

# **History of Art: A Thousand Years of European Highlights - Track**



**Utrecht Summer School**

**5 July 2021 - 13 August 2021**

**Course directors: Prof. dr. Michael  
Kwakkelstein, Anna Koldewey, MA &  
Dr. Matthias Vollmer**

*The Great Masters of the Italian Renaissance*

Florence: 5-16 July 2021

## **SYLLABUS**

### **Course description**

The names of Botticelli, Leonardo da Vinci, Michelangelo, Raphael and Caravaggio are associated with some of the most original, appealing and amazing achievements in the visual arts. Each year the works of these famous Italian artists attract millions of visitors to museums and cities in Italy. What drove these versatile artists to reach the pinnacle of perfection and what is it that makes their works so special and appealing even to a modern audience? To answer these questions this course will take the student back to the period of the Italian Renaissance focusing attention not only on the original context for which the works of art by these masters were made but also on the works of art by their peers with whom they often competed. Both the relationship between patron and artist, as well as the special characteristics of the individual artworks (technique, style, visual and literary sources) and the artist's or architect's working methods will be analyzed against the background of the then current views on the visual arts and the guiding principles of the Italian Renaissance as a cultural movement.

Course director: Prof. Michael W. Kwakkelstein, Ph.D.  
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### **Aim of the course**

The aim of this course is to introduce the student to the art and architecture of the greatest masters of the Italian Renaissance in its historical context, and in doing so, to make him or her familiar with the origins, nature, and development of the visual arts in Renaissance Italy. Mastery of basic concepts and terminology of art historical studies is another essential aspect of this course.

### **Class Format**

Power-point lectures and virtual site visits (in live streaming)

### **Form of Assessment**

Reading, class participation, and written work are all required of students. Grades will be composed of evaluations based on an assignment and a presentation. The assignment consists of a research paper (c. 3000 words with illustrations). Students receive a list of topics with formatting outlines and criteria well before the beginning of the course.

### **Required Reading**

- *History of Italian Renaissance Art. Painting, sculpture, architecture*. 7th ed., by Frederick Hartt and David G. Wilkins, Prentice Hall, NJ, 2010. Reading assignments will be specified in class.

### **Suggestions for extra reading**

Leon Battista Alberti - *On Painting* (1434) - transl. John R. Spencer, New Haven, 1966

Leon Battista Alberti - *On the Art of Building in ten books* (c. 1450/1486) - transl. Joseph Rykwert et al., Cambridge Massachusetts, 1988  
 D.A. Brown, *Leonardo da Vinci. Origins of a Genius*, London/New Haven, 1998.  
 J. Burckhardt, *The civilization of the Renaissance in Italy* (1860). London, 1990  
 P. Burke, *Culture and Society in Renaissance Italy*, 3rd edition, London 1987.  
 J. K. Cadogan, *Domenico Ghirlandaio: artist and artisan* New Haven/London 2000  
 S. Campbell and M. Cole, *A New History of Italian Renaissance Art*, London, 2012  
 B. Cole, *Masaccio and the art of the Early Renaissance*, Bloomington, 1980  
 L. Feinberg, *The Young Leonardo: Art and Life in Fifteenth-century Florence*, New York 2011.  
 D. Franklin, *Leonardo, Michelangelo and the Renaissance in Florence*, New Haven/London 2005.  
 D. Hay, *The Italian Renaissance*, Cambridge 1977.  
 H. Horne, *Botticelli, painter of Florence*; intro. by John Pope-Hennessy. Princeton, N.J., 1980.  
 D. Kent, *Cosimo de' Medici And The Florentine Renaissance*, New Haven and London 2000  
 M. Kemp, *Leonardo da Vinci. The Marvellous Works of Nature and Man*, Oxford 2006.  
 M. Kemp and G. Pallanti, *Mona Lisa: The People and the Painting*, Oxford, 2017  
 M. W. Kwakkelstein and M. Plomp, *Leonardo da Vinci. The Language of Faces*, Bussum 2018.  
 R. Lightbown, *Sandro Botticelli: life and work*, London 1989  
 H. Langdon, *Caravaggio: a life*, London 1998  
 A. Manetti, *The life of Brunelleschi* (c.1480). Pennsylvania State University Press, 1970)  
 S. Nethersole, *Art of Renaissance Florence. A City and its Legacy*, London 2019  
 L. Partridge, *Art of Renaissance Florence 1400-1600*, Los Angeles & London 2009  
 J.T. Paoletti and G.M. Radke, *Art in Renaissance Italy*. 4th edition, London, 2011  
 H. Saalman, *Filippo Brunelleschi: the buildings* (Pennsylvania State University Press, 1993)  
 A. Schumacher, "The painter Sandro Botticelli: an introduction to his work", in *Botticelli. Likeness, Myth, Devotion*, Frankfurt 2009, pp. 15-55.  
 G. J. van der Sman, *Lorenzo and Giovanna. Timeless Art and Fleeting Lives in Renaissance Florence*, Florence 2010.  
 G. Vasari, *The Lives of the Artists*. Peter Bondanella ed. (Oxford World's Classics), 1998.  
 R. Wittkower, *Architectural Principles in the age of Humanism*, London, 1962  
 W. Hood, *Fra Angelico at San Marco*, London/New York, 1993

**Note:** For images you may wish to consult the material at the Web Gallery of Art ([www.wga.hu](http://www.wga.hu))

## COURSE TIMETABLE

### WEEK 1

**Monday, July 5**

10:00 - PP

**Michael Kwakkelstein - Gert Jan van der Sman - Stefano Corazzini - Esther Millenaar - Klaas Tonckens** Introduction to the course

**1. Michael Kwakkelstein:** *the function and use of art in the Renaissance.*

**2. Esther Millenaar:** *Florence, cradle of the Renaissance*

Readings:

Burckhardt; Burke; Hay

## Tuesday, July 6

9:00 PP

### 1. Michael Kwakkelstein

*Leonardo da Vinci: universal genius*

Readings:

Hartt and Wilkins; Kwakkelstein and Plomp

### 2. Klaas Tonckens

*Masaccio and Donatello: Originality and innovation in painting and sculpture.*

Readings:

Vasari, 101-109; 147-162; Partridge, 22-26, 47-53, 61-62; 87-90; Paoletti and G.M. Radke, 214-223; 246-248; 273-275; Kent, 193-197; 281-286; Cole, 72-107, 148-182

## Wednesday, July 7

9:00 PP

### 1. Gert Jan van der Sman

*Botticelli, painter of Florence*

**Part 1:** His life and career

Readings:

Hartt and Wilkins; Schumacher, pp. 15-55.

14:00 PP

### 2. Klaas Tonckens

*Fra Angelico in San Marco*

Readings:

Hartt and Wilkins; Vasari, 169-177; Partridge, 53-56; Paoletti and Radke; Kent, 149-159, 251-252; Hood, (pp - to be specified)

## Thursday, July 8

9:00 PP

### 1. Gert Jan van der Sman

*Botticelli, painter of Florence*

**Part 2** The celebration of love (the Primavera and Birth of Venus in context). An examination in close-up of some of Botticelli's most celebrated works (Google Arts and Culture)

14:00 PP

### 2. Klaas Tonckens

*Leon Battista Alberti - On the Art of Everything*

Readings:

Vasari, 178-184; Partridge, 35-36; Paoletti and Radke, 251-253  
Alberti - On Painting (1434) - 21-28, 43-59; 75-80; book three ad lib.  
Alberti - On the Art of Building, 1, 7-15, 23-24, 189-195, 200-202 (§6)  
Wittkower, 1-19, 33-36, 41-47, 55-56

## Friday, July 9

9:00 PP

### 1. Michael Kwakkelstein

*Michelangelo in Florence*

Readings:

Hartt and Wilkins; Hirst and Dunkerton

11:00 PP

### 2. Stefano Corazzini

*Giorgio Vasari (the writer of the Lives of the artists).*

Readings:

Hartt and Wilkins; Partridge: 149-152; 172-179

**Saturday, July 10**

9:00 - PP

**Michael Kwakkelstein**

*Leonardo, Michelangelo and Raphael in Rome*

Readings:

Hartt and Wilkins

**WEEK 2**

**Monday, July 12**

9:00 - PP

**1. Michael Kwakkelstein**

*Drawing ('disegno') in the Italian Renaissance Workshop*

Readings:

Chapman and Faietti.

11:00 - PP

**2. Stefano Corazzini**

*Giorgio Vasari architect and painter of the Medici duke.*

**Tuesday, July 13**

9:00 - PP

**1. Gert Jan van der Sman**

*The early Medici as patrons of the arts*

**2. Esther Millenaar**

*Brunelleschi's Renaissance*

Readings

Manetti; Saalman; Partridge, 19-21, 28-35

**Wednesday, July 14**

9:00 - PP

**Michael Kwakkelstein and Gert Jan van der Sman**

*Mannerism*

Readings

Hartt and Wilkins.

**Thursday, July 15**

9:00 - PP

**Gert Jan van der Sman**

*Caravaggio and the revolution of art*

**Part 1:** The road to success

**Part 2:** "Seeing is believing"

14:00 - PP

**Michael Kwakkelstein**

Student presentations

**Friday, July 16**

9:15 - PP

**Michael Kwakkelstein**

Student presentations

*\* Times and sites subject to minor changes*



# Dutch Art of the Golden Age



**Utrecht Summerschool**

**19 July 2021 - 30 July 2021**

**Course Director: Anna Koldeweij MA**

# Day-to-day program

Unfortunately it will still not be possible to follow this course face-to-face this year, due to the COVID-19 pandemic. The good news is, however, that you can still participate in an online setting. While this means that you will not be able to explore the art of the Dutch Golden Age by joining actual fieldtrips all through the country, it does mean that we can broaden our experience together to discover how much Dutch art was loved worldwide, ever since it was created. The digital fieldtrips will take you all over the world and will show you how Dutch art ended up in the most amazing art collections, places you would never have imagined to visit, let alone in the short period of only two weeks!

The course consists of three teaching methods: live lectures, supervised digital 'fieldtrips' and literature study. The day-to-day program will more or less follow its original setup, meaning that most days will start with a lecture in the digital classroom, which is complemented with a digital excursion or assignment, as well as with some accompanying literature. As not all participants will be based in the same time zone, you may schedule the latter two on your day yourself. In total, the program will take about 6-7 hours per day, of which c. 3 hours will be in the digital classroom with all the participants together. The time of the live lectures will be set when it is known where the participants are based. This will most likely be from about 10:00-13:00 or 16:00-19:00 CET/UTC+1. This course is interactive. You will be asked to participate in class: to ask relevant art historical questions and discuss about the artworks and their meaning. The course does include one or two short presentations. You will receive more information and a more detailed schedule at the first day of the course.

## WEEK 1

### Monday 19 July

Welcome

Lecture 1: *What to expect from this course? Introduction on Dutch art*

Lecture 2: *Predecessors of the Golden Age: Early Netherlandish Art and Renaissance in Northern Europe*

Digital excursion: Highlights of Early Netherlandish Art in Belgium collections (Antwerp, Brussels and Gent) and introduction to Dutch art scavenger hunt in Rockoxhuis, Antwerp

### Tuesday 20 July

Lecture 3: *The beginning of the Dutch Golden Age, A historic background*

Lecture 4: *Genre painting and the organization of the arts in the Dutch Golden Age*

Digital excursion: Explore the highlights of Dutch genre paintings in the most famous museums worldwide

### Wednesday 21 July

Lecture 5: *Landscape and Still life painting*

Assignment: Meet the collector (Mauritshuis, Collection Six, The Kremer Collection, The Frick Collection, The Leiden Collection)

### **Thursday 22 July**

Lecture 6: *East meets West, the influence of the international trade on the Dutch Golden Age*

Digital excursion: exhibition *Rembrandt's Orient* at the Museum Barberini, Potsdam

