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## TOPICS: PORTRAITURE in Fall 2018 (AH3091)

<b>Course Code</b>	AH3091	<b>Professor(s)</b>	Mathilde Bert
<b>Prerequisites</b>	None	<b>Office Number</b>	C-504
<b>Class Schedule</b>	M: 12:10-13:30 in C-101 W: 12:10-13:30 in V-1 W: 13:45-15:05 in C-103	<b>Office Hours</b>	Mon. 15h30-16h30 and by appointment
<b>Credits</b>	4	<b>Email</b>	mbert@aup.edu
<b>Semester</b>	Fall 2018	<b>Office Tel. Ext.</b>	

## Course Description

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The portrait is central to Renaissance culture. In fact, contemporary sources associated the rediscovery of portraiture with the 'rebirth' of the arts. In this course we will examine this phenomenon by addressing the social and political functions of portraiture, as well as the visual strategies artists developed to fulfill those functions. We will consider the sources for the development of portraiture as a genre--antique models and donor portraits in religious paintings--and trace its evolution in Renaissance art. Although governed by a number of conventions, portraiture took on a great variety of forms. We will give particular attention to a number of key categories: profile portraits; portrait busts; portraits of rulers; double portraits; portraits of representatives of the new urban elites; portraits of "beautiful ladies"; self-portraits; and the portrait as witness of the "paragone", that is, of the competition between the arts (literature and painting; painting and sculpture). In order to analyze the artworks in their specific historical contexts, the emphasis will be on in-depth case studies. We will focus on Italian painting, but we will also look at some French and Flemish examples as well as consider other media, such as bronze medals, drawings, and marble sculptures.

## Course Learning Outcomes

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## General Education

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## Course Outline

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The schedule is subject to slight change.

**Note:** the readings that are not from your required purchase will be either posted on our Blackboard site or are available on-line through JSTOR or the AUP library website.

### Monday, September 10th **Introduction to the art of portraiture – the issue of likeness**

### Wednesday, September 12th **Keys for looking at Renaissance portraits**

*Reading:* John Shearman, *Only Connect... Art and the Spectator in the Italian Renaissance* (Princeton, 1992), chap. 3, 108-148\*.

### Monday, September 17th **An ancient Legacy**

*Reading:* Pliny the Elder, *Natural History*, Book 35, excerpts\*.

### Wednesday, September 19th **Towards the independent portrait**

*Readings:* Erwin Panofsky, *Early Netherlandish painting : its origins and character* (Cambridge, Mass.: Harvard University Press, 1958), excerpts\*; Timothy Verdon, "Masaccio's Trinity: Theological, Social, and civic Meanings", in Diane Cole Ahn (ed.), *The Cambridge companion to Masaccio* (Cambridge, New York, Melbourne, 2002), 158-176\*.

### Monday, September 24th **Profile Portraits I**

*Reading:* Luke Syson and Dillian Gordon, *Pisanello: Painter to the Renaissance Court*, exhibition catalogue, National Gallery, London (London, 2001), 86-137\*.

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Wednesday, September 26th **Profile Portraits II**

*Reading:* Marilyn Aronberg Lavin, *Piero della Francesca* (London/New York, 2002), 248-284.

Monday, October 1st **Profile Portraits III**

Wednesday, October 3rd **Portrait busts (Louvre Visit) 12:10pm**

*Reading:* Irving Lavin, "On the Sources and Meaning of the Renaissance Portrait Busts", in S.B. McHam (ed.), *Looking at Italian Renaissance Sculpture* (Cambridge, 1998), 60-78\*.

Monday, October 8th **From the three-quarter view to the 'conversational' portrait**

*Readings:* David Allan Brown, "Raphael's Portrait of Bindo Altoviti", in Alan Chong et al., *Raphael, Cellini & A Renaissance Banker: The Patronage of Bindo Altoviti*, exh. cat., Boston (Boston, 2003), 93-114\*; Maurice Brock, *Bronzino* (Paris, 2002), 62-69 ("Raphael and the Conversational Portrait"); Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance* (Cambridge University Press, 2000), "Introduction", 1-14\*.

Wednesday, October 10th **Portrait of Rulers I – The Kings**

*Readings:* Miguel Falomir, "The Court Portrait", in Lorne Campbell, Miguel Falomir, Jennifer Fletcher and Luke Syson, *Renaissance Faces: Van Eyck to Titian*, exh. cat., National Gallery, London (New Haven and London, 2008), 66-79\*.

Monday, October 15th **Portrait of Rulers II – The Popes**

*Reading:* Luba Freedman, *Titian's Portraits Through Aretino's Lens* (University Park, PA, 1995), 90-113\*.

PAPER #1 DUE AT THE BEGINNING OF CLASS.

