

**HONORS 200: SHAPING OF THE MODERN MIND (HU)**  
**PORTRAITURE AND THE SELF (Fall 2017)**

Section 002: Mondays and Wednesdays, 9:30-10:45 am, Honors House 180

Section 005: Mondays and Wednesdays, 12:30-1:45 pm, Honors House 180

Instructor: Hilary K. Snow, PhD  
Office hours: Mondays and Wednesdays 10:45 am – 12:15 pm  
                  Tuesdays and Thursdays 11 am – 12:30 pm  
                  Also by appointment  
Office: Honors College 151  
Email: snowh@uwm.edu

Course Description

Have you ever taken a selfie? Have you ever taken a picture of someone else? Portraiture and self-portraiture are two of the most enduring forms of art. But they are more than just a way to record how someone looks. Portraits tell us about how people want to be seen and understood by others. Rulers used them to establish legitimacy and suggest a divine right to rule. Aristocrats used them to entrench class differences and their privileged place in society. Some cultures, such as the Roman Republic, valued portraits that emphasized wisdom through age while other, like the Greeks, produced more idealized portraits. Photography changed the primary medium for portraits, but not the artist's ability to manipulate our understanding of the subject. Self-portraits are also self-fashioning, controlling the presentation of self to the world. How do you present yourself?

Class discussions will involve close looking at various types of portraits. No background in art or art history is necessary.

GER Statement

This course fulfills UWM's GER requirements. To this end, this course is intended to:

1. Increase students' critical and creative thinking skills through classroom discussions and written assignments.
2. Provide students with opportunities to hone their effective communication skills through classroom discussions and presentations.
3. Stimulate students' intercultural knowledge and competence through the introduction of new content and ideas.

Credit Hour Breakdown

The expected minimum number of hours of energy expended by students in this class is as follows:

Classroom discussion and discussion:	37.5 hours
Reading and outside activities:	56.5 hours
Paper research and writing:	50 hours
Total:	144 hours

University Policies

For relevant policies governing attendance, religious observances, disability accommodations, incompletes, and other issues, please visit: <http://www4.uwm.edu/secu/SyllabusLinks.pdf>. Please notify me immediately if you need accommodations under any of these policies.

Textbook

Shearer West, *Portraiture*, Oxford History of Art, 2004 [ISBN 9780192842589]

In addition to the textbook, readings are available as PDFs or links on the course D2L site. Some links will not work if you are not on campus or the library does not recognize your computer as part of the UWM system. In those cases, use the citation information included in the syllabus to access the material through the library website by using Search@UW.

Not all PDFs contain full citation information to their original source. Full citations in Chicago Manual of Style format are including in the syllabus.

Assignments

Further instructions for written assignments will be distributed later in the semester.

- Discussion leading – Students will work in small groups to lead discussion twice during the semester. Student-led discussions will begin after September 20<sup>th</sup>.
- Portrait interpretation paper – Students will prepare a written analysis of a single portrait. Due October 9<sup>th</sup>.
- Portrait comparison paper– Students will analyze two or three portraits in comparison. Due November 20<sup>th</sup>.
- Portrait project – Students will create a portrait in any visual medium and write an accompanying statement. Due December 13<sup>th</sup>.
- Critical reflection journal – Students will maintain a journal with critical reflections on class discussions and readings. Due December 13<sup>th</sup>.
- Other short assignments will be given throughout the semester.
- Field trips – We will have two opportunities to view portraits in local collections off-campus. Further details will be announced.
  - November 13<sup>th</sup> at the Haggerty Museum of Art (Marquette University)
  - December 1<sup>st</sup> at the Milwaukee Art Museum
- Students are expected to actively and productively participate in class discussions. Participation includes regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, thoughtful responses to readings and peer critiques, and respectful engagement with peers.

Students should regularly check D2L for course announcements and materials. All course handouts and other supplementary materials will be posted to D2L as they become available. If you are absent, it is your responsibility to check D2L for new assignments and other missed material.

Grading Procedure

Participation and short assignments	30%	Portrait comparison paper	20%
Discussion leading	5%	Portrait project	15%
Portrait interpretation paper	15%	Critical reflection journal	15%

Late written assignments will be docked one full grade for each day late (i.e. an A- paper would become a B-). All written assignments are due at the beginning of class. For the purposes of this policy, a day is defined as a 24-hour period beginning at the start of class (i.e. 9:30 am). A written assignment due on a Wednesday at 9:30 am will be counted one day late if submitted at 12 pm and two days late if submitted at 12 pm on Thursday.

