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History of Photography Artist Analysis

Of late, selfies had become talk of town, and even the Oxford Dictionaries termed the word “selfie” the word of the year. However, there is a difference between selfie and self-portrait photography. In fact, self-portrait is a category of photography and selfie is merely a small branch of self-portraiture. Why does self-portrait is considered important? Self-portrait actually pictures the interiority of the artist; self-portrait are tools of self-reflection for the artist (Fried). This essay will draw a comparison between two photographer who are well known for self-portrait photography - Cindy Sherman and Vivian Maier.

**Cindy Sherman**

Cindy Sherman became a known and successful photographer because she learnt how to take a good photo, honed her skill, crafted her own style and when she was good, people noticed her. It is almost impossible for most of the people to attain that goal, but it’s not for lack of skill, it’s lack of vision. You need to be able to translate something unique, raw and powerful in your work and she hit a tone which resonates with a lot of people. The work of Cindy Sherman famously masquerades as the myriad of feminine roles in her self-portrait business. She, through her work, not only Invented personas and tableaus but also analyzed the world of creation, the structure of personality (Sobieszek and Art). Taking archetypal roles from fairytales and pictures— a femme fatale or a mermaid or the working woman —she evokes these ways that narratives frequently take the propensity to objectify, stereotype and simplify women. " I consider creating pictures that from the point be sort of sexy, bright, luscious and attractive, and so you know what you're looking at is something totally opposite (Dalton et al.). It seems boring to me to oppose this normal idea of beauty, because this is the easiest and the most evident way to find this reality. It's more difficult to see the different line " - Cindy Sherman.

There is a much need to emphasize the importance arts vs. Vanity. If you see value and beauty in individual portrait business, don' t be scared of adopting it. If you don' t need to be recognized, change yourself with the aid of cosmetics, wigs, and costumes. That doesn’t think you get to take poses or expressions that make you feel uneasy. You don' 't get to discover the insecurities if you don' 't need to.

 If you don' t take models to be with or could simply be more comfortable experimenting on your personal, take seeking some self-portraits. Self-portraits gives one more control over the photograph, and will add something phenomenal to the portfolio. Black and white pictures are important in this regard because black and white pictures are impressive and powerful at the same time (Bau). They placed more importance on brightness, contrast, and quality, which may help you express the feeling or message that you're getting for.

No list of self-portrait business could remain full without Cindy Sherman. Working in business since the late-1970s, she acts as a chameleon at her personal business, disguising herself as the ever-changing variety of roles. Her work has made her an important leader in modern art, and her image Untitled #96 made the number in auction in 2011. It was traded in christie's for $ 3.89 million, making it the most expensive picture ever sold in this moment.

Cindy Sherman famously masquerades as the myriad of feminine roles in her self-portrait business. Inventing personas and tableaus, she analyzes the structure of personality, the world of creation, and the artifice of business. Taking archetypal roles from fairytales and pictures— a femme fatale or a mermaid or the working woman —she evokes these ways that narratives frequently take the propensity to objectify, stereotype and simplify women (Dalton et al.).

 Self-portrait photography renders the picture business, and also it is considered pivotal for talented supporting roles. If an artist prefers less cluttered setting, as Cindy Sherman does, then portraits looks more vibrant, appeals the on lookers. Cindy Sherman, in all her work avoided to choose a complicated scene. For instance, if someone takes with its aperture wide open then the person in the picture would stand out and background would be shadowed. Picture photography or Portrait in photography is a picture of a person or group of people that captures the personality of the person by using powerful light, backgrounds, and models. The painting photo might be artistic, or it might be objective, as part of the medical examination. Often, portraits are commissioned for special occasions, e.g., marriages or education events. Portraits may serve some purposes, from use on a private Web site to show in the room of the job.

 If we talk about the Cindy Sherman’s Society Portrait then this particular portrait seems acerbic. The women pictured in the portrait have surely lost the appeal of youth. Besides, the woman who stands out in the picture appears to be trying to counterpoise the lack of youth allure with cosmetic procedure that are unconvincing. Younger audience that has yet to witness the wrinkle on their skin finds easy to mock a woman with no fewer than hundreds of wrinkles. The picture we see of Cindy’s in Pink Robes and Color studies are all about the psychology. Besides, those pictures of Cindy’s clearly delineate the gap between the what we perceive of ourselves and what other look in to us. The mature women of Flappers also outline the concerns of Cindy Sherman regarding ageing. Cindy Sherman’s has very much to do with who we actually are and what places do we come from, and what are own preferences and values. Sherman’s work reveals so much about the ambiguous intention she carries.

 Cindy Sherman embodies different characters, like the sitters of the great masters, while exploring self-image and the perception of others in a modern context. Some of the issues she explores are; the female experience, exploitation in film, aging, and different standards of beauty. She is a master of disguise, yet while in disguise she reveals much about herself. Her power and insecurity shine through her work (Bau). Much of her photography, from her older film stills series to her newer self- portraits reminiscent of "Desperate Housewives," addresses issues of women in celebrity culture.

**Vivian Maier**

Vivian Maier was the street artist in the twentieth century. You may be familiar with Maier’s business because of the American documentary movie that debuted in 2013 titled " discovering Vivian Maier ". She has a great variety of sel-portraits on the streets, and in most of her photos she uses the reflection of the buildings. Despite present's frenzy of individual portraits - they are nothing new. People, since 1800, have been taking self-portrait pictures, and the contemporary selfie trend shows that people will continue to take picture of themselves in foreseeable time (Maloof and Siskel). However, it depends upon the people that how would they determine that picture is worth to display.

As far as Vivian is concerned, her pictures transformed into an essential body of photographic arts in the 20th century business, and one thing is worth mentioning here i.e. Vivian was a Vivian herself was business hobbyist. Maier was a nurse and adult with a secret love for business that resulted in around 100,000 negatives—mostly found posthumously. She pieced up the camera like never before (Brant).

Who equals Vivian Maier? Now considered one of the twentieth century's greatest street photographers, Vivian Maier was the secret nurse who secretly had over 100,000 photos that went undetected during her life. John Maloof who happened to purchased her photos at a sale confided Maier’s prolific work in history books. Maier revealed the art that had never been revealed as she had witnessed unusual and fascinating experiences. The art she revealed had never been unveiled by any arts medium. Presently, Vivian Maier's structure of the business is being archived and catalogued for this pleasure of others and for the next generations. Today, with about 90 percent of her archive reconstructed, Vivian’s job is part of the resurgence in interest in the creation of Street Photography.

At " Inventing Vivian Maier " (2013), Solomon-Godeau traces the posthumous growth of Maier, from the city nurse who always shot photos to the art sensation. Solomon-Godeau draws attention to how sexuality accentuates Maier's atmosphere as most acclaimed neighborhood photographers were masculine, passersby human (Maier). The mystique is bolstered by This knowledge (discredited by critics mentioned in This novel, e.g., the artist and speaker at Northwestern University, Pamela Bannos) that Maier had no technical training, to engender a myth of elusive genius.

Maier's large publication of untapped, unprinted negatives also extends to baffle. It's not as though Maier didn't see herself the great photographer—Finding Vivian Maier reveals she had contacted the machine in France to create some of her pictures, And she probably got the listing of pictures to be when she was in her twenties living at New York—but it's likely the time, businesses, and even itinerancy and her health caught up to her. In at least one spot within the 30-year period at which Maier's color pictures were created, she was out of business, unfortunate, and struggling with mental state issues, as Finding Vivian Maier speculates.

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