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<b>Course title:</b>	History of European Art: Centres and Protagonists
<b>Track:</b>	B-Track
<b>Language of instruction:</b>	English
<b>Contact hours:</b>	72 (6 per day)
<b>ECTS-Credits:</b>	6

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### **Course description**

This course explores European art and architecture from the 14<sup>th</sup> to the 20<sup>th</sup> century with a particular focus on urban centers like Florence, Rome, Venice, Antwerp, Amsterdam, Paris, London, and Berlin. The aim is to analyze how the visual arts contributed through the centuries to shape local identities as well as European cultural traditions common to different countries.

The course will present iconic moments of the history of the arts in Europe by drawing a special attention to episodes of cultural exchanges and hybridization that arose from travelling artworks as well as from artists' travels. From the role of artists like Raphael and Michelangelo in 16<sup>th</sup>-century papal Rome to the rise of genre painting in the Flanders and the Dutch Republic of the Golden Age, from the 'painters of modern life' in 19<sup>th</sup>-century Paris to the German Avant-garde of the 1920s, we will analyze the artworks and their authors in relation to the different historical contexts and the places of their creation. Recurrent will be the focus on the complex interplay between artists and patrons, between local traditions, individual creativity and the broader social, political and cultural contexts in which artworks and buildings were produced.

Students will gain understanding of the main art movements and relevant artists from the Renaissance to the postwar period as well as the basic concepts and terminology of art history. Visits to the outstanding collections of Berlin museums will allow the participants to study original artifacts and to learn how to look closely at works of art.

### **Student profile**

The course addresses students of any subject.

### **Prerequisites**

An elementary knowledge of European history is welcome but not necessary.

### **Course Requirements**

Regular attendance and active participation, mid-term oral presentation and final written exam.

### **Grading**

Attendance & participation: 30%

Mid-term presentation: 30% (oral presentation of a work in Berlin museums)

Final Exam: 40%

### Reading

A course reader will be provided at the orientation meeting.

### Course schedule

Date	Program*
Tuesday, June 6, 2017	<p><b>9:00-10:30: Course objectives and syllabus review</b></p> <ul style="list-style-type: none"> <li>(Some of) the questions art historians ask: authorship, subject, patronage, context and place, audience, time of creation, cultural significance, historical interpretations</li> <li>Local identities and European cultural traditions: the role of the urban centers</li> </ul> <p>Requested reading: What is Art History? In: <i>Gardner's Art through the Ages. A Global History</i>, ed. by F. Kleiner, Boston 2009 (13th ed.), pp. 1-12.</p> <p><b>11:00-12:30: A travelling artist around 1300: Giotto</b></p> <ul style="list-style-type: none"> <li>Giotto in central Italy (Assisi and Padova)</li> <li>Giotto's 'realism'</li> </ul> <p><b>14:00-15:30: 14<sup>th</sup>-century Siena: civic, religious and artistic identities (Duccio, Lorenzetti, Martini)</b></p>
Friday, June 9, 2017	<p><b>9:00-10:30: Flanders in the 15<sup>th</sup> century (van Eyck, van der Weyden)</b></p> <ul style="list-style-type: none"> <li>Court society and commercial cities in the Burgundian Netherlands</li> <li>The birth of the modern portrait</li> </ul> <p>Requested reading: J. Richardson, M. Kemp, <i>The New Painting: Italy and the North</i>. In <i>The Oxford History of Western Art</i>, ed. by M. Kemp, 2000, pp. 152-161.</p> <p><b>11:00-12:30: Early Renaissance Florence (Donatello, Brunelleschi, Masaccio, Botticelli)</b></p> <ul style="list-style-type: none"> <li>Florentine artists and civic identity</li> <li>Travelling objects: Flemish artworks in Florence and their impact on Florentine art</li> </ul> <p>Requested reading: M. Baxandall, <i>Painting and Experience in 15th century Italy</i>, 2nd edition, 1988, pp. 1-14.</p> <p><b>14:00-15:30: Excursion 1: Bode Museum</b> 15<sup>th</sup> century Italian and Northern Sculpture</p>
Tuesday, June 13, 2017	<p><b>9:00-10:30: The High Renaissance in Italy I: Florence, Rome, Venice (da Vinci, Raphael, Michelangelo, Titian)</b></p> <ul style="list-style-type: none"> <li>Leonardo da Vinci and the visible world: Science and Art in the Renaissance</li> <li>Raphael between Florence and Rome</li> <li>The 'High Renaissance paradox': Spiritual crisis, political instability and the flourishing of the Arts</li> </ul>

