

**DEREE COLLEGE SYLLABUS FOR: AT 3043 FROM VAN EYCK TO REMBRANDT**

(Updated Fall 2022)

**UK LEVEL 5  
UK CREDITS: 15  
US CREDITS: 3/0/3**

**PREREQUISITES:**

None

**CATALOG DESCRIPTION:**

Examination of painting in the Low Countries and Germany in the period extending from c. 1400 to 1675, with emphasis on the 17<sup>th</sup> Century.

**RATIONALE:**

Focusing on case studies