portraiture, but it soon became apparent that artists' concern with their place in society, reliance upon their own bodies to produce works of art and use of natural materials such as pigments, oils and canvas, meant that such distinctions could not provide a comprehensive account of self-portraiture. Indeed the exhibition points out the unreality and reductiveness of any simple model of progress, either in the complexity of representational techniques, or of parallel philosophical and psychological constructions of selfhood. Instead, many of the exhibited works construct ideas of creativity through a variety of interactions or dialogues between the figure of the artist and representatives of his or her world: the muse, spouse or teacher, patron, connoisseur and friend, the alter ego in the mirror and ultimately the material presence of paint and canvas itself.

The exhibition also results from a creative dialogue: between a museum curator with a contemporary focus and an art historian with specialisations in portraiture and Renaissance and 17th-century art. Rather than divide the exhibition into period responsibilities they have deliberately worked jointly across the entire selection and interrogated each other's assumptions. This proved to be a profoundly rewarding process in which two very different ways of looking have informed each other and made something new. The curator brings to the process an awareness of the possible perceptual response a modern spectator might have to an artwork and how this affects their experience and interpretation. The art historian in turn brings to bear knowledge of historical discourses of art and the artist and an insight into the philosophy as well as the popular assumptions of the period in which the work was created. These two voices, evident from their respective catalogue essays, have enriched both the interpretation of the works and the texture of the exhibition itself.

The decision to include only self-portraits in oil was taken as a means of providing focus within a genre that numbers thousands of images, but it also acknowledges a very particular set of qualities relevant to that medium and the genre. The immediate structural relationship between the mirror and the painted surface can be equated with the transparency and the gloss of a Western tradition of illusionistic painting in oils. At the same time, the particular material quality of oil paint, and the way it can be manipulated and reworked, lends itself to a representation of the process whereby the artist transforms 'base matter' into the appearance of spirit or consciousness. This metamorphosis at the hand of the humanist artist in the 16th century finds a parallel in late 20th-century thinking that can be described as a kind of equivalence between the handling of paint and the creative process of the subject represented. By making embodied artistry the very subject of representation, self-portraiture thus challenges the reduction of portraiture to the reproduction of a physical likeness.

THEMES

Works in profile, artmaking and art critical activities in this education kit have been divided into eight key themes:

ARTIST AT THE EASEL Renaissance self-portraits typically honour the artist as a gentleman or lady, rather than recording the reflection of a painter at work. However from the mid 16th century, artists like Sofonisba Anguissola chose to portray themselves at the easel, with palette, brushes and the long maulstick to steady the hand. The manual aspect of art is acknowledged, in contrast to the intellectual activity attributed to the classic gentleman.

However, Sofonisba Anguissola's work implicitly honours the artist by reference to the evangelist St Luke, who was frequently depicted in the act of painting the Virgin Mary. One symbol of the Virgin was a spotless mirror, and a comparison can be drawn between the painting we see on the easel and a mirror of perfection.

Self-portraits at the easel by Judith Leyster, William Hogarth and Victor Emil Janssen suggest a sense of immediacy as if caught in the act of painting.

PLAYING WITH MIRRORS The mirror has been central to making self-portraits, and in Renaissance Italy they were referred to as 'portraits made in a mirror'. By the 16th century flat glass mirrors began to replace convex, circular mirrors made of glass or mostly metal; and although expensive, they produced larger, clearer reflections. Centres of production included Venice and Nuremburg (Albrecht Dürer's hometown).

Mirrors have remained a key tool in the artist's studio. Most often in a self-portrait, the mirror becomes invisible, having provided the artist with access to his or her image, with the reflection from the mirror supposedly translated onto the canvas. In looking at the picture we seem to be in the position of the artist facing his or her own reflection. Johannes Gumpp's work, however, aims to show the mirror's symbolic and practical role in the creation of a perfect self-portrait. The scene is constructed to give the illusion that the viewer can stand back and see the artist at work, with his image apparently reflected in the mirror to the left, and a self-portrait in progress on the easel to the right.

Mirrors have been associated with both vanity and self-knowledge. They can be a means to 'know thyself' by reflecting on virtue and vice. In John Robinson's *Self-portrait as a young man with mirror*, c1940, the play with mirrors is taken a stage further as the self-portrait appears within its frame, its coherence disrupted by the contents of his studio. In Lucian Freud's *Interior with hand mirror (self-portrait)*, 1967, the mirror tucked into the window frame is depicted as small but central, focusing the viewer's attention onto the image of his face.

