

Self-Portraiture and the Other in Me: On Jean-Étienne Liotard

Anthony Wall

One of Europe's great portrait artists from the Enlightenment, Jean-Étienne Liotard from Geneva is also known as the author of over twenty self-portraits in which he shows himself as an eccentric foreigner. These works can be rightly viewed today as veritable philosophical reflections from the Eighteenth Century on the un-unified nature of every human being, whatever their culture, to the extent that in most (if not all) of them, it is impossible to distinguish between what parts of the representation characterise the Self from those that are deemed to be part of Someone Else. As a preliminary formula, we could say that Liotard not only paints the Other within Himself, but that he also paints himself as a Stranger to Himself. Almost like a theatrical actor, he puts on the visual stage several fundamental problems concerning verbal language, in particular how a Speaker must use nouns and pronouns to refer to the Self. Without delving into a psycho-analytical reading of the theoretical configurations sketched out by Liotard on his canvases, enamels or sheets of paper, we are led by the artist to reflect on how the three grammatical persons of verbal language enter in complex ways into the "I" of the painter's self-image. Is it actually appropriate to speak about the painter's « I » or should we not, more legitimately, refer, in the first-person plural, to the painter's « We »? Any such « We » as seen in Liotard's works shows itself as a complicated combination both between « I » and « you » and between « I » and « he »/« she »; it will inevitably push the viewer, caught within a choice of inadequate pronouns, to ask whether the self-revealing creature of the painter is not some extra-linguistic entity, something without a name, something that no single pronoun could ever hope to designate.

When speaking about Liotard's portraits, I shall often have recourse to the writings of Mikhail Bakhtin and also to that particularly rich reading of Bakhtin provided by Tzvetan Todorov, first in his *Dialogical Principle*, and then in the *Conquest of America* and his essays published under the title *On Human Diversity*.

Keywords

Jean-Étienne Liotard, self-portraiture, Enlightenment, self and other

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Amongst the many talented portrait painters living in Western Europe during the Eighteenth-Century, Jean-Étienne Liotard (1702-1789) holds a special place due to the surprising discoveries he shares with his spectators concerning the pictorial constitution of otherness. Within his relatively select oeuvre containing approximately 1,100 works – the bulk of which are portraits – there is an even more select subgroup of self-portraits containing some thirty works: mainly pastels, but also oils, drawings, and engravings. In the present text, I propose to concentrate my efforts on a discussion of Liotard's unique brand of self-portraiture and, in so doing, I shall attempt to provide a methodology, suitable for reading Liotard's inimitable ways of representing himself, which is based on the thinking of the Russian philosopher Mikhail M. Bakhtin.

One of Europe's greatest pastel artists from the Enlightenment period, Jean-Étienne Liotard paints self-portraits that today can be viewed as veritable philosophical reflections on the un-unified nature of all human beings, whatever their culture may be. His longstanding reflections begin relatively early in his artistic career for, in early 1735, at the age of 33, Liotard spent approximately two years with the French embassy in Naples, during which time he travelled extensively throughout Italy and produced several significant self-effigies. In 1737,

in Florence, he paints himself, on paper, [Illustration 1] in a most conspicuous manner, accompanying his pastel with his peculiar eighteenth-century “spoken” Italian inscription (the way he spoke Italian was based on a curious mix of French and Latin), almost as if he were explaining to himself, in a strange foreign language, who he really was. We do not know for whom he would have painted this curious image. We do know, however, that when he was travelling and living in Italy, he spoke mainly French, as he was living in Naples with his host, the Count de Puisieux; we can also imagine that he spoke some English, as well, as he spent considerable time with William Ponsonby, the future Earl of Bessborough (whom he had met in Rome). After this date, during the year of 1737, in virtually every one of the works in which he painted or drew himself, it is impossible to distinguish between what parts of the artistic representation characterise the true “Liotardian Self” and those parts that could be said to derive from “Someone Else”. As a preliminary formula, we could say that Liotard, who by the late 1730’s was becoming a true master of self-portraiture, not only paints the “Other within Himself”, but that he also paints himself as a “Stranger unto Himself”.

The central hypothesis of the present analysis consists in saying that Liotard’s self-portraits are, in the strongest sense of the term, dialectical images. By “dialectical images” we not only mean, in the Benjaminian sense, the idea according to which these images give visual form to opposing forces, which are forever contradicting one another, but also in a Bakhtinian sense; that is to say, as a reflection on the indelibly multiple meanings upon which verbal communication is always based. On a visual stage, almost like a theatrical actor, Liotard’s self-portraits explore several fundamental problems concerning verbal language, in particular the fact that a verbal Speaker must use nouns and pronouns to refer to the Self whereas, in visual art, self-reference takes on a much different guise. By the early 1740’s, a complex nexus between verbal and visual languages had already taken root in Liotard’s visual thinking about painting oneself; one might even say

that it had by now reached its apotheosis. [Illustration 2]. Without delving into a psycho-analytical reading of the theoretical configurations suggested by Liotard in such works, we are led by the artist to reflect on how the three grammatical persons of verbal language enter in complex ways into the “I” of the painter’s self-image. It now becomes appropriate to speak less of the painter’s “I” than to refer to the visual entities he displays in his works in terms of a painterly “We”. As can be seen in Liotard’s works, every suggested “We” shows itself as a complicated combination not only between and “I” and a “you”, but also, if not to say more importantly, between “I” and a “he”/ “she”. In logical parlance, the forms of a “We” which we see in Liotard’s self-portraits are “inclusive” in nature; they lie at the antipodes from what is often called an “exclusive We”. An exclusive “We” constructs itself in such a way as to exclude the hearer or spectator: “We don’t take kindly in these parts to someone like you.” On the contrary, Liotard’s self-portraits present a sort of linguistic “We” which includes Others; this “We” is far indeed from utterances which seek to establish a collectivity based on the exclusion of certain others. The “We” at the heart of the self-portrait includes others, including the spectator, in order to establish its rich identity based on plurality.

The painter’s “We” will inevitably push the viewer to escape from the choices forced upon him or her by a small array of inadequate pronouns. One begins to ask whether the self-revealing creature displayed by the painter Liotard is not best described as an extra-linguistic entity, an entity both without an adequate pronoun and without a proper name, a plural “something” that no single pronoun could ever hope to designate without diminishing its rich plurality. Most notable among the various observations inspired by the 1744 self-portrait, today housed in Florence, the viewer takes heed of the fact that, in French, Liotard refers to himself as the “peintre turc” (the “Turkish painter”). Obviously, by the 1740’s, the “peintre turc” had become a nickname that Liotard regularly used to refer to himself with a certain amount of contentment. Pointing to the foreign-ness that Liotard sees within

himself, such a nickname is not only visible in the verbal language he uses to refer to himself; it is also evident in the way he dresses and, on a daily basis, shows himself in public. After his four-year stay in Istanbul (between 1738 and 1742), Liotard is invited by the Prince Mavrodat of Moldavia to stay and work in his court in Jassy (today part of Romania); it is during this period of approximately one year that Liotard takes to wearing the costume of the local nobility, including his fabulous fur-lined Moldavian hat; he now grows his soon-to-be characteristic beard, and lets himself be known as the “Turkish painter”. Indeed, the beard and the hat he begins to sport will contribute to a very large extent to Liotard’s growing reputation as a brilliantly exotic painter.

While we said that we did not wish to venture into a psychoanalytical discussion, such an approach is nevertheless very tempting in relation to Liotard’s self-portraits. We should never forget that Liotard had a twin brother, a very significant other, who is also a successful painter: his brother, from whom he no doubt always tried to distinguish himself, will settle down and raise a family in Venice. Jean-Étienne, on the other hand, has a much more powerful Wanderlust than his twin brother. He will live for extended periods of time in France, in Turkey, in Moldavia, in England, in Austria as well as in Italy. If we propose, in the present analysis, to harness several of Bakhtin’s notions for discussing Liotard’s self-portraiture, it is because such ideas help us better to understand what it is that Liotard actually tries to do when he gives visual forms to his encounters with sitters who hail from cultures other than his own. While not exactly known as a theorist of images, the philosopher Mikhail Bakhtin is nevertheless an anthropological thinker who goes right to the heart of that crucial zone of human communication that precedes, in our human thinking, the distinction between words and pictures.

In both verbal and pictorial forms of language, there is always a fundamental grounding in otherness: it is impossible to express anything about oneself without first passing through the other. The very language we learn and use to speak of our

selves was invented not by ourselves but by others. Both verbal language and visual expression are predicated on the virtual, if not real, presence of others. In painterly terms, the actual or possible presence of the other is not only necessary for representing others; it is also necessary for representing one's self. Such thinking can be culled from Bakhtin's musings on autobiography, part of an early essay known as "Author and Hero". Here, Bakhtin explicitly alludes to self-portraiture on several occasions in relation to Rembrandt and Mikhail Vrubel (Bakhtin 1990, 34 and 237). It is in this essay that Bakhtin clearly establishes the need to include the other in every thought about one's self. We can never see ourselves as a finished whole, Bakhtin claims; we need the perspective of others in order to see ourselves. Discussed in terms that relate to literature, and in particular to autobiography, such an outlook can, *mutatis mutandis*, be pursued in such a way as to include self-portraiture. In this way, both autobiography and self-portraiture are given an intercultural basis that underlies all forms of human communication and expression. Our ways of understanding ourselves are inextricably linked to how we understand others, and how others understand us; creativity in our thinking only comes through multiple encounters with otherness.

In the early 1970's, Bakhtin formulates such ideas in a way that stresses the desire to immerse oneself in a foreign culture. He stresses the fact that in order to get to know one's own culture, and even one's self, one needs to pass through the eyes and ears of others. But there are of course limits to this immersion in otherness. In one significant passage from his later thinking, Bakhtin writes:

There exists a very strong, but one-sided and thus untrustworthy, idea that in order better to understand a foreign culture, one must enter into it, forgetting one's own, and view the world through the eyes of this foreign culture. [...] Of course, a certain entry as a living being into a foreign culture, the possibility of seeing the world through its eyes, is a necessary part of the process of understanding it; but if this were the only aspect of this understanding, it would merely be

duplication and would not entail anything new or enriching. *Creative understanding* does not renounce itself, its own place in time, its own culture; and it forgets nothing. In order to understand, it is immensely important for the person who understands to be *located outside* the object of his or her creative understanding – in time, in space, in culture (Bakhtin 1986, 6-7).

What Bakhtin has described here is often referred to as the principle of “exotopy” or “outsidedness”. Exotopy is at the heart of just about everything Bakhtin understands about interpersonal and intercultural understanding, if not to say of *all* human understanding *period*. Outsidedness is of particular significance for the project of understanding self-portraiture and, in our case, the self-portraits in which Jean-Étienne Liotard paints himself as a strange foreigner. For the purpose of understanding Liotard’s self-portraits, we must add the idea that exotopy must be understood as something dialectic – you have to be “in” in order to be “out” and, at the exact same time, you have to be “out” in order to be “in”. Countering traditional notions of empathy, identification, and hermeneutical *Einfühlung*, Bakhtin develops the idea that it is, quite literally, impossible to become a complete stranger to oneself, even if the desire to do so is often predicated on the noble project of understanding to the fullest persons from other cultures. For the Russian philosopher, understanding the other can never be the relinquishing of one’s own cultural horizon; it can never entail the project of totally replacing it with another one; rather exotopic understanding is part of a dynamic (and dialectic) event replete with moving time and space, all of which are part of a forever mobile *encounter*.

The quest of understanding the other takes on special aspects in the case of autobiography and self-portraiture; it now becomes a question of understanding the Other within oneself, or even of understanding how the “One” understands the “Other” within one’s self. Strikingly, in Liotard’s case, this “Other” is precisely a strange foreigner. One can further surmise that, if we accept to read Bakhtin through the eyes of Tzvetan Todorov, the intercultural tragedy that resulted from the

Conquest of America by Europeans was in large part the result of the latter's inability to see the other foreigner within themselves (Todorov 1984).

When in Paris, in the early 1750's, after his long sojourns in the Near East as well as in Eastern Europe, Jean-Étienne Liotard significantly decided to exhibit a magnificent self-portrait during the Salon of Saint-Luc (the Salons of Saint-Luc were cultural events that functioned as alternatives to the Royal Salons; they would soon be abolished by the French crown). In this self-portrait, we see a 50-year old Liotard who proudly displays his inner Otherness in a pastel painting [Illustration 3]. If we concentrate for a moment on the painter's arm – which, visually, belongs to the early stages of the artist's attempt to show yet another picture of his plural self – , we are tempted to believe that the painter Liotard is capturing himself, as if by miracle, at the very moment when he was producing the self-portrait that we have before our eyes. There are at least three versions of this composition, each one displaying slight but significant variations.¹ One must believe that Liotard is painting much more than the vulgar type of self-promotion that his critics too often decried in relation to his work. Much like Maurice-Quentin de La Tour, another great pastellist of the day, Jean-Étienne Liotard was a distinctly intellectual artist, a veritable *philosopher in painting*, a thinker keen on understanding to what extent the act of painting oneself can actually *produce* Otherness. The issue for us is thus much more than merely *representing* Otherness; indeed we are close to the conception of sculpture according to Michelangelo, who believed the artist's work consisted in revealing the image that was already in the marble. Sculpture according to Michelangelo needed to shed those superfluous pieces of the stone that were keeping the desired image from showing itself. Quite literally, Liotard reveals traces

¹ We reproduce here Liotard's *Self-Portrait with a Beard*, ca. 1749-1752, pastel on paper glued on canvas, work exhibited during the Salon of Saint Luc in Paris (1752), today in the Musée d'art et d'histoire, Geneva, 97 x 71 cm. The other two versions of the *Self-Portrait with a Beard* are to be found (1) in the Oskar Reinhart Museum, Winterthur (Switzerland), pastel on parchment, 79 x 62,5 cm. and (2) in a private collection in Geneva, pastel on paper, 68 x 55 cm.

of the other's presence within the very act of showing himself (see on this point Éric Landowski 1998); he further shows this presence of the other in the very moment during which it is being "produced" in and by the painted work. We now find ourselves in a dialectical relationship between two fundamental senses of the Latin verb "*invenire*", simultaneously meaning both "to discover" and "to invent".

In his self-portraits, Liotard is experimenting with various modes of producing and revealing Otherness from within his various selves. In the Saint-Luc pastel, he has already abandoned the exotic hats that he once donned in earlier images of himself, for example in the colourful portrait today belonging to the Gemäldegalerie Alter Meister in Dresden [Illustration 4]. This latter image displays his spectacular Moldavian hat; both he and his hat are part of the very process whereby the artist produced his own image: but the Dresden portrait is, most significantly for our purposes, an unfinished work [Illustration 5 – detail of 4]. Much like René Magritte will do in the mid-twentieth century, the unfinished arm as seen in Liotard's Dresden effigy underscores the performative capacity of this self-portrait to function as an artistic device for creating-revealing Otherness.

In 1763, Liotard buys a country home for his wife and for himself, just outside of Geneva, in Confignon. If for his wife he has accepted to shave his old scruffy beard, he now begins [Illustration 6] to quaff a new read beret, as can also be witnessed by a new series of self-portraits.² By 1770, such works of a beardless Liotard wearing a hat morph into a series of self-portraits that are today considered to be some of his most significant works. Collectively, they are known by the amusing title he, himself, coined: the "Pathetic Self-Portrait as a Turkish man fallen

² This sub-series of self-portraits includes the following works : *Self-Portrait in a Red Hat*, ca. 1765-1767, dessin (black and red chalk, graphite, blue and red crayons) on vellum, Geneva, Gottfried Keller Foundation, 12,1 x 10,2 cm ; *Self-Portrait in a Red Hat*, ca. 1767-1768, pastel on parchment glued on canvas, Geneva, Musée d'art et d'histoire, 63 x 51 cm ; *Self-Portrait in a Red Hat*, ca. 1768-1770, body colour on parchment, Yale University, Lewis Walpole Library, 4,2 x 3,8 cm ; *Self-Portrait in a Red Hat*, ca. 1770, pastel on silk, Geneva, private collection, 43,5 x 37,5 cm ; *Self-Portrait in a Red Hat*, ca. 1770, pastel on parchment, private collection (Switzerland), 50 x 41 cm.

in love”. Of this second important series of works, several self-portraits have survived: (1) a version in black chalk;³ (2) a pastel;⁴ and (3) an engraved version of the “Pathetic Self-Portrait” [Illustration 7] that the artist personally prepared for his treatise on painting, printed in 1781 in Lyon, France. In a revealing passage of his book, Liotard discusses this engraving as his best example of the art of half-light, a fact that further confirms our hypothesis concerning the dialectic conception lying at the basis of Liotard’s art of the revelatory self-portrait.

The preceding discussion allows us to return to Bakhtin’s observations concerning the inevitably intercultural and interpersonal nature of all human communication. We remember Bakhtin’s words about the necessity both of creating a position outside of one’s own culture and of never forgetting one’s own culture. Shortly after the passage we quoted above, another idea follows, which Tzvetan Todorov stresses in his book *Mikhail Bakhtin. The Dialogical Principle*. This is the passage in which Bakhtin adds the following observation:

Even his own external aspect is not really accessible to man, and he cannot interpret it as a whole. Mirrors and photographs prove [to be] of no help. A man’s real external aspect can be seen and understood only by other persons, thanks to their spatial exotopy, and thanks to the fact that they are *other*. (Bakhtin 1986, 7)⁵

This invocation of the revelatory powers of mirrors is, of course, of crucial importance for any understanding of self-portraiture (artists depend on mirrors for the ability to see themselves); mirrors as discussed in Lacanian theory also give modern-day spectators the ability to understand the crucial ways in which otherness enters the self through a mirror-image.

³ *Pathetic Self-Portrait as a Turkish Man in Love*, ca. 1770-1773, drawing (black, blue and white chalk with highlighting in sanguine) on papier glued to cardboard, Geneva, Musée d’art et d’histoire, 48,8 x 35,9 cm

⁴ *Pathetic Self-Portrait as a Turkish Man in Love*, ca. 1770-1773, pastel on paper glued on canvas, Geneva, Musée d’art et d’histoire, 64,5 x 51 cm

⁵ Here I have amended the published translation of Bakhtin’s prose, culling from Wlad Godzich’s excellent translation into English of Todorov’s idiomatic translation into French, itself taken directly from Bakhtin’s very quirky Russian.

Could we not conclude from these observations that Liotard is attempting to bestow a special gift on his own art of self-portraiture? The Swiss artist wishes to show himself, and thereby to see himself in an original light. This may not exactly be the light shed by someone else, “outside of himself”; but it may very well be that which shines from a newly created space of otherness. In this context, we see Liotard’s not merely as a precursor of later European orientalism to the extent that he does much more than produce exotic images. In a dialectic (if not to say dialogic) fashion, Liotard produces images that display their “inner outsidedness”, according to the way in which Bakhtin describes the interactions between two cultures in terms of a mutual revelation of essential qualities that occurs when the edges of the one culture rub against the edges of the other.

When Liotard attempts to display, both for himself and for his viewers, the innermost portions of the Others within himself, he does this by showing how the surface of the One comes into contact with the hidden Other and thereby produces sparks of inner otherness. In his later years, Liotard will sometimes return to some of his former Selves in order better to see his current Self. At the age of 80, his spectacular successes in Vienna and particularly in London are now behind him; he has also finally succeeded in publishing the *Treatise on Painting* that he had always wanted to write. In his later years, when new orders for prestigious portraits had begun to dry up, Liotard decides to draw the preliminary version of what was soon to become his very last self-portrait (the oil version of this final composition was last seen in 1934). This last self-portrait is once again a philosophical work of self-reflection which he aptly entitles *Self-Portrait with a New Beard* [Illustration 8].

