

Course Outline/Syllabus Pending
Please find a brief description below:

ARTH 535A

"Facing the End of the Renaissance: Portraiture, Physiognomy, and Skepticism (1500-1750)."

Prof. Bronwen Wilson

Recent practices and technologies, such as ethnic profiling and face recognition systems, have drawn attention both to stereotyping and to the singular differences that distinguish us from each other. If this scrutiny of physiognomy and facial expressions is symptomatic of our own political, scientific, and cultural milieu, then how did the human face signify when portraiture was developing as a genre in early modern Europe? This question serves as a departure point for an exploration of new forms and uses of portraits during a period in which religious conflict, expanding geographical axes, and social and epistemological changes overlapped with efforts to control the increasingly fraught boundaries of the body. Themes for readings and discussion include: the claims of portraiture; the constructed nature of interiority; self-portraits and embodiment; the politics of the face; knowledge, skepticism and ethics.

Students will be evaluated on oral presentations of readings and class participation (25%), one written assignment addressing the readings (20%; 3-4 pages double-spaced), presentation of research in progress (15%) and final paper (40%; 15-20 pages).

SELECTED READING (SUBJECT TO CHANGE):

JONATHAN SAWDAY, "Self and Selfhood in the Seventeenth Century," *Rewriting the Self: Histories from the Renaissance to the Present*, ed. Roy Porter (London: Routledge, 1997) 29-48.

L. ACCATI, "The importance of diversity in defining "self-identity" and "social identity" in the modern state: Notes on the counter-Reformation."

IAN HACKING, *The Social Construction of What?*

KATHARINE EISAMAN MAUS, Inwardness and Theater in the English Renaissance.

JOHN MARTIN, "Inventing Sincerity, Refashioning Prudence: The Discovery of the Individual in Renaissance Europe." *The American Historical Review* 102, n. 5 (December, 1997): 1308-42.

HARRY BERGER, *Fictions of the pose: Rembrandt against the Italian Renaissance*.

LOUIS MARIN, "Topics and Figures of Enunciation: It is Myself that I Paint," in *Vision and Textuality*.

VICTOR STOICHITA: "Two Images: The Painter/The Act of Painting." In *The Self-Aware Image: An Insight into Early Modern Meta-Painting*, 198-267

MICHAEL FRIED, "Two Bookcases," and "Some Self-Portraits," in *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin*. 1-4, and 167-183.

JOHN PEACOCK, "The Politics of Portraiture," in *Culture and politics in early Stuart England*.

DAVID SOLKIN, "Great Pictures or Great Men? Reynolds, Male Portraiture, and the Power of Art."

LOUIS MARIN, "Portrait of the King," *Theory and History of Literature* 57 (1988): 3-15.

THEODORE SCHATZKI AND WOLFGANG NATTER, eds. *The Social and Political Body*.

GILLES DELEUZE AND FÉLIX GUATTARI, "587 B.C.-A.D. 70: On Several Regimes of Signs" and "Year Zero: Faciality," in *A thousand plateaus: capitalism and schizophrenia*.

STANLEY CAVELL, Disowning Knowledge in Six Plays By Shakespeare

LOUIS MARIN, *To Destroy Painting*, 97-149.

RENE DESCARTES, sections from the *Meditations*.

MICHEL DE MONTAIGNE, "Of Physiognomy," in *The Complete Essays of Montaigne*.

EMMANUEL LEVINAS, "Ethics and the Face," in *Totality and Infinity*.

SILVIA BENSO, *The Face of Things: A Different Side of Ethics*.

VALENTIN GROEBNER, *Defaced: The Visual Culture of Violence in the Late Middle Ages*.