ARTIST AS WOMAN In Renaissance Europe, prevailing concepts of creativity perceived man as inventor and maker, woman as nurturer. Women artists therefore turned to self-portraiture not only to demonstrate their skills and advertise their talent, but also to find a way through the supposed contradiction between being an artist and a woman. Since then, from Sofonisba Anguissola to Frida Kahlo and Jenny Saville, many women artists have placed self-representation at the very heart of their work.

Artemisia Gentileschi, one of the first women artists to specialise in representing great stories from the past, had the inspired idea of casting herself as the allegory of painting, as described by Cesare Ripa in a famous dictionary defining the meaning of symbolic images. Allegory is also employed by Angelica Kauffmann, who painted herself as 'Design', inspired by Poetry, and shown in the act of delineating her own image.

Dorothea Therbusch created an imposing image of herself that set aside the usual identification between female artist and youthful allure. By contrast the self-portrait by the contemporary artist, Marlene Dumas, creates an image that plays off the photographs of women familiar from newspapers and magazines.

ROLE PLAY Every self-portrait painting is a performance of a kind. The artist chooses a particular costume and pose, and adopts a persona for his or her audience. For example in *Judith with the head of Holofernes*, 1613, Cristofano Allori becomes the mask-like image of the beheaded Holofernes, while in Edgas Degas's *Self-portrait* of c1863, he poses as a gentleman, doffing his hat to the viewer.

A mask can show the face or character of someone else, and is often assumed to conceal the 'real self' that lies beneath. It appears in the self-portraits by Artemisia Gentileschi and Gerrit Dou as a symbol of painting or imitation. However, the mask's capacity to dramatise or conceal character actually depends upon a connection between this conventional face and the 'true' person within.

There is also a performative element in the making of each self-portrait in oils. The painting is a fiction, where the final work may suppress or dramatise the processes involved in its creation, while still producing a certain record of the artist at work.

BETWEEN LIFE AND DEATH The Italian Renaissance theorist Leon Battista Alberti asserted that 'The face of a man who is already dead lives a long life through painting.' Portraiture thus has the almost magical power to endow painted subjects with eternal life. A self-portrait painting also allows viewers to move as if across space and time to gain a strong sense of an artistic personality.

Yet the act of painting a self-portrait is also implicitly about death, anticipating a life beyond the grave and commenting – sometimes ironically – on the vanity and brevity of human existence. In painting a self-portrait the artist both captures life and arrests it. The self-portrait can thus be seen as marking a

borderline between the desirable image of life and the degraded matter of death.

In Hans Thoma's *Self-portrait with Love and Death*, 1875, the artist positions himself between a plump infant Cupid and a skeleton. The artist's brush, dipped in red, is raised to mark his own presence on the imaginary threshold between commemoration and living reality. Between 1844 and 1854 in Portrait of the artist called the wounded man, Gustave Courbet painted himself as a prostate, exhausted body, with a bleeding wound, seemingly on the edge of continued existence. Elsewhere, Andy Warhol in *Self-portrait (strangulation)*, 1978, implies a threatening immediacy to death, emphasised with the artist's petrified face and the smeared swirls of paint.

SPECIALIST OF SELF-PORTRAITS For some artists, self-portraiture has been central to their work. There are often practical reasons for this: Van Gogh turned to making self-portraits because he had no money to pay models, while the young Rembrandt apparently used his own face to record emotional states through facial expression, as well as to improve his skill as a history painter. Women painters often made numerous self-portraits, in part to compensate for their lack of access to life-models – not deemed suitable for women – and to advertise their position as female artists when social restrictions made it hard for them to obtain commissions.

Viewers interested in the creative figure 'behind' works of art – discernible otherwise through style and composition – have been intrigued by the explicit exposure of a self-portrait. Painters such as Rembrandt, Joshua Reynolds and Frida Kahlo created and sold numerous self-portraits that exploited the demand for different types of artistic personality. Self-portraiture itself has come to represent the belief that each work of art embodies the particular talents and subjectivity of the artist. This is epitomised by Vincent van Gogh, whose numerous, expressively worked images of his own face seem to reveal the psychological state of the painter.

THE BODY OF PAINT In self-portraiture the artist is embodied for us in paint. The mirror like perfection of oil paint as a medium in the 15th century was one of the conditions necessary for the development of intensely naturalistic portraiture. But in the second half of the 16th century another tradition was established in which a rougher, thicker layering of paint was used to convey contours and tones, and the marks of the brush remained visible, recording the evolution of the painting. For many artists such as James McNeill Whistler, a virtuoso use of oil paint acted like a distinctive signature. In this late melancholy self-portrait his image only just emerges from the shadows and depths of paint laid across the canvas.

Finely painted self-portraits, such as those by Gerrit Dou, Adriaen Van der Werff and Christian Schad have been understood in terms of looking in the mirror or seeing an illusion of reality. Creativity is implicit in the subtle manipulation of these individualised worlds. Rougher, more painterly self-portraits, such as those by Lovis Corinth or Pierre Bonnard, position viewers at more of a distance and involve them in bringing the image into focus. These paintings are visibly material surfaces but at the same time seem to offer insight into the artist's interior, creative process. Georg Baselitz gives an extra dimension to this approach by inverting the figure and painting with his fingers, literally inscribing the artist's physical presence into the painting.

SIGNIFICANT OTHERS The appearance of the independent self-portrait has often been linked to the greater recognition accorded during the Renaissance to the artist as an individual of merit and distinction. Yet the single figure image that seems to claim self-sufficiency was complemented by many self-portraits involving other figures. These include patrons, as in Anthony van Dyck's *Sir Endymion Porter and Van Dyck*, c1635, or a wife and child as in Adriaen van de Werff's delightful composition of 1697. Elsewhere artists include friends, lovers, teachers, students, models or even the figure of Death itself.

Jacob Jordaens's inclusion of his wife and daughter in *The family of the artist*, c1621, exemplifies the classical saying that 'art is born of love', producing an ideal domestic scene characteristic of Netherlandish art. The young maid may also represent fertile nature as a model of beauty, while the artist carries the shapely lute, an instrument for the expression of love.

Any ideal of self-sufficiency as a condition for an artist's creativity, is at odds with the idea of the 'self' as forged out of relationships with others, whether family and friends, or idealised abstractions such as 'woman' or 'nature'. Creating a self-portrait also produces an image of the artist as if a figure seen by others. This paradox is explored by Richard Hamilton in *Four self-portraits – 05.3.81.* where a sequence of self-portrait photographs have been defaced and intensified through repeated strokes of enamel paint. Intriguingly, Chuck Close also acknowledges this distance, saying that he always refers to his finished self-portraits not as 'I' but as 'him.'

WHAT IS A SELF-PORTRAIT?

What *is* a self-portrait?
What *isn't* a self-portrait?

A simple answer is that a self-portrait is a portrait an artist makes using himself or herself as its subject, typically drawn or painted from a reflection in a mirror.

However, a self-portrait can be as varied and limitless as our imaginations. In the 16th century there was a common saying that 'every artist paints himself.' Perhaps every artwork is in some way a representation of the artist who made it.

A self-portrait is more than a mere mirror reflection. It can attempt to portray the interior emotional or psychological experience of the artist. A self-portrait can be an exact likeness or an abstract collection of thoughts and feelings. It has the potential to create a myth, tell a story and suggest sadness or joy. A self-portrait is an artist's version of themselves, their legacy for future viewers.

In self-portraiture the act of looking acquires a peculiarly reciprocal quality – it begins with the process of self-scrutiny, usually the artist examining his or her features in the mirror – and it results in a distinctive sort of looking out at us, which seems to be the special quality of self-portraits – we look at them (echoing the original look of the artist in the mirror) and they seem to look back: painting becomes the perfect mirror.

Looking at a self-portrait we seem to 'meet' the artist's own eyes, regardless of the barriers of time and place. Because self-portraits merge the artist with the sitter, they have the allure of a private diary, seeming to provide us with a special insight into an artist's personality. But self-portraits can have varied functions, as signatures of style, advertisements of skill and experiments in technique or expression, as well as self-revelation. They can tell us a great deal about gender and status, about the profession of painting and changing issues around personal, cultural and artistic identity. In self-portraits artists can assume masks or roles in playful, experimental or theatrical ways. They can also use the genre as a means of self-exploration and psychoanalysis.

A BRIEF HISTORY: PROCESS, TECHNOLOGIES AND THE SELF-PORTRAIT

How have emerging technologies helped to develop and redefine the self-portrait?

People have always wanted to leave behind traces of their lives within the world. Long before Renaissance artists used oil paints to make images, others, such as the early Egyptians, the cavemen in Lascaux and Indigenous artists in Australia with their hand stencils on rock surfaces 20 000 years ago, all left their mark. These marks testify to their presence and spirit, not necessarily as recognisable portraits but certainly as real manifestations of a passion for picture making and need to record lives.

In the Renaissance two new technologies emerged which made the self-portrait as we know it possible – the technique of oil painting, capable of producing an extraordinary illusion of reflected light and a minutely observed human presence – and the secret of making mirrors of crystalline glass, the first reflective surfaces capable of accurately capturing and reflecting the human gaze. Some early self-portraits were simply called a 'portrait made in a mirror'. In some cities in Renaissance Europe both painters and mirror-makers were members of the same guild of St Luke. It is hard for us to imagine today how rare and precious a possession a mirror was for an artist in the 16th century. Mirrors had moral associations as well as practical uses, linked to virtue and godlike qualities as well as vanity and deception.

In the 19th century the invention of photography added another technology to the artist's self-portrait. It also moved the idea of portraiture away from simple likeness, offering both a challenge and an opportunity for artists to explore new ways to express an inner reality. As Van Gogh saw it, a portrait can penetrate the soul where the camera cannot reach. The modern self-portrait has negotiated new and surprising relationships with the mirror and the photograph. Contemporary artists use film and digital technologies such as SLR camera or DVD capture tool and Photoshop to create self-portraits.

ARTIST LIST

unknown	Johannes Gumpp
c.1495–1558	Gerlach Flicke
c.1532–1625	Sofonisba Anguissola
1535–1607	Alessandro Allori
1552–1614	Lavinia Fontana
1560–1609	Annibale Carracci
1577–1621	Christofano Allori
1577–1640	Peter Paul Rubens
1591–1666	Guercino (Giovanni Barbieri)
1593–1652	Artemisia Gentileschi
1593–1678	Jacob Jordaens
1599–c.1642	Pieter-Jacobsz van Laer
1599–1660	Diego Velázquez
1606–1669	Studio of Rembrandt
1609–1660	Judith Leyster
1609–1685	Sassoferrato (Giovanni Battista Salvi)
1613–1675	Gerrit Dou
1615–1673	Salvator Rosa
1659–1722	Adriaen van der Werff
1697–1764	William Hogarth
1723–1792	Sir Joshua Reynolds
1733–1810	Johann Zoffany
1755–1842	Elisabeth-Louise Vigée-Lebrun
1834–1903	James McNeill Whistler
1839–1906	Paul Cézanne
1853–1890	Vincent van Gogh
1858–1925	Lovis Corinth
1864–1942	Sabine Lepsius
1865–1938	Suzanne Valadon
1867–1947	Pierre Bonnard
1876–1907	Paula Modersohn-Becker
1880–1954	André Derain
1882–1968	Edward Hopper
1891–1955	Charley Toorop
1891–1959	Sir Stanley Spencer
1907–1954	Frida Kahlo
1909–1992	Francis Bacon
1912–1994	John N Robinson
1917–1992	Sidney Nolan
b1922	Lucian Freud
b1922	Richard Hamilton
1924–2002	Francis Newton Souza
b1926	Leon Kossoff
1928–1987	Andy Warhol
b1932	Gerhard Richter
b1938	Georg Baselitz
b1940	Chuck Close
b1953	Marlene Dumas
b1970	Jenny Saville

TIMELINE
SELF-PORTRAITS IN CONTEXT

DATE	TECHNOLOGY AND WORLD HISTORY	ART HISTORY
3500 BCE	Glass beads first used in Egypt and Eastern Mesopotamia	
1500 BCE	Hollow glass production in Egypt	
100 BCE	First glass blowing in Syria	
200 BCE	First use of paper in China	
300	Use of small mirrors in Egypt, Gaul, Asia Minor and Germany	Byzantine art movement
700s	Perilla oil used in a form of oil painting in Japan	
868	Diamond Sutra Buddhist scroll in China	
600	Papermaking introduced to Europe from China	
1000	Europe: use of Tempera, Fresco and Ink	Romanesque art style
1100	Sheet glass production developed in Germany and Venice	
1100–1500		Gothic art movement
1400s	Convex mirrors developed in Italy and Germany	Early Renaissance art movement
1410		Jan van Eyck develops stable form of oil paint
1452	Gutenberg Bible, the first book, is published	
1492		Albrecht Durer's first woodcut appears
1450–1500		High Renaissance art movement
1500		First use of canvas in painting
1500s	Flat mirror developed in Venice	Mannerist art movement
Early 1500s – mid 1600s	Protestant Reformation in Western Europe	
1520s–'30s		Paolo Giovio sets up his 'museum' of 400 portraits at Lake Como
1550		Giorgio Vasari's *Lives of the artists* published
1554		*Self-portrait with Henry Strangwish (or Strangways)* by Gerlach Flicke
		First self-portrait in oils in England
1556		*Self-portrait at the easel, painting a devotional panel* Sofonisba Anguissola
1564		Vasari Corridor built at the Uffizi in Florence which now houses the self-portrait collection
c1605		*Self-portrait on easel in workshop* Annibale Carracci
1600s		Baroque art movement
1613		*Judith with the head of Holofernes* Christofano Allori
c1630		*Self-portrait* Judith Leyster
1638–39		*Self-portrait as the allegory of painting (Self portrait as La Pittura)* Artemisia Gentileschi *Self-portrait* Pieter-Jacobsz van Laer
1700s		Rococo art movement
1750–1880		Neo-classicism art movement
1800–80		Romanticism art movement

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DATE	TECHNOLOGY AND WORLD HISTORY	ART HISTORY
1830-70		Realism art movement
1848-1920s		Pre-Raphaelite art movement
1870-90		Impressionism art movement
1880-93		Post-impressionism art movement
1880-1914		Art nouveau
1887		Celluloid photographic film invented in USA
1888	George Eastman invents the first simple, inexpensive camera	*Self-portrait with felt hat* Vincent van Gogh
1895	X-ray technique developed in Germany Louis and Auguste Lumiere invent motion pictures	
1900	Freud publishes Interpretation of Dreams Kodak introduces Box Brownie Camera	
1901	Federation in Australia	
1903	Wright brothers fly their first aeroplane	
1905	Albert Einstein publishes Special Theory of Relativity	
1905–08		Fauve art movement
1905–13		Die Brucke art movement
1908–18		Cubism art movement
1909–29		Futurism art movement
1911–14		Der Blaue Reiter art movement
1914–18	World War I	
1915–23		Dada art movement
1917	Bolshevik Revolution in Russia	De Stijl art movement
1918–39		Art Deco
1924–45		Surrealism art movement
c1938–40		*Self-portrait* Pierre Bonnard
1939–45	World War II	
1940		Abstract Expressionism emerges in New York
1945	Atomic bombs dropped on Hiroshima and Nagasaki	
1948	Transistors and LP records invented	
1951	First colour broadcasts by CBS television	
1958		Pop art movement begins
1960s		Op art movement Conceptual art movement
1960s – present		Postmodernism
1961	Berlin Wall is built	
Mid 1960s		Minimalism art movement
1967		*Interior with hand mirror (self- portrait)* Lucian Freud
1969	Internet first developed for military use	
1971		*Self-portrait* Francis Bacon
1978	First personal computer went on sale	*Self-portrait (strangulation)* Andy Warhol
1980s	Widespread use of the Internet	Neo-expressionism art movement

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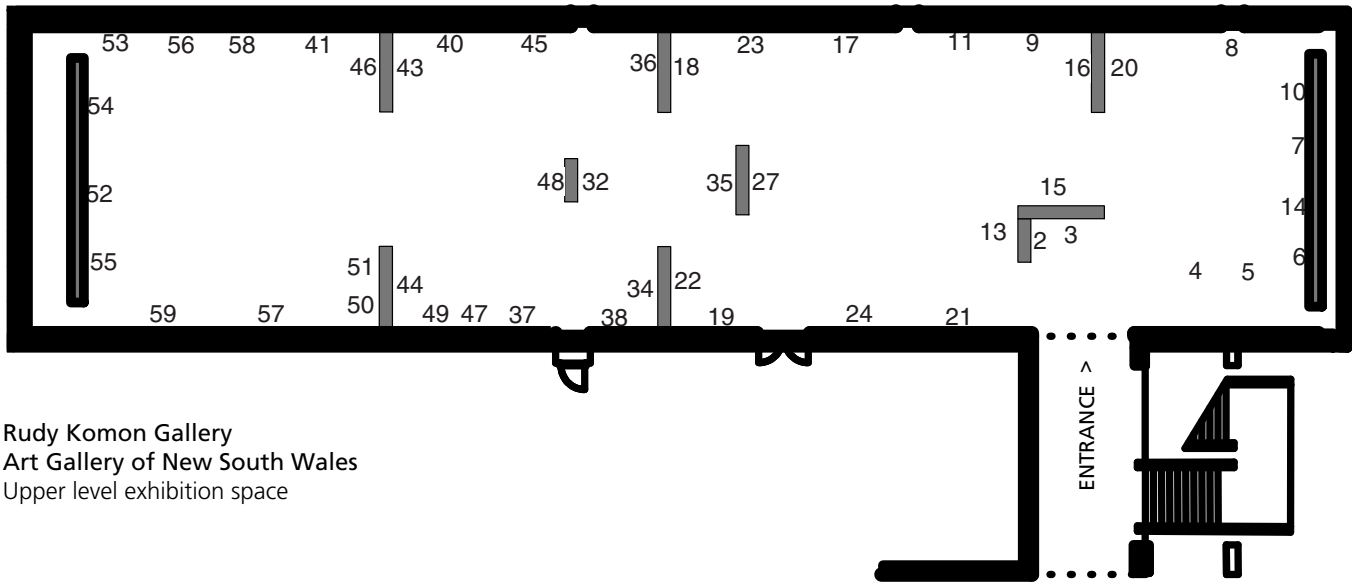
DATE	TECHNOLOGY AND WORLD HISTORY	ART HISTORY
1981	First case of AIDS is recognised	
1982	Compact Discs first went on sale	
1985	Widespread use of mobile phones	
1988	Human Genome Project established Bicentenary of European settlement in Australia	
1989	Berlin Wall pulled down	
1990	Development of the laptop computer	*Four self-portraits – 05.3.81* Richard Hamilton
1991	Collapse of the Soviet Union First Gulf War	
1994		*Juncture* Jenny Saville
1996		*Self-portrait* Gerhard Richter
2001	Terrorist Attacks in New York and Washington, USA	
2003	Second Gulf War	
2005	Widespread use of personal mp3 players	

