

## **Abstract**

This bachelor thesis is dealing with self-portraiture as genre with concentration on inner processes regarding the concept of one's own individuality. These take place in the course of creation and manifest themselves in the resulting work of art. The essay contains four case studies analysing self-portraits of four artists throughout art history. A hypothesis is presented in the introductory chapter about two levels of self-portrait – a representational one and a latter one of deviations from original plan, where the self-transformation of creative process shows. The next chapter sums up different types of self-portraits as well as evolution of the genre. Instead of specific art works or artists it focuses on factors influencing perception of self, artists' status and the very self-portraiture as genre. In third chapter, ideological stand points are outlined. It concerns with the limits of objectivity, extent of individuality and temporality. Following is the body of the thesis. It is divided according to the three participants of self-portrait: author, object and viewer. Each chapter is sealed with a section regarding one of the tenses concerning work of art: The Past as a Setting, Visions of the Future and The Presence of Art. The part of the author deals with elements of settings prior to creation, as are the circumstances of origin, means and tools and motivation to self-portraiture. These are the aspects defining the representational level. Key part of the thesis, the middle chapter, focuses on influences and impacts of contemplation taking place during the creative process and changing the concept of one's Self. The principle of motion and necessity of constant change of self-conception are stated as basic principles of existence. Afterwards the importance of transformative role of imagination and unconsciousness is stretched. A reflection on disguise is accompanied by a study on Cindy Sherman, who is referring to masks-personas in her costuming. The self-portraits of Max Beckmann serve as an illustration of the conflict between Ego and Superego. The analysis of echo – a symbol of constant self-evaluation – is backed by a study about vibration in Rembrandt's work. Albrecht Dürer's self-portraits serve to demonstrate the unstableness of notions on future bound to self-awareness. The chapter about the viewer is mainly

concerned with the limits of interpretation. This thesis doesn't aspire to suggest final or universal conclusions. Rather the goal is to point out an aspect of processuality and by stressing the creative process of self-portraiture enhance its perspectives.

**Key words:** Self-Portrait, Genre, Creative Process, Self-Concept, Self-reflection, Subjectivity Individuality, Temporality in Art, Artist, the Myth of an Artist, Object, Self-Transgression, Imagination, Unconsciousness, Myth of Narcissus, Cindy Sherman, Max Beckmann, Rembrandt van Rijn, Albrecht Dürer