

<b>Online course title:</b>	<b>History of European Art: Travelling Artists and Artworks</b>
<b>Instructor:</b>	Stefano de Bosio
<b>Email address:</b>	stefano.debosio@fu-berlin.de
<b>Track:</b>	B-Track
<b>Language of instruction:</b>	English
<b>Contact hours:</b>	The coursework corresponds to an on-site course amounting to 48 contact hours.
<b>ECTS credits:</b>	5
<b>Prerequisites:</b>	Students should be able to speak and read English at the upper intermediate level (B2) or higher.
<b>General requirements:</b>	Please make sure to be online approximately from 4:00 pm CEST to 8:30 pm CEST on the respective course days! Therefore, please check the possible time difference between Germany and your country of residence. We also recommend that you make sure to have a quiet and appropriate working space. To ensure a comfortable learning environment for all, please adhere to general netiquette rules.
<b>Technical requirements:</b>	<ul style="list-style-type: none"><li>- stable internet connection</li><li>- fully functional device, such as computer, laptop or tablet (use of smart phones not recommended), headset recommended</li><li>- recommended operating systems: Windows 7 or higher or Mac OS X 10,13 or higher, avoid using a VPN</li></ul>

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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 the travels of artists between urban centers like Florence, Rome, Venice, Antwerp, Amsterdam, Paris, London, and Berlin. The aim is to analyze how mobility contributed through the centuries to shape local identities as well as European visual cultural traditions and styles 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 impact of Flemish art in 15<sup>th</sup> century Italy, to the stays of artists like Raphael and Michelangelo in the early 16<sup>th</sup>-century papal Rome; from the rise of genre painting in the Flanders and the Dutch Republic during the Age of Explorations, to the 'painters of modern life' in 19<sup>th</sup>-century Paris, and the European network of the Avant-gardes in the 1910s-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 and the special role played by travels in giving shape to a European cultural space. Virtual visits to the outstanding collections of European museums will allow the participants to study in depth specific 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 during the virtual museum visits)
- Electronic Paper Exam: 40%

**Reading**

A course reader will be provided at the orientation meeting.

**Course schedule**

Date	Program
Tuesday, July 20, 2021	<p><b>Session 1: Course objectives and syllabus review</b></p> <ul style="list-style-type: none"> <li>• Introduction of instructor and participants</li> <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>Session 2: 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>Session 3: 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><b>Class discussion:</b> The role of patronage in Renaissance art</p> <p>Requested reading: M. Baxandall, <i>Painting and Experience in 15th century Italy</i>, 2nd edition, 1988, pp. 1-14.</p>
<p>Friday, July 23, 2021</p>	<p><b>Session 1: 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> </ul> <p><b>Session 2: 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)</li> </ul> <p><b>Class discussion:</b> The ‘High Renaissance paradox’: Spiritual crisis, political instability and the flourishing of the Arts</p> <p><b>Session 3: Virtual Excursion 1:</b> Berlin, Bode Museum.</p>
<p>Tuesday, July 27, 2021</p>	<p><b>Session 1: The Northern Renaissance and the Netherlands (Dürer, Brueghel)</b></p> <ul style="list-style-type: none"> <li>• Albrecht Dürer: Between North and South</li> <li>• Brueghel and the genre painting</li> </ul> <p><b>Class discussion:</b> Iconoclasm in 16<sup>th</sup> c. Netherlands. The ‘power’ of images, then and now</p> <p><b>Session 2: Rome in the 17<sup>th</sup> century: from Classicism to Baroque (Carracci, Caravaggio, Bernini)</b></p> <ul style="list-style-type: none"> <li>• Caravaggio and European Caravaggism</li> <li>• ‘Artisti stranieri’ (foreign artists) in Rome</li> <li>• Artemisia Gentileschi and female artists in early modern times</li> </ul>

	<p>Requested reading: C. Paul, <i>Forms in Space, c. 1600-1700</i>. In Kemp 2000, pp. 196-209.</p> <p><b>Session 3: Virtual Excursion 2: Florence and the Uffizi Gallery</b>          Painting in Southern Europe 15<sup>th</sup>-17<sup>th</sup> centuries, students' oral presentations of selected artworks</p>
<p>Friday, July 30, 2021</p>	<p><b>Session 1: 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> <li>• <b>Class discussion:</b> Early modern European art in a global perspective.</li> </ul> <p><b>Session 2: The Grand Tour in the 18<sup>th</sup> century; Neoclassicism and the cult of Antiquity (David, Canova)</b></p> <ul style="list-style-type: none"> <li>• <b>Class discussion:</b> The origins of modern tourism</li> </ul> <p><b>Session 3: Virtual Excursion 3: Amsterdam, The Rijksmuseum</b>          Painting in Northern Europe 16<sup>th</sup>-17<sup>th</sup> centuries, students' oral presentations of selected artworks</p>
<p>Tuesday, August 3, 2021</p>	<p><b>Session 1: Romanticism and Realism in France and Germany (Delacroix, Friedrich, Courbet)</b></p> <ul style="list-style-type: none"> <li>• Orientalism: Western culture and the East</li> </ul> <p><b>Session 2: 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><b>Session 3: Virtual Excursion 4: Paris, Louvre Museum</b>          19<sup>th</sup> century art, students' oral presentations of selected artworks</p> <ul style="list-style-type: none"> <li>• <b>Class discussion:</b> The 'Restitution' of looted artworks: contemporary perspectives</li> </ul>
<p>Friday, August 6, 2021</p>	<p><b>Session 1: 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 in Brittany and Polynesia: local traditions and exoticism</li> <li>• <b>Class discussion:</b> Depicting 'Otherness' in 19<sup>th</sup>c. art</li> </ul> <p><b>Session 2: French Avant-garde: Cubism and Fauvisme (Picasso, Matisse)</b></p> <ul style="list-style-type: none"> <li>• Line and color in Matisse</li> </ul>

	<ul style="list-style-type: none"> <li>• Space in Braque and Picasso</li> <li>• <b>Class discussion:</b> The modern notion of Avant-garde art and its place in the society</li> </ul> <p><b>Session 3: Virtual Excursion 5:</b> Paris, Orsay Museum, students' oral presentations of selected artworks</p>
<p>Tuesday, August 10, 2021</p>	<p><b>Session 1: 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>Session 2: 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>Session 3: Virtual Excursion 6:</b> Berlin, Neue Nationalgalerie and Hamburger Bahnhof. Students' oral presentations of selected artworks</p> <ul style="list-style-type: none"> <li>• <b>Class discussion:</b> Local traditions in a global world</li> </ul>
<p>Friday, August 13, 2021</p>	<p><b>Session 1: 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>• Sum-up and final remarks</li> </ul> <p><b>Session 2: Results of the take-home exam. Final discussion</b></p> <p><b>Session 3:</b> Farewell</p>