History of the Gaze in the Arts

The course examines the ways in which the gaze is represented in art, how artists have represented the gaze within their works, and how the gaze has been perceived outside the artwork. The course will explore various theories of vision that have been central to the discussion, ranging from ancient Greece to our own time, and will examine their impact on artistic experience and the philosophical and theological issues that have arisen.

Requirements of the course:

A. Submission of two assignments from the assignments list available on the course website, according to the lecturer's requirements.

B. Mandatory reading:

At the beginning of the term, two mandatory articles from the recommended reading list will be presented, which will be included in the final assessment.

The final grade will be composed of 80% of the examination (part 1) and 20% of the assignments (part 2).

Part 1 of the examination will consist of identifying the works studied in class. This part will test the students' knowledge of the visual material. Part 2 of the examination will be a multiple-choice examination. The questions will test the students' knowledge, understanding, and application of the material learned.

Similarly, the questions will also touch upon theoretical issues of the field and the reading material required during the term.

Reading list according to the advance of the discussion in class:

1. Introduction: The Force of Gaze; N. B. Las Meninas.

Svetlana Alpers, "Interpretation without Representation, or, the Viewing of Las Meninas," Representations 1:1 (1983), 31-42.


11. אשליה והרמיות העין


12. המ Yapı וההацион:

