

SJÄLVPORTRÄTT  
En bildanalytisk studie i svensk 1900-tals konst

Fil. mag. Bia Mankell

Akademisk avhandling för avläggande av filosofie doktorsexamen vid Göteborgs universitet kommer att offentligens försvaras i Stora hörsalen, Humanisten, lördagen 14 juni 2003, kl 13.15.

Abstract:

Mankell, Bia, 2003. Självporträtt. En bildanalytisk studie i svensk 1900-tals konst. (Self-Portrait). With an English summary. Acta Universitatis Gothoburgensis. Gothenburg Studies in Art and Architecture nr 13. (400 pp), 61 ill. Göteborg. ISBN 91-7346-465-1 ISSN 0348-4114

This thesis attempts to describe the self-portrait as a visual phenomenon using empirical material and theoretical discourses. With a focus on a category of motives such as "The artist as artist", self-portraits are discussed from a phenomenological and aesthetic-receptional perspective. The self-portrait as a visual construction is focused upon. Biographical issues have thus been given less space. Terms such as visuality and textuality are used to reveal deep lying structures within the genre. These touch upon and problematize identity, culture and communication. Self-portraits can be seen as symbolic acts visualized within the representational traditions of the culture. These are considered from a gender perspective. The connection between the self-portrait and the shifting formulations and dimensions of the role of the artist are examined and analysed in several self-portraits. These are also linked to ideas concerning the artist as a hero, a visionair, a prophet, an avant-gardist, a bricoleur, a medium and an entrepreneur. The artworks are categorized from typical visual presentations as the role-portrait, the self-portrait with the gaze in the mirror and the artist and his model, but even more actual expressions as staging the self and appropriations. In the conclusion, the self-portrait is discussed with regards to terms such as tradition and breaking up, modernism and postmodernism and in the light of certain genre-specific traits. The importance of the traditions of visual representation is discussed. The genre structure is seen as open and shifting. An ongoing dialogue with tradition generates new paths but seldom leads to a sudden break. The communicative feature is described as being crucial within the genre of self-portraits. The beholder is thus pulled into the dialogue in a suggestive manner.

*Keywords:* Self-portrait, Visual analysis, Role of the artist, Myth of the artist, Swedish 20th Century art, Art theory, Ontology of art, Phenomenology of art, Art education, Modernism, Postmodernism, Sigrid Hjertén, Tyra Lundgren, Carl Kylberg, Lena Cronqvist, Hans Wigert, Olle Skagerfors, Channa Bankier, Ola Billgren, Lotta Antonsson, Lars Nilsson, Cecilia Edefalk.

*Bia Mankell, Department of Art History and Visual Studies, Box 200, SE-405 30 Göteborg.*