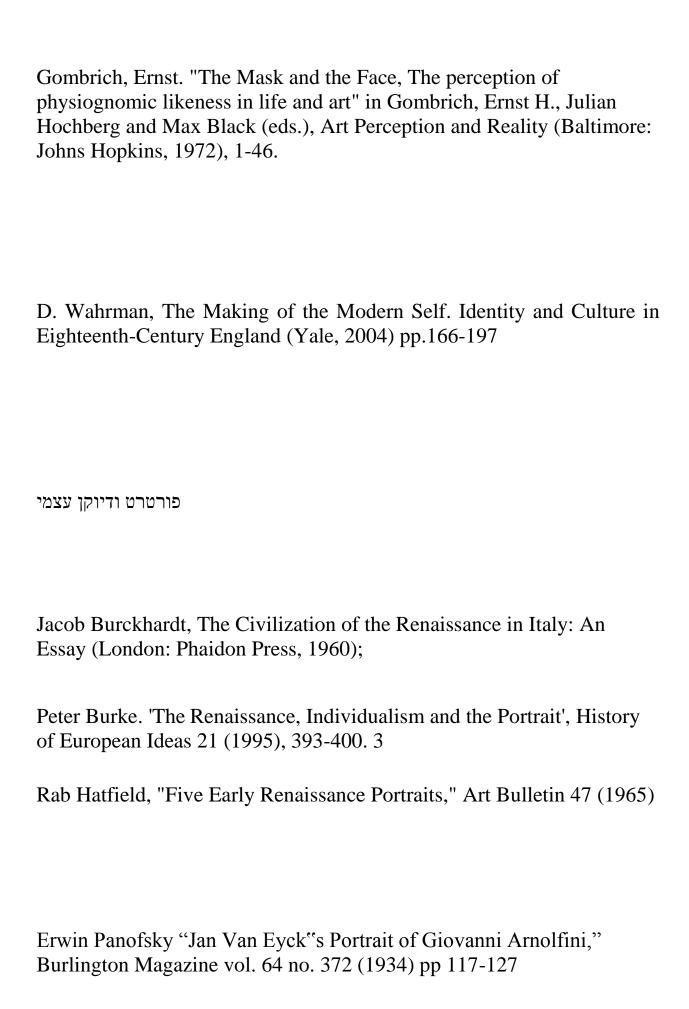
## התפנית הויזואלית בהיסטוריה -- סמינר

- .) השתתפות פעילה בדיונים המבוססת על קריאת החובה הנדרשת לכל שיעור.
- 2) הצגת רפרטים בכיתה על אחד המאמרים או הפרקים המופעים בתכנית הקורס

## פורטרטים

Woodall, Joanna, "Introduction: Facing the Subject," in Woodall, Joanna (ed.), Portraiture: Facing the Subject (Manchester: Manchester University Press), 1-17.

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.



G. Bauman, "Early Flemish Portraits: 1425–1525": The Metropolitan Museum of Art Bulletin, v. 43, no. 4 (Spring, 1986).

Craig Harbison, "Realism and Symbolism in Early Flemish Painting," ArtBulletin 66 (1984), pp. 588-602

Aby Warburg, "The Art of Portraiture and the Florentine Bourgeoisie" (1902); "Francesco Sassetti's Last Injunction to His Sons" (1907). The Renewal of Pagan Antiquity: Contributions to the Cultural History of the Renaissance. Ed. Kurt W. Forster. Trans. David Britt. Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1999

Edgar Wind, "Warburg's Concept of Kulturwissenschaft and its Meaning for Aesthetics" [1931], in The Eloquence of Symbols. Studies in Humanist Art (Oxford University Press, 1983), 21-35.

Matthew Rampley, From Symbol to Allegory: Aby Warburg's Theory of Art, The Art Bulletin, Vol. 79, No. 1 (Mar., 1997), pp. 41-55

S. Greenblat, Renaissance Self-Fashioning. From More to Shakespeare, (Chicago, 1980), pp.1-73.

Harry Berger, "Fictions of the Pose: Facing the Gaze of Early Modern Portraiture," Representations 46 (spring 1994): 87–120.

Loh, Maria H., "Renaissance Faciality," Oxford Art Journal 32, no. 3 (2009): 341-363.

\* Haskell, Francis, History and its Images: Art and the Interpretation of the Past, Yale University Press, New Haven & London, 1993. Chapter 2 – "Portraits from the Past" (pp. 26-79).

\*Kurt W. Forster, —Metaphors of Rule: Political Ideology and History in the Portraits of Cosimo I de' Medici, Mitteilungen des Kunsthistorischen Institutes in Florenz 15 (1971): 65–104

\*Patricia Simons, 'Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture', History Workshop Journal, vol. 25, 1988,

\*Heather L. Sale Holian, —Family Jewels: The Gendered Marking of Medici Women in Court Portraits of the Late Renaissance, Mediterranean Studies 17 (2008): 148–173

Joanna Woods-Marsden, Renaissance Self-Portraiture (New Haven, Yale, 1998), 13–40, 224–253

Joseph Leo Koerner, The Moment of Self-Portraiture in German Renaissance Art. 3-33, 63--138.

Perry Chapman. Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity. Princeton, NJ: Princeton University Press, 1990: 10-54.

Otto Benesch, "Worldly and Religious Portraits of Rembrandt's Late Art," Art Quarterly 19 (1959),

Joseph Leo Koerner, "Rembrandt and the Epiphany of the Face," Res: Anthropology and aesthetics 12 (Autumn 1986): 5-32

Aloïs Riegl Excerpts from "The Dutch Group Portrait", October, Vol. 74 (Autumn, 1995), pp. 3-35

Allan Sekula the Body and the Archive, October, Vol. 39 (Winter, 1986), 3-64

Heather McPherson, "Cézanne: Self-Portraiture and the Problematics of Representation" in The Modern Portrait in Nineteenth-Century France, Cambridge University Press. 117-144.

נוף והסובייקט

Svetlana Alpers. The Art of Describing. Dutch Art in the Seventeenth Century. Chicago, 1983.

Jonathan Crary, Techniques of the Observer

Samuel Monk, "The Sublime: Burke's Enquiry", Romanticism and Consciousness.

Essays in Criticism. Edited by Harold Blum, Norton, NY, 1970, 24-40

Punter, david. The picturesque and the sublime: two worldscapes in: Stephen Copley and Peter Garside, The Politics of the Picturesque.

Literature, Landscape and Aesthetics since 1770 (Cambridge University Press ,1994)

Barbara Maria Stafford, "Toward Romantic Landscape Perception: Illustrated Travels and the Rise of "Singularity" as an Aesthetic Category", Studies in Eighteenth-Century Culture, vol.10, 1981.

Keorner, Joseph Leo. Caspar David Friedrich and The Subject of Landscape (London: Reakton Books, 1990), 7-20; 29-36; 189-197; 210-228; 269-283

Rosenblum, Robert. Modern painting and the northern romantic tradition: Friedrich to Rothko (Thames and Hudson, 1978)

.

Amstutz, Nina, Caspar David Friedrich and the Aesthetics of Community in: Studies in Romanticism; Winter 2015; 54, 4; ProQuest Central

Lukacher Brian, "Nature Historicized: Constable, Turner and Romantic Landscape Painting" in: Stephen Eisenman, Nineteenth Century Art. A Critical History (London, 1994)

J. Barrell, "John Constable," The Dark Side of the Landscape, 131-64, 174-6

Berger, Ways Of Seeing, Chapter 3, pp. 45-64

Clark, The Nude,, Chapter 1, "The Naked And The Nude", pp 3-29

Nietzsche, The Birth Of Tragedy, Introduction pp. vii-xxx, pp.14-88

Clark, The Nude, "Ecstasy", pp 273-307, "Energy", pp. 173-224

Foucault, Michel. Manet and The Object of Painting (London: Tate, 2009).

Clark, T. J. The Painting of Modern Life: Paris in The Art of Manet and his Followers (London: Princeton, 1999)

Hollis Clayson, Painted Love: Prostitution in French Art of the Impressionist Era (Los Angeles, 2003), 113-153. [1st ed. 1994]

Nancy Locke, "The Space of Olympia," in Manet and the Family Romance (Princeton, 2001), 88-113