Digital excursion: The city of Delft and the Royal Delft Factory

### **Friday 23 July**

Lecture 7: *The Famous Masters, part I (Rembrandt van Rijn, Frans Hals)*

Lecture 8: *The city of Amsterdam as cultural metropole*

Assignment: Create your own exhibition/guided tour at Rijksmuseum Amsterdam

### **Weekend assignment:**

Real excursion: Search for Dutch Art in your own neighborhood

## **WEEK 2**

### **Monday 26 July**

Lecture 9: *The Famous Masters, part II (Johannes Vermeer)*

Digital excursion: Online Vermeer exhibition

### **Tuesday 27 July**

Lecture 10: *Applied arts in the Dutch Golden Age*

Digital excursion: Rijksmuseum Amsterdam

### **Wednesday 28 July**

Lecture 11: *Architecture in the Dutch Golden Age*

Digital excursion to Amsterdam: Palace on Dam Square

Assignment: Architecture in Delft, Leiden and Amsterdam

### **Thursday 29 July**

Digital excursion to The Hague: Mauritshuis

This digital excursion will be taken together. The students will guide the group, based on their new knowledge about Dutch art: individual presentations 'on location', about the highlights of Dutch art in The Hague (+ Deadline: Submit accompanying hand-out)

### **Friday 30 July**

Digital Exam



<b>Online course title:</b>	<b>Art in Germany from the Middle Ages to the 20th Century</b>
<b>Instructor:</b>	Dr. Matthias Vollmer
<b>Email address:</b>	mvollmer@t-online.de
<b>Track:</b>	D-Track
<b>Language of instruction:</b>	English
<b>Prerequisites:</b>	Students should be able to speak and read English at the upper intermediate level (B2) or higher.
<b>Contact hours:</b>	The coursework corresponds to an on-site course amounting to 48 contact hours.
<b>ECTS credits:</b>	5
<b>General requirements:</b>	Please make sure to be online approximately from 4 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

The course will introduce Berlin's outstanding art collections, with their wide range of masterpieces from late medieval times to the present day. We shall focus throughout on the particular circumstances that shaped the production and reception of German art, especially during the nineteenth and twentieth centuries. During this long period, the formation of a German nation state and the problematic notion of a German national identity became intimately connected to the question of a German style and artistic 'expression'. A special focus will be given to the "Art of the two Germanys" between 1945 and 1989. We shall explore Germany's vibrant art history by focusing on works by artists like Martin Schongauer and Albrecht Dürer, Caspar David Friedrich, Karl Friedrich Schinkel and Adolph Menzel, Ernst Ludwig Kirchner, Otto Dix, Joseph Beuys and Anselm Kiefer and Gerhard Richter.

Virtual field trips include the following museums and galleries in Berlin: Deutsches Historisches Museum, the Gemäldegalerie, the Museum of Photography, the Brücke Museum, the Nationalgalleries, and the Hamburger Bahnhof Museum. In some cases, only relevant artefacts from the museums may be presented in an in-class power point presentation.

### Student profile

In principle, the course is open to all students regardless of their field of study, but primarily it addresses art history students. An elementary knowledge of art and art history is advantageous, but not obligatory.

### Required language skills

The language of instruction is English. Language proficiency on an advanced intermediate level (B2) 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 & active participation, mid-term and final exam

### Grading

Attendance & participation: 50%

Mid-term presentations: 20%

Final presentations: 30%

### Literature

A course reader will be provided.

### Course schedule

Date	Program*
Monday, August 2, 2021	Introduction  Overview of the content, aims and the logistic parameters of the course: grading, attendance, final exam, visits to museums (excursions)  Art and National Identity  Virtual field trip: Deutsches Historisches Museum
Tuesday, August 3, 2021	The Middle Ages and the Renaissance: From Prague to Nuremberg and Wittenberg  Virtual field trip: Gemäldegalerie - Altarpieces and panel paintings
Thursday, August 5, 2021	The 19th Century: Romanticism, Historicism and Realism  Virtual field trip: Alte Nationalgalerie - Friedrich, Runge, Menzel, Böcklin
Friday, August 6, 2021	Light and the Discovery of Photography  Virtual field trip: Museum of Photography or Martin Gropius Bau  Mid-term presentations

Monday, August 9, 2021	The 20th Century I - The Avantgardes  Virtual field trip: Brücke-Museum or Berlinische Galerie
Tuesday, August 10, 2021	The 20th Century II - From the Avantgardes to "Degen- erate Art"  Virtual field trip: Neue Nationalgalerie or Sammlung Scharf-Gerstenberg
Thursday, August 12, 2021	The 20th Century III - Contemporary Art and the Ger- man Past  Virtual field trip: Hamburger Bahnhof Gallery
Friday, August 13, 2021	Final presentations

\* Virtual field trips may be subject to change depending on the availability of material and speakers.