Wednesday, October 17th **Portrait of Rulers III – the Allegorical Portrait**

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*Reading:* Maurice Brock, *Bronzino* (Paris, 2002), 178-180 (“The Portrait of Andrea Doria as Neptune”)\*.

Monday, October 22th **Portraits of Rulers IV – The Equestrian Portrait**

*Reading:* Luba Freedman, *Titian’s Portraits Through Aretino’s Lens* (University Park, PA, 1995), 116-143\*.

Wednesday, October 24th **MIDTERM EXAM**

Monday, October 29th **Double Portraits I**

*Reading:* Felix Thürlemann, *Robert Campin: A Monographic study with critical catalogue* (Munich/Berlin/London/New York, 2002), 77-88, 258-259, 265-266.

Wednesday, October 31st **FALL BREAK**

Monday, 5th November **Double Portraits II – Double Portraits of Friendship**

*Reading:* Kate Bomford, “Friendship and Immortality: Holbein’s Ambassadors Revisited”, *Renaissance Studies*, vol. 18, n°4, 544-581\*.

Wednesday November 7th **New urban elites I – Presenting Oneself as a Collector**

Monday, November 12th **New urban elites II – Presenting Oneself as a Reader**

*Reading:* Erwin Panofsky, “Erasmus and the Visual Arts”, *Journal of the Warburg and Courtauld Institutes*, vol. 32, 1969, 200–227\*.

Wednesday November 14th **Portraits of “Beautiful Women” – Between Reality and**

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## **Fiction I**

*Reading:*? Henri Zerner, "Lady in Her Bath: Portraiture with a Difference", from *Renaissance Art in France: The Invention of Classicism* (Paris, 2003), 204-225\*.

### Monday, November 19th **Portraits of "Beautiful Women" – Between Reality and Fiction II**

*Reading:* Goffen, *Titian's Women* (New Haven/London, 1997), 126-159, 171-192.

PAPER #2 DUE AT THE BEGINNING OF CLASS.

### Wednesday November 21st **Portraits and Paragone I**

*Reading:* Giorgio Vasari, "The Life of Giorgione da Castelfranco," from *The Lives of the Artists* (Oxford University Press, 2008), 299-304.

### Monday, November 26th **Portraits and Paragone II**

*Readings:* Nancy Thomson de Grummond, "VV and Related Inscriptions in Giorgione, Titian, and Du"rer", *The Art Bulletin*, 1975, 346-356\*; Luba Freedman, *Titian's Portraits Through Aretino's Lens* (University Park, PA, 1995), 69-87\*.

### Wednesday November 28th **Self-Portrait I – Emergence and development in Italy**

*Reading:* Joanna Woods-Marsden, *Renaissance Self-Portraiture* (New Haven & London, 1998), 225-253\*.

### Monday, December 3rd **Self-Portrait II – Dürer**

*Reading:* Joseph Leo Koerner, *The Moment of Self-Portraiture in German Renaissance Art* (London/Chicago, 1993), excerpts\*.

### Wednesday, December 5th **Louvre Visit 12:10pm**

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## Monday, December 12th **Self-Portrait IV – Female Self-Portraiture**

*Readings:* Pliny the Elder, *Natural History, Book 35*, 147-148\*; Frederika H. Jacobs, "Woman's Capacity to Create: The Unusual Case of Sofoniba Anguissola," *Renaissance Quarterly* 47 (1994): 74-101\*.

Wednesday, December 19th, 12:00pm: FINAL EXAM

\*\*\*Please note that all readings marked with an\* may be the subject of an assigned reading presentation in class. These presentations will be 5-10 minutes long, and include an overview of critical arguments and questions for discussion.

## **Textbooks**

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This course doesn't have any textbook.

## **Attendance Policy**

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Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

**IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED**

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WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

## Grading Policy

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-Attendance/Participation: 15% (This will include your reading presentations)

-Paper #1 (due Oct. 15): 15%

-Midterm: 20%

-Paper#2 (due Nov. 19): 25%

-Final Exam: 25%

## Other

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**CLASSROOM DECORUM:** Since classes at AUP are small, it is extremely important to be considerate of your fellow classmates and your professors. I ask that the following measures be respected in my class:

1. You are expected to arrive on time. If you are more than 10 minutes late, you may be asked to leave, since it will be counted in any case as an absence (rather than as lateness).
2. Class lasts only one hour and twenty minutes. Please use the facilities before or after.
3. No eating allowed in class.
4. All phones & other electronic devices **MUST** be turned off for the duration of the class. The one exception is that I will allow you to take notes on a tablet/laptop. However, if it becomes clear that you are using the device for purposes other than taking notes (i.e. Facebook, etc.), you will be asked to turn off your computer immediately for the rest of

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that class. If it happens again, you will lose the privilege of using your device to take notes in my class for the rest of the semester.