	<p>Requested reading: S. Campbell, <i>Human Nature</i>. In: S. Campbell, M. Cole, <i>A New History of Italian Renaissance Art</i>, 1998, pp. 324-350.</p> <p><b>11:00-12:30: The High Renaissance in Italy II: Florence, Rome, Venice</b></p> <ul style="list-style-type: none"> <li>• Michelangelo as sculptor, painter and architect</li> <li>• Titian between Venice and the International courts</li> <li>• <i>Disegno vs Colore</i> (Drawing vs Colour): Florence and Venice in search of cultural and artistic identities</li> </ul> <p><b>14:00-15:30: The dissemination of an Italian style in Europe during the 16<sup>th</sup> century: Fontainebleau and Prague</b></p> <ul style="list-style-type: none"> <li>• Mannerism and the court society: Florence and the Medici (Parmigianino, Pontormo, Vasari)</li> <li>• The Fontainebleau School in France</li> <li>• Prague under Rudolph II: a cross-road of European art</li> </ul> <p>Requested reading: R. Williams, <i>The international style</i>. In Kemp, 2000, pp. 180-187.</p>
<p>Friday, June 16, 2017</p>	<p><b>9:00-10:30: The Northern Renaissance (Dürer, Grünewald, Riemenschneider)</b></p> <ul style="list-style-type: none"> <li>• Albrecht Dürer: Between North and South</li> <li>• Grünewald: the Gothic in the Renaissance?</li> </ul> <p><b>11:00-12:30: The Netherlands in the 16<sup>th</sup> century (Bosch, Brueghel, Aerten)</b></p> <ul style="list-style-type: none"> <li>• Bosch's fantastic imagery</li> <li>• Brueghel and the genre painting</li> </ul> <p><b>14:00-15:30: The Print Culture: a European network of exchanges, 1400-1600</b></p> <ul style="list-style-type: none"> <li>• Origins and functions of printmaking in Europe</li> <li>• Print markets in Italy and Northern Europe</li> </ul> <p>Requested reading: P. Emison, <i>The Print</i>. In Kemp 2000, pp. 170-177.</p>
<p>Tuesday, June 20, 2017</p>	<p><b>9:00-10:30: Rome in the 17<sup>th</sup> century: from Classicism to Baroque (Carracci, Caravaggio, Poussin, Bernini)</b></p> <p>Requested reading: C. Paul, <i>Forms in Space, c. 1600-1700</i>. In Kemp 2000, pp. 196-209.</p> <p><b>11:00-12:30: Flanders and the Dutch Republic of the Golden Age (Rubens, Vermeer, Rembrandt)</b></p> <p>Requested reading: W. Liedtke, <i>The Picture: Dutch and Flemish</i>. In Kemp 2000, pp. 238-245.</p> <p><b>14:00-15:30: Excursion 2: Gemäldegalerie</b>          Painting in Europe 16<sup>th</sup>-17<sup>th</sup> centuries, students' oral presentations in front of the artworks</p>

<p>Friday, June 23, 2017</p>	<p><b>9:00-10:30: How to build a cultural center: Paris between 17<sup>th</sup> and 18<sup>th</sup> century (Le Brun, Watteau, Chardin)</b></p> <ul style="list-style-type: none"> <li>• The Academy of Art in Paris</li> <li>• The Palace of Versailles as a Paradigm for the European Courts</li> <li>• The Parisian Salon</li> </ul> <p>Requested reading: K.-E. Barzman, <i>Academies, Theories, and Critics</i>. In Kemp 2000, pp. 291-293.</p> <p><b>11:00-12:30: The Grand Tour</b></p> <ul style="list-style-type: none"> <li>• European travelers in Italy in the 18<sup>th</sup> century</li> <li>• Italian artists travelling in Europe</li> <li>• (Canaletto in England, Bellotto in Eastern Europe, Tiepolo in the German States)</li> </ul> <p>Requested reading: M. Prokopovych, R. Sweet, <i>Literary and Artistic Metropolises</i>. In: Europäische Geschichte Online (EGO)</p> <p><b>14:00-15:30: Excursion 3: Charlottenburg Palace</b></p> <ul style="list-style-type: none"> <li>• Rococo interiors and Porcelain manufactures</li> <li>• The rise of Berlin as a cultural center</li> <li>• Students' oral presentations in front of the artworks</li> </ul>
<p>Tuesday, June 27, 2017</p>	<p><b>9:00-10:30: Neoclassicism and the cult of Antiquity (David, Canova)</b></p> <p>Requested reading: J. Goodman, <i>Pictures and Publics</i>. In Kemp 2000, pp. 304-308, 312-323.</p> <p><b>11:00-12:30: Romanticism in Europe (Blake, Goya, Delacroix, Friedrich)</b></p> <ul style="list-style-type: none"> <li>• The rise of national identities: the role of the Arts</li> </ul> <p><b>14:00-15:30: Paris in the 19<sup>th</sup> century: Realism (Daumier, Courbet)</b></p> <ul style="list-style-type: none"> <li>• The role of the Paris Salon as cultural and social event</li> <li>• The invention of photography (Daguerre)</li> </ul> <p>Requested reading: S. Baker, <i>Photography</i>. In: Kemp 2000, pp. 366-367, 370</p>
<p>Friday, June 30, 2017</p>	<p><b>9:00-10:30: Painters of the modern life. French Impressionism, 1860-1880 (Manet, Monet, Degas, Renoir)</b></p> <ul style="list-style-type: none"> <li>• the role of the en plein-air painting</li> <li>• Impressionist and the contemporary society</li> </ul> <p>Requested reading: J. Goodman, <i>Pictures and Publics</i>. In: Kemp 2000, pp. 308-310, 324-327.</p> <p><b>11:00-12:30: Cézanne, Van Gogh, Gauguin</b></p> <ul style="list-style-type: none"> <li>• Cezanne in Provence: the role of light</li> <li>• Van Gogh: from the Netherlands, to Paris, to the south</li> </ul>

	<p>of France</p> <ul style="list-style-type: none"> <li>• Gauguin: local traditions and exoticism</li> </ul> <p><b>14:00-15:30: Excursion 4:</b> Alte Nationalgalerie 19<sup>th</sup> century painting and sculpture, students' oral presentations in front of the artworks</p>
Tuesday, July 4, 2017	<p><b>9:00-10:30: Postimpressionism and Symbolism (Seurat, Moreau, Rousseau, Rodin)</b></p> <p><b>11:00-12:30: The new German Nation and the Austrian Empire; Museums in 19<sup>th</sup> century Europe (Menzel, Klimt, Schiele)</b></p> <ul style="list-style-type: none"> <li>• The Louvre Museum in Paris and the British Museum in London: paradigms for the universal museum</li> </ul> <p>Requested reading: C. Duncan, <i>Art Museums and Gallery</i>. In: Kemp 2000, pp. 404-409.</p> <p><b>14:00-15:30: Cubism and Fauvisme in France (Picasso, Matisse)</b></p>
Friday, July 7, 2017	<p><b>9:00-10:30: European avant-gardes</b></p> <ul style="list-style-type: none"> <li>• The role of transnational networks of cultural exchange: Futurism (Boccioni), Dada (Duchamps), Surrealism (Dali)</li> </ul> <p>Requested reading: M. O' Mahony, <i>The International Style</i>. In: Kemp 2000, pp. 412-417.</p> <p><b>11:00-12:30: Modernist Architecture and Design in Europe (Le Corbusier, Bauhaus)</b></p> <p>Requested reading: M. O' Mahony, <i>The International Style</i>. In: Kemp 2000, pp. 421-441.</p> <p><b>14:00-15:30: Excursion 5:</b> Beggruen Museum (Picasso, Matisse), students' oral presentations in front of the artworks</p>
Tuesday, July 11, 2017	<p><b>9:00-10:30: German Avant-garde in Munich, Berlin and Dresden; National socialism and the "Degenerate Art"</b></p> <ul style="list-style-type: none"> <li>• Abstraction (Kandinsky), Expressionism (Kirchner), New Objectivity (Grosz, Dix);</li> <li>• Arts and the myth of a national identity</li> </ul> <p>Requested reading: H. Belting, <i>The German and their Art</i>, 1998, Chap. 5 - The Banning of German Expressionism and 'Degenerate Art', pp. 69-80.</p> <p><b>11:00-12:30: Post-War European Art: 1950-1990 (Giacometti, Bacon, Richter)</b></p> <ul style="list-style-type: none"> <li>• Local traditions in a global world</li> </ul> <p>Requested reading: S. Guilbaut, <i>How New York Stole the Idea</i></p>

	<p><i>of Modern Art</i>, 1985, Chap. 2, pp. 49-60.</p> <p><b>14:00-15:30: Excursion 6:</b> Hamburger Bahnhof (Beuys, Richter)</p>
Friday, July 14, 2017	<p><b>9:00-10:30: Arts in Europe 14<sup>th</sup> to 20<sup>th</sup> century: artists' mobility and local identities</b></p> <ul style="list-style-type: none"> <li>• Final discussion and remarks</li> </ul> <p><b>11:00-12:30: Final written exam</b></p> <p><b>14:00-15:30: FUBiS Farewell Ceremony</b></p>

\*Field trips may be subject to change depending on the availability of appointments and speakers. On field trip days, adaptation of class times is possible.