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| 1. Record Nr.           | UNINA9910487546203321  |
| Autore                  | Lehner Ace   |
| Titolo                  | Self-Representation in an Expanded Field   |
| Pubbl/distr/stampa      | Basel, Switzerland, : MDPI - Multidisciplinary Digital Publishing Institute, 2021<br>Basel : , : MDPI AG, , 2021<br>©2021  |
| Edizione                | [1st ed.]  |
| Descrizione fisica      | 1 electronic resource (228 p.)   |
| Collana                 | State of the Arts-Reflecting Contemporary Cultural Expression Series   |
| Altri autori (Persone)  | BhaumikSita Kuratomi<br>ZeltNatalie<br>LemckeRudy<br>TasmanMarc<br>SauerlaenderTina<br>ReichertRamón<br>IqaniMehita  |
| Soggetti                | The arts<br>Painting & paintings   |
| Lingua di pubblicazione | Inglese  |
| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| Nota di contenuto       | Intro -- State of the Arts-Reflecting Contemporary Cultural Expression -- Contents -- Acknowledgments -- About the Editor -- About the Authors -- Introduction -- From Self-Portrait to Selfie: Contemporary Art and Self-Representation in the Social Media Age -- Issues in Self-Representation -- Between Our Selves: Conversations on Race and Representation -- Feeling Myself: Loving Gestures and Representation in Mickalene Thomas: Muse -- From Self to #Selfie: An Introduction -- Selfie Shifts -- Race for the Prize: The Proto-Selfie as Endurance Performance Art -- Reflecting on Life on the Internet: Artistic Webcam Performances from 1997 to 2017 -- Selfie-Wars on Social Media -- New Selfie Precedents -- "First Ever Selfie Cover!": Cosmopolitan Magazine, Influencers, and the Mainstreaming of Selfie Style -- Self-Image as Intervention: Travis Alabanza and the New Ontology of |

Defined as a self-image made with a hand-held mobile device and shared via social media platforms, the selfie has facilitated self-imaging becoming a ubiquitous part of globally networked contemporary life. Beyond this selfies have facilitated a diversity of image making practices and enabled otherwise representationally marginalized constituencies to insert self-representations into visual culture. In the Western European and North American art-historical context, self-portraiture has been somewhat rigidly albeit obliquely defined, and selfies have facilitated a shift regarding who literally holds the power to self-image. Like self-portraits, not all selfies are inherently aesthetically or conceptually rigorous or avant-guard. But, – as this project aims to do address via a variety of interdisciplinary approaches– selfies have irreversibly impacted visual culture, contemporary art, and portraiture in particular. Selfies propose new modes of self-imaging, forward emerging aesthetics and challenge established methods, they prove that as scholars and image-makers it is necessary to adapt and innovate in order to contend with the most current form of self-representation to date. The essays gathered herein will reveal that in our current moment it is necessary and advantageous to consider the merits and interventions of selfies and self-portraiture in an expanded field of self-representations. We invite authors to take interdisciplinary global perspectives, to investigate various sub-genres, aesthetic practices, and lineages in which selfies intervene to enrich the discourse on self-representation in the expanded field today. Ace LehnerEditor

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