

Staging a Musical Self through Paper, Canvas, and The Screen: A Taxonomy of Musicians' Self-Portraits from the Renaissance to the Digital Age

Antoni Pizà

Director, Foundation for Iberian Music
The Graduate Center, The City University of New York
apiza@gc.cuny.edu

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Abstract. Musicians have engaged in visual self-representation at least since the Renaissance and have continued the tradition to modern times with contemporary practices including selfies and generative technology and AI art. The practitioners include so-called classical composers (Schoenberg is a well-known case) and performers (Caruso, for instance), but also pop singers and musicians (Joni Mitchell and Patti Smith, among others). The media used varies from oil on canvas to drawings on paper, from traditional photography to digital media. In some instances, there are grave, pompous self-representations, but caricatures also abound (e.g., Donizetti). There are also some miscategorized self-portraits (i.e., portraits misattributed to their subject) and many more purposely fake or mocking self-portraits including contemporary Roman musician and comic Federico Maria Sardelli, which would indicate that the category of “self-portrait” adds value and prestige to any visual artifact. Furthermore, many visual artists, especially during the Renaissance, present themselves as faux musicians, possibly as a sign of nobility or education. Slowly but surely, women have also claimed a space in the realm of musicians' self-portraits since many of them, belonging to the higher echelons of society, were both visual artists and active musicians (Maria Antonio of Bavaria, Ducreaux and Schröter, among others). In some instances, the musician is truly obsessed with his or her own image to the point that, in addition to visual self-representation, he or she also provides written autobiographies and even musical self-portraits in sound (Spohr and Schoenberg, for instance). In the end, any attempt to create a taxonomy of “musicians' self-portraits” amounts to a serious interrogation of the usual categories of “self-portrait,” “musician,” and “artist” and to the staging of a vulnerable, doubtful self that wants to be reasserted.

Keywords. Self-portraits, Oil on canvas, Drafts on paper, Photography, Selfies, Digital and AI art.

La proyección del yo musical a través del lienzo, el papel y la pantalla: Taxonomía del autorretrato en la música desde el Renacimiento hasta la era digital

Resumen. Desde el Renacimiento hasta hoy en día, ha habido numerosos músicos que se han autorretratado. Entre ellos descubrimos compositores “clásicos” (Schoenberg es un caso bien conocido) e intérpretes (Caruso, por ejemplo); pero también abundan los cantantes y músicos pop (Joni Mitchell y Patti Smith, entre otros casos). Los medios utilizados varían desde óleo sobre lienzo hasta dibujos en papel, así como desde fotografía tradicional hasta medios digitales. En algunos casos, se trata de autorretratos serios y pomposos, pero también abundan las caricaturas (por ejemplo, Donizetti). Asimismo, hay muchos autorretratos mal catalogados, es decir, retratos atribuidos erróneamente a la persona retratada, y muchos más autorretratos deliberadamente falsos, lo que indicaría que la categoría de “autorretrato” agrega valor y prestigio a cualquier artefacto visual. Además, muchos artistas plásticos, especialmente durante el Renacimiento, se representan como músicos sin serlo propiamente, posiblemente para proyectar aires de nobleza y alta formación humanística. Igualmente, las mujeres han reclamado un espacio en el ámbito del autorretrato, ya que muchas de ellas, generalmente pertenecientes a la alta sociedad, eran artistas plásticas y músicos (Maria Antonia de Bavaria, Ducreaux y Schröter, entre otras). Hay algunos casos, en que el músico está realmente obsesionado con su propia imagen hasta el punto de que, además de la autorrepresentación visual, el autorretrato, también proporciona autobiografías escritas e incluso autorretratos musicales en sonido (Spohr y Schoenberg, respectivamente). En conclusión, esta panorámica del autorretrato de músicos pone de relieve que cualquier intento de crear una taxonomía de “autorretratos de músicos” equivale a un profundo cuestionamiento de las categorías habituales de “autorretrato”, “músico” y “artista” y al mismo tiempo expone los mecanismos de proyección al exterior de un yo vulnerable y dudoso y que sólo se reafirma y consolida a través de la autorrepresentación.

