

The Hebrew University of Jerusalem

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 a 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*

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- 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:

- בארת, רולאן, מחשבות על הצילום, תרגום: דוד ניב (ירושלים: כתר, 1988), 67-74.
- 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.
- Woodall, Joanna, "Introduction: Facing the Subject," in Woodall, Joanna (ed.), *Portraiture: Facing the Subject* (Manchester: Manchester University Press), 1-17.
- בודלר, שארל, "הדיוקן", צייר החיים המודרניים: מבחר כתבים אסתטיים, תרגום: מיכה פרנקל ואבי כץ (תל-אביב: ספרית פועלים, 2003), 93-97.
- גומברייך, ארנסט, סוס עץ או שורשי הצורה האמנותית, תרגום: ברוריה בן ברוך (תל-אביב, 1983), 19-47. 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.
- פישר, מתי, "פנים: המודל הנעלם של הדיוקן והמסכה בעת העתיקה", מותר 9 (2002), 9-22.
- 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.
- 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, תשס"ז), 145-157.
- Deleuze, Gilles and Félix Guattari, "Year Zero: Faciality", in *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987): 167-190.
- 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.

- Gage, John, "Photographic Likeness," in Woodall, Joanna (ed.), *Portraiture: Facing the Subject* (Manchester: Manchester University Press), 1-17.
- 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.
- 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.
- אובידיוס, אהבות ומטמורפוזות ברומא (תל-אביב: ירון גולן, 1988), 354-351.
- Crozier, W. Ray and Paul Greenhalgh, "Self-Portraits as Presentations of Self," *Leonardo* 21, no. 1 (1988): 29-33.
- Rosalind Krauss, "Video: The Aesthetics of Narcissism," *October*, Vol. 1. (Spring, 1976), pp. 50-64
- 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.
- Knafo, Danielle, "Introduction: By Herself," In *Her Own Image: Women's Self-Representation in twentieth-Century Art* (Madison: Fairleigh Dickinson University Press), 15-23.
- 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), 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. (Yokahama: Yokahama 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. (Yokahama: Yokahama Museum of Art, 1996), 2-7.
- Bryson, Norman, "Moromura: 3 Readings," ?, in Morimura Yasumasa, *The sickness unto Beauty: Self-Portrait as Actress*, exh. cat. (Yokahama: Yokahama 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.
- Meagher, Michelle, "Jenny Saville and a Feminist Aesthetics of Disgust," *Hypatia* 18, no. 4 (Autumn - Winter, 2003): 23-41.
- Blackshaw, Gemma, "The Pathological Body: Modernist Strategising in Egon Schiele's Self-Portraiture," *Oxford Art Journal* 30, no. 3 (2007): 377-401.
- Berman, Patricia G., "Edvard Munch's Self-Portrait with Cigarette: Smoking and the Bohemian Persona," *The Art Bulletin* 75, no. 4 (December, 1993): 627-646.
- Barnes, Bernadine, "Skin, Bones, and Dust: Self-Portraits in Michelangelo's 'Last Judgment'," *The Sixteenth Century Journal* 35, no. 4 (Winter, 2004): 969-986.

Additional Reading Material:

Alarco, Paloma, *The mirror & the Mask: Portraiture in the Age of Picasso* (New Haven, 2007).

Ammann, Jean-Christophe and al. *Lucian Freud: Naked Portraits* (Ostfildern, 2001).

Armstrong, Carol, "Reflections on the Mirror: Painting, Photography, and the Self-Portraits of Edgar Degas," *Representations* 22 (Spring, 1988): 108-141.

Bailey, Colin B. *Renoir's Portraits: Impressions of an Age*, exh. cat. (Ottawa: National Gallery of Canada, 1997).

Bajou, Valérie. *Eugène Carrière, 1849-1906 : Portrait intimiste* (Lausanne, 1999).

Bauman, Felix and Marianne Karabelnik (eds.). *Degas Portraits*, exh. Cat. (Zurich, Kunsthaus, 1994).

Berger, Harry. *Manhood, Marriage, and Mischief: Rembrandt's 'Night watch' and Other Dutch Group Portraits* (New York, 2007).

Blackshaw, Gemma, "The Pathological Body: Modernist Strategizing in Egon Schiele's Self-Portraiture," *Oxford Art Journal* 30, no. 3 (2007): 377-401.

Boggs, Jean Sutherland. *Portraits by Degas* (Berkeley, 1962).

Bond, Anthony and Joanna Woodall. *Self Portrait: Renaissance to Contemporary* (London, 2005).

Borchert, Till-Holger. *Memling and the Art of Portraiture* (London, 2005).

Brilliant, David. *Portraiture* (Cambridge, 1991).

Brown, Katherine. *The Painter's Reflection: Self-Portraiture in Renaissance Venice, 1458-1625* (Florence, 2000).

Brown, Marilyn R. "Manet's Old Musician, Portrait of a Gypsy and Naturalist Allegory," *Studies in the History of Art* 8 (1978): 77-87.

Burroughs, Louise, "A Portrait of Ingres as a Young Man," *The Metropolitan Museum of Art Bulletin* 19, no. 1 (Summer, 1960): 1-7.

Canar, Burcu, "Deleuze and the Face," *Lingua ac Communitas* 21 (2011): 33-52.

Crozier, W. Ray and Paul Greenhalgh, "Self-Portraits as Presentations of Self," *Leonardo* 21, no. 1 (1988): 29-33.

Dickey, Stephanie S. *Rembrandt Face to Face*. Indianapolis, 2006.

Daguerre, Louis Jacques Mande, "Daguerreotype", in Trachtenberg, Alan (ed.),

Classic Essays on Photography (New Haven: Leete's Island Books, 1980 [1839]), 11-14.

Dillon, Sheila. *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles* (New York, 2006).

Dorn, Ronald. *Van Gogh Face to Face: The Portraits* (London, 2000).

Edelsztein, Sergio, Guy Ben-Ner, *Self-Portrait as a Family Man, the Israeli Pavilion at the 51st Venice Biennale* (Tel Aviv, 2005).

Elderfield, John, "The Self-Portrait Drawings of Armando Reverón," *Master Drawings* 40, no. 1 (Spring, 2002): 24-42.

Egerton, Judy, "Joseph Wright of Derby: Self-Portrait in a Fur Cap," *Art Institute of Chicago Museum Studies* 18, no. 2 (1992): 112-123, 183-184.

Ewing, William A., and Nathalie Herschdorfer. *Face: The New Photographic Portrait* (London, 2006).

Gallop, Jane, "Lacan's "Mirror Stage": Where to Begin," *SubStance* 37-38 (1982/1983): 118-128.

Gibson, Robin. *Painting the Century: 101 Portrait Masterpieces, 1900-2000*, exh. cat. (London, National Portrait Gallery, 2000).

Goffman, Erving. *Stigma: Notes on the Management of Spoiled Identity* (London: Penguin Books, 1990).

Goffman, Erving. *The Presentation of Self in Everyday Life* (London: Penguin Books, 1990).

Grove, Nancy. *Magical Mixtures: Marisol Portrait Sculpture*, exh. cat. (Washington D.C National Portrait Gallery, April-August 1991).

Higonnet, Anne, "Self-Portrait as a Museum," *Anthropology and Aesthetics* 52 (Autumn, 2007): 198-211.

Hoffmann, Edith, "Courbet Self-Portraits in Paris," *The Burlington Magazine* 115, no. 841 (April, 1973): 264-267.

Jensen, Ann Adams. *Public Faces and Private Identities in Seventeenth Century Holland: Portraiture and the Production of Community* (Santa Barbara, 2006).

Jensen, Margaret Robin. *Face to Face: Portraits of the Divine in Early Christianity* (Minneapolis, 2004).

Kirwin, Liza, and Joan Lord. *Artists in their Studios: Images from the Smithsonian's Archives of American Art* (New York, 2007).

Klein, John. *Matisse Portraits* (New Haven, 2001).

Le Dernier portrait, exh. cat. (Paris: Musée d'Orsay, 2002).

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

McPherson, Heather. *The Modern Portrait in Nineteenth Century France* (Cambridge: Cambridge University Press, 2001).

Modern Portraits: The Self & Others, exh. cat. (New York: Columbia University, 1976).

Montfort, Catherine R., "Self-Portraits, Portraits of Self: Adélaïde Labille-Guiard and Elisabeth Vigée Lebrun, Women Artists of the Eighteenth Century," *Pacific Coast Philology* 40, no. 1 (2005): 1-18.

Morphet, Richard (ed.). *R.B. Kitaj: A Retrospective*, exh. cat. (London: Tate Gallery, 1994).

Nairne, Sandy, and Sarah Howgate. *The Portrait Now* (New Haven, 2006).
Nancy, Jean-Luc. *Le regard du portrait* (Paris, 2000).
Natter, Tobias G. *Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909-1914*, exh. cat. (New York, Neue Galerie, 2000).
Nochlin, Linda. "Gustave Courbet's Meeting: A Portrait of the Artist as a Wandering Jew," *Art Bulletin* 49 (1967): 209-222.
Penrose, Ronald. *Portrait of Picasso* (New York, 1957).
Portraits de femmes, la femme dans la peinture au XIXème siècle, exh. cat. (Musée des Beaux Arts de Carcassonne, 2000).
Posèq, Avigdor. "Five Allegorical Self-Portraits of Igaël Tumarkin," *Jewish Art* 12-13 (1986/1987): 320-334.
Prideaux, Sue. *Edvard Munch: Behind the Scream* (New Haven, 2005).
Rainbird, Sean (ed.). *Max Beckmann* (London, 2003).
Rewald, Sabine. *Glitter and Doom: German Portraits From the 1920s*, exh. cat. (New York: The Metropolitan Museum of art, 2006).
Rideal, Liz. *Mirror Mirror: Self-Portraits by Women Artist*, exh. cat. (London: National Portrait Gallery, 2001).
Silverman, Hugh J., "Cézanne's Mirror Stage," *The Journal of Aesthetics and Art Criticism* 40, no. 4 (Summer, 1982): 369-379.
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).
Steiner, Wendy. "The Semiotics of a Genre, Portraiture in Literature and Paintig," *Semiotica* 21 (1977): 110-119.
Talbot, William Henry Fox, "A Brief Historical Sketch of the Invention of the Invention of the Art," in Trachtenberg, Alan (ed.), *Classic Essays on Photography* (New Haven: Leete's Island Books, 1980 [1844]), 27-36.
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.

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: