

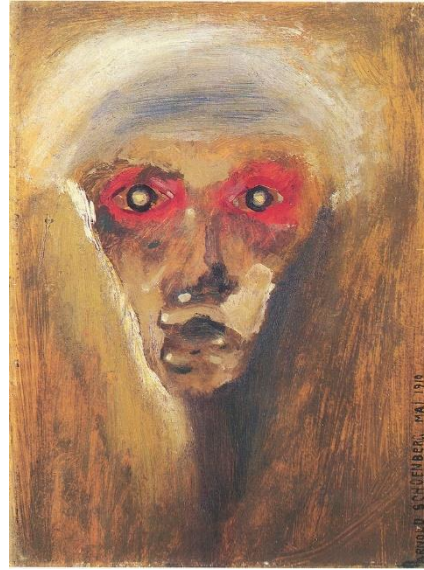
Comparative study:  
Ivan Lebedev

The canvas depicts a person, and along with him not only his appearance, but also the inner world and character traits that are often inaccessible to the general gaze.

At this CS I will be mainly focused on 3 self-portrait artworks from 3 different cultures and time periods: **"Self-portrait as a Heel"** by Jean-Michel Basquiat, **"The Red Gaze"** by Arnold Schönberg and Albrecht Dürer's **"Self-portrait at 26"**.



Self-portrait as a Heel  
Jean-Michel Basquiat  
1982



The Red Gaze  
Arnold Schönberg  
1910



Self-portrait at 26  
Albrecht Dürer  
1498

## Artist



Jean Michel Basquiat  
"Self Portrait as a Heel" 1982  
Acrylic and oil stick on canvas  
38.1 x 28.6 cm

In 1977, at the age of 17, Basquiat and his friend Al Diaz began to paint graffiti on the walls of buildings in Manhattan, signing "SAMO" or "SAMO shit." Jean-Michel Basquiat's "name" decoded as "Same Old Shit". In December 1978, the Village Voice published an article about these inscriptions.

In 1978, Basquiat left home and lived with friends, earning money by selling T-shirts and postcards on the street. Also in the late seventies, Basquiat and his comrades organized a group called Gray, which plays in various clubs in Manhattan.

In June 1980, Basquiat takes part in The Times Square Show, a collective exhibition of artists. In 1981, poet and art critic Rene Ricard published an article "The Radiant Child" in Artforum, which contributed to Basquiat's international career.

Over the next several years, Basquiat continued to exhibit his work in New York. Since 1982, Basquiat has regularly exhibited with Julian Schnabel, David Salle, Francesco Clemente and Enzo Cucchi, a group of artists that art critics, curators and collectors would soon call neo-expressionists.

In 1982, Basquiat met Andy Warhol, with whom he often collaborated. Since 1984, many of Basquiat's friends have begun to note his increasingly strange drug-induced behavior. Basquiat became addicted to heroin during his years as a street artist in New York. In 1985 Basquiat appeared on the cover of The New York Times Magazine. Jean-Michel Basquiat died of drug poisoning (he mixed cocaine and heroin) in his studio in 1988.

## Analysis - Basquiat J.M.



1. African mask

2. Clenched eyes

3. Blue shackles around the neck

4. Personal number

*Basquiat self portrait is not a direct representation of his physical form, it is much more a representation of his internal self. He places his internal identity onto his external image.*



1. He shows his face like an African mask. He identifies himself with the African people and thereby shows his aggressive intentions against the anger of injustice and corruption that this mask saw. Usually Africans wear this masks to show war and dominance.

2. Clenched eyes symbolizing disgust and contempt for what is happening.



3. The tightly tied blue shackles around the necks and the bars under the "ACE COMBS" sign indicate that he is weighed down by this oppression. He is deprived of his own character, and he is outraged by the state, which has already imposed on him without any choice.

4. Basquiat points to the massive oppression of blacks and their position in society, referring to slavery and exploitation in the past



The uniqueness of Basquiat faced a problem of pressure in white art culture and society. Sowing himself he wanted everyone to see how Afro-American are really stereotyped as another antagonist or heel. Basquiat raises a problem of black people and how they fell in society with are often describe them as negative and rebellious. He sees the new Afro-American generation and Old African as 2 sides of his personality. Using the original African culture he expresses the filings that are connecting him with his past.