Tardiness and unexcused absences will lower your grade for class participation. Of course, if you are sick, especially with a fever, you should stay home. Please notify me as soon as possible to be granted an excused absence. Students who miss class for any reason must submit written answers to the discussion questions posted before class (due one week after the absence). If you have medical or personal circumstances that affect your ability to be present in class and complete your work, please contact your adviser.

#### Grading scale

A –	95-100	B- –	80-82.9	D+ –	67-69.9
A- –	90-94.9	C+ –	77-79.9	D –	63-66.9
B+ –	87-89.9	C –	73-76.9	D- –	60-62.9
B –	83-86.9	C- –	70-72.9	F –	59.9 and below

#### Technology in the classroom

Computers and other devices may not be used for anything other than note-taking or viewing assigned readings. Students who use their computers for anything other than approved activities or whose computer or device use is distracting to others will lose the privilege of using their computer or device in the class. The determination of disruptive computer or device use is at the sole discretion of the instructor.

Students participating in non-course related activities during class, including but not limited to inappropriate use of computers or cell phones, work for other classes, and excessive side conversations, will be marked absent for the day.

#### Communicating with the instructor

You are always welcome at my office hours without an appointment, and I am available to make appointments at other times. Most students find email the most convenient way to communicate with me between class meetings. I check email regularly during business hours, but generally do not read email in the evenings and on weekends. Please anticipate a twenty-four hour response time for emails sent on weekdays, although I will usually respond more promptly. Likewise, you are expected to check your UWM email regularly, as it is the primary way for the university and your instructors to contact you outside of class.

#### Schedule of Classes

All readings are to be read in advance of the meeting for which they are assigned.

Sept 6	Introduction
Sept 11	Defining Portraiture Shearer West. "What is a Portrait?" In <i>Portraiture</i> , 21-41. Oxford History of Art. Oxford; Oxford University Press, 2004.
Sept 13	Defining Portraiture II <b>Portrait reflection assignment due</b> Shearer West. "The Functions of Portraiture" In <i>Portraiture</i> , 43-69. Oxford History of Art. Oxford; Oxford University Press, 2004.

- Sept 18            Defining Self-Portraiture  
T.J. Clark. "The Look of Self-Portraiture." In *Self Portrait: Renaissance to Contemporary*, edited by Anthony Bond and Joanna Woodall. 57-65. London: National Portrait Gallery, 2005.
- Sept 20            Defining Self-Portraiture II  
Selection from Brooke Wendt. *The Allure of the Selfie: Instagram and the New Self-Portrait*. Network Notebook #08. Amsterdam: Institute of Network Cultures, 2014. pages 19-37.
- Sept 25            Portraits of Power – Ancient Near East  
Irene Winter. "What/When Is a Portrait? Royal Images of the Ancient Near East." *Proceedings of the American Philosophical Society* 153, no. 3 (2009): 254-270.
- Sept 27            Portraits of Power – China  
Ning Qiang. "Imperial Portraiture as a Symbol of Political Legitimacy: A New Study of the 'Portraits of Successive Emperors.'" *Ars Orientalis* 35 (2008): 96-128.
- Oct 2                Albrecht Durer  
Joseph Koerner. "Self and Epoch." In *The Moment of Self-Portraiture in German Renaissance Art*. 34-51. Chicago: University of Chicago Press, 1993.
- Oct 4                Peer review day – no readings  
Bring three copies of your paper to class.
- Oct 9                Inserting the Artist  
Bernadine Barnes. "Self-Portraits in Last Judgement." *Sixteenth Century Journal* 35, no. 4 (2004): 969-986.  
**Portrait interpretation due**
- Oct 11              Sofonisba Anguissola  
Mary D. Garrard. "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist." *Renaissance Quarterly* 47, no. 3 (1994): 556-622.
- Oct 16              Baroque Portraits  
Marieke de Winkel. "Frivolous and Vain: Assessing Fashion Accessories in Rembrandt's Portraits." In *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*. 53-92. Amsterdam: Amsterdam University Press, 2006.
- Oct 18              No class – required meetings to discuss portrait interpretation paper  
Sign up for an appointment time at my office. Appointments available Tuesday, Wednesday and Thursday.
- Oct 23              Library instruction  
Meet at Golda Meir Library, Library Instruction Room A (North Commons)  
**Portrait interpretation rewrite due**

- Oct 25 Portraits of Power – Britain  
Christiane Hille. “England’s Apelles and the Sprezzatura of Kingship: Anthony van Dyck’s ‘Charles I in the Hunting-Field’ Reconsidered.” *Artibus et Historiae* 33, no. 65 (2012): 151-166.
- Oct 30 Velazquez’s Masterpiece  
Suzanne L. Stratton-Pruitt. “Velazquez’s Las Meninas: An Interpretive Primer.” In *Velazquez’s Las Meninas* edited by Suzanne L. Stratton-Pruitt. 124-149. Cambridge: Cambridge University Press, 2003.  
Gallery portrait assignment due
- Nov 1 Portraits of Power – Yoruba  
Suzanne Preston Blier. “A Gallery of Portrait Heads: Political Art in Early Ife.” In *Art and Risk in Ancient Yoruba: Ife History, Power, and Identity, c. 1300*. 247-287. Cambridge: Cambridge University Press, 2015.
- Nov 6 Vincent Van Gogh  
Roland Dorn. “The Arles Period: Symbolic Means, Decorative End.” In *Van Gogh Face to Face: The Portraits*. 135-171. Detroit: Detroit Institute for the Arts, 2000.
- Nov 8 “Authentic Portraiture”  
Paul Barlow. “Facing the Past and Present: the National Portrait Gallery and the search for ‘authentic’ portraiture.” In *Portraiture: Facing the Subject*, edited by Joanna Woodall. 219-238. Manchester, England: Manchester University Press, 1997.
- Nov 13 Haggerty Museum of Art field trip  
**Section 2 meet at 9 am at the museum**  
Section 6 meet at 12:30 at the museum  
Further details will be distributed.
- Nov 15 Portrait Photography  
Karen Fraser. “From Private to Public: Shifting Conceptions of Women’s Portrait Photography in Late Meiji Japan.” In *Portraiture and Early Studio Photography in China and Japan*, edited by Luke Gartlan and Roberta Wue. London: Routledge, 2017.  
**Comparison paper peer review due**
- Nov 20 Cubist Portraits  
Marcia Pointon. “Kahnweiler’s Picasso: Picasso’s Kahnweiler.” In *Portraiture: Facing the Subject*, edited by Joanna Woodall. 189-202. Manchester, England: Manchester University Press, 1997.  
**Comparison paper due**
- Nov 22 **THANKSGIVING BREAK – NO CLASS**
- Nov 27 Updating the Masters  
Robert Hobbs. “Kehinde Wiley’s Conceptual Realism.” In *Kehinde Wiley*. 16-65. New York: Rizzoli, 2012.

- Nov 29 No class – field trip on Friday
- Dec 1 Milwaukee Art Museum field trip**  
**Meet at the museum at 10 am. Details to be announced.**
- Dec 4 Transforming the Masters  
Joonsung Yoon. “Seeing His Own Absence: Culture and Gender in Yasumasa Morimura’s Photographic Self-Portraits.” *Journal of Visual Art Practice* 1, no. 3 (2002): 162-169.  
Philipp Kaiser. “Imitations of Life: Appropriation, the Cinematic Impulse, and Beyond.” In *Cindy Sherman: Imitation of Life*. 9-19. New York: DelMonico Books, 2016.  
**Comparison rewrite due**
- Dec 6 Documentary Photography – Robert Frank  
“The Americans” and “The Americans II.” In *Robert Frank: Books and Films, 1947-2016*. Munich: Sueddeutscher Verlag; Goettingen, Germany: Steidl Verlag, 2016.
- Dec 11 Documentary Photography – Toyo Miyatake  
Jasmine Alinder. “The Right to Represent: Toyo Miyatake’s Photographs of Manzanar.” In *Moving Images: Photography and the Japanese American Incarceration*. 75-102. Chicago: University of Chicago Press, 2009.
- Dec 13 Review and reflection  
Percy Shelly “Ozymandias”  
**Portrait project due**