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'Self-Portraits'

Skarstedt

The abstract images of a young Andy Warhol, in multiple combinations of bold, flat, lip-smacking color, were fittingly the earliest works in this compelling survey of contemporary self-portraiture. The 1966–67 silk screens on canvas were



Martin Kippenberger, *Untitled (Medusa)*, 1996, mixed media on hotel stationery, 11 1/2" x 8 3/4". Skarstedt.

made before Valerie Solanas showed up at the Pop master's studio in 1968, shooting and critically wounding him. After his brush with death, Warhol turned to self-portraiture not only as a traditional tool for self-promotion but also as a vehicle for expressing his obsession with mortality.

The artists in this show employed self-portraiture to explore fame, fantasy, and life's transience. Mike Kelley mourned

the passing of his youth by inserting his portrait in a lineup of beloved stuffed animals. In *Untitled (Medusa)*, 1996, one of three mixed-media drawings of that title on hotel stationery, Martin Kippenberger strikes a thoughtful pose, his hand

supporting his head and his sagging chest exposed. In a large oil from 1988, Kippenberger underscores his expanding belly and sorry state of health by masking his face with a blue balloon while sitting, like the aging Picasso, in his underwear. John Coplans also appears faceless, in a 1984 gelatin silver print capturing his monolithic back crowned by two clenched fists, and Rudolf Stingel veils his features, in a 2007 self-portrait, with a dark brocade overlay.

Cindy Sherman and Yasumasa Morimura use costumes, props, and makeup to mask and alter their identities. Sherman's *Untitled #153* (1985), from the "Fairy Tale" series, depicting the artist with an empty gaze and lying on the ground like a toppled bust, is, of course, not a vignette from her life but a fictional narrative. In *Daughter of Art History (Princess A)*, 1990, Morimura superimposes his likeness on Velázquez's Infanta Margarita, juxtaposing his Asian ethnicity with the Western-art tradition.

—Deidre S. Greben