## As a composer

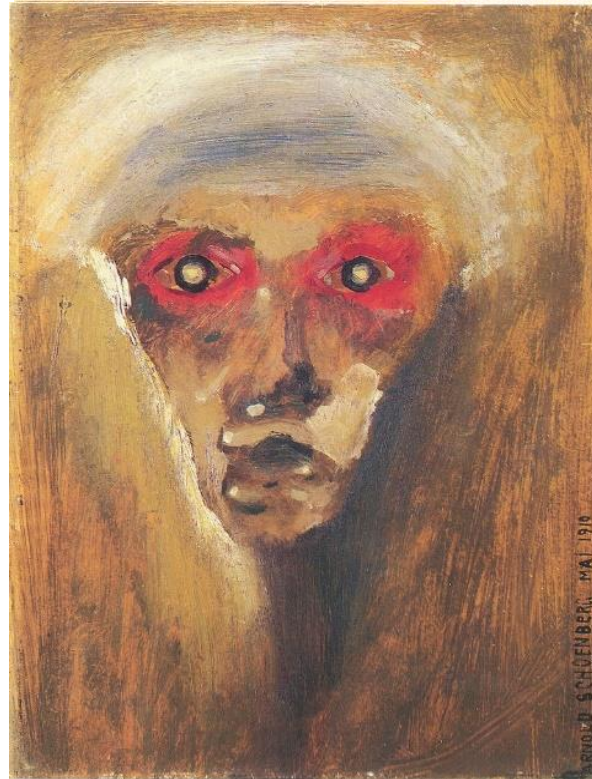
Arnold Schoenberg was born on September 13, 1874 in the Vienna in Leopoldstadt. Arnold was mostly a self-taught musician, and as a 20-year-old young man, Schoenberg made money by orchestrating operettas, while working on his compositions in the traditions of German music of the late 19th century. Schönberg's name begins to gain prominence.

Arnold Schoenberg mathematically deduced a new concept of writing music - dodecaphony, which is based not on the impulses of a creative soul, but on precise calculation, and turned out to be the creator of a new musical language of the 20th century. He is one of the few composers who wrote music not at the instrument, but at the table. Mozart, Berlioz, Shostakovich worked in the same way.

Despite the fact that Schoenberg had the fame of a controversial composer and innovator, he was a modest, quiet and delicate person and an excellent tennis player.

He changed his religion twice - in 1898 he was baptized into the Protestant faith, and in 1933 he converted to Judaism again, which could have influenced his music to some extent.

"Music should not decorate, it should be true and only ...". Arnold Schoenberg was not looking for success. First of all, he wanted to develop a musical form, find new ways, not allowing the art of composition to decline, while remaining true to his creative worldview. History has shown that this is how all timeless geniuses thought. And this is exactly how their fate developed, full of difficult relationships with contemporaries and conflicting assessments.



Arnold Schönberg  
"The Red Gaze" 1910  
Oil on cardboard  
32 x 25 cm

## As an artist

Incomparably better known as a composer, Schoenberg was also a prolific expressionist painter. He has created more than 300 paintings that have taken part in many exhibitions, among them - many self-portraits which mostly inspired me to make art focused on self-portraits.

In 1907, he was seriously fascinated by painting, and his wife Matilda was Schönberg's new friend, the artist Richard Gershtl, for whom she even tried to leave her family. The hobby did not last long, although during these several months the composer was preparing to commit suicide. These events could affect his work and paintings in general.

He is referred to as an expressionist, and in 1911, as part of the Munich exhibition of expressionists, Schoenberg's canvases were shown.

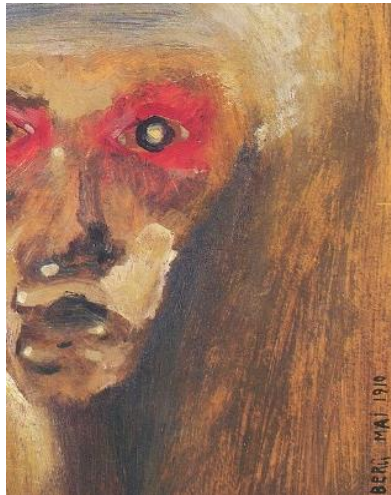
Artworks of Arnold Schönberg are showing him as open-minded and all-round person. Although his paintings did not win worldwide fame they have been shown at many exhibitions and inspired many people to create.

His paintings justify the famous saying that "a talented person, talented in everything"

## Analysis Schoenberg A.



At the time of painting (1910) Schoenberg was 36 years old and painted himself with completely gray hair. Small changes in the shade of gray on closer to the forehead show the balding that began at that time



*"Music has always been an art that did not use its means to deceive the reproduction of natural phenomena, but made of them a means of expressing the artist's mental life"*

Schoenberg also has many paintings called "Look" or "Gaze". These paintings are all very different both in the style of writing and in their emotional nature. To understand their figurative structure, the viewer needs maximum empathy, empathy into the figurative world of the image. This is expressionism in its purest form, most of them can be said in the words of Eisler that "their dominant mood is fear."

We see a frozen face-mask with glowing eyes "Red Look". A nightmare, stylized as a beast of prey, a portrait of fascism that came two decades later. Divination by a genius? (It is significant that Schoenberg early enough, already in 1921, drew attention to the sinister figure of Hitler. He wrote: "Can't you see that he is preparing a new St. Bartholomew's Night, and in the darkness of this night no one will notice that Schoenberg is a good Jew? "

Eyes play a major role. As Schoenberg himself said, when meeting people, he never looked at faces, but perceived only their gaze. Hence the piercing intensity of his portraits: the eyes that dominate the face seem to acquire independence, even exist by themselves and arise from nothing.

Eyes are a metaphor for spiritual vision. The artist is looking not for beauty, but for truth, the sphere of pure "looking" beyond the boundaries of the material and pictorially definite.



Fiery-orange background showing chaos and devastation and inscription of the date and name of the artist.



Two-thousand-yard stare. Unfocused gaze, often observed in soldiers who have suffered a combat mental trauma. It can also be observed in other cases of psychological trauma. A gaze at the horrors that followed and engulfed the 20th century in almost unimaginable chaos.



## Artist- Albrecht Dürer

The content of the formidable raging era, its ideological achievements were deeply reflected in the work of Albrecht Dürer (1471-1528), the great artist-thinker of Germany. Dürer generalized the realistic searches of his predecessors and contemporaries into an integral system of artistic views and thus marked the beginning of a new stage in the development of German art. Inquisitiveness of mind, versatility of interests, striving for the new, the courage of great undertakings, the intensity and breadth of perception of life put him next to the great Italians - Leonardo da Vinci, Raphael and Michelangelo. The attraction to the ideal harmonious beauty of the world, the desire to find a way to the knowledge of the rational laws of nature permeate his work.

Excitedly perceiving the stormy events of our time, Dürer was aware of the inconsistency with its classical ideals and created deeply national typical images of the people of his country, full of inner strength and doubts, volitional energy and meditation. Observing reality, Dürer was convinced that living nature cannot fit into classical formulas. Dürer's work is striking in contrasts. It combines rationality and feeling, a craving for the monumental and attachment to detail. Living on the verge of two eras, Dürer reflected in his art the tragedy of social crises that ended in the defeat of the peasant war. Dürer was born in Nuremberg.



Christ among the scribes, 1506 Thyssen-Bornemisza Museum, Madrid



Rosary Festival, 1506 National Gallery, Prague

From an early age in the workshop of his father, a goldsmith, then with the artist Wolgemut and during his wanderings in German lands, Dürer absorbed the heritage of German art of the 15th century, but nature became his main teacher. For Dürer, as for Leonardo, art was one of the forms of knowledge. Hence his extraordinary interest in nature, in everything the artist met during his travels. Dürer was the first in Germany to draw a nude body from life. He created landscape watercolors, depicted animals, draperies, flowers, etc. His impeccably accurate drawings are imbued with a touching and loving attitude to details.

Dürer studied mathematics, perspective, anatomy, was interested in natural science and the humanities. Twice Dürer traveled to Italy and created a number of scholarly treatises (Guide to Measurement, 1525; Four Books on Human Proportions, 1528). The artist's innovative aspirations manifested themselves during his travels to southern Germany, Switzerland and Venice. Upon his return to Nuremberg, where Dürer founded his workshop, his multifaceted activity unfolded. He painted portraits, laid the foundations of the German landscape, transformed traditional biblical and evangelical subjects, investing in them new life content. The artist's particular attention was drawn to engraving: first woodcut, and then copper engraving. Dürer expanded the subject of graphics, drawing on literary and everyday subjects. In his engravings, images of peasants, townspeople, burghers, knights, etc. appeared. The highest creative achievement of these years was a series of woodcuts of sixteen sheets on the theme of the Apocalypse (1498), popular among the masses of Germany at that time. In this series by Dürer, medieval religious beliefs were intertwined with anxious moods caused by social events of our time.



Four apostles, 1526 Old Pinakothek, Munich

The terrible scenes of death and punishment described in the Apocalypse acquired a topical meaning in pre-revolutionary Germany. Dürer introduced many of the finest observations of nature and life into engravings: architecture, costumes, types, landscapes of modern Germany. The breadth of coverage of the world, its pathetic perception, the tension of forms and movements, characteristic of Dürer's engravings, were not known to German art of the 15th century; at the same time, the restless spirit of late German Gothic lives in most of Dürer's sheets. The complexity and intricacy of the compositions, the violent ornamentation of the lines, the dynamism of the rhythms, as it were, are in tune with the mystical exaltation of the visions of the Apocalypse.



Albrecht Dürer Self portrait 1493

## Analysis



Self-portrait at 26  
Albrecht Dürer  
1498

Self-portrait, 1498. Young and dressed in fashion, returning from a trip to Italy, the artist wrote on the wall under the window: "I wrote this from myself. I was 26 years old. Albrecht Dürer". Prado Museum, Madrid In 1500, these tendencies culminate in Self-Portrait in the Image of Christ. Here the idealized look, known from earlier self-portraits, was replaced by a stern, piercing image. The figure is strictly frontal, the eyes catch the eye, the tones of carnation are complemented by various shades of brown, the background is dark. In this work, Dürer, obviously, sought to convey the idea that an artist, like God, is a creator. The artist painted himself strictly in frontal view, which was allowed only in the images of Christ. "I, Albrecht Dürer, Nuremberg, painted myself like this with eternal colors at the age of 28," reads the inscription. Dürer's self-identification with Christ in this portrait predetermined the subsequent images of Christ that he created, they always had features of similarity with the artist himself.



Long hair at that time was a sign of aristocratic origin of a person, only rich people could afford long hair, since they would not interfere with their work, since they do not work. Dürer showed all his aristocracy. Long, curly hair made him look more luxurious and attractive at the time.



The image of the landscapes in the background was taken by him from the then recently arrived Italy. Italy then was the most fashionable country and everything that was done in Italy, all the artists of the world tried to do as it was fashionable. Showing the background and what to be on the street, Dürer, as it were, demonstrated the beauty of the environment in which he is, not only inside, but also outside.



Also from Italy, he brought the most fashionable clothes at that time, which would show his superiority over others. Luxurious, non-standard for the rest of Europeans made Dürer special, unlike others





Self-portrait at 26  
Albrecht Dürer  
1498

For Germany in the 15th century, Dürer's self-portraits were a unique phenomenon. In medieval consciousness, the artist was an insignificant figure, and there was no such genre as "self-portrait". European masters sometimes depicted themselves in the background, among other characters in the painting. But in the work of Dürer, self-portraits became a reflection of the evolution of the artist's self-consciousness. Albrecht Dürer is the only artist of the Northern Renaissance who is put on a par with such titans as Leonardo da Vinci, Raphael Santi, Michelangelo Buonarroti. Dürer was a versatile and talented person: he was engaged in painting, engraving, mathematics, anatomy, and worked on methodology in art. He is well known for his series of prints "Apocalypse", as well as engravings "The Horseman, Death and the Devil", "Saint Jerome", "Melancholy". All of Dürer's works reflect a special religiosity and mysticism, which is characteristic of the German Renaissance. One of his most famous self-portraits, the artist wrote at the age of 28.

