



# *The Hebrew University of Jerusalem*

## *Syllabus*

### *The "Other" in Art of the 20th-21st c - 5883*

*Last update 13-07-2016*

*HU Credits: 2*

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

*Responsible Department: history of art*

*Academic year: 0*

*Semester: 1st Semester*

*Teaching Languages: Hebrew*

*Campus: Mt. Scopus*

*Course/Module Coordinator: Dr.Igor Aronoc*

*Coordinator Email: [aronovig@012.net.il](mailto:aronovig@012.net.il)*

*Coordinator Office Hours: Tue. 12:00-13:00*

*Teaching Staff:*

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Dr. Igor Aronov

Course/Module description:

The seminar deals with the construction of the image of the "other" in Modernism of the 19th- 20th centuries, and with implications of this concept in postmodernism and contemporary art. This concept will be examined from the perspectives of philosophical, psychological, sociological, feminist and post-colonial approaches. The question of "otherness" includes the issues of identity, national culture, socio-cultural stereotypes and myths, gender, sexuality, relationships between "margin" and "center" within the same culture, and the interaction between Western and non-Western cultures. We will discuss these issues by analyzing the concepts of "outsider art" (folk art, art of the mentally ill, children's art), "Orientalism", "Japonism", "primitivism", "cultural hybridity", and the "multi-cultural world".

Course/Module aims:

to introduce students to the range of problems in representation "the other" in the art, and to develop independent thought of the student in relation to these issues

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

to explain theories of the "otherness"  
to classify the issues the "other" in culture  
to link the imagery of the "other" to diverse contexts  
to interpret the issues of the "other" visual art  
to develop their own approach to the issues of the "otherness"

Attendance requirements(%):

80 %

Teaching arrangement and method of instruction: seminar, visit at museum

Course/Module Content:

1. Introduction to the theories of the "otherness".
2. Myths of the artist's otherness.
3. The otherness and the artist's identity.
4. The outsiders: the art of the mentally ill
5. The outsiders: children's art
6. Feminism and the issue of the "other".
7. Orientalism: the "Orient" in the eyes of the Western culture, and the "Occident" in

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the eyes of the Eastern culture.

8. "Japonisme": interaction between the West and Japan

9. Primitivism: the "primitive" culture in the eyes of the West and the Occident in the eyes of the "primitive" culture

10. Feminist approaches to post-colonialism

11. The otherness and the cultural hybridity

12. Art in the multicultural world

13. Student presentations in the class

#### Required Reading:

1. *Aesthetics in a Multicultural Age*, ed. Emory Elliott, Louis Freitas Caton, and Jeffrey

Rhyne. Oxford University Press, 2002

2. *Art and Identity: Essays on the Aesthetic Creation of Mind*, ed. Tone Roald and Johannes Lang. Amsterdam & New York, 2013, pp. 15-38

3. Bhabha, Homi K. *The Location of Culture*. L. & N.Y.: Routledge, 1994  
Chiesa, Lorenzo.

4. *Subjectivity and Otherness: A Philosophical Readings of Lacan*.  
Cambridge, Massachusetts: The MIT Press, 2007

5. Connolly, William E. "Taylor, Foucault, and Otherness", *Political Theory*, vol. 13, No.3  
(Aug.,1985), pp. 365-376.

6. Desmond, William. *Art, Origins, Otherness: Between Philosophy and Art*. Albany: State University of New York Press, 2003.

7. *Edges of Empire: Orientalism and Visual Culture*, ed. Jocelyn Hackforth-Jones and Mary Roberts. Malden: Blackwell Publishing, 2005.

8. Kelly, Donna Darling. *Uncovering the History of Children's Drawing and Art*. Westport & London: Praeger, 2004

9. *The Myth of Primitivism: Perspectives on Art*, ed. Susan Hiller. London & New York, 1991

10. *Orientalism: A Reader*, ed. A. L. Macfie. N.Y.: New York University Press, 2000.

11. *Pacific Rim Modernisms*, ed. Mary Ann Gilles, Helen Sword, and Steven Yao. Toronto: University of Toronto Press, 2009

12. Pollock, Griselda. "Artists, Mythologies and Media — Genius, Madness and Art History", *Screen*, vol. 21, No. 3 (1980), pp. 57-96.

13. Pollock, Griselda. *Vision and Difference: Feminism, Femininity and the Histories of Art*. London & New York: Routledge, 2008

14. Prinzhorn, Hans. *Artistry of the Mentally Ill: A Contribution to the Psychology and Psychopathology of Configuration*, transl. Eric von Brockdorff, New York: Springer, 1972.

15. Jean-Paul Sartre: *Basic Writings*, ed. Stephen Priest. London & New York: Routledge, 2001.

*Socialism, Feminism and Philosophy: A Radical Philosophy Reader*, ed. Sean Sayers,

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and Peter Osborne. London & New York: Routledge, 2004

16. Yegenoglu, Meyda. *Colonial Fantasies: Towards a Feminist Reading of Orientalism*. Cambridge University Press, 1998

Additional Reading Material:

1. Gilman, Sander. "The Mad Man as Artist: Medicine, History and Degenerate Art", *Journal of Contemporary History*, vol. 20, No. 4 (Oct., 1985), pp. 575-597.
2. James, Paul. *Globalism, Nationalism, Tribalism: Bringing Theory Back In*. London: Sage Publications, 2006
3. *The Post-Colonial Studies Reader*, ed. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. London & New York, 1995
4. Maclagan, David. *Outsider Art: From the Margins to the Marketplace*. London: Reaktion Books, 2009.
5. Minh-ha, Trinh T. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Indiana University Press, 2009.
6. Sweeney, Carole. *From Fetish to Subject: Race, Modernism, and Primitivism 1919-1935*. Westport, Connecticut & London: Greenwood, 2004
7. Turner, Bryan S. *Orientalism, Postmodernism and Globalism*. London & New York: Routledge, 2003.
8. Young, Robert J. *Colonial Desire: Hybridity in Theory, Culture and Race*. London & New York: Routledge, 1995.

Course/Module evaluation:

End of year written/oral examination 0 %  
Presentation 3 %  
Participation in Tutorials 3 %  
Project work 94 %  
Assignments 0 %  
Reports 0 %  
Research project 0 %  
Quizzes 0 %  
Other 0 %

Additional information: