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

Course description

This course explores European art and architecture from the 14th to the 20th 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 16th-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 19th-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 5, 2018	<p>9:00-10:30: Course objectives and syllabus review</p> <ul style="list-style-type: none"> • (Some of) the questions art historians ask: authorship, subject, patronage, context and place, audience, time of creation, cultural significance, historical interpretations • Local identities and European cultural traditions: the role of the urban centers <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>11:00-12:30: A travelling artist around 1300: Giotto</p> <ul style="list-style-type: none"> • Giotto in central Italy (Assisi and Padova) • Giotto's 'realism' <p>14:00-15:30: 14th-century Siena: Civic, religious and artistic identities (Duccio, Lorenzetti)</p>
Friday, June 8, 2018	<p>9:00-10:30: Flanders in the 15th century (van Eyck, van der Weyden)</p> <ul style="list-style-type: none"> • Court society and commercial cities in the Burgundian Netherlands • The birth of the modern portrait <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>11:00-12:30: Early Renaissance Florence (Donatello, Brunelleschi, Masaccio, Botticelli)</p> <ul style="list-style-type: none"> • Florentine artists and civic identity • Travelling objects: Flemish artworks in Florence and their impact on Florentine art <p>Requested reading: M. Baxandall, <i>Painting and Experience in 15th century Italy</i>, 2nd edition, 1988, pp. 1-14.</p> <p>14:00-15:30: Excursion 1: Bode Museum Fifteenth century Italian and Northern Sculpture</p>
Tuesday, June 12, 2018	<p>9:00-10:30: The High Renaissance in Italy I: Florence and Rome (da Vinci, Raphael, Michelangelo)</p> <ul style="list-style-type: none"> • Leonardo da Vinci and the visible world: Science and Art in the Renaissance • Raphael between Florence and Rome • The 'High Renaissance paradox': Spiritual crisis, political instability and the flourishing of the Arts

	<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>11:00-12:30: The High Renaissance in Italy II: Florence, Rome and Venice</p> <ul style="list-style-type: none"> • Michelangelo as sculptor, painter and architect • Titian between Venice and the International courts • <i>Disegno vs Colore</i> (Drawing vs Colour): Florence and Venice in search of cultural and artistic identities <p>14:00-15:30: The dissemination of an Italian style in Europe during the 16th century: Fontainebleau and Prague</p> <ul style="list-style-type: none"> • Mannerism and the court society: Florence and the Medici (Parmigianino, Pontormo, Vasari) • The Fontainebleau School in France • Prague under Rudolph II: a cross-road of European art <p>Requested reading: R. Williams, <i>The international style</i>. In Kemp, 2000, pp. 180-187.</p>
<p>Friday, June 15, 2018</p>	<p>9:00-10:30: The Northern Renaissance (Dürer, Grünewald, Riemenschneider)</p> <ul style="list-style-type: none"> • Albrecht Dürer: Between North and South • Grünewald: The Gothic in the Renaissance? <p>11:00-12:30: The Netherlands in the 16th century (Bosch, Brueghel)</p> <ul style="list-style-type: none"> • Bosch's fantastic imagery • Brueghel and the genre painting <p>14:00-15:30: The Print Culture: a European network of exchanges, 1400-1600</p> <ul style="list-style-type: none"> • Origins and functions of printmaking in Europe • Print markets in Italy and Northern Europe <p>Requested reading: P. Emison, <i>The Print</i>. In Kemp 2000, pp. 170-177.</p>
<p>Tuesday, June 19, 2018</p>	<p>9:00-10:30: Rome in the 17th century: from Classicism to Baroque (Carracci, Caravaggio, Poussin, Bernini)</p> <p>Requested reading: C. Paul, <i>Forms in Space, c. 1600-1700</i>. In Kemp 2000, pp. 196-209.</p> <p>11:00-12:30: Flanders and the Dutch Republic of the Golden Age (Rubens, Vermeer, Rembrandt)</p> <p>Requested reading: W. Liedtke, <i>The Picture: Dutch and Flemish</i>. In Kemp 2000, pp. 238-245.</p> <p>14:00-15:30: Excursion 2: Gemäldegalerie Painting in Southern Europe 16th-17th centuries, students' oral presentations in front of the artworks</p>