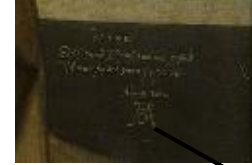
During this time, he managed to get married, gain creative fame and establish himself in his position: "an artist is a creator, not a craftsman." He portrays himself accordingly - confident and calm, in a fashionable Italian outfit and white gloves. The author's pose, his clothes and eyes, even the mountains (presumably the Alps) outside the window testify to a new perception of himself as a great master.

The self-portrait, which is now in the Prado Museum in Spain, was painted immediately after a trip to Italy. In his native Nuremberg, the profession of an artist was not considered prestigious, in Venice he was famous. Fame also had a downside - fakes of his prints were sold in the Italian markets, and Albrecht had to sue the manufacturers in order to defend the right to his work.

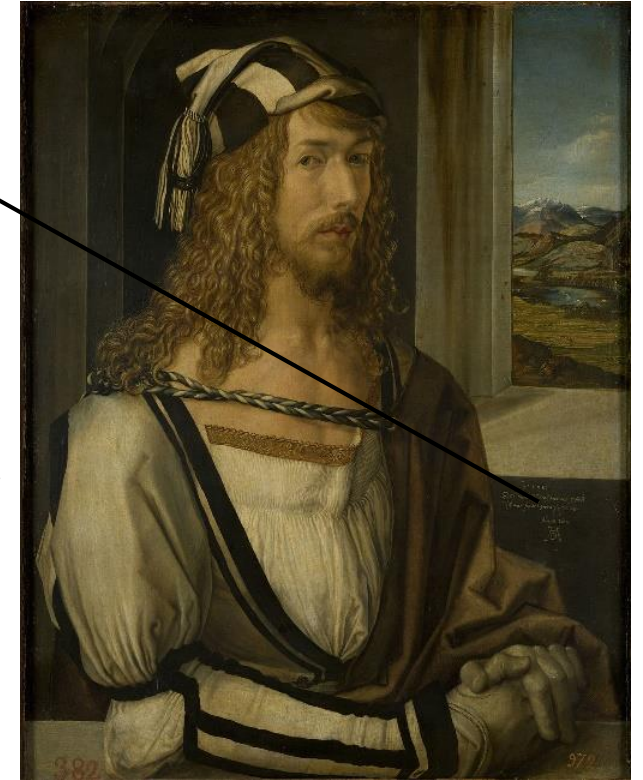
## Basquiat - Dürer



Self-portrait as a Heel  
Jean-Michel Basquiat  
1982



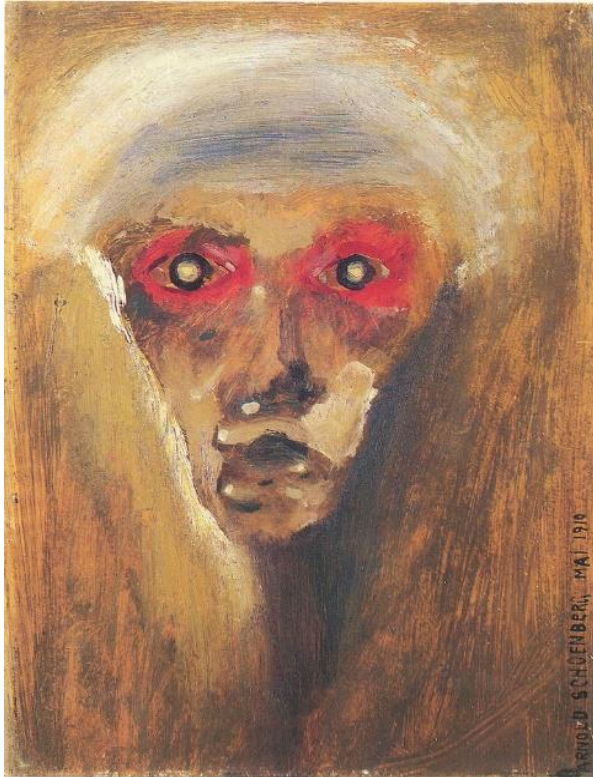
Self-portrait at 26  
Albrecht Dürer  
1498



At first glance, these two artworks are very little alike. If the Basquiat carries some kind of semantic message, gives us a deeper look at the picture, then Dürer is straightforward to show himself, or rather his beauty and unbecoming ideal. But if you think about it and take a closer look, you can find quite a lot of similarities in these artworks. Dürer, long before Basquiat, began to use inscriptions on paintings. Dürer's artwork says "1498, I painted it according to my figure. I was twenty-six years old Albrecht Dürer." In Basquiat's painting, we can see a similar detail, or rather "Self portrait as a heel". So the artist can convey what he cannot convey with the help of drawing. When an artist writes something in a picture, he wants to show us something, to convey some additional information.

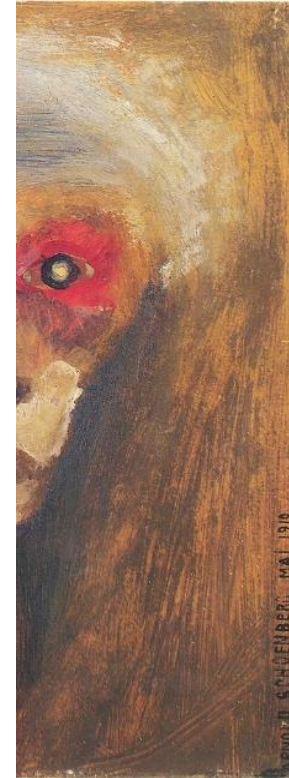
The second is how two artists depict their clothes, and if Basquiat depicts shackles that bind him and something yellow thrown over him, then Dürer has luxurious, magnificent and fashionable clothes that give him confidence of pride. Confidence can be talked about in the poses of both artists, if Dürer is in an elongated proud pose, with folded hands as if showing his calmness, then Basquiat looks directly at us, directly, letting us understand that his motives and the meaning of this artwork are straightforward and that he is without any Riddles wants to convey it to us. Likewise, the views of both artists can tell us a lot. Basquiat's gaze is like a wild, frightened gaze, which looks into our souls, urging us to change the racial attitude towards blacks in society. Basquiat portrays himself as the flagship of this problem, he wants its solution and tries to convey it to us through the picture. Dürer, on the contrary, looks at us with a share of charity and a sense of his own dignity. The look of Dürer in this artwork plays an important role as he gives us an understanding of the mood of the portrait, his desire to show all his dignity and greatness.

Basquiat – Schoenberg



The Red Gaze  
Arnold Schönberg  
1910

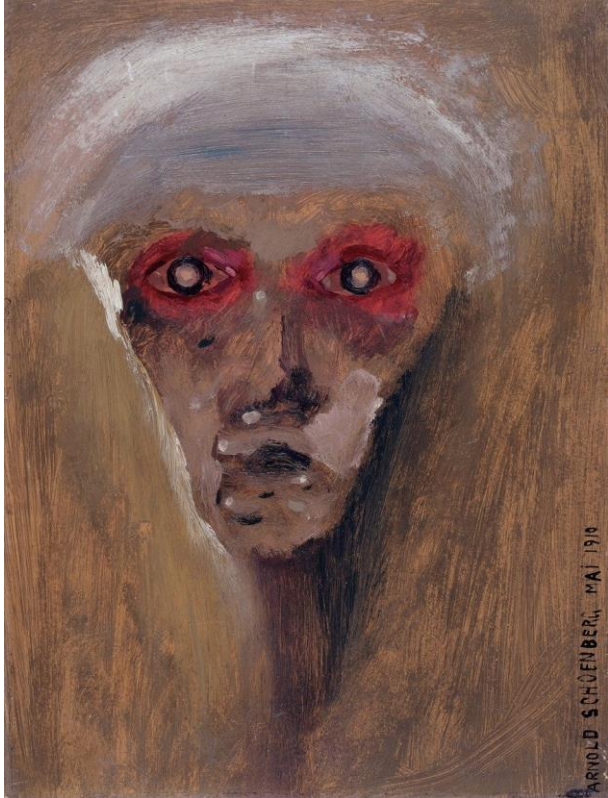
In these two works, there is also a difference in backgrounds. Basquiat depicts contrast, he depicts how his skin color is strongly expressed against a white background, that is, white oppression. The contrast of the artwork makes one think about the contrast of society. In the artwork of Schoenberg, on the contrary, we can see how he seems to be drowning in what is happening around him, he is drowning in chaos and devastation that he has experienced and it seems that he will never get out of there, never will go out of his head the recollection of all the horrors that have brought events of those times.



Self-portrait as a Heel  
Jean-Michel Basquiat  
1982

In these two artworks, there is a similarity of views. What attracted me to these paintings was how two artists portray the eyes of their portraits. The wild look of Basquiat is very much in line with the wild red look of Schoenberg. Both views draw attention to the problems that were urgent at that time. If Basquiat looks at the unfair treatment of blacks in society, then Schoenberg looks at the horrors of war and devastation that will come into the world. The main difference is that Basquiat looks at problems in the then present tense, what he is fighting with, and Schoenberg portrayed himself as having already seen all the horrors of war and devastation, as a person who has already experienced this and can no longer fix anything.

## Connection to Own Art: Arnold Schönberg

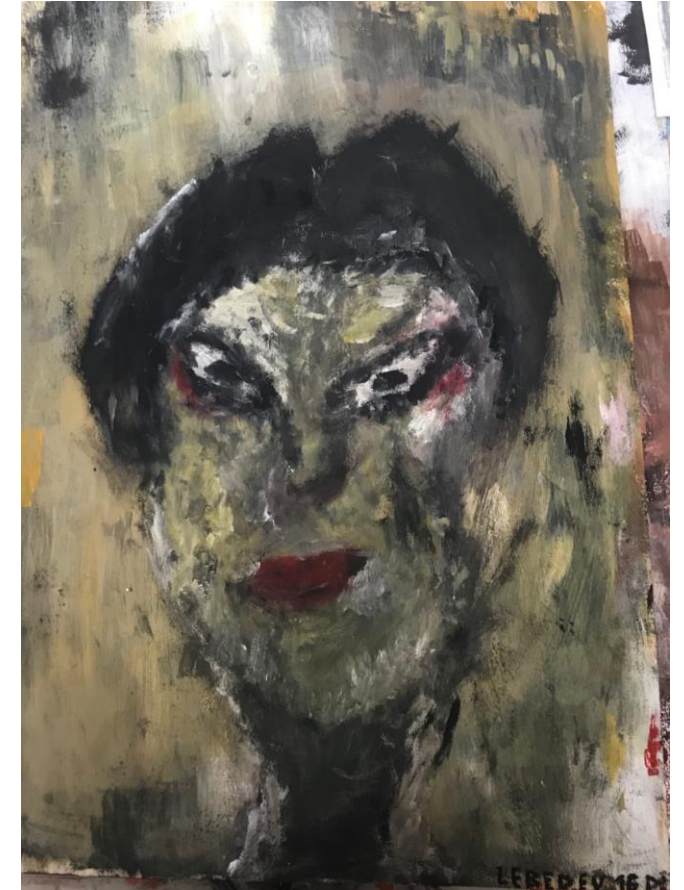


The Red Gaze  
Arnold Schönberg  
1910

Arnold Schoenberg is one of my favorite artists, although he was mainly a composer, he left behind many paintings that inspired me to paint my artwork in a similar style. I was probably to some extent lucky to see his paintings just at the time when they ideally suited my emotional state. A certain yellowness, hostility, disgust caused me to these pictures, and I saw in them something of my own, something that I could express in my own way and interpret it in my own style. I planned to take Schoenberg's paintings and try to draw something of my own, something that would ideally describe my emotional state. Like Schoenberg, I wanted to draw a self-portrait showing by this that his portraits are important enough for me, because his theme became closest to me at that moment, and like him, I want to focus not only on emotions, but I on some external features, which contradicts what I said at the beginning, but I change and my paintings too, so I want to try something new, something that I have never done



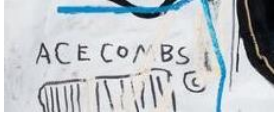
The background in Schoenberg's painting made the greatest impression on me, I realized that with the help of the background, you can convey a lot of ideas and thoughts.



In my life I have not yet seen such terrible events, my mind is not blackened by war and devastation, I have not seen the death of friends and my generation lives much better in general. My look is naive, with a smirk. This is the gaze of a person who has not yet seen all the horrors of the world, I decided to oppose my gaze to the gaze of Schoenberg.