Palabras clave. Autorretrato, Óleo sobre lienzo, Dibujos sobre papel, Fotografía, *Selfies*, IA y arte digital.

1. Introduction¹: A Taxonomy of Musicians' Self-Portraits

Lurking in some obscure corner of civilization, there is a body of art, or at least of artistic artifacts, that have rarely been examined. The tradition of self-portraiture by musicians has existed at least since the Renaissance with conventional ways of representation such as oil on canvas and drawings, but it also extends all the way to the present with the digital selfie. It includes dozens, perhaps hundreds, of artifacts, but it is mostly constrained to what, for convenience, I call the West, namely Europe and the Americas (and to be sure, more work needs to be done about non-Western traditions). The practitioners of this tradition are what, again for convenience, I reluctantly call “classical composers,” but it also includes individuals identified mainly as “performers,” and of course non-classical musicians such as pop stars. Many of them are famous; others, for one reason or another, are relegated to a footnote of history, if so. Many of these practitioners were members of the upper echelons of society and perhaps this explains why they were educated and had access to reading, writing, music, the visual arts, and the necessary leisure to be employed in these artistic endeavors. Many of them were not even musicians, but for some cultural and artistic convention, they decided to represent themselves as musicians. To stage their independent self, and to represent themselves with agency and autonomy, they chose the medium that they had at hand. Early on, it was generally the canvas, but in recent times it has become, more and more, the camera, the computer, and the smartphone. All in all, what this tradition shows is the emergence of an autonomous self, in general, and the growing importance of the category of “musician” in Western society. In the process of creating a possible taxonomy of this artistic praxis—musicians’ self-portraiture—what transpires is the fact that all the categories used in this inquiry are in actuality very fluid: “musicians” are not always musicians, as we’ll see, and “artists” are not always artists in a conventional way; and, of course, not surprisingly, a “self-portrait” ends up not being a self-portrait, as I hope to show.

To make sense of this relatively large body of visual artifacts, I have created a taxonomy that comprises ten categories, which include: Conventional Musicians and Conventional Self-Portraits; Artists and Musicians; Artists, but not Musicians; Self-Caricatures; Women Musicians; Women artists, but not Musicians; Self-Portraits in Photography; Pop Musicians; and Mockery and Pastiche in the Digital Age. There

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To facilitate legibility, the captions and descriptions of the images do not include the standard information usual in scholarly art studies such as measurements and the collection or museum where they are located. These details are readily available on the web. Each of these images deserves an individual study, which is beyond the scope of this essay. The images are only used as exemplars that are representative of different taxonomical categories, not as an in-depth analysis of each artwork.

could be more categories or some of the ones I present could possibly be merged. These categories are to a certain extent arbitrary, but not always, as I will show.

2. Conventional Musicians and Conventional Self-Portraits

And yet, there are instances in which the categories are essentially clear. Take for instance Arnold Schoenberg (1874-1951)². Mostly known nowadays as a composer, he was also an avid artist and more specifically a prolific self-portraitist. His many painted self-portraits have been exhibited and studied widely. Many of them show him from the head up in a monochromatic hue and expressionist technique. The canvas shows mostly the face or, at most, the head. There are no musical attributes—a score, a piano, or any other instrument; nothing indicates the subject is a musician. What counts, apparently, is the thought, the idea, and the thinking subject. These are self-portraits that project not so much an artist, a creator of soundscapes, or even a maker of images, but a thinker.



Figure 1: Arnold Schoenberg, *Blue Self-Portrait*, 1910, oil on panel

² There is a large body of scholarship on Schoenberg and his visual output. The self-portraits have been surveyed by many authors including Pizà, A. (1994). The tradition of autobiography in music (Doctoral dissertation, The Graduate Center, The City University of New York) and Eberhard Freitag, E. (1978). German expressionism and Schoenberg's self-portraits (Trans. Olga Termini). *Journal of the Arnold Schoenberg Institute*, 2(3), 164-172.

The seriousness of Schoenberg's representations contrasts with the playfulness of the self-portraits of George Gershwin (1916-1937)³. Anyone familiar with these two composers' music will see that their visual representation is a faithful translation of their musical output. Schoenberg is a thinker, Gershwin, an *artiste*.

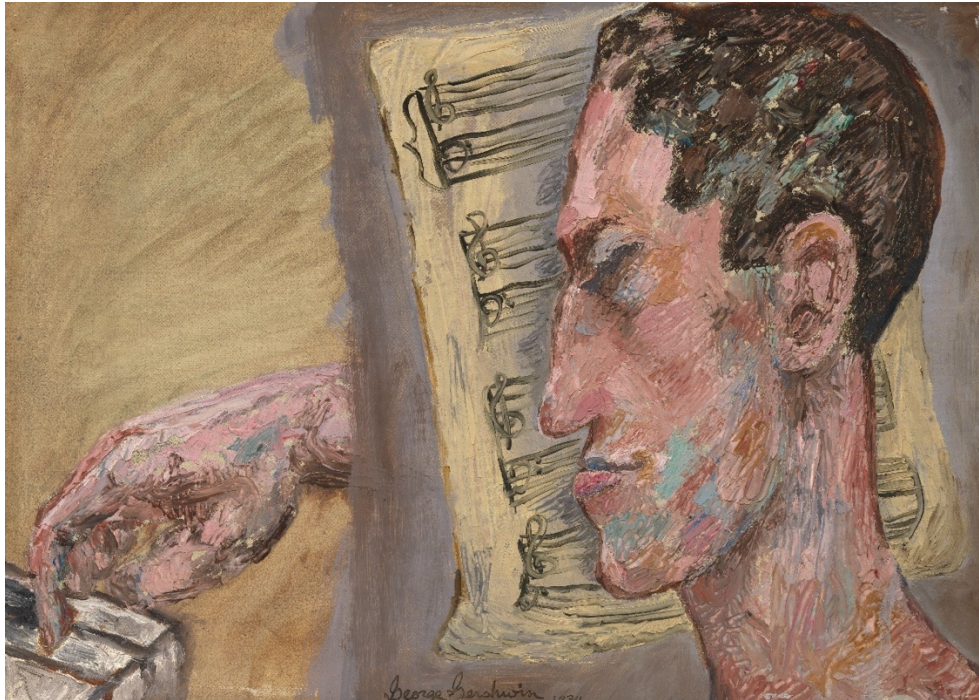


Figure 2: George Gershwin, *Self-Portrait*, 1934, oil on canvas board

Far removed from these two poles are the self-portraits of Bellerofonte Castaldi (1580-1649), one of the earliest practitioners of the genre among musicians⁴. Both his two extant self-portraits were included in the publication of his *Capricci a due stromenti* (Modena, 1622)⁵. Castaldi lived an eventful and adventurous life, and he also wrote about it. His autobiographical writings include many poems, music prefaces, and other texts. One of his self-portraits (Figure 3) includes also this autobiographical declaration:

³ Gershwin's self-portraits have not received the attention they deserve and therefore there is a lack of scholarship on the subject. Gershwin was an extremely gifted visual artist. In addition to his painting and drawings, he also was an avid photographer. Some of his photographs are self-portraits. One of them, at least, uses a mirror so that the composer can insert himself in the portrait (see commentary on Paul McCartney's photographic self-portrait below). See Weber, K. (2015). George Gershwin's Self-Portrait in the Mirror with My Mother. *American Imago*, 72(4), 335-353.

⁴ For an in-depth study of Castaldi's life and work see, Dolata, D. (2005). Visual and Poetic Allegory in Bellerofonte Castaldi's Extraordinary *Capricci a due stromenti*. *Early Music*, 33(3), 371-391.

⁵ The inclusion of musicians' portraits in musical editions has been examined in Bergquist, S.A. (2014). Composer Portrait Prints. In T. Shephard & A. Leonard (Eds.), *The Routledge Companion to Music and Visual Culture* (pp.220-225). New York: Routledge.

Altri pur s'affatichi in medicina,
 Ch'a me par professione sporca e plebea,
 O bartoleggi in la turba facchina
 Ch'a la ragione dal torto, iniqua e rea,
 O sia filosofastro da dozzina,
 O pur teologhezi in lingua ebraea,
 Ch'altro in o n vo' che musical diletto
 Scrivendo o g n 'o r con la theorbo al petto.

[Others yet labor in medicine,
 That to me seems a foul and vulgar profession,
 Or buy and sell in the common crowd
 That wretched and wicked in justice,
 Or in philosophy by the dozen,
 Or still theology in the Hebrew language,
 I want none other than musical delight
 To write every hour with the theorbo at my breast.]⁶



Figure 3: Bellerofonte Castaldi, *Self-Portrait*, 1622, engraving

⁶ Dolata, *op. cit.*; see also his doctoral dissertation (1998). The sonatas and dance music in the *Capricci a due stromenti* (1622) of Bellerofonte Castaldi (1580-1649) (Doctoral dissertation, Case Western Reserve University). He has also edited Castaldi's music, and his prefaces include valuable information.

Bellerofonte Castaldi, to be sure, is a compulsive self-mythologizer, whether in writing or in visual media. The same music edition of his *Capricci a due stromenti* (1622) includes a second self-portrait. In this case, he represents himself with two other musicians and friends, probably Gasparo and Pavarotto, with whom Castaldi often played music. Note that Castaldi, contrary to Schoenberg or other musicians, depicts himself with attributes (a theorbo). He clearly uses this self-portrait as a form of signature authorizing the musical compositions that are included in the edition of his 1622 book. By authorizing I mean claiming the authority and the authorship of the musical notes in the book.



Figure 4: Bellerofonte Castaldi, *Virtus Unita* (Self-Portrait with Friends), 1622, engraving

There is no doubt that Castaldi had a strong autobiographical instinct, and his self-portraits are a clear indication of that tendency. As is the case with many compulsive autobiographers, he was a jack-of-all-trades: musician, visual artist, prose writer, poet, adventurer, (bad) businessman, and so forth. Autobiography and self-

portraiture provided him with an opportunity to present a unified, coherent self. As a matter of fact, Castaldi is not alone in this general use of autobiography and self-portraiture. Many other musicians who painted self-portraits were also prolific autobiographers, writers, entrepreneurs, adventurers, etc. Such is the case of Louis Spohr and E.T.A. Hoffmann⁷. They all share a life full of events that must be told as if were, but a self that is spread perhaps too thin and that needs to be reined in in writing (autobiographies and diaries) or in the visual arts (self-portraits).



Figure 5: Louis Spohr, *Self-Portrait*, n.d., gravure

⁷ See the autobiographical writings of both individuals, especially, Spohr, L. (1954). *Selbstbiographie* [Autobiography], I & II. Kassel: Bärenreiter; and Hoffmann, E. T. A. (1971). *Tagebücher* [Diaries]. Munich: Winkler.



Figure 6: E. T. A. Hoffmann, *Self-Portrait*, n.d., oil on panel

There are many more “conventional” composers who also painted “conventional” self-portraits, besides Schoenberg, Gershwin, Castaldi, Spohr, and Hoffmann. They include Samuel Lover, Joseph Martin Krauss (represented by a “silhouette” (an interesting and unusual way of self-portraiture), Ricardo Acevedo Bernal, Emánuel Moór, and John Fernström, among others. Each one of them deserves an in-depth examination, but this aim is of course beyond the scope of this essay.

3. Artists and Musicians

As one surveys the tradition of self-portraiture among composers, it is easy to notice another category: individuals who are mostly known as visual artists, but who in their time were also practicing musicians, some of them amateur, but in many cases even professional musicians. These artists who are also musicians include Hugh Barron, Hugh Jerman, Biagio Bello, James Ensor, Salvator Rosa, William Mineard

Bennett, and Uno Troili, among others. A clear case of this category is James Ensor, a very successful visual artist, but also a musician of importance⁸.



Figure 7: James Ensor, *Self-portrait at the Organ*, 1933, oil on canvas

4. Artists, but not Musicians

Many artists, indeed, wanted to represent themselves as musicians following the precepts established by Castiglione's *The Book of the Courtier* (1528), a treatise that, as is well-known, established that music (and the humanities in general) had to be at the core of a good education and should be a pillar of the upbringing of a true gentleman. Some of these artists are Jan Miense Molenaer (one of his self-portraits incorporates a portrait of Judith Leyster), C. F. Nuvolone, David Teniers, Henry Church, François Barraud with Albert Locca, Jacob Ochtervelt, Otto Lange, and contemporary artist and jokester Michael Koropisz. Contemporary artists, by the way, might have motivations of their own when it comes to self-portraits, but for most Renaissance and Baroque artists to portray themselves with an instrument, playing music, or with any other musical attribute was a sign of social distinction.

⁸ For a survey of the role of music in Ensor's artistic output, see Robert R. (1999). James Ensor et ses musiques [James Ensor and his music]. *Académie Royale de Belgique: Bulletin de la classe des beaux-arts*, 10, 221-247.



Figure 8: Jan Miense Molenaer, *Self-portrait as A Lute Player*, 1637-38, oil on panel

5. Self-Caricatures

Self-portraits project an image of seriousness, dignity, and prestige. However, this is not always the case and within the tradition of self-portraiture, there is a subcategory of caricatures, mocking self-portraits that interrogate the social status or the actual prestige of the sitter. These include Hoffmann, Caruso, Donizetti, and Cugat, among others. The following drawing by Donizetti, sketched with absolute coloratura virtuosity, includes the composer's handwriting, another act of self-representation and self-assertion, in case there was any doubt, that reads: "My portrait made by myself".

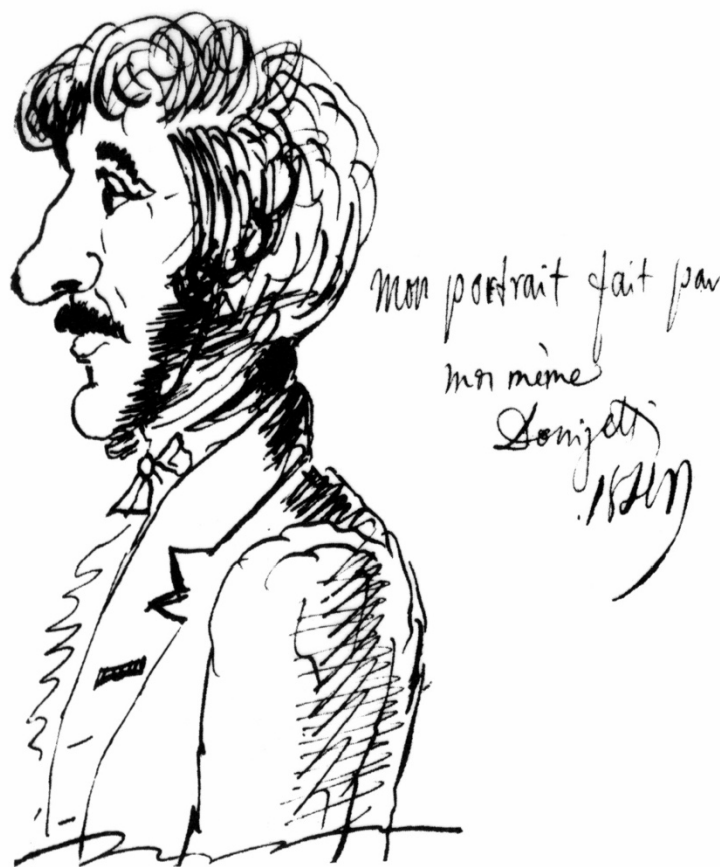


Figure 9: Gaetano Donizetti, *Self-Caricature, 1841, ink on paper*

6. Women Musicians

So far, I have only considered male sitters. Women, however, as soon as they could, also became self-portraitists. Some of the most relevant individuals in this category include Rose-Adélaïde Ducreux, Corona Schröter, Maria Hadfield Cosway, Élisabeth Sophie Chéron, and Maria Antonia of Bavaria (1724-1780). This last one, in the following image, represents herself as an artist, not a musician, but she was a very talented and prolific real composer⁹. The apparent contradiction here is that in the next section, we'll actually see the opposite—women artists who are not musicians but present themselves as such—but Maria Antonia of Bavaria, a true musician, depicts explicitly here herself as an artist. What an artist decides to emphasize or conceal could be a matter of speculation, but it seems reasonable to say that artists

⁹ A full account of Maria Antonia of Bavaria, including her self-portraits, is provided in James, A. L. (2002). *Her highness' voice: Maria Antonia, music and culture at the Dresden court* (Doctoral dissertation, Harvard University).

want to assert the “weak” self, the one that needs to be given some help by asserting it.



Figure 10: Maria Antonia of Bavaria, Self-Portrait, c.1770, oil on canvas

7. Women artists, but not Musicians

Indeed, there are many women composers that represent themselves as musicians or at least with musical attributes, like their male counterparts had done following Castiglione's precepts. Some of the best examples of these women artists who were not musicians although they represented themselves as such include Sofonisba

Anguisola (see below), Marieta Robusti, Lavinia Fontana¹⁰, and E. D. Brante¹¹. Anguissola's self-portrait can be compared to a similar one by her better-known colleague Artemisia Gentileschi, *Self-Portrait as a Lute Player*, not so much because of the sitter's genre, both being female, but because of the musical attributes (a lute), which it also alludes to Moleander's self-portrait examined earlier.



Figure 11: Sofonisba Anguissola, *Self-Portrait at A Spinnet*, c.1555, oil on canvas

8. Self-Portraits in Photography

So far, I have only considered traditional means of self-representation, such as oil on canvas and drawings on paper. As the twentieth century came in, many musicians chose the medium of photography as their preferred form of self-depiction. Some of the best examples of musicians' self-portraits in photography are Ernst Bloch, Gershwin, Robert Ebel, Hubert Herkomer, Ilia Chkolnik, and Paul McCartney who,

¹⁰ See Murphy, C. (2003). *Lavinia Fontana: A Painter and Her Patrons in Sixteenth-century Bologna*. New Haven, CT: Yale University Press.

¹¹ The implications of the female self-portrait in the Baroque period are examined in Bohn, B. (2004). Female Self-Portraiture in Early Modern Bologna. *Renaissance Studies*, 18(2), 239–286.

in the following example, sets a dialogue with the tradition, set forth by Parmigianino, of self-portraiture using a mirror¹². What seems relevant right now is that these kinds of self-referential use of the camera is a direct precursor of the selfie, currently the most common type of self-portrait. McCartney's self-portrait, having also been a herald of celebrity and influencer culture, is especially poignant in that sense.



Figure 12: Paul McCartney, *Self-Portrait*, 1964 (cropped), photography

9. Pop Musicians

Many pop musicians, like Paul McCartney, living many of them in a celebrity culture, have been avid practitioners of the genre of self-portraits. The list would be almost limitless, but, in addition to McCartney, I want to highlight three important artists

¹² In June 2023, the National Portrait Gallery of London opened an exhibition dedicated to Paul McCartney's photographs, *Paul McCartney, Photographs 1963–64: Eyes of the Storm*. The accompanying catalog, which includes this image in full, is *Paul McCartney, 1964: Eyes of the Storm* (New York /London: W. W. Norton & Company / Liveright, 2023). It includes a foreword by Paul McCartney, a preface by Nicholas Cullinan, and illuminating essays by Jill Lepore and Rosie Broadley.

Patti Smith, David Byrne, and Joni Mitchell because the three of them excel in their musical output and their artistic (visual) output, and specifically their self-portraits seem outstanding. In the following instance Joni Mitchell dialogues also with another well-known self-portrait by Vincent van Gogh¹³. On her website, Mitchell states that in the early 1990s, she felt “undervalued... I was very frustrated at that time because the normal outlets for getting your product marketed in my business, those doors had been closed to me, early no one could give me a reason why... So, my work was being rejected whereas mediocre work was being accepted and elevated on the basis of newness and youth and, you know, obvious mercantile speculation ran in that direction. So, rather than physically cut my ear off, I did it in effigy”¹⁴.



Figure 13: Joni Mitchell, *Turbulent Indigo (Self-Portrait as Van Gogh)*, 1994, oil on canvas

10. Mockery and Pastiche in the Digital Age

Self-portraits allow a broad range of expression that encompasses self-respect and pride, on the one hand, but also mockery and self-ridicule. Some of this has already been seen in the self-caricatures I presented earlier. The limits of self-referentiality and irony (or even self-ridicule) are tested in this self-portrait by contemporary

¹³ For a survey of Joni Mitchell’s career see Yaffe, D. (2017). *Reckless Daughter: A Portrait of Joni Mitchell*. New York: Sarah Crichton Books, Farrar, Straus and Giroux.

¹⁴ <https://jonimitchell.com/paintings/view.cfm?id=288>

musician, musicologist, and comedian Federico M. Sardelli. In the following image, he represents himself as a character from the Baroque period. As a baroque music scholar, with many publications on Vivaldi and others, and as an early-music active performer, this image questions the seriousness and self-importance often attributed to early music and historical performance. The reference to Jesus could also be construed as questioning the early music practitioner as a purveyor of absolute truth.



Figure 14: Federico M. Sardelli, *Self-Portrait*, 2001, oil on linen

A very different category within the set of musicians' self-portraits is the digital so-called "self-portraits" created by artist Sergio Albiac, whose motto is "Code is Art". His web states that his images are made using AI. His "self-portrait" (not a self-portrait in the usual way) of Beethoven deploys "generative collage using his music and signature (Sheet music from Piano Sonata No 8 - Pathétique)." Albiac has

produced many portraits (some of them he considers them “self-portraits”) of famous writers (Rimbaud) and classical composers (Beethoven). He uses “bits and pieces of their manuscripts, music sheets and calligraphic signatures...” A computer, trained with these elements, generates an image, which can be considered a self-portrait¹⁵.



Figure 15: Sergio Albiac, *Beethoven's Self-Portrait*, n.d., digital

Finally, motivated by this use of AI to create images, I tried using some of the available technology and I created the following illustrations. I prompted DALL E with a few simple phrases including “musicians’ self-portraits” and the AI technology generated the following images. (Incidentally, browsing the web, I read that DALL E is named after Salvador Dalí.) If there’s any possible outcome from these images is that they are not “self-portraits” in the usual understanding of the term; neither DALL E (the maker of the images) nor I are practicing musicians or artists per se. Nothing is what it seems.

¹⁵ See Albiac’s website, <https://www.sergioalbiac.com/wall/artists-self-portraits.html>

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Figures 16-20: DALL E generated “musicians’ self-portraits”

11. Conclusion: Taking Stock of Musicians’ Self-Portraits

Self-portraiture provides a quick, bird’s eye impression about the portrayed individual and can even offer many biographical details that would be lost in transmitted by other types of sources¹⁶. Self-portraits obviously can reveal many important details about someone’s aspirations, self-image, past, appearance, social standing, intellectual interests, and interpersonal relationships. As I showed, there is a long tradition of musicians’ portraits (and self-portraits) made in different media including oil on canvas or panel, sculpture, death masks, and pendants¹⁷. It has been

¹⁶ See West, S. (2004). *Portraiture*. Oxford, UK: Oxford University Press.

