Syllabus

From Durer to the Selfie: The Art of Portraiture - 5859

Last update 30-01-2017

**HU Credits:** 2

**Degree/Cycle:** 2nd degree (Master)

**Responsible Department:** history of art

**Academic year:** 0

**Semester:** 2nd Semester

**Teaching Languages:** Hebrew

**Campus:** Mt. Scopus

**Course/Module Coordinator:** Dr. Gal Ventura

**Coordinator Email:** gal.ventura@mail.huji.ac.il

**Coordinator Office Hours:** Wednesday, 14:30-15:30, room 6830

**Teaching Staff:**
Dr. Gal Ventura
Course/Module description:
This course will focus on the history of self-portraiture and modes of self-identity from the vantage point of historical, cultural and psychological theories, dealing with likeness, narcissism, faciality, social status, gender and race. We will look closely at self-portraits from the renaissance until today, focusing on a wide range of types, including, among others, artists as creators, artists and the white canvas, artists and their family, suffering artists, artists and death, duplicated artists, fragmented artists, objectified artists and vanished artists, while discussing the similarities and the differences between the self-portraits made in the past, and selfies photographed today.

Course/Module aims:
The course is designed to provide stimulating discussions regarding portraiture, likeness, typicality, identity, narcissism and facility in art, while developing skills of critical observation of images and texts. A central aim is to stimulate small-group learning, exchange of ideas, and testing of interdisciplinary methods of work. It is also designated to impart skills and qualities of mind relevant to the discipline of art history; reflect on the theoretical underpinnings of the art history discipline.

Learning outcomes - On successful completion of this module, students should be able to:
Students who follow the course will gain an understanding of the cultural, social and historical context of self-portraiture in art; will demonstrate awareness and understanding of relevant methodologies and theories in Art History and Visual Studies; reflect critically on the nature of the discipline, its social rationale, its theoretical underpinnings and its intellectual standing; and formulate, execute, and complete an extended piece of writing under appropriate supervision.

Attendance requirements(%):
100

Teaching arrangement and method of instruction: Classes will combine informal lectures with class presentations, student group work, individual work and class discussion.

Course/Module Content:
- Lesson 1. Hair, DNA and Blood: Changing Attitudes towards Contemporary Self-Portraiture
- Lesson 2. History of Portraiture
- Lesson 3. History of Self-Portraiture
Lessons 4-5. Likeness, typicality and Individuality: Artistic Truth versus Optical Truth

Lesson 6. Faciality: Portrait and Mask

Lesson 7. The Theatricality of the Self

Lesson 8. The Photographic Portrait and the Archive: discipline and Self-scrutinizing

Lesson 9. From Self-Portrait to Selfie

Lesson 10. Selfie and Narcissism

Lessons 11-12. Fluid Identities: Gender and Sexuality

Lesson 13. The Good, the Bad and the Ugly

Lesson 14. From Life to Death

Required Reading:


Woodall, Joanna, "Introduction: Facing the Subject," in Woodall, Joanna (ed.), Portraiture: Facing the Subject (Manchester: Manchester University Press), 1-17.


Gage, John, "Photographic Likeness," in Woodall, Joanna (ed.), Portraiture: Facing
the Subject (Manchester: Manchester University Press), 1-17.
• Rosalind Krauss, "Video: The Aesthetics of Narcissism," October, Vol. 1. (Spring, 1976), pp. 50-64
• McIver, Katherine A., "Lavinia Fontana's "Self-Portrait Making Music"," Woman's

Additional Reading Material:
Alarco, Paloma, The mirror & the Mask: Portraiture in the Age of Picasso (New Haven, 2007).
Bauman, Felix and Marianne Karabelnik (eds.). Degas Portraits, exh. Cat. (Zurich, Kunsthau, 1994).
Boggs, Jean Sutherland. Portraits by Degas (Berkeley, 1962).
Dickey, Stephanie S. Rembrandt Face to Face. Indianapolis, 2006.
Edelsztein, Sergio, Guy Ben-Ner, Self-Portrait as a Family Man, the Israeli Pavilion at the 51st Venice Biennale (Tel Aviv, 2005).
Jensen, Margaret Robin. Face to Face: Portraits of the Divine in Early Christianity (Minneapolis, 2004).


Portraits de femmes, la femme dans la peinture au XIXème siècle, exh. cat. (Muse des Beaux Arts de Carcassonne, 2000).


Rewald, Sabine. Glitter and Doom: German Portraits From the 1920s, exh. cat. (New York: The Metropolitan Museum of art, 2006).


Soussloff, Catherine M. The Subject in Art: Portraiture and the Birth of the Modern (Durham, 2006).

Springer, Peter. Hand and Head: Ernst Ludwig Kirchner’s Self-portrait as Soldier (Berkeley, 2002).


Course/Module evaluation:
End of year written/oral examination 0 %
Presentation 20 %
Participation in Tutorials 0 %
Project work 70 %
Assignments 0 %
Reports 0 %
Research project 10 %
Quizzes 0 %
Other 0 %

Additional information: