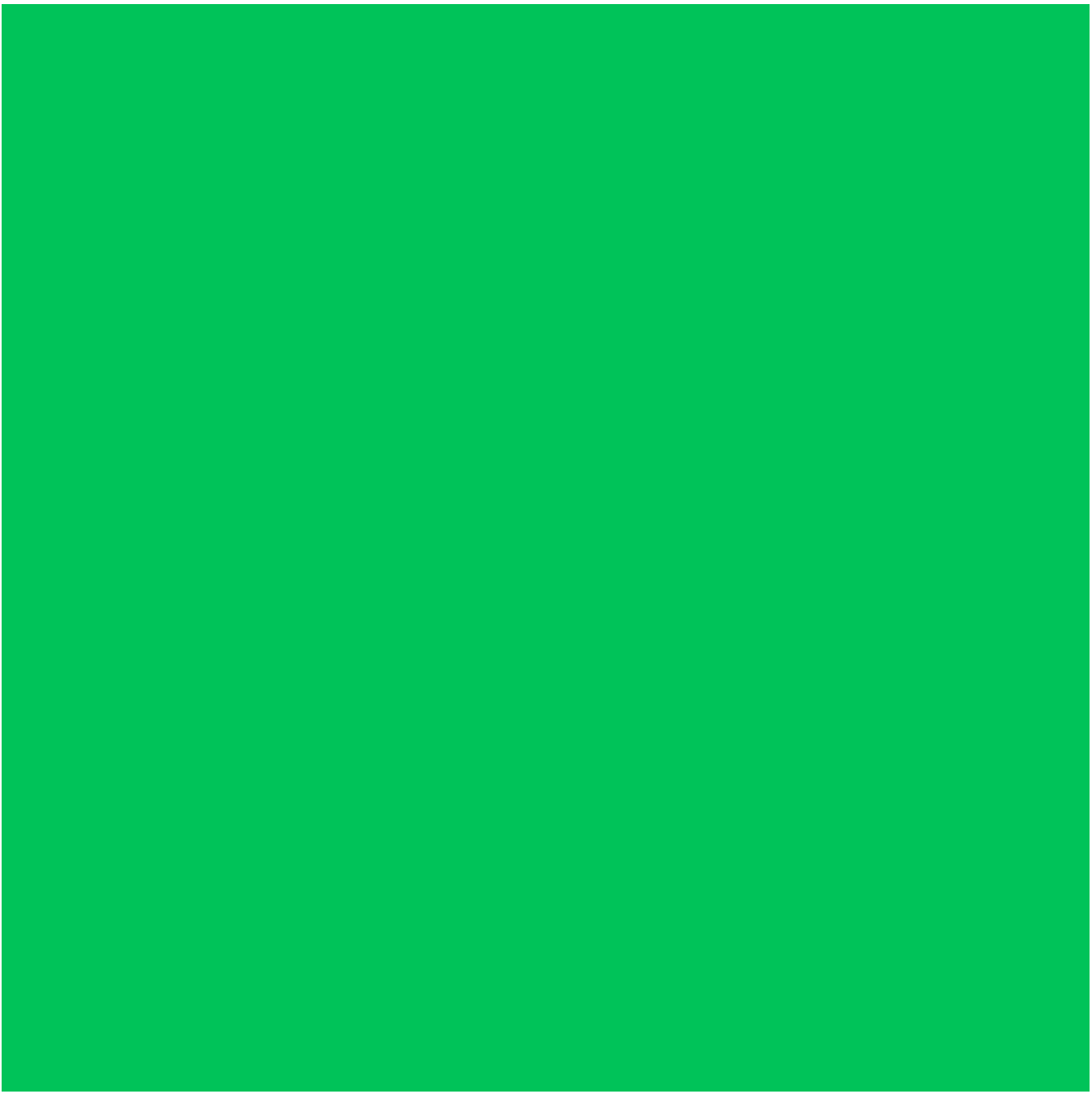






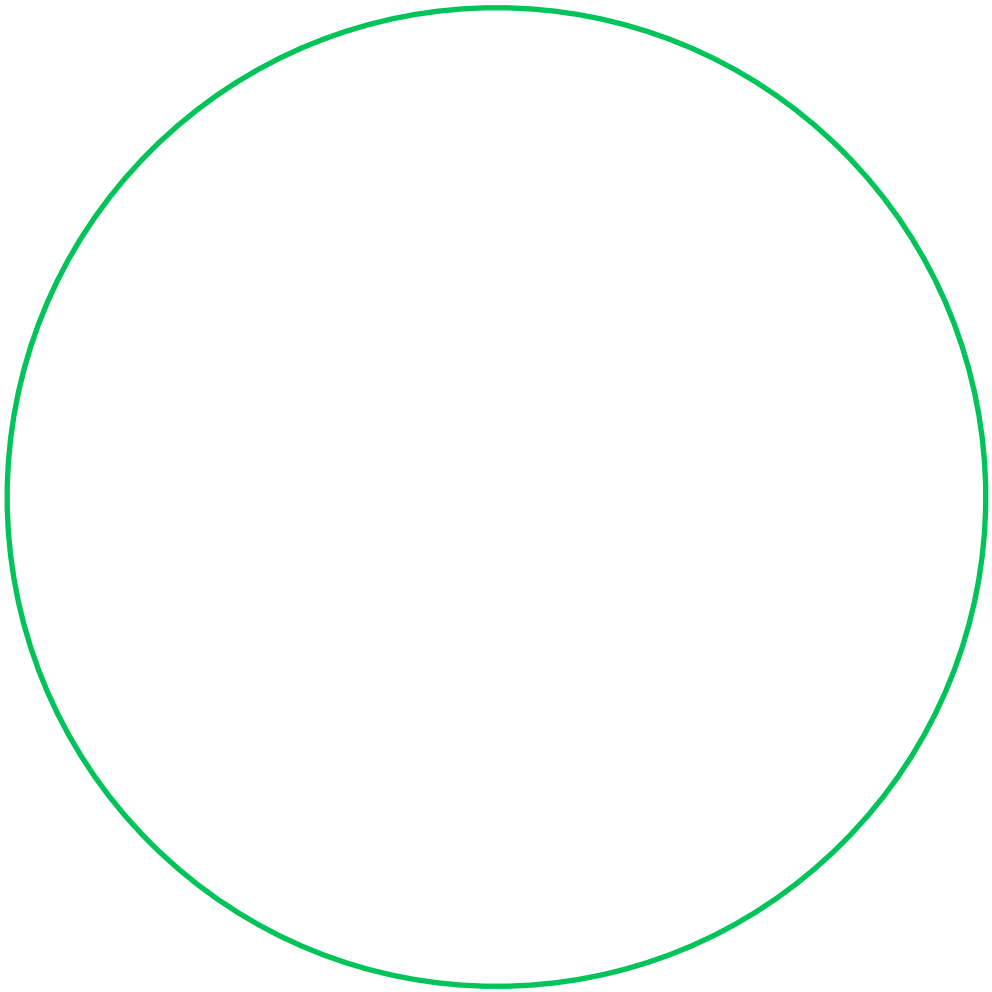
