

## *The Hebrew University of Jerusalem*

### *Syllabus*

## *From Durer to the Selfie: The Art of Portraiture - 5392*

*Last update 23-07-2020*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* History of Art

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Prof. Gal Ventura

*Coordinator Email:* [galventura1@gmail.com](mailto:galventura1@gmail.com)

*Coordinator Office Hours:* Wednesday, 9-10

*Teaching Staff:*

---

Prof Gal Ventura

Course/Module description:

This course will focus on the modern history of self-portraiture and modes of self-identity from the vantage point of historical, cultural and psychological theories. We will look closely at modern and contemporary self-portraits, focusing on a wide range of types, including, among others, the artist as a creator, the artist and the white canvas, the artist and his family, the suffering artist, and the artist and death, while discussing the similarities and the differences between the genre of self-portrait, and the selfies photographed today

Course/Module aims:

The course is designed to provide stimulating discussions regarding self-portraiture and selfie, 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.

Learning outcomes - On successful completion of this module, students should be able to:

Students who follow the course will gain knowledge and understanding of some significant approaches to self-portraiture and enhanced awareness of the relevance of theory for historical analysis.

Attendance requirements(%):

100

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

Course/Module Content:

שיעור 1: הקדמה: שיעור, דם וDNA

שיעור 2: ההיסטוריה של הדיוקן

שיעורים 3-4: ההיסטוריה של הדיוקן העצמי: הדיוקן והמוות

שיעורים 5-6. דומות, טיפוסיות ואינדיבידואלים: אמת אמנותית מול אמת אופטית

שיעורים 7-8. פרצופיות: דיוקן ומסכה, תאטרון העצמי

שיעור 9: הדיוקן הצילומי והארכיב: אינדיבידואליזם, משטור ומשמוע חברתי

שיעור 10: מדיוקן עצמי לסלפי

שיעור 11: סלפי ונרקסיזם

שיעורים 12-14: זהויות נזילות: מגדר, מיניות וגזע - רפרטים קצרים בכיתה.

---

### Required Reading:

- Woodall, Joanna, "Introduction: Facing the Subject," in Woodall, Joanna (ed.), *Portraiture: Facing the Subject* (Manchester: Manchester University Press), 1-17.  
• בארת, רולאן, מחשבות על הצילום, תרגום: דוד ניב (ירושלים: כתר, 1988), 74-67.
- Gombrich, Ernst. "The Mask and the Face, The perception of physiognomic likeness in life and art" in Gombrich, Ernst H., Julian Hochberg and Max Black (eds.), *Art Perception and Reality* (Baltimore: Johns Hopkins, 1972), 1-46.
- בודלר, שארל, "הדיוקן", צייר החיים המודרניים: מבחר כתבים אסתטיים, תרגום: מיכה פרנקל ואבי כץ (תל-אביב: ספרית פועלים, 2003), 97-93.
- גומבריק, ארנסט, סוס עץ או שורשי הצורה האמנותית, תרגום: ברוריה בן ברוך (תל-אביב, 1983), 47-19. N 66 G631
- פישר, מתי, "פנים: המודל הנעלם של הדיוקן והמסכה בעת העתיקה", מותר 9 (2002), 22-9.
- Deleuze, Gilles and Félix Guattari, "Year Zero: Faciality", in *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987): 167-190.
- Loh, Maria H., "Renaissance Faciality," *Oxford Art Journal* 32, no. 3 (2009): 341-363.
- Richter, Gerhard, "A Portrait of Non-Identity," *Monatshefte* 94, no. 1 (Spring, 2002): 1-9.
- Gage, John, "Photographic Likeness," in Woodall, Joanna (ed.), *Portraiture: Facing the Subject* (Manchester: Manchester University Press), 1-17.
- Cardinal, Roger, "Nadar and the Photographic Portrait in Nineteenth-Century France," In Clarke Graham (ed.), *The Portrait in Photography* (London: Reaktion Books, 1992), 6-24.
- Wilson, Dawn M., "Facing the Camera: Self-portraits of Photographers as Artists," *The Journal of Aesthetics and Art Criticism* 70, no. 1 (Winter, 2012): 55-66.
- Rosalind Krauss, "Video: The Aesthetics of Narcissism," *October*, Vol. 1. (Spring, 1976), pp. 50-64
- Knafo, Danielle, "Introduction: By Herself," In *Her Own Image: Women's Self-Representation in twentieth-Century Art* (Madison: Fairleigh Dickinson University Press, 2009), 15-23.

### Additional Reading Material:

- גומבריק, ארנסט, סוס עץ או שורשי הצורה האמנותית, תרגום: ברוריה בן ברוך (תל-אביב, 1983), 47-19. N 66 G631
- Fernandez-Dols Jose Miguel and Maria-Angeles Ruiz-Belda, "Spontaneous Facial Behavior During Intense Emotional Episodes: Artistic Truth and Optical Truth," in Russell, James A. and Jose Miguel Fernandez-Dols (eds.), *The Psychology of Facial Expression* (Cambridge: Cambridge University Press, 1997), 255-274.
- Sebeok, Thomas A., "Charles Sanders Peirce's Concept of the Sign," in Cobley, Paul (ed.), *The Routledge Companion to Semiotics and Linguistics* (London: Routledge, 2001), 28-39.
- רוזנברג, יעקב, "המונחים 'פנים' ו'אינסופי' במשנתו של עמנואל לוינס והשלכותיהם על החינוך בעידן הבתר-מודרני", מתוך גליק, שמוליק (עורך), *זכר דבר לעבדך* (ירושלים: אוניברסיטת בר אילן, 2009), 15-23.

---

.157-145 , (ר"ש תשס

- Deleuze, Gilles and Félix Guattari, "Year Zero: Faciality", in *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987): 167-190.
- Loh, Maria H., "Renaissance Faciality," *Oxford Art Journal* 32, no. 3 (2009): 341-363.
- Richter, Gerhard, "A Portrait of Non-Identity," *Monatshefte* 94, no. 1 (Spring, 2002): 1-9.
- Cardinal, Roger, "Nadar and the Photographic Portrait in Nineteenth-Century France," In Clarke Graham (ed.), *The Portrait in Photography* (London: Reaktion Books, 1992), 6-24.
- Wallis, Brian, "Black Bodies, White Science: Louis Agassiz's Slave Daguerreotypes," *American Art* 9, no. 2 (Summer, 1995): 38-61.
- Sekula, Allan, "The Body and the Archive," *October* 39 (Winter, 1986), 3-64.
- Wallis, Brian, "Black Bodies, White Science: Louis Agassiz's Slave Daguerreotypes," *American Art* 9, no. 2 (Summer, 1995): 38-61.
- Crozier, W. Ray and Paul Greenhalgh, "Self-Portraits as Presentations of Self," *Leonardo* 21, no. 1 (1988): 29-33.
- Jacques Lacan, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience," (trans. Alan Sheridan), in Dan Latimer (ed.), *Contemporary Critical Theory* (Orlando: Harcourt Brace Jovanovich, 1989), 502-509.
- Kenneth N. Levy, William D. Ellison, Joseph S. Reynoso, "A Historical Review of Narcissism and Narcissistic Personality," In Keith W. Campbell and Miller D. Joshua (eds.), *The Handbook of Narcissism and Narcissistic Personality Disorder: Theoretical Approaches, Empirical Findings, and Treatments* (Hoboken, N.J.: John Wiley & Sons, 2011), 3-13.
- Peraica. Ana and Miriam Rasch, *Culture of the Selfie: Self-Representation in Contemporary Visual Culture*, *Theory on Demand* 24 (2017).
- Welby-Everard, Miranda, "Imaging the Actor: The Theatre of Claude Cahun," *Oxford Art Journal* 29, no. 1 (2006): 3-24.
- Knafo, Danielle, "Claude Cahun: The Third Sex," In *Her Own Image: Women's Self-Representation in twentieth-Century Art* (Madison: Fairleigh Dickinson University Press, 2009), 37-57.
- Auricchio, Laura, "Self-Promotion in Adélaïde Labille-Guiard's 1785 'Self-Portrait with Two Students'," *The Art Bulletin* 89, no. 1 (March, 2007): 45-62.
- Amano, Tarō. "Can Yasumasa Morimura Save Humanity?," in Morimura Yasumasa, *The sickness unto Beauty: Self-Portrait as Actress*, exh. cat. (Yokohama: Yokohama Museum of Art, 1996), 145-152.
- Chino, Kaori, "A Man Pretending to Be a Woman: On Yasumasa Morimura's *Actresses?*," in Morimura Yasumasa, *The sickness unto Beauty: Self-Portrait as Actress*, exh. cat. (Yokohama: Yokohama Museum of Art, 1996), 2-7.
- Bryson, Norman, "Moromura: 3 Readings," in Morimura Yasumasa, *The sickness unto Beauty: Self-Portrait as Actress*, exh. cat. (Yokohama: Yokohama Museum of Art, 1996), 1-7.
- Rosenthal, Angela, "She's Got the Look! Eighteenth Century Female Portrait painters and the Psychology of a Potentially 'Dangerous Employment'," in Woodall, Joanna (ed.), *Portraiture: Facing the Subject* (Manchester: Manchester University

---

Press), 137-163.

- McIver, Katherine A., "Lavinia Fontana's "Self-Portrait Making Music"," *Woman's Art Journal* 19, no. 1 (Spring - Summer, 1998): 3-8.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 10 %

Participation in Tutorials 0 %

Project work 75 %

Assignments 15 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: