

## *The Hebrew University of Jerusalem*

### *Syllabus*

## *Contemporary Art and Psychoanalysis: Mutual Reflections - 5522*

*Last update 19-07-2016*

*HU Credits: 2*

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

*Responsible Department: history of art*

*Academic year: 0*

*Semester: 1st Semester*

*Teaching Languages: Hebrew*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Dr. Shir Aloni Yaari*

*Coordinator Email: [shir.aloni@mail.huji.ac.il](mailto:shir.aloni@mail.huji.ac.il)*

*Coordinator Office Hours: Wednesday 14:15-15:15*

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Teaching Staff:

Dr.

Course/Module description:

*With its exploration of erotic and aggressive drives as the forming and transforming forces of human subjectivity and culture, as well as with its interest in the symbolic language of dreams and play, psychoanalysis has prevailed as an inspirational source for artists and as an invaluable resource for thinking about art in the twentieth century and on, into the new millennium. The course will focus on contemporary artistic and art historical engagements with this 'science of the unconscious', and will examine its applications as a mode of understanding of the nature of creative processes, the meaning of artworks, and the affective qualities of the aesthetic encounter. Looking closely at works produced over the last decades which invoke such psychoanalytic themes as fetishism, abjection, transitional objects and the 'unheimlich', we will also read key theoretical texts alongside the writings of art critics and scholars that employ psychoanalysis as methodological and interpretive frameworks.*

Course/Module aims:

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

*Demonstrate their familiarity with and understanding of key psychoanalytic concepts and positions as well as with the creative strategies employed by contemporary artists.*

*Critically analyse and review the use of psychoanalysis as a methodological framework in art historical and studies.*

*Apply and synthesize theorisations of different psychoanalytic schools in their individual analyses of various aspects of contemporary artworks.*

Attendance requirements(%):

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*Teaching arrangement and method of instruction:*

*Course/Module Content:*

*The dialogue between art and psychoanalysis*

*Freud and the pathographic approach*

*'Ceci n'est pas une pipe': Surrealism and dream-work*

*Fetishism, female fetishism, and 'womanliness as a masquerade'*

*Melanie Klein: 'Art object as part-object'*

*Julia Kristeva: subject/object/abject*

*'The shadow of the object': mourning and melancholia*

*Potential spaces: play, creative practice, and the aesthetic experience*

*Psychic envelopes: the 'skin-ego'*

*'Das Unheimlich'*

*On the couch: art about psychoanalysis*

*Required Reading:*

*Freud, Sigmund, (1908) Creative Writers and Day-Dreaming. SE 9, pp. 143-153*

*Freud, Sigmund, (1910) Leonardo da Vinci and a Memory of his Childhood. SE 11, pp. 59-137*

*Freud, Sigmund, (1927), Fetishism. SE 21, pp. 147-157*

*Riviere, Joan, 'Womanliness as a Masquerade', The International Journal of Psychoanalysis (IJPA), vol. 10 (1929) pp. 303-313*

*Excerpts from: Kristeva, Julia, Powers of Horror: An Essay on Abjection, trans. Leon S. Roudiez, New York: Columbia University Press, 1982*

*Freud, Sigmund, (1917) Mourning and Melancholia. SE 14, pp. 239-258*

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*Excerpts from: Winnicott, D. W., Playing and Reality, London: Routledge, 2005*

*Excerpts from: Anzieu, Didier, The Skin-Ego, New Haven: Yale University Press, 1989*

*Freud, Sigmund, (1919) The Uncanny. SE 17, pp. 219-256*

*Additional Reading Material:*

*Course/Module evaluation:*

*End of year written/oral examination 0 %*

*Presentation 0 %*

*Participation in Tutorials 5 %*

*Project work 95 %*

*Assignments 0 %*

*Reports 0 %*

*Research project 0 %*

*Quizzes 0 %*

*Other 0 %*

*Additional information:*