FRAMING QUESTIONS

Make a cross cultural chronological study of cultural and artistic practices and technological developments in Europe, Asia and the Middle East for the period spanned by this exhibition, from 1500 to the present day. Create a timeline that stretches around the classroom which demonstrates what you have learned.

Consider the changes in the conventions of self-portraiture that have occurred over the period of this exhibition, for example from the 'courtly gentleman' to the 'bohemian'. Look at *Self-portrait*, c1645 by Diego Rodríguez de Silva y Velázquez and compare it with *Self-portrait at the easel*, c1829 by Victor Emil Janssen and *Self-portrait with model*, 1903 by Lovis Corinth. What differences are there in the persona each artist projects?

EXHIBITION FLOORPLAN



Rudy Komon Gallery
Art Gallery of New South Wales
Upper level exhibition space

2 Gerlach Flicke
3 Alessandro Allori
4 Sofonisba Auguissola
5 Lavina Fontana
6 Annibale Carracci
7 Christofano Allori
8 Jocab Jordaens
9 Sir Peter Paul Rubens
10 Guercino Barbieri
11 Judith Leyster
13 Gerrit Dou
14 Artemisia Gentileschi
15 Pieter-Jacobsz van Laer
16 after Rembrandt Harmensz. van Rijn
17 Diego Velazquez
18 Salvator Rosa
19 Johannes Gumpp
20 Giovan Sassoferrato
21 Adriaen van der Werff
22 Sir Joshua Reynolds
23 William Hogarth
24 Johann Zoffany
27 Elisabeth-Louise Vigee-Lebrun
32 Paul Cezanne
34 Vincent van Gogh
35 James Whistler
36 Lovis Corinth
37 Andre Derain
38 Paula Modersohn-Becker
40 Suzanne Valadon
41 Edward Hopper
43 Sir Stanley Spencer
44 Frida Kahlo
45 Pierre Bonnard
46 John Robinson
47 Sidney Nolan
48 Charley Toorop
49 Francis Souza
50 Lucian Freud
51 Francis Bacon
52 Georg Baselitz
53 Andy Warhol
54 Marlene Dumas
55 Leon Kossoff
56 Richard Hamilton
57 Jenny Saville
58 Gerhard Richter
59 Chuck Close

Please note: artists' numbers refer to their listing in the exhibition catalogue. Some works were displayed in the London exhibition only and are therefore omitted from this list.

ART GALLERY OF NEW SOUTH WALES COLLECTION CONNECTIONS

RELATED WORKS IN THE COLLECTION

The following works from the Art Gallery of New South Wales collection have been chosen to connect with the eight key themes identified within the exhibition and this education kit. The questions and activities in this kit can be adapted for use with these artworks from the Gallery's collection. They should be considered as starting points for developing connections, comparisons, contrasts and critical discussions across media, subject matter, techniques and formal qualities. It is important to remember that many of the works will be relevant to more than one theme and point of investigation.

These works have been selected due to their accessibility through consistent display within the Gallery or accessibility through the Prints, Drawings & Photography Study Room.

ARTIST AT THE EASEL	Nora Heysen	*Self-portrait* 1932
PLAYING WITH MIRRORS	Brett Whiteley	*Self-portrait in the studio* 1976
ARTIST AS WOMAN	Margaret Preston	*Self-portrait* 1930
ROLE PLAY	Tracey Moffatt	*Something More 1* 1989
BETWEEN LIFE AND DEATH	Yasumasa Morimura	*Slaughter Cabinet II* 1991
SPECIALIST OF SELF-PORTRAITS	Sidney Nolan	*Self-portrait* 1943
THE BODY OF PAINT	Emily Kame Kngwarreye	*Untitled (Alhalkere)* 1992
SIGNIFICANT OTHERS	Ricky Swallow	*Killing Time* 2003–04

ARTIST AT THE EASEL

Nora Heysen Australia b1911
Self-portrait 1932

oil on canvas 76.2 x 61.2 cm
Art Gallery of New South Wales

PLAYING WITH MIRRORS

Brett Whiteley Australia 1939–92
Self-portrait in the studio 1976

oil, collage, hair on canvas 200.5 x 259 cm
Art Gallery of New South Wales, purchased 1977

Margaret Preston Australia 1875–1963
Self-portrait 1930

oil on canvas 61.3 x 51.1 cm
Art Gallery New South Wales
Gift of the artist at the request of the trustees 1930

Tracey Moffatt Australia b1960
Something more 1 1989

Cibachrome photograph 103 x 133 cm
Art Gallery New South Wales

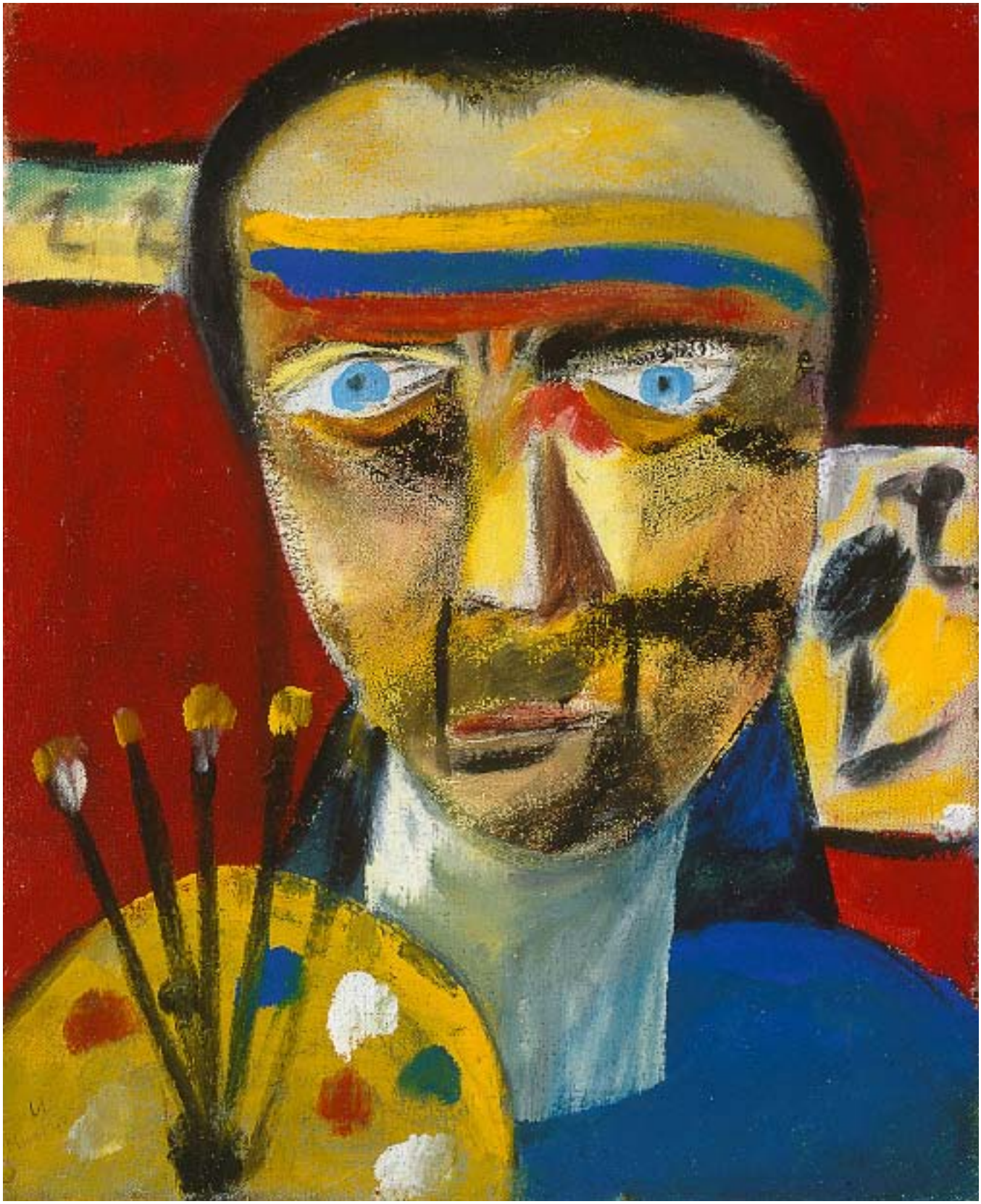
Yasumasa Morimura Japan b1951
Slaughter cabinet II 1991

wood, lightbox, gelatin silver photograph 58 x 43 x 43 cm
Art Gallery of New South Wales, purchased with funds provided by the Young Friends of the Art Gallery Society of New South Wales 1996

