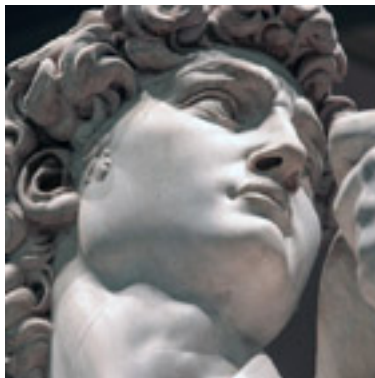
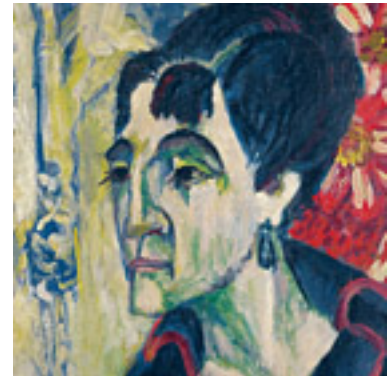


History of Art: A Thousand Years of European Highlights - Track



Utrecht Summerschool

4 July - 12 August 2022

**Course Directors: Prof. dr. Michael
Kwakkelstein, Anna Koldewij, MA
& Dr. Matthias Vollmer**

Summerschool Utrecht/
The Dutch University Institute for Art History in Florence (NIKI)
The Art of Renaissance Florence and Rome
Florence: 4-15 July 2022

SYLLABUS

Course description

Florence, originally founded by the Romans, was governed by the Medici family for centuries. Most of them had a passionate interest in painting, sculpture, architecture, and literature. Still Florence keeps an exceptional artistic heritage, which is marvelous evidence of its aged culture. Florence is the most marked example of Renaissance cities in Italy. Nowhere else in Italy does one find this multitude of buildings and works of art from this period. Among the cultural highlights is the magnificent cathedral (Santa Maria del Fiore), churches that contain breathtaking fresco cycles, renowned museums (e.g. Uffizi, Bargello, Accademia), and impressive city-palaces (e.g. Palazzo Strozzi; Palazzo Rucellai; Palazzo Pitti, Palazzo Medici-Riccardi) and Palazzo Vecchio, the famous city hall. Apart from stimulating lectures the Summer School program also includes a day trip to Rome.

Course director: Prof. Michael W. Kwakkelstein, Ph.D.

E-mail: kwakkelstein@nikiflorence.org

Aim of the course

The fundamental goals are to introduce students to the art and architecture of Florence and Rome in its historical context, and in doing so, to make them familiar with the origins, nature, and development of the Renaissance in the visual arts. Mastery of basic concepts and terminology of art historical studies is another essential aspect of this course.

Class Format

Class meetings will be divided between illustrated lectures and discussions at the Institute, and guided visits on site in museums, churches, and palaces of Florence.

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.

Site visit attire

Appropriate attire must be observed when visiting churches: no bare shoulders or midriffs; no shorts, no minis.

Required Reading

Text for classroom meetings and lectures:

- Loren Partridge, *Art of Renaissance Florence 1400-1600*, Los Angeles & London 2009
- *History of Italian Renaissance Art*, 5th ed., by Frederick Hartt and David G. Wilkins, Abrams, 2003 Reading assignments will be specified in class.

Suggestions for extra reading (on reserve in the library)

Ch. Avery, *Florentine Renaissance Sculpture*

E. Borsook, *Companion Guide to Florence*.

S. Campbell and M. Cole, *A New History of Renaissance Art*

B. Cole, *Masaccio and the art of the Early Renaissance*

B. Cole, *The Renaissance Artist at Work*.
 D. Franklin, *Leonardo, Michelangelo and the Renaissance in Florence*.
 J.T. Paoletti and G.M. Radke, *Art in Renaissance Italy*.
 C.M. Richardson (ed.), *Locating Renaissance Art*.
 G. J. van der Sman, *Lorenzo and Giovanna. Timeless Art and Fleeting Lives in Renaissance Florence*
 A.R. Turner, *The Renaissance in Florence. The Invention of a New Art*
 Giorgio Vasari, *The Lives of the Artists*. Ed. Peter Bondanella (Oxford World's Classics), 1998.
 K. Woods (ed.), *Making Renaissance Art*.

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

COURSE TIMETABLE*

WEEK 1

Monday, July 4

10:00 - Aula **Michael Kwakkelstein - Klaas Tonckens - Esther Millenaar**
 Introduction to the course and lecture on the function and use of art in the Renaissance.

12:30 - *lunchbreak*

14:00 - Site visit **Klaas Tonckens**
 Introductory city walk and visit to the Church of San Miniato al Monte.

Readings: Partridge, pp. 1-9; 57-59.

Tuesday, July 5

9:00 - Aula **Michael Kwakkelstein**
 Defining the Renaissance and the artistic revolution of the 15th century: the sculptures of Donatello, Lorenzo Ghiberti, Nanno di Banco, Antonio del Pollaiuolo, Andrea del Verrocchio, and Michelangelo.