# Essence of Self Portrait





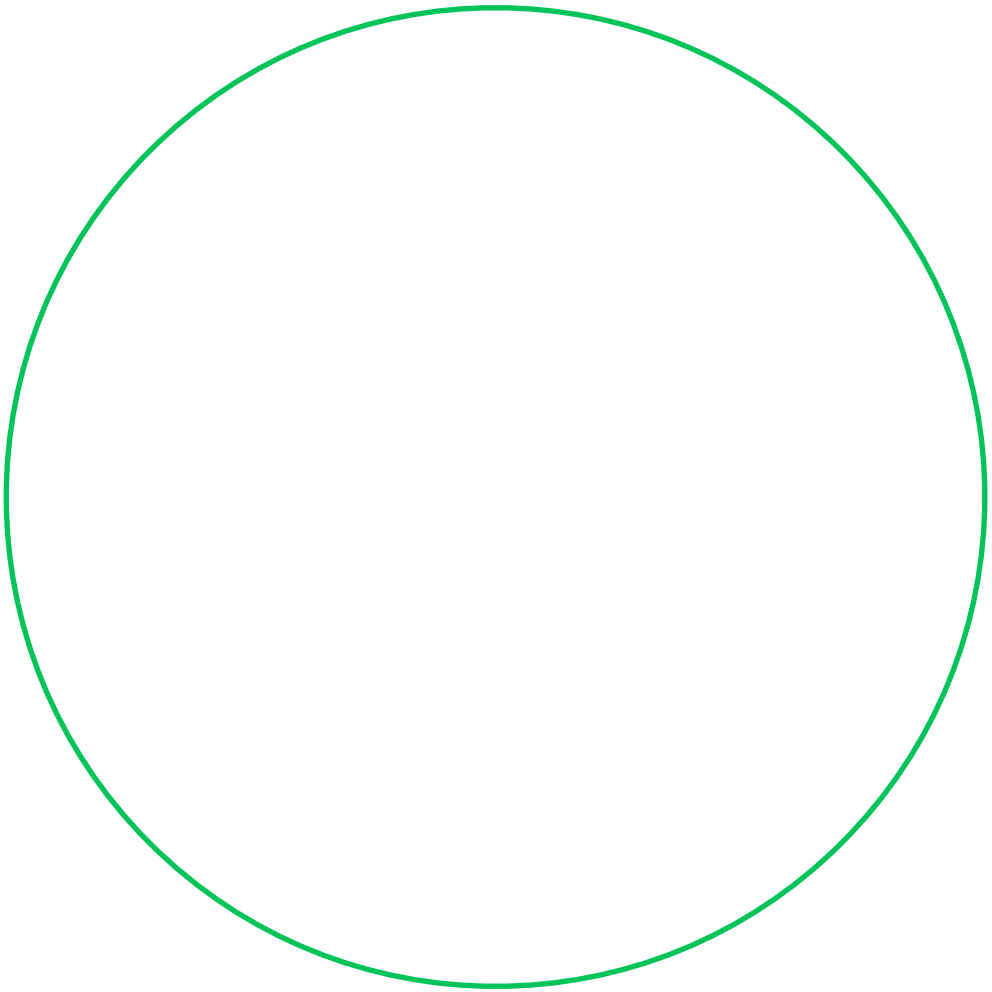
"I HAVE A FACE BUT A FACE IS NOT WHO I AM"

(Julian Bell, 500 Self-portraits)





Invests in figurative





Evoking the sitter through  
physiognomic likeness

Assumed art-historical conventions of self-portraits

Painted

Photographed

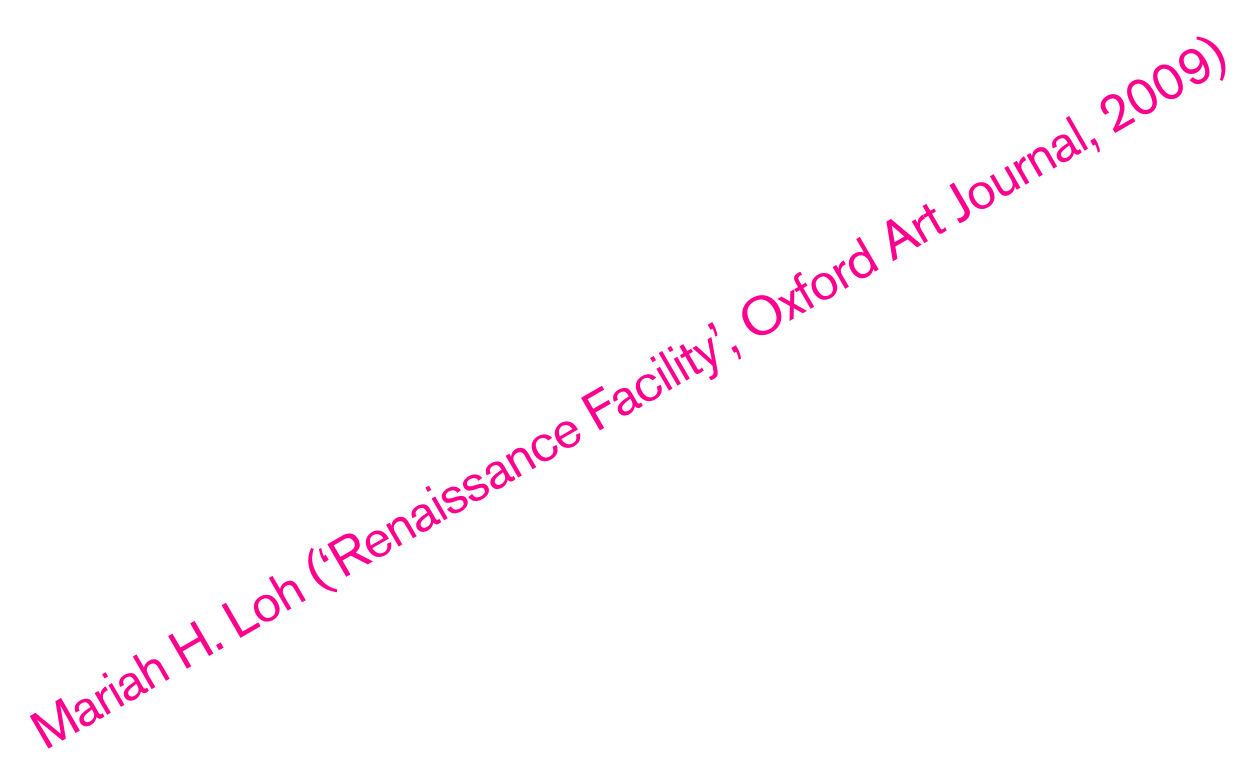
Sketched

Sculpted



