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...
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. (Musée 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: