

<b>Name:</b>	Stefano de Bosio
<b>Email address:</b>	stefano.debosio@fu-berlin.de
<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>	48 (6 per day)
<b>ECTS-Credits:</b>	4

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### Course description

This course explores European art and architecture 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.

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, July 24, 2018	<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 Readings: 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>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>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</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>
Friday, July 27, 2018	<p><b>9:00-10:30: The 'High Renaissance' in Italy: 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: From Renaissance to Mannerism in Italy (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>• Mannerism and the court society: Florence and the Medici (Parmigianino, Pontormo, Vasari)</li> </ul>

	<p><b>14:00-15:30: Excursion 1:</b> Bode Museum Fifteenth and Sixteenth century European Sculpture.</p>
Tuesday, July 31, 2018	<p><b>9:00-10:30: The Northern Renaissance and the Netherlands (Dürer, Bosch, Brueghel)</b></p> <ul style="list-style-type: none"> <li>• Albrecht Dürer: Between North and South</li> <li>• Bosch's fantastic imagery</li> <li>• Brueghel and the genre painting</li> </ul> <p><b>11:00-12:30: 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>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>
Friday, August 3, 2018	<p><b>9:00-10:30: Flanders and the Dutch Republic of the Golden Age (Rubens, Vermeer, Rembrandt)</b></p> <p><b>11:00-12:30: The Grand Tour in the 18<sup>th</sup> century; Neoclassicism and the cult of Antiquity (David, Canova)</b></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>
Tuesday, August 7, 2018	<p><b>9:00-10:30: Romanticism and Realism in France and Germany (Delacroix, Friedrich, Courbet, Menzel)</b></p> <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 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>14:00-15:30: Excursion 4:</b> Alte Nationalgalerie 19th century art, students' oral presentations in front of the artworks</p>
Friday, August 10, 2018	<p><b>9:00-10:30: Cézanne, Van Gogh, Gauguin</b></p> <ul style="list-style-type: none"> <li>• Cézanne in Provence: the role of light</li> <li>• Van Gogh: from the Netherlands, to Paris, to the south of France</li> <li>• Gauguin: local traditions and exoticism</li> </ul> <p><b>11:00-12:30: French Avant-garde: Cubism and Fauvisme (Picasso, Matisse)</b></p>

	<p><b>14:00-15:30: Excursion 5:</b> Berggruen Museum (Picasso, Matisse), students' oral presentations in front of the artworks</p>
Tuesday, August 14, 2018	<p><b>9:00-10:30: European Avant-gardes (Dada, Surrealism)</b></p> <ul style="list-style-type: none"> <li>• The role of transnational networks of cultural exchange</li> </ul> <p><b>11:00-12:30: 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>14:00-15:30: Excursion 6:</b> Hamburger Bahnhof. Post-War European Art (Beuys, Richter), students' oral presentations in front of the artworks</p> <ul style="list-style-type: none"> <li>• Local traditions in a global world</li> </ul>
Friday, August 17, 2018	<p><b>9:00-10:30: Arts in Europe, 15<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