Schoenberg saw the war, saw the suffering, his generation was doomed to them, so this look can be traced in his picture. Schoenberg says a lot with his gaze, he makes us understand that in gaze this is the main thing on which he wants to focus

## Connection to Own Art: Jean-Michel Basquiat



Self-portrait as a Heel  
Jean-Michel Basquiat  
1982

This artwork was the very first, and I drew inspiration from Basquiat. Basquiat painted his portrait as a reflection of himself, as a fictional plot in his head or as a sensation of his inner world. He has never been in slave shackles but maybe he felt like this I tried to take this idea from him and reflect it in my picture. The painting "Contrast of split personality" shows how my struggle with myself is reflected.



Separation and contrast is what unites me with Jean-Michel's painting. I also adopted from him the techniques of writing words in a artwork as a designation of something important, as well as numbers.



If Basquiat was fighting a real threat to society, then I am fighting the division of me into separate parts. Society is one whole, and it does not matter whether you are white or black, the main thing is integrity and equality, so, in my opinion, Basquiat saw this problem. I, in turn, tried to show that integrity and unity in the head is also very important, that the division of a person into two hemispheres, left and right, is an unfair decision in relation to oneself. The integrity of the mind of both the left hemisphere of the brain and the right is the main task. You can't say that you can't be creative because you are good at mathematics, which means that you have a developed right hemisphere or, on the contrary, be just an artist without even trying to solve mathematical problems.



## Connection to Own Art: Albrecht Dürer

This work carries a deep self-esteem, because contempt, irascibility, pride are three words that perfectly describe me here. I started painting myself as I am. Contemptuous (you can see it by squinting), hot-tempered (I put it that way by painting bright yellow, red and blue colors) and narcissistic who talks about the halo on my head, as if I put myself above others. Like Durer in this picture, I look at everyone with high, with contempt. I was inspired by the theme of clothing in Dürer's portrait. In my picture, I wear a sweater "The north face" and this brand of clothing was very popular in my country. We did not sell this and it was only in Europe, so it spoke of the status. Like Dürer, bringing the most fashionable clothes from Italy, I tried to convey that nowadays this is also relevant, that people can only judge by their clothes. His look also impressed me very much and I found inspiration to draw it differently but with the same meaning. The artwork "Contempt, irascibility, pride" has a similarity in the desire to be the first, the desire to be important. I tried to convey the mood of Dürer's self-portrait, only this time in my own style.



Self-portrait at 26  
Albrecht Dürer  
1498



This experience, in my opinion, showed me that I can create and create something of my own, that something unique and that I can say that it is mine. But one more main feature of this artwork is the reflection of me, the way I assess myself soberly and neutrally. And Dürer's painting inspired to paint an ideal self. Nice clothes, handsome, just like an aristocrat. The relevance of Dürer's paintings is still present. People are mostly judged by their looks and dress. They don't care at first about your insides and all that, they are important about your appearance. So Dürer showed himself in all his glory and this inspired me, I also wanted to do something similar, only to show myself not in all its glory, namely the desire to be the first and special

## Conclusion

- I chose the theme of portraits and these three painters as I believe they reflect most of the features of a self-portrait:
- 1. Transfer of one's own problem and its disclosure to society. Seeing people about their inner experiences and fear
- 2. Showing the experience of the survivor by a person. Awareness of the moments lived, telling people about their experiences and how they influenced you
- 3. Praise and show yourself in the best possible light. To paint yourself means to show a subtle note of narcissism in yourself. Self-portrait is an expression of opinion about oneself

For me: I can more clearly and understandably express what I feel for myself, the silhouettes of people, or rather myself, I draw with extraordinary ease. If I draw other people according to my impression, then I draw myself with the most objective assessment, as if I leave my body, move away for some distance and draw myself from afar.

Self-portraits are self-criticism. I can paint myself in any image, in any mood and in any color. Portraits help me to evaluate myself, to reveal my vices and flaws that I sometimes don't want to notice, I don't try to praise myself and show myself in the best possible light, but, on the contrary, criticize myself and change my attitude towards myself.

Self-portraits help me open up to other people. They help me show others that portraits do not have to be like you outwardly, to adequately portray my character and personality. They can show other people me and most importantly they can see the reflections of themselves. Looking at the self-portraits of another person, people can see parts of themselves and compare themselves with the author of the artwork.