What could possibly be new about such an old and grey beard appearing on the face of an old and grey smiling man? Is this final self-portrait able to reveal something new? Can it claim to produce something hitherto unseen about the painter’s inner self, show something in a different way, which would be simultaneously inner and outer, old and new? In this final work, like in many of his

older self-depictions, Liotard seems to be referring to himself in the painting as if he were speaking in the third person singular: he looks at himself as if he were someone else. We know for example that his “new” beard is the unmistakable sign of the recent death of his wife who, in 1756, had demanded of him that he shave the old one off. The absent beard of the past can now be understood as the sign that a “new” actually-present significant Other is now before our eyes; the old beard has now disappeared along with the old Self that it covered; the beard’s reappearance in 1782 is both the sign of a new Self and that of the significant other’s disappearance.

Such are the many perspectives according to which an “old beard” has become a “new beard”. We see the extent to which this self-portrait is riddled with inner contradictions. One is tempted to turn to a third quotation from Bakhtin to bring such contradictions into better focus. We turn here to the written version of an oral interview given by Bakhtin near the end of his life:

We raise new questions for a foreign culture, ones that it did not raise itself; we seek answers to our own questions in it; and the foreign culture responds to us by revealing to us its new aspects and new semantic depths. Without *one’s own* questions, one cannot creatively understand anything other or foreign ... (Bakhtin 1986, 7)

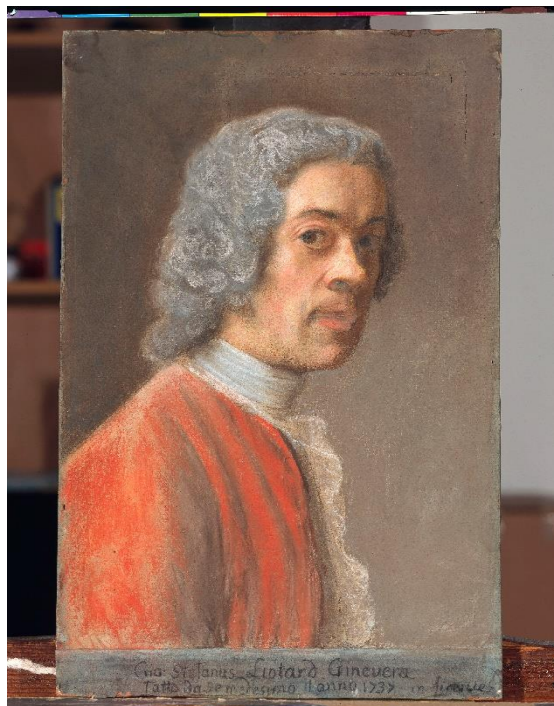
Liotard, the citizen from Geneva, threw himself, more than once, into another culture, and each time he came back to his own culture and to himself. And each time he came back to a Self that had been, each time, significantly transformed by its dynamic encounter with Otherness: a new hat, a new beard, a new smile are the outward signs of this irreversible metamorphosis. We might even say that, in order to paint himself in such ways, Liotard first needed to thrust himself into a cultural Otherness, all the while never forgetting to re-become himself, even if this self was already another self, the result of a dialogic transformation over time and across cultures. Is it appropriate to speak in conclusion of a dialogic relationship between the painter’s present self and the foreign others to whom he gives such

striking visual forms? The case of Jean-Étienne Liotard, the “Turkish painter” from Geneva, certainly encourages us to ask just such a question.

Illustrations:

1. Jean-Étienne Liotard, *Self-Portrait*, 1737, pastel on paper glued to a wood panel, Geneva, Musée d'art et d'histoire, 38 x 24,7
2. Jean-Étienne Liotard, *Self-Portrait of the Turkish Painter*, 1744, pastel on paper, Florence, Gallerie degli Uffizi, 61 x 49 cm
3. Jean-Étienne Liotard, *Self-Portrait with a Beard*, ca. 1749-1752, exhibited during the Salon de Saint-Luc (Paris) in 1752, pastel on papier glued on canvas, Geneva, Musée d'art et d'histoire, 97 x 71 cm
4. Jean-Étienne Liotard, *Self-Portrait in a Moldavian Hat*, ca. 1744-1745, pastel, Dresden, Gemäldegalerie Alte Meister, 39 x 29 cm
5. Jean-Étienne Liotard, *Self-Portrait in a Moldavian Hat*, ca. 1744-1745, pastel, Dresden, Gemäldegalerie Alte Meister, 39 x 29 cm (detail)
6. Jean-Etienne Liotard, *Self-Portrait in the country outside of Geneva*, ca. 1765-1770, oil on canvas, Amsterdam, Rijksmuseum, 45 x 58 cm
7. Jean-Étienne Liotard, *Pathetic Self-Portrait as a Turkish Man in Love*, ca 1779, engraving by the artist, private collection of David P. Tunick, 21,4 x 18,7 cm
8. Jean-Étienne Liotard, *Self-Portrait with a New Beard*, 1782, drawing (black chalk, stumping, highlighted with white chalk) on blue paper, formerly in the collection of Bernard Naef, today in the Musée d'art et d'histoire, Geneva, 54 x 43 cm