✓Variou artistic skill minimetic accuracy



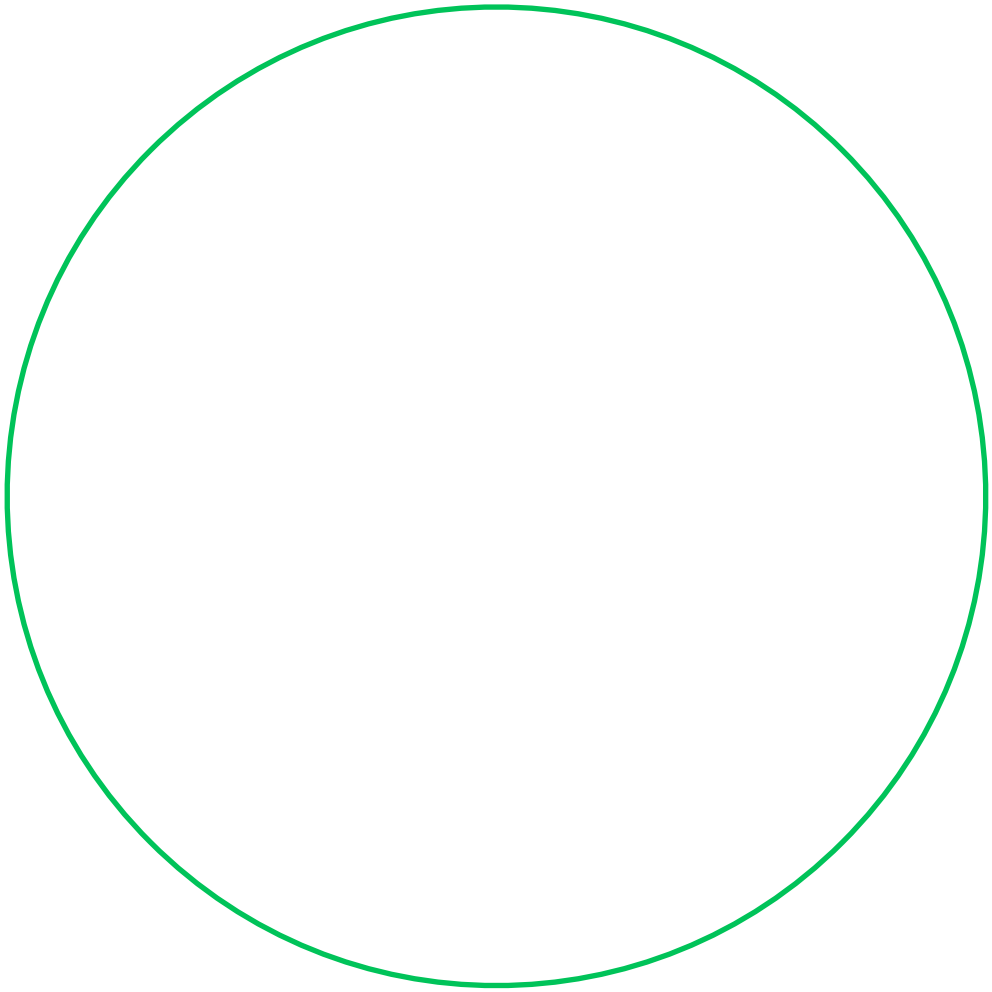


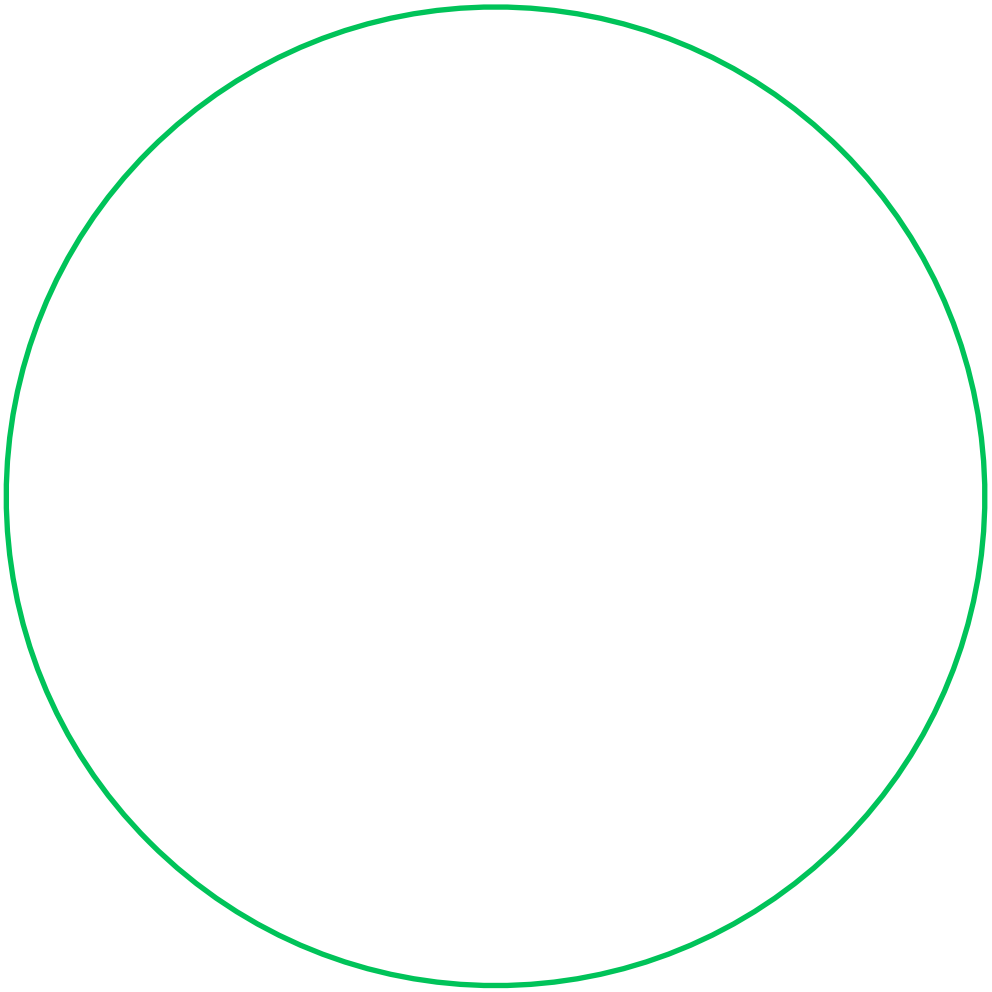
Mariah H. Loh ('Renaissance Facility', Oxford Art Journal, 2009)

Ideas about LIKENESS, IDENTITY and  
INDIVIDUALITY are themselves  
subject to historical variation

Assumed art-historical conventions of self-portraits

Indexical or bodily traces



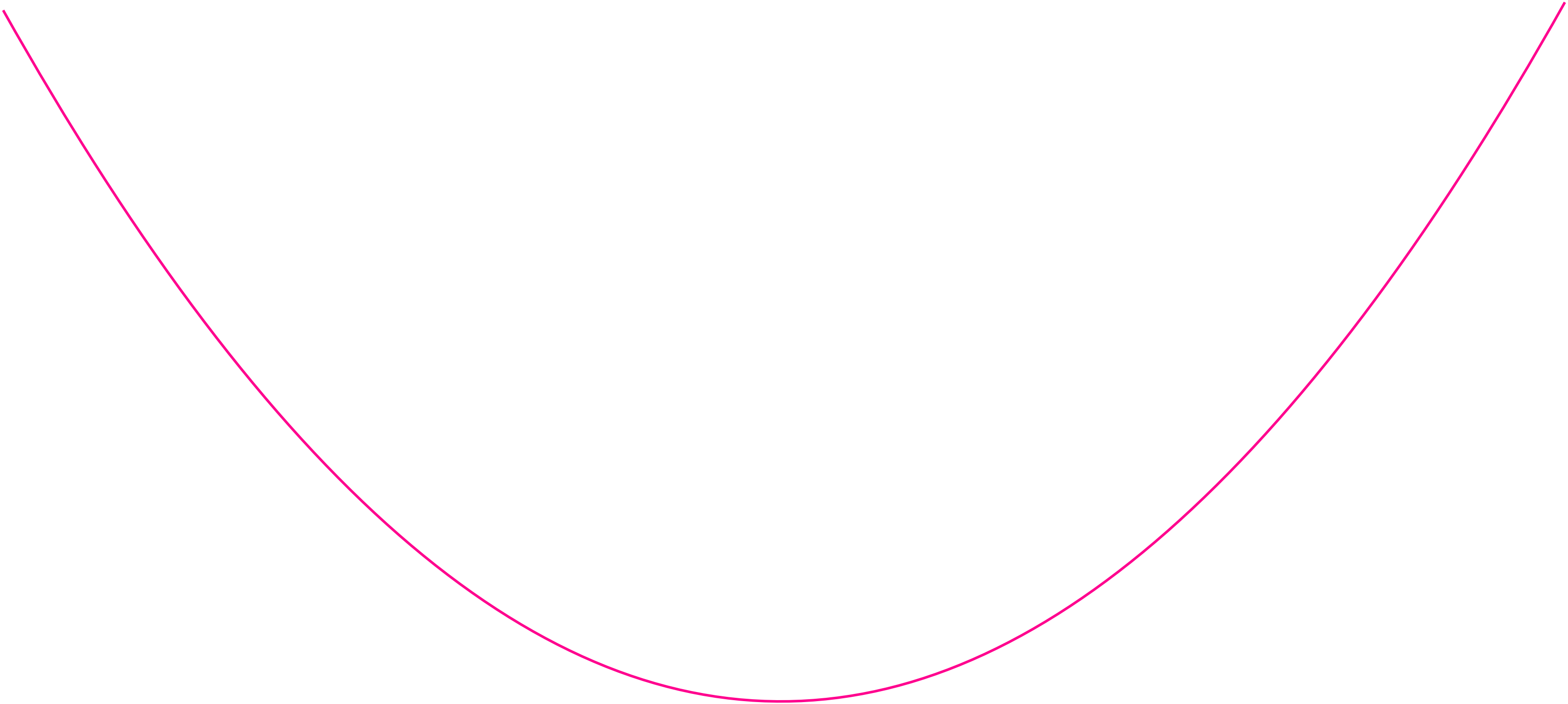


Biometric digital profiling









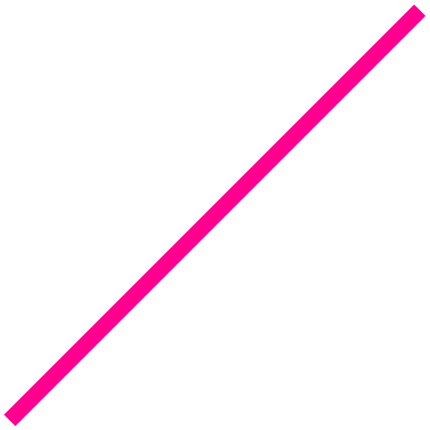
