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<b>Course title:</b>	History of European Art: Local Traditions and Transnational Networks
<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 from the 15<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 and transcultural, global networks.

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 in Europe and beyond. 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.

### Required language skills

The language of instruction is English. Language proficiency on an advanced Intermediate level (Mittelstufe II) is a prerequisite for participation. For orientation purposes, you can assess your language skills here (Common European Framework of Reference for Languages (CEFR):

<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090000168045bb52>

**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 02, 2020	<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: 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><b>14:00-15:30: Early Renaissance Florence (Donatello, Brunelleschi, Masaccio, Botticelli)</b></p> <ul style="list-style-type: none"> <li>• Florentine artists and civic identity; The Medici family</li> <li>• Travelling objects: Flemish artworks in Florence and their impact on Florentine art</li> </ul>
Friday, June 05, 2020	<p><b>9:00-10:30: The High Renaissance in Italy I: Florence and Rome (da Vinci, Raphael)</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><b>11:00-12:30: The High Renaissance in Italy II: Florence, Rome and Venice (Michelangelo, Titian)</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: Excursion 1:</b> Bode Museum Fifteenth century Italian and Northern Sculpture</p>
Tuesday, June 09, 2020	<p><b>9:00-10:30: The Northern Renaissance (Dürer, Holbein)</b></p> <ul style="list-style-type: none"> <li>• Albrecht Dürer: Between North and South</li> <li>• Hans Holbein: from Basel, to London</li> </ul> <p><b>11:00-12:30: The Netherlands in the 16<sup>th</sup> century (Bosch, Brueghel)</b></p> <ul style="list-style-type: none"> <li>• Bosch's fantastic imagery</li> <li>• Brueghel and the genre painting</li> <li>• Antwerp: International art market and Iconoclasm</li> </ul> <p><b>14:00-15:30: Patrons and Painters in the Italian Renaissance; The Print Culture: a European network of exchanges, 1400-1600</b></p> <ul style="list-style-type: none"> <li>• The social history of picture-making in the Renaissance</li> <li>• Origins and functions of printmaking in Europe</li> <li>• Print markets in Italy and Northern Europe</li> </ul> <p>Requested reading: M. Baxandall, <i>Painting and Experience in 15th century Italy</i>, 2nd edition, 1988, pp. 1-14.</p>
Friday, June 12, 2020	<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><b>11:00-12:30: Flanders and the Dutch Republic of the Golden Age (Rubens, Vermeer, Rembrandt)</b></p> <ul style="list-style-type: none"> <li>• Amsterdam as a 'global city'.</li> </ul> <p><b>14:00-15:30: Excursion 2:</b> Gemäldegalerie Painting in Southern Europe 16<sup>th</sup>-17<sup>th</sup> centuries, students' oral presentations in front of the artworks</p>
Tuesday, June 16, 2020	<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)</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>• Rococo art and the rediscovery of the private sphere</li> <li>• Transcultural networks: Chinese Porcelains and the European experiments</li> </ul> <p><b>11:00-12:30: The Grand Tour (Canaletto, Bellotto)</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 (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:</b> Gemäldegalerie Painting in Northern Europe 16<sup>th</sup>-17<sup>th</sup> centuries, students' oral presentations in front of the artworks</p>
Friday, June 19, 2020	<p><b>9:00-10:30: Neoclassicism and the cult of Antiquity (David, Canova)</b></p> <p><b>11:00-12:30: Romanticism in Europe (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 (Courbet) and the Academic art</b></p> <ul style="list-style-type: none"> <li>• The role of the <i>Salon</i> (official art exhibition) as cultural and social event</li> </ul>
Tuesday, June 23, 2020	<p><b>9:00-10:30: The Museum as a Western cultural institution: 19<sup>th</sup>-century and today</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> <li>• The 'democratic' museum in the 20<sup>th</sup> century</li> <li>• The 'Restitution' of looted artworks: contemporary perspectives</li> </ul> <p><b>11:00-12:30: Painters of the modern life. French Impressionism, 1860-1880 (Manet, Monet)</b></p> <ul style="list-style-type: none"> <li>• The role of en-plein-air painting</li> <li>• Impressionists and the contemporary society</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> <ul style="list-style-type: none"> <li>• 19<sup>th</sup> century art in the German States: the Nazarene movement (Overbeck), Symbolism (Böcklin)</li> </ul>
Friday, June 26, 2020	<p><b>9:00-10:30: Cézanne and Van Gogh</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 of France</li> </ul> <p><b>11:00-10:30: Gauguin and the Exotic in Western Art; French Postimpressionism</b></p> <ul style="list-style-type: none"> <li>• Paul Gauguin: from Paris, to Bretagne and the Pacific</li> <li>• Georges Seurat and Pointillism</li> </ul> <p><b>14:00-15:30: Excursion 5:</b> Alte Nationalgalerie 19<sup>th</sup> century painting and sculpture, students' oral presentations in front of the artworks</p> <ul style="list-style-type: none"> <li>• The new German Nation (Menzel)</li> <li>• French Impressionism at the Alte Nationalgalerie</li> </ul>
Tuesday, June 30, 2020	<p><b>9:00-10:30: Matisse and Fauvisme</b></p> <ul style="list-style-type: none"> <li>• Line and color in Matisse</li> </ul>

	<p><b>11:00-12:30: Picasso and Cubism</b></p> <ul style="list-style-type: none"> <li>• Space in Braque and Picasso</li> <li>• Primitivism in early 20<sup>th</sup>-century European art</li> </ul> <p><b>14:00-15:30: Excursion 6:</b> Beggruen Museum Picasso and Matisse; students' oral presentations in front of the artworks</p>
Friday, July 03, 2020	<p><b>9:00-10:30: The Birth of Abstract Art: a European Network</b></p> <ul style="list-style-type: none"> <li>• Vassily Kandinsky in Munich and Moscow</li> <li>• Malevich in Russia</li> <li>• Piet Mondrian in the Netherlands</li> </ul> <p><b>11:00-12:30: European avant-gardes</b></p> <ul style="list-style-type: none"> <li>• The role of transnational networks of cultural exchange: Dada (Duchamps), Surrealism (Dali)</li> </ul> <p><b>14:00-15:30: German Avant-garde in Dresden and Berlin; National socialism and the "Degenerate Art"</b></p> <ul style="list-style-type: none"> <li>• 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>
Tuesday, July 07, 2020	<p><b>9:00-10:30: Bauhaus and the International Style</b></p> <ul style="list-style-type: none"> <li>• Bauhaus in Weimar and Dessau: the rethinking of the object and the notion of design</li> <li>• Le Corbusier and 20th century architecture</li> </ul> <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 the times of globalization and the Cold War</li> </ul> <p>Requested reading: S. Guilbaut, <i>How New York Stole the Idea of Modern Art</i>, 1985, Chap. 2, pp. 49-60.</p> <p><b>14:00-15:30: Excursion 6:</b> Hamburger Bahnhof Beuys, Richter; students' oral presentations in front of the artworks</p>
Friday, July 10, 2020	<p><b>9:00-10:30: Arts in Europe, 14<sup>th</sup>-20<sup>th</sup> centuries: 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.