SPECIALIST OF SELF-PORTRAITS

Sidney Nolan Australia/United Kingdom 1917–92
Self-portrait 1943

synthetic polymer paint on jute canvas 61 x 52 cm
Art Gallery New South Wales, purchased with funds provided by the Art Gallery Society of New South Wales 1997



Emily Kame Kngwarreye Australia 1916–96
Untitled (Alhalkere) 1992

synthetic polymer paint on canvas 165 x 480 x 4 cm
Art Gallery New South Wales
Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1992

Ricky Swallow Australia b1974
Killing Time 2003–04

laminated Jelutong, maple 108 x 184 x 118 cm
Art Gallery New South Wales, purchased with funds provided by the Rudy Komon Memorial Fund and the Contemporary Collection Benefactors Program 2004

GLOSSARY

Key words and their definitions that relate to self-portraiture

Alchemy The ancient and medieval chemical practice especially concerned with the attempt to convert base metals into gold

Allegory When the literal content of a work stands for abstract ideas, suggesting a parallel, deeper, symbolic sense.

Autobiography A person's own life story written by the person

Background Area in a painting that appears in the distance

Body art Term used to describe art in which the body, often that of the artist, is the principal medium and focus

Commission The act of hiring someone to execute a certain artwork

Chiaroscuro A word borrowed from Italian ('light and shade' or 'dark') referring to the modelling of volume by depicting light and shade and contrasting them boldly

Composition The arrangement of the elements of art in a work, connected to the principles of design, as well as to the relative emphasis of the composition's parts

Diptych A picture or bas-relief made of two panels hinged together, often an altarpiece. Also, any picture consisting of two individual surfaces

Foreground Area in a painting the seems closest to the viewer

Foreshortening A way of representing a subject or an object so that it conveys the illusion of depth — so that it seems to thrust forward or go back into space

Frontal With face straightforward

Gaze Who or what figures are looking at and why, and whether they appear to make eye contact with the viewer, or the artist portraying them. It can be significant to understanding the meaning of a work

Identity The characteristics by which a thing, a person, or people are definitively known

Impasto Thick application of paint to a surface

Metaphor One thing representing another; a symbol

Metamorphosis A transformation from one state of being to another

Middle ground Area between the foreground and the background

Miniature Often refers to a small portrait painted on paper, ivory, or porcelain

Mirror A surface capable of reflecting light to form a virtual image of any object placed in front of it

Mirror image An image that is identical to another one, except that its parts are reversed from left to right, as they would appear in a mirror

Patron Someone who supports an artist; a sponsor or benefactor

Perspective The accurate representation of distance or depth as viewed by the human eye

Portrait The representation of a person or a group of people in a work of art

Pose Position in which the body is held in place without moving

Profile Turned to the side so that only half of face shows

Psychoanalysis A therapy consisting of a family of psychological theories and methods, developed from Sigmund Freud's theory of the unconscious

Psychology From the ancient Greek 'psyche' meaning soul and 'logos' meaning word, psychology is the study of behaviour, mind and thought

Realism The representation of life as found in nature or society without idealization or abstraction

Reflection A thought or idea formed after focused thinking

Renaissance A revival or rebirth of cultural production and learning that took place during the 14th and 15th centuries, particularly in Italy, but also in Germany and other European countries. The period was characterised by a renewed interest in ancient Greek and Roman art and design and included an emphasis on human beings, their environment, science, and philosophy

Self-exploration The effort to discover your own character, personality, moods, motivations, goals, likes, and dislikes

Self-portrait The representation of oneself in a work of art

Symbol Something – often an object or a representation of an object – that stands for or suggests something else

Subjectivity Expressions of the individuality and personal experiences and perceptions of an artist or author

Triptych A painting or carving that typically has three hinged panels, the two outer panels designed so that they can be folded in towards the central one. A common form for an altarpiece during the Middle Ages and the Renaissance

Three-quarter The halfway position between frontal and profile, so that the face and shoulders are seen at an angle

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Australian websites

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