¹⁷ The tradition of musicians’ portraits has been surveyed and studied in detail in Salmen, W. (1982-1983). *Musiker im Porträt*, [Musicians in portrait] (Vols. 1-3). Munich: C.H. Beck; and McCoy, G.

said that, especially after the nineteenth century, facial expressions were assumed to tell the story and even reveal the character of a person¹⁸. This, to a certain extent, can be applied to self-portraiture.

In addition to the tradition of painted portraits, a parallel tradition with its own set of conventions emerged in the seventeenth century. This includes portraits published in single-sheet engravings or etchings in the seventeenth century that were able to be widely distributed¹⁹. Many prominent musicians who were not engravers or artists began to include their portraits, made by someone else, to validate and give authority to their musical editions. As I showed, some musicians such as Castaldi, went a step further by including self-portraits (made by themselves) in the editions of their music.

The previous survey of musicians' self-portraits attempted to describe a rich and diverse artistic tradition that spans several centuries and incorporates various forms of artistic expression. This tradition includes composers, performers, women, pop, and jazz musicians, and encompasses perhaps several hundred artifacts (for the purpose of this survey, only fifteen were considered). As mentioned, the media used ranges from oil on canvas, photography, silhouettes, digital media (including AI), and drawings on paper. This fusion of different media allows for a dynamic exploration of creativity and artistic communication.

One aspect of this tradition that was highlighted is the role of music as a marker of social distinction, particularly for non-musicians, as inspired by the ideas of Castiglione. This suggests that music held and still holds a special place in society and can serve as a means of social identification or differentiation. Another interesting element mentioned is the emergence of a distinct, autonomous self from nonexistence. This concept of self implies that artists within this tradition explore the formation and expression of personal identity through their artistic endeavors. This theme of self-discovery and self-expression can be a powerful driving force behind artistic creation. The survey also outlined blurred categories within this tradition, such as the lines between composer and musician, composition and performance, and visual artist and musician. This blurring of boundaries suggests a fluid and interconnected artistic landscape, where artists may defy traditional categorizations and explore hybrid forms of expression. Furthermore, I mentioned the idea of engaging in a dialogue with past traditions. Artists within this tradition seem to draw inspiration from the works and legacies of those who came before

(1946). *Portraits of the World's Best-Known Musicians: An Alphabetical Collection of Notable Musical Personalities of the World Covering the Entire History of Music*. Philadelphia: Presser.

¹⁸ See the classic volume by the ideologue of these ideas, Lavater, J.C. (1804). *Essays on Physiognomy, for the Promotion of the Knowledge and the Love of Mankind* (T. Holcroft, Trans.) (2nd ed., Vols.1-3). London: Whittingham. An up-to-date examination of the same issues can be found in Hartley, L. (2001). *Physiognomy and the Meaning of Expression in Nineteenth-Century Culture*. Cambridge, UK: Cambridge University Press.

¹⁹ See Bergquist, *op. cit.*

them. This can be seen in the visual representation of musicians like McCartney and Gershwin with mirrors, or the connection between Joni Mitchell and Vincent van Gogh. This dialogue with the past serves to pay homage, reinterpret, and build upon the artistic traditions that preceded them. Lastly, artists within this tradition portray themselves visually, musically, in writing, and through other mediums. This multifaceted approach to self-portrayal suggests that artists seek to express themselves holistically, utilizing various forms of artistic expression to communicate their identities and experiences. Autobiography and self-portraiture amounts to a presentation of a unified coherent self from multi-faceted experience.

Overall, the tradition I described appears to be a rich tapestry of artistic exploration, where composers, performers, women, pop and jazz musicians, and artists from different mediums come together to create a diverse and multidimensional artistic landscape.

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