

AUTORITRATTI

Ernst Rebel



TASCHEN

Taschen
AUTORITRATTI (I) #BASICART

Ernst Rebel

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Io, me stesso e me medesimo

Storia dell'autoritratto

Ritrarre sé stessi è una delle imprese più affascinanti e prolifiche nel campo artistico. Presentando opere che spaziano **dal XV secolo ai giorni nostri**, questo volume raccoglie **alcuni dei più significativi esempi di autoritratto** per analizzare l'evoluzione di questo genere nel corso dei secoli, nonché esplorare **le eterne questioni sull'identità e la sua rappresentazione** che hanno accompagnato l'umanità per lunghi secoli, ben prima dell'avvento dei social media e dei selfie.

L'autoritratto è un mezzo con cui l'artista si riflette o è invece un falso specchio come si evince dal titolo che Magritte attribuì al suo quadro del 1928 raffigurante un solo occhio? Cosa ci racconta questa forma d'arte in termini di bellezza, potere e status sociale della persona? Da **Albrecht Dürer a Egon Schiele, da Fra Filippo Lippi a Frida Kahlo**, questo volume esaustivo esplora le numerose tecniche utilizzate dagli artisti per ritrarre sé stessi, i metodi ingegnosi e le diverse prospettive, nonché **le grandi questioni** che questo genere artistico solleva.

"Dipingo autoritratti perché sono spesso sola, perché sono la persona che conosco meglio."— Frida Kahlo

L'autore:

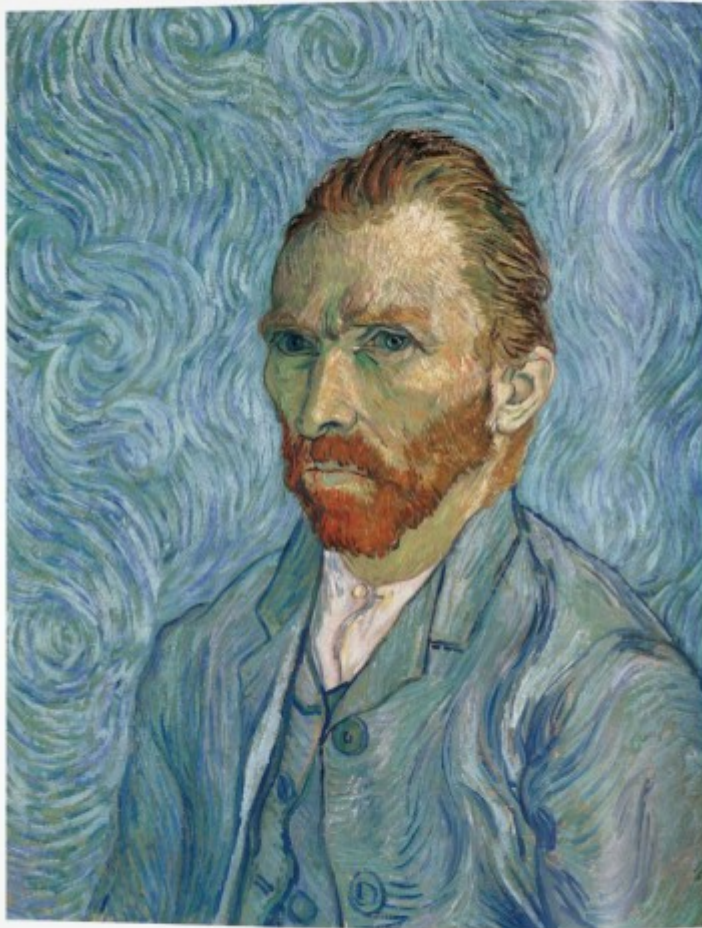
Ernst Rebel si è laureato in pittura, graphic design e formazione artistica presso l'Accademia di Belle Arti di Monaco nel 1976. In seguito, ha proseguito gli studi in storia dell'arte, filosofia e archeologia classica all'Università di Monaco. Nel 1979 ha conseguito il dottorato in storia dell'arte. Dopo aver redatto la tesi nel 1988, ha intrapreso la carriera accademica e dal 1992 insegna storia dell'arte e formazione artistica presso l'Università di Monaco. È autore di numerose pubblicazioni dedicate alla storia delle stampe, alla vita e le opere di Albrecht Dürer e alle questioni legate all'insegnamento e alla teoria dell'arte.

La collana:

Ciascun volume della collana Basic Art di TASCHEN comprende:

- Una sintesi dettagliata che ripercorre cronologicamente la vita e l'opera dell'artista, soffermandosi sulla sua importanza a livello storico e culturale
- Una biografia concisa
- Circa 100 illustrazioni a colori con didascalie esplicative

#BasicArt



Artists in the Focus of Their Own Eyes

The Self - a Mirror for Everyone

A human eye (ill. p. 7). Close up. Pulled wide open it stares out of the picture. The iris a reflection of a cloudy sky, the pupil a black hole. What can this eye see? The out-there or the soulscape of the self? What does an artist see when he looks at himself in the mirror? Does he also see through himself to see us who are looking at him? Is an artist's self-portrait a medium of reflection or in the end only a black nothing, a *False Mirror*, as the Surrealist René Magritte (1898-1967) entitled his 1928 painting of the eye?

It is questions like these that have always made artists' self-portraits so fascinating. In a time of omnipresent media productions more questions arise as to the reasons for this fascination. Are the appearances of individuality and personality, when they speak to us from the world of art, more truthful than the human images we see on billboards, television and computer screens? An artist's self-portrait, does it bare the artist's self? Or does it only serve to represent society's conventional image of the artist's profession and status? There are many possibilities.

Self-portraits are testimonials in which the artist's ego as his own model and motif at the same time relates to other people. Artists depict themselves as they want to be seen by others, but also as they want to distinguish themselves from them.

Art history in itself also acts as a mirror and as a repository of all the information on the human image. For this reason art history allows us to ask the question which may be the biggest question we can ask, namely that of the impact and importance of our "selves." Those who delve into art history of course also learn to give up misapprehensions and prejudices, such as the incorrect notion that throughout history all those who painted pictures also always created depictions of themselves or that in every age those who produced paintings were always considered artists.

"Artist" is a relatively modern job description and status label. Strictly speaking it has only existed in the European cultural area since the 15th century. Previously those who created sculptures and paintings, wove carpets, made jewellery and instruments did so primarily as craftsmen, or sometimes, as with medieval illumination, as monks. Either way the work done, although it demanded special creativity, was only rarely subject to personal decisions and goals, and in no way was it always subject to the set of rules that comes with specialized occupational training. The work was commissioned by collectives or created in the service of the rich and powerful, but its creator never worked under his own direction. Never! In the special field of self-portraits this self-direction started very early on.

Those who confront the large subject that is "self-portraits" today will not just witness a change in the bonds of society. They will be confronted in retrospect with

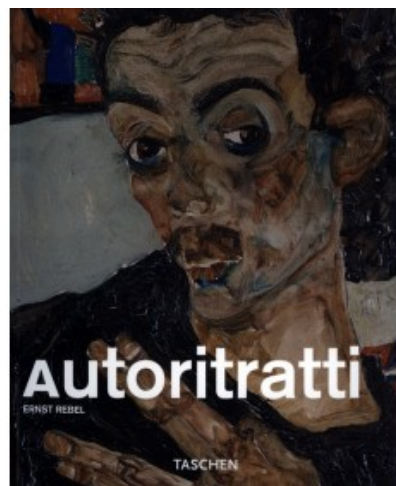


René Magritte
The False Mirror, 1928
Oil on canvas, 54 x 80.9 cm (21 1/4 x 31 1/2)
New York, The Museum of Modern Art

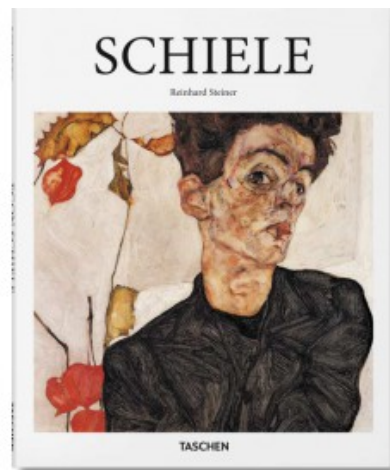
Vincent van Gogh
Self-Portrait, 1889
Oil on canvas, 65 x 54 cm (25 1/2 x 21 1/2)
Paris, Musée d'Orsay

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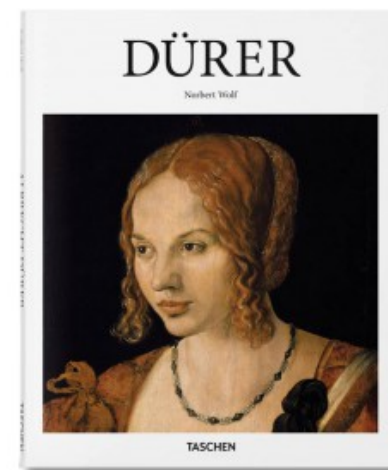
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