

Course title:	History of European Art: Local Traditions and Transnational networks
Instructor:	Stefano de Bosio
Email address:	stefano.debosio@fu-berlin.de
Track:	B-Track
Language of instruction:	English
Prerequisites:	Students should be able to speak and read English at the upper intermediate level (B2) or higher.
Contact hours:	72 (6 per day)
ECTS credits:	7

Course description

This course explores European art from the 15th 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 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 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 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 museum visits)

Final Exam: 40%

Reading

A digital course reader will be provided.

Course schedule

Date	Program*
Tuesday, June 4, 2024	<p>9:00-10:30: General introduction</p> <ul style="list-style-type: none"> • Introduction of instructor and participants • Course objectives • Syllabus review <p>11:00-12:30: (Some of) the questions art historians ask</p> <ul style="list-style-type: none"> • Authorship, subject, patronage, context and place, audience, time of creation, cultural significance, historical interpretations <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>14:00-15:30: 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
Friday, June 7, 2024	<p>9:00-10:30: Early Renaissance Florence I (Donatello, Brunelleschi, Masaccio, Botticelli)</p> <ul style="list-style-type: none"> • Florentine artists and civic identity; The Medici family • Travelling objects: Flemish artworks in Florence and their impact on Florentine art <p>11:00-12:30: Early Renaissance Florence II</p> <ul style="list-style-type: none"> • Travelling objects: Flemish artworks in Florence and their impact on Florentine art <p>14:00-15:30: Excursion 1: Berlin, Bode Museum Fifteenth century Italian and Northern Sculpture</p>
Tuesday, June 11, 2024	<p>9:00-10:30: The High Renaissance in Italy I: Florence and Rome (da Vinci, Raphael)</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 <p>Class discussion: The 'High Renaissance paradox': Spiritual crisis, political instability and the flourishing of the Arts</p> <p>11:00-12:30: The High Renaissance in Italy II: Florence, Rome and Venice (Michelangelo, Titian)</p> <ul style="list-style-type: none"> • Michelangelo as sculptor, painter and architect • Titian between Venice and the international courts

	<ul style="list-style-type: none"> • <i>Disegno vs Colore</i> (Drawing vs Colour): Florence and Venice in search of cultural and artistic identities <p>14:00-15:30: Patrons and Painters in the Italian Renaissance; The Print Culture: a European network of exchanges, 1400-1600</p> <ul style="list-style-type: none"> • The social history of picture-making in the Renaissance • Origins and functions of printmaking in Europe • Class discussion: The Printed Image as a mobile object and agent of cultural change <p>Requested reading: M. Baxandall, <i>Painting and Experience in 15th century Italy</i>, 2nd edition, 1988, pp. 1-14.</p>
<p>Friday, June 14, 2024</p>	<p>9:00-10:30: The Northern Renaissance (Dürer, Holbein)</p> <ul style="list-style-type: none"> • Albrecht Dürer: Between North and South • Hans Holbein: from Basel, to London <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 • Class discussion: Iconoclasm in 16th c. Netherlands. The 'power' of images, then and now <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>Tuesday, June 18, 2024</p>	<p>9:00-10:30: Rome in the 17th century: from Classicism to Baroque (Caravaggio, Bernini)</p> <ul style="list-style-type: none"> • Foreign artists in Rome • Artemisia Gentileschi and the status of female artists in the early modern time • Class discussion: the status of female artists in the early modern time <p>Requested reading: Linda Nochlin, <i>Why Have There Been No Great Women Artists?</i></p> <p>11:00-12:30: Flanders and the Dutch Republic of the Golden Age (Rubens, Vermeer, Rembrandt)</p> <ul style="list-style-type: none"> • Amsterdam as a 'global city'. <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>Friday, June 21, 2024</p>	<p>9:00-10:30: Neoclassicism and the cult of Antiquity (David, Canova)</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 (Courbet) and the Academic art</p> <ul style="list-style-type: none"> • The role of the <i>Salon</i> (official art exhibition) as cultural and social event <p>Class discussion: Public exhibitions and the formation of taste</p>
<p>Tuesday, June 25, 2024</p>	<p>9:00-10:30: The Museum as a Western cultural institution: 19th-century and today</p> <ul style="list-style-type: none"> • The Louvre Museum in Paris and the British Museum in London: paradigms for the universal museum • The ‘democratic’ museum in the 20th century • Class discussion: The ‘Restitution’ of looted artworks: contemporary perspectives <p>Requested reading: Savoy, B., Sarr E. 2018, <i>The Restitution of African Cultural Heritage. Toward a New Relational Ethics</i>, 1-17</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 en-plein-air painting • Impressionists and the contemporary society <p>14:00-15:30: Excursion 4: Alte Nationalgalerie 19th century painting and sculpture, students’ oral presentations in front of the artworks;</p> <ul style="list-style-type: none"> • 19th century art in the German States: the Nazarene movement (Overbeck), Symbolism (Böcklin)
<p>Friday, June 28, 2024</p>	<p>9:00-10:30: Van Gogh and Cézanne</p> <ul style="list-style-type: none"> • Van Gogh: from the Netherlands, to Paris, to the south of France • Cézanne in Provence: the role of light <p>11:00-12:30: Gauguin and the Exotic in Western Art; French Postimpressionism</p> <ul style="list-style-type: none"> • Paul Gauguin: from Paris, to Bretagne and the Pacific • Class discussion: Depicting ‘Otherness’ in 19thc. art

