



**Henry Fuseli**  
(1741–1825)  
STUDY FOR  
SELF-PORTRAIT  
1780S

Black and white chalk  
Victoria and Albert Museum,  
London/De Agostini/  
Bridgeman Images

Known to confidently defy convention, this self-portrait is disarmingly vulnerable. The close crop of the image and strong use of highlights draws particular attention to the wide eyes and clenched hands of the pose.





**Pierre-Auguste  
Renoir**

(1841–1919)

PORTRAIT OF  
A YOUNG GIRL

1879

Pastel on paper

*Archivart/Alamy Stock Photo*

A work might raise questions about the sitter's personality or connection with the artist. Here the six-year-old Elisabeth Maître wears a beautifully intriguing expression—is it amusement? Shyness? How can you capture the personality and uniqueness of your sitter in your work?





**Vincent van Gogh**

(1853–90)

PORTRAIT OF  
JOSEPH ROULIN

1888

Reed and quill pen  
and brown ink, over  
black chalk

*J. Paul Getty Museum,  
Los Angeles*

This moving portrait of van Gogh's friend, a postal worker, is made up of thousands of lines. Shadow and texture are convincingly communicated through the simple, dynamic techniques of hatching and crosshatching.





**Augustus John**  
(1878–1961)  
SELF PORTRAIT  
1956  
Pencil  
Private Collection/  
Bridgeman Images

*Self-portraiture is a singular in-turned art. Something eerie  
lurks in its fingering of the edge between seer and seen.*

JULIAN BELL