11:30 - Site visit **Klaas Tonckens**
 Church of Or San Michele (exterior) and visit to Museo Nazionale del Bargello.

13:00 - *lunchbreak*

14:15 - Site visit Visit to the Basilica di Santa Croce.

Readings: Partridge, pp. 1-9; 22-27; 37-42; 87-89; 116-117

Wednesday, July 6

9:00 - Aula **Michael Kwakkelstein**
 The artistic revolution of the 15th century: Painting Giotto, Gentile da Fabriano, Masaccio, Fra Angelico, Filippo Lippi, Andrea del Castagno, Botticelli, Leonardo da Vinci, Michelangelo, Raphael.

11:45 - Site visit **Klaas Tonckens**
 Visit to the Cappella Brancacci at the church of Santa Maria del Carmine.

Readings: Partridge, pp. 43-50; 53-57; 70-71; 94-97; 108-109; 121-125; 139-141, 170-172

Thursday, July 7

9:00 - Aula

Gert Jan van der Sman

The early Medici as patrons of the arts

11:30 - Site visit

Klaas Tonckens

Visit to Museo di San Marco.

13:00 - lunchbreak

14:30 - Site visit

Gert Jan van der Sman - Klaas Tonckens

Visit to the Cappella dei Magi in Palazzo Medici-Riccardi

16:15 - Site visit

Klaas Tonckens - Esther Millenaar

Visit to the Galleria degli Uffizi

Readings:

Partridge, pp. 53-56; 83-86; 119-120.

Friday, July 8

8:15 - Site visit

Gert Jan van der Sman

Lecture on site and visits to the Church of Santa Trinita and the Church of Santa Maria Novella.*

11:00 - Site visit

Stefano Corazzini

The monumental halls and frescoed rooms of Palazzo Vecchio.

Readings:

Partridge: pp. 65-69; pp. 80-82; 149-152; 170-179.

Saturday, July 9

9:00 - Aula

Michael Kwakkelstein - Klaas Tonckens

Revolution in architecture: Brunelleschi and Alberti.

11:30 - Site visit

Klaas Tonckens

Palazzo Rucellai and visit the Basilica di San Lorenzo

13:30 - lunchbreak

14:30 - Site visit

Klaas Tonckens

Piazza Santissima Annunziata and l'Ospedale degli Innocenti
Museo dell'Opera del Duomo.

17:00 - Site visit

Brunelleschi's Dome (optional).

Readings:

Partridge, pp. 19-21; 28, 29-36, 75

WEEK 2

Monday, July 11

9:00 - Aula

Klaas Tonckens - Esther Millenaar

Renaissance Rome: Michelangelo and Raphael

Readings:

Hartt, pp. 502-529.

7:00 - 21:30

Klaas Tonckens - Esther Millenaar

Day trip Rome

Visits to the Vatican Museums, Sistine Chapel, St Peter's basilica, * faculty visit to Pantheon, Santa Maria Sopra Minerva, St Pietro in Vincoli (Michelangelo's Moses)

Tuesday, July 12

7:00 - 21:30

Klaas Tonckens - Esther Millenaar

Day trip Rome

Visits to the Vatican Museums, Sistine Chapel, St Peter's basilica, * faculty visit to Pantheon, Santa Maria Sopra Minerva, St Pietro in Vincoli (Michelangelo's Moses)

Wednesday, July 13 Michelangelo

15:00 - Site visit

Klaas Tonckens - Esther Millenaar

Lecture and visit to the New Sacristy at the Church of San Lorenzo.

16:45

Visit to the Galleria dell'Accademia

Readings:

Partridge, pp. 29, 30-31, 132-138.

Thursday, July 14

Gert Jan van der Sman

9:15 - Site visit

High Renaissance and Mannerism in Florence.

Visit to the Galleria Palatina in Palazzo Pitti (optional)

Readings:

Partridge, pp. 126; 140-141;153-154.

14:00 - Aula

Michael Kwakkelstein

Student presentations

Friday, July 15

9:15 - Aula

Michael Kwakkelstein

Student presentations

** Times of site-visits subject to minor changes*

Assignment

Chapel Report

6 pages of text (not including images)

Please follow the formatting outlines given for the research paper

1: Read Turner's "A Family Chapel", pp. 36-40

2: Choose a chapel in any church in Florence as the subject of this 6 pages report.

"How do I choose my chapel?" Let your choice be guided by your curiosity and your interest – those who choose to treat a chapel simply because it is covered well in a book rarely get a good grade. This project is very much about developing a critical, enquiring eye by carefully looking at and analysing space, and doing some basic research combined with some educated guesswork. Spend time at your chapel, not just in the books, and visit your chapel on more than one occasion in order to study it well and to see it under varying conditions.

3: Research in a basic way the name, history and function of the chapel, and the identity of as many of its components as you can manage. The objective is to write a 6 page report giving a descriptive account not just of the chapel's decoration (including any painting, sculpture, stained glass, furnishings, tomb slabs, etc) but more importantly to give a sense of how all of those components fit together in a single context.

What kinds of spatial and visual relationships exist between the various components of the chapel, and how do these relate to the requirements of the church and the patrons?

4: Illustrate your report with:

- photos of or copied images of the chapel
- a hand-drawn diagram of the chapel
- a hand-drawn plan/map of the chapel

Annotate these where appropriate.

Here's a checklist of just some of the things to look out for, and remember that your chapel has probably been altered a great deal since the Renaissance, and so some detective work and a keen eye will serve you well:

- Steps, arches, doors, doorways, gates, grills...
- Frescoes (walls and ceilings), panel paintings, stained glass windows and statues...
- Funerary items like tomb slabs, commemorative plaques...
- Tabernacles, recesses, niches, shelves...
- Coats of arms, shields, portraits, text...
- Benches, tables, chairs, kneelers...
- Banners, drapes, flags, lamps, candle holders...
- Signs of restoration and/or renovation...

Look out too for leaflets and brochures in the church where you found your chapel.

Part Two

Day-to-day program - Dutch Art in the Golden Age

Most days will start with a lecture in the classroom, followed by a lunchbreak and an excursion to a museum in the afternoon. Depending on the program, most days there will be time for self-study, either at the end of the morning session or after the excursion.

This course is interactive. You will be asked to participate in class as well as during the excursions: to ask relevant art historical questions and discuss about the artworks and their meaning, together in class or as group or individual short presentations. You will receive more information and a more detailed schedule (including departure times for the excursions and planning and subjects of the presentations) at the first day of the course.

With each lecture you will receive some literature, which helps you to remember what is taught in class, and to prepare for the final exam. The program includes some time for self-study and preparation time for your presentations.

WEEK 3

Monday 18 July 10:00-16:00

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*

Introduction library + registration museum cards

Tuesday 19 July 11:00-c.18:00

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*

Afternoon excursion in Utrecht: Dom, Tour around the city, St. Eloyen Gasthuis

Optional closing drinks in Olivier, a formal 'hidden church'

Wednesday 20 July 9:00-12:00

Lecture 5: *Architecture in the Dutch Golden Age*

Choose architecture subject for presentation in Delft, Leiden or Amsterdam

Afternoon: time for self-study

Thursday 21 July 09:00-c.17:00

Lecture 6: *Landscape and Still life painting*

Afternoon excursion to Leiden: Museum De Lakenhal and Tour around the city

Friday 22 July **9:00-c.17:00**

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

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

Afternoon excursion to Amsterdam: Rembrandthuis and/or Hermitage and Tour around the city

WEEK 4

Monday 25 July **9:00-c.17:00**

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

Afternoon excursion to Amsterdam: Rijksmuseum

Tuesday 26 July **9:00-c.17:00**

Lecture 10: *East meets West, the influence of the international trade on the Dutch Golden Age and its art*

Afternoon excursion to Delft: Museum Prinsenhof and Tour around the city (including visit to the Old Church)

Wednesday 27 July **9:00-c.17:00**

Lecture 11: *Applied arts in the Dutch Golden Age*

Afternoon: time for self-study

Thursday 28 July **9:00-c.17:00**

Day excursion to The Hague: Mauritshuis

This excursion day 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 29 July **09:00-c.13:00**

Exam

Closing lunch (optional)

| | |
|---------------------------------|---|
| Course title: | Art in Germany from the Middle Ages to the 20th Century |
| Instructor: | Dr. Matthias Vollmer |
| Email address: | mvollmer@t-online.de |
| Track: | D-Track |
| Language of instruction: | English |
| Contact hours: | 48 (6 per day) |
| ECTS credits: | 5 |
| Prerequisites: | Students should be able to speak and read English at the upper intermediate level (B2) or higher. |

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.

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.

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 Exam: 20%
 Final Exam: 30%

Literature

A course reader will be provided.

Course schedule

| Date | Program* |
|---------------------------|--|
| Monday, August 1, 2022 | 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 Field trip: Deutsches Historisches Museum |
| Tuesday, August 2, 2022 | The Middle Ages and the Renaissance: From Prague to Nuremberg and Wittenberg Field trip: Gemäldegalerie - Altarpieces and panel paintings |
| Thursday, August 4, 2022 | The 19th Century: Romanticism, Historicism and Realism Field trip: Alte Nationalgalerie - Friedrich, Runge, Menzel, Böcklin |
| Friday, August 5, 2022 | Light and the Discovery of Photography Field trip: Museum of Photography or Martin Gropius Bau Mid-term Exam |
| Monday, August 08, 2022 | The 20th Century I - The Avantgardes Field trip: Brücke-Museum or Berlinische Galerie |
| Tuesday, August 09, 2022 | The 20th Century II - From the Avantgardes to "Degenerate Art" Field trip: Neue Nationalgalerie or Sammlung Scharf-Gerstenberg |
| Thursday, August 11, 2022 | The 20th Century III - Contemporary Art and the German Past |

| | |
|-------------------------|---------------------------------------|
| | Field trip: Hamburger Bahnhof Gallery |
| Friday, August 12, 2022 | Final Exam in Class |

*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.