	<p>14:00-15:30: Excursion 5: Alte Nationalgalerie 19th century painting and sculpture, students' oral presentations in front of the artworks</p> <ul style="list-style-type: none"> • The new German Nation (Menzel) • French Impressionism at the Alte Nationalgalerie
<p>Tuesday, July 2, 2024</p>	<p>9:00-10:30: Matisse and Fauvisme</p> <ul style="list-style-type: none"> • Line and color in Matisse <p>11:00-12:30: Picasso and Cubism</p> <ul style="list-style-type: none"> • Space in Braque and Picasso • Primitivism in early 20th-century European art <p>14:00-15:30: The Birth of Abstract Art: a European Network</p> <ul style="list-style-type: none"> • Vassily Kandinsky in Munich and Moscow • Malevich in Russia • Piet Mondrian in the Netherlands • Class discussion: The modern notion of Avant-garde art and its place in the society
<p>Friday, July 5, 2024</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 (Duchamp), Surrealism (Dali) <p>11:00-12:30: German Avant-gardes in Dresden and Berlin; National socialism and the "Degenerate Art"</p> <ul style="list-style-type: none"> • Expressionism (Kirchner), New Objectivity (Grosz, Dix); • Class discussion: Arts and the myth of 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>14:00-15:30: Excursion 6: Neue Nationalgalerie 20th century painting and sculpture, students' oral presentations in front of the artworks</p>
<p>Tuesday, July 9, 2024</p>	<p>9:00-10:30: Bauhaus and the International Style</p> <ul style="list-style-type: none"> • Bauhaus in Weimar and Dessau: the rethinking of the object and the notion of design • Le Corbusier and 20th century architecture <p>11:00-12:30: Post-War European Art: 1950-1990 (Giacometti, Bacon, Richter)</p> <ul style="list-style-type: none"> • Local traditions in the times of globalization and the Cold War

	<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 7: Hamburger Bahnhof students' oral presentations of selected artworks</p> <ul style="list-style-type: none"> • Beuys, Richter
<p>Friday, July 12, 2024</p>	<p>9:00-10:30: Arts in Europe, 15th-20th centuries: artists' mobility and local identities</p> <ul style="list-style-type: none"> • Sum-up and final remarks <p>11:00-12:30: Final written exam</p> <p>14:00-15:30: FUBiS Farewell Ceremony</p>

*Field trips are subject to change depending on the availability of appointments and speakers. On field trip days, class hours may be adjusted.