Illustration 1



Jean-Étienne Liotard, *Self-Portrait*, 1737, pastel on paper glued to a wood panel, Geneva, Cabinet d'arts graphiques des Musées d'art et d'histoire, 38 x 24,7 cm

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Illustration 2



Jean-Étienne Liotard, *Self-Portrait of the Turkish Painter*, 1744, pastel on paper, Florence, Gallerie degli Uffizi, 61 x 49 cm

With the kind permission of the Gallerie degli Uffizi, Florence (Ministero per i beni e le attività culturali e per il turismo, Italy).

Illustration 3



Jean-Étienne Liotard, *Self-Portrait with a Beard*, ca. 1749-1752, exhibited during the Salon de Saint-Luc (Paris) in 1752, pastel on papier glued on canvas, Geneva, Cabinet d'arts graphiques des Musées d'art et d'histoire, 97 x 71 cm

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Illustration 4



Jean-Étienne Liotard, *Self-Portrait in a Moldavian Hat*, ca. 1744-1745, pastel, Dresden, Gemäldegalerie Alte Meister, 39 x 29 cm

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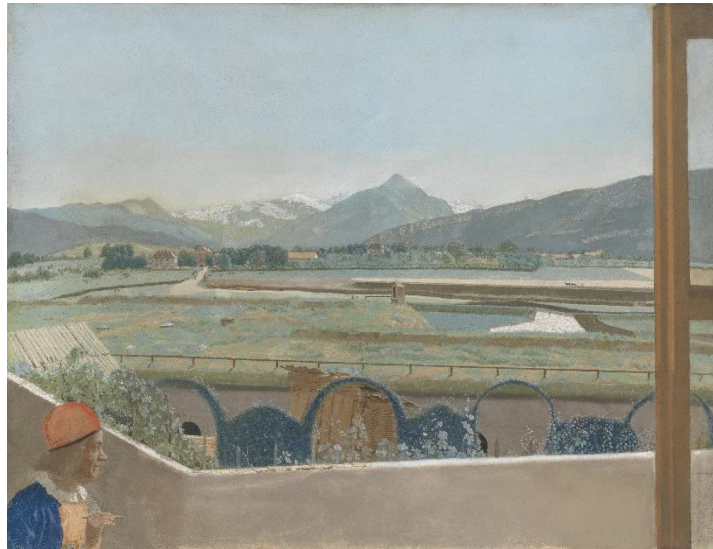
Illustration 5



Jean-Étienne Liotard, *Self-Portrait in a Moldavian Hat*, ca. 1744-1745, pastel, Dresden, Gemäldegalerie Alte Meister, 39 x 29 cm (detail)

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Illustration 6



Jean-Étienne Liotard, *Self-Portrait in the country outside of Geneva*, ca. 1765-1770, oil on canvas, Amsterdam, Rijksmuseum, 45 x 58 cm

Illustration 7



Jean-Étienne Liotard, *Pathetic Self-Portrait as a Turkish Man in Love*, ca 1779, engraving by the artist, private collection of David P. Tunick, 21,4 x 18,7 cm

Illustration 8



Jean-Étienne Liotard, *Self-Portrait with a New Beard*, 1782, drawing (black chalk, stumping, highlighted with white chalk) on blue paper, Geneva, Cabinet d'arts graphiques des Musées d'art et d'histoire, Gift of Bernard Naef, 54 x 43 cm

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