<p>Friday, June 22, 2018</p>	<p>9:00-10:30: How to build a cultural center: Paris between 17th and 18th century (Le Brun, Watteau, Chardin)</p> <ul style="list-style-type: none"> • The Academy of Art in Paris • The Palace of Versailles as a Paradigm for the European Courts • The Parisian Salon <p>Requested reading: K.-E. Barzman, <i>Academies, Theories, and Critics</i>. In Kemp 2000, pp. 291-293.</p> <p>11:00-12:30: The Grand Tour</p> <ul style="list-style-type: none"> • European travelers in Italy in the 18th century • Italian artists travelling in Europe (Canaletto in England, Bellotto in Eastern Europe, Tiepolo in the German States) <p>Requested reading: M. Prokopovych, R. Sweet, <i>Literary and Artistic Metropolises</i>. In: Europäische Geschichte Online (EGO)</p> <p>14:00-15:30: Excursion 3: Gemäldegalerie Painting in Northern Europe 16th-17th centuries, students' oral presentations in front of the artworks</p>
<p>Tuesday, June 26, 2018</p>	<p>9:00-10:30: Neoclassicism and the cult of Antiquity (David, Canova)</p> <p>Requested reading: J. Goodman, <i>Pictures and Publics</i>. In Kemp 2000, pp. 304-308, 312-323.</p> <p>11:00-12:30: Romanticism in Europe (Delacroix, Friedrich)</p> <ul style="list-style-type: none"> • The rise of national identities: the role of the Arts <p>14:00-15:30: Paris in the 19th century: Realism (Daumier, Courbet)</p> <ul style="list-style-type: none"> • The role of the Paris Salon as cultural and social event
<p>Friday, June 29, 2018</p>	<p>9:00-10:30: Museums in 19th century Europe The Louvre Museum in Paris and the British Museum in London: paradigms for the universal museum</p> <p>Requested reading: C. Duncan, <i>Art Museums and Gallery</i>. In: Kemp 2000, pp. 404-409.</p> <p>11:00-12:30: Painters of the modern life. French Impressionism, 1860-1880 (Manet, Monet)</p> <ul style="list-style-type: none"> • the role of the en plein-air painting • Impressionist and the contemporary society <p>Requested reading: J. Goodman, <i>Pictures and Publics</i>. In: Kemp 2000, pp. 308-310, 324-327.</p> <p>14:00-15:30: Excursion 4: Alte Nationalgalerie 19th century painting and sculpture, students' oral presentations in front of the artworks; The new German Nation (Menzel)</p>

<p>Tuesday, July 3, 2018</p>	<p>9:00-10:30: Cézanne, Van Gogh, Gauguin</p> <ul style="list-style-type: none"> • Cezanne in Provence: the role of light • Van Gogh: from the Netherlands, to Paris, to the south of France • Gauguin: local traditions and exoticism <p>11:00-10:30: Postimpressionism and Symbolism (Seurat, Moreau, Rousseau)</p> <p>14:00-15:30: Cubism and Fauvisme in France (Picasso, Matisse)</p>
<p>Friday, July 6, 2018</p>	<p>9:00-10:30: European avant-gardes</p> <ul style="list-style-type: none"> • The role of transnational networks of cultural exchange: Dada (Duchamps), Surrealism (Dali) <p>Requested reading: M. O' Mahony, <i>The International Style</i>. In: Kemp 2000, pp. 412-417.</p> <p>11:00-12:30: German Avant-garde in Munich</p> <ul style="list-style-type: none"> • Kandinsky and the birth of abstract art <p>Requested reading: M. O' Mahony, <i>The International Style</i>. In: Kemp 2000, pp. 421-441.</p> <p>14:00-15:30: Excursion 5: Beggruen Museum (Picasso, Matisse), students' oral presentations in front of the artworks</p>
<p>Tuesday, July 10, 2018</p>	<p>9:00-10:30: German Avant-garde in Dresden and Berlin; National socialism and the "Degenerate Art"</p> <ul style="list-style-type: none"> • Expressionism (Kirchner), New Objectivity (Grosz, Dix); • Arts and the myth of a national identity <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>11:00-12:30: Post-War European Art: 1950-1990 (Giacometti, Bacon, Richter)</p> <ul style="list-style-type: none"> • Local traditions in a global world <p>Requested reading: S. Guilbaut, <i>How New York Stole the Idea of Modern Art</i>, 1985, Chap. 2, pp. 49-60.</p> <p>14:00-15:30: Excursion 6: Hamburger Bahnhof (Beuys, Richter)</p>
<p>Friday, July 13, 2018</p>	<p>9:00-10:30: Arts in Europe, 14th-20th centuries: artists' mobility and local identities</p> <ul style="list-style-type: none"> • Final discussion and remarks <p>11:00-12:30: Final written exam</p> <p>14:00-15:30: FUBiS Farewell Ceremony</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.