Many other forms of symbolic or metaphorical elicitation



Broad view of self-portraits

# Scrutinising the operations of SUBJECTIVITY

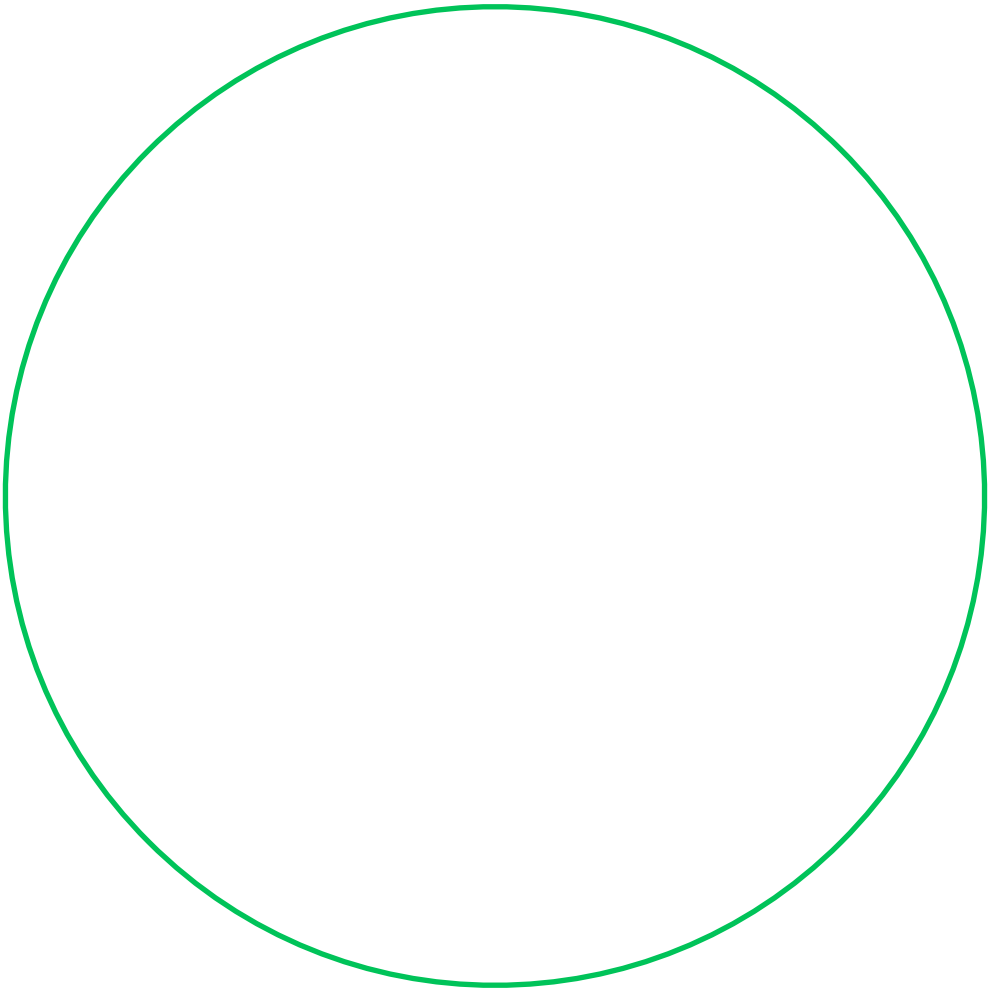
Expressing the particularised  
identity of a given individual













Howard Hodgkin, <Portrait of the Artist>

1984 - 1987

30 3/4 x 35 3/4", 78.1 x 90.8cm

Oil on wood



The National Portrait Gallery, London, 2017



'One of the late twentieth-century's  
greatest portraitists'





“Communicating and expressing ourselves involve learned gestures  
that have common meanings within social groups”

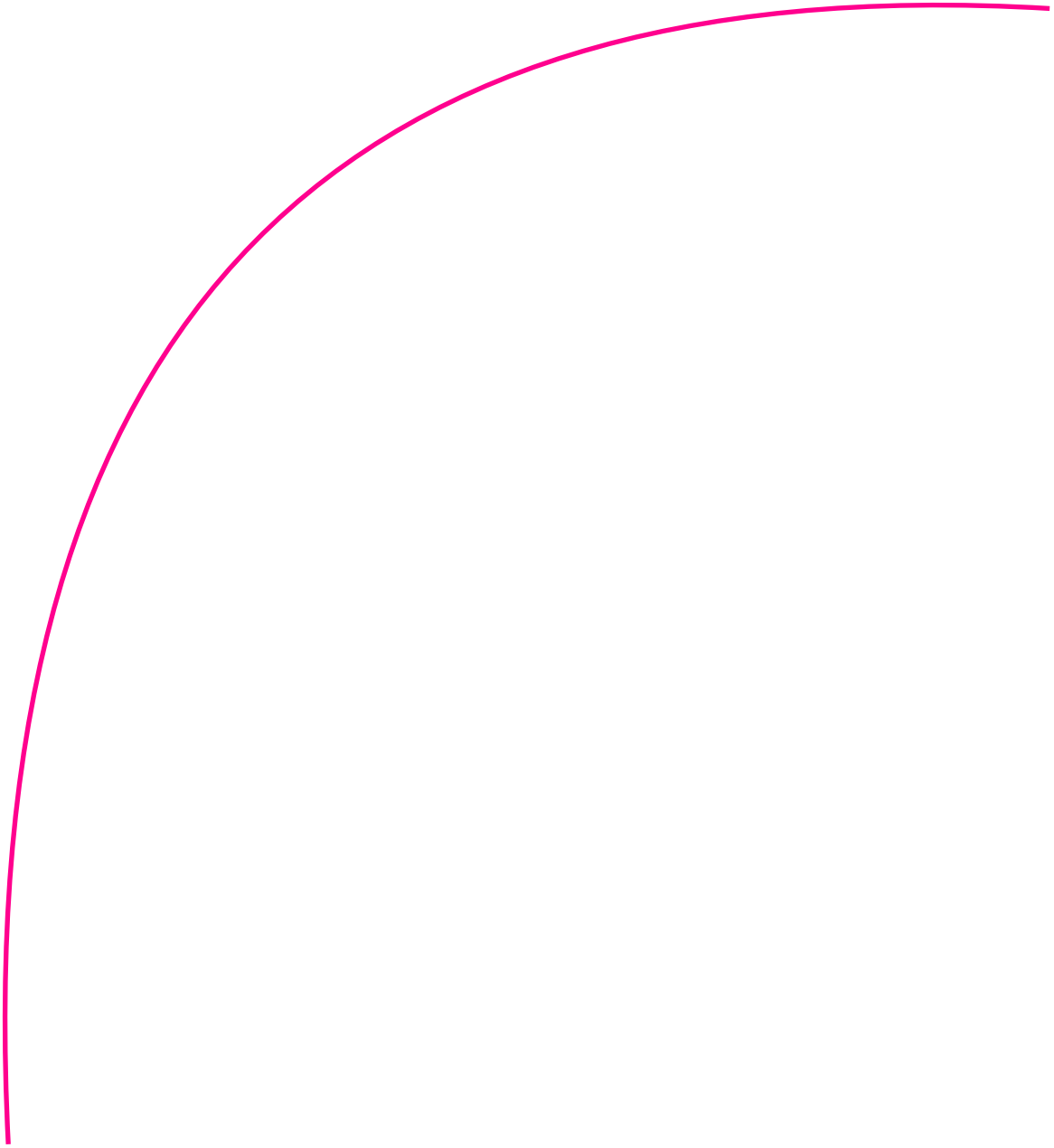
- Erving Goffman

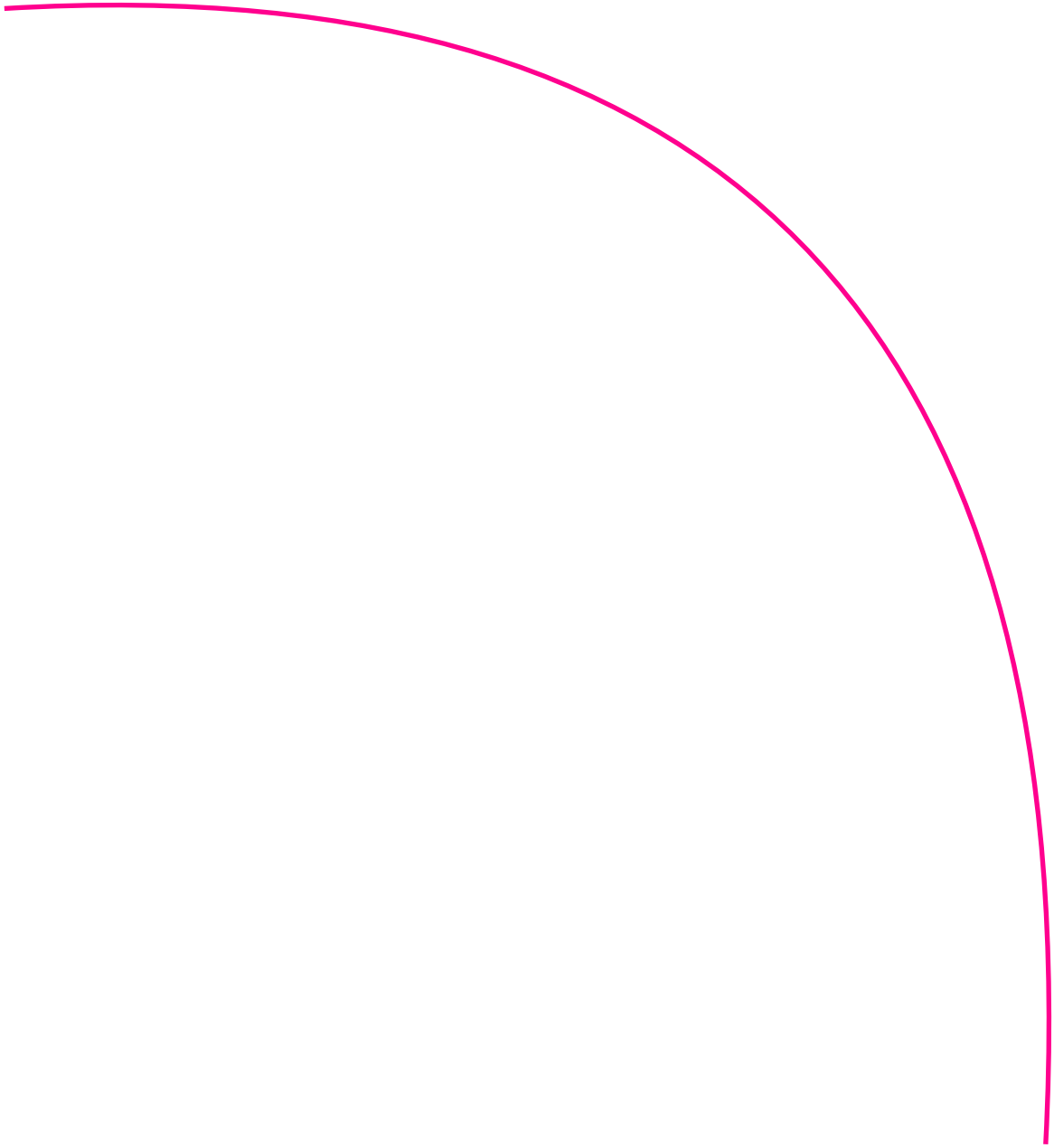
“Without this shared historical body language portraiture would cease  
to be meaningful as a social practice”

- Marcia Pointon



Whether gestural or verbal, language is never a static system but a dynamic one,  
constantly shifting and developing in response to social and cultural change;  
following this, THE LANGUAGE OF PORTRAITURE MUST ALSO NECESSARILY BE MUTABLE













1 of 9

Assumed art-historical conventions of self-portraits



# ① Essence of Self Portrait

“I HAVE A FACE BUT A FACE IS NOT WHO I AM”  
(Julian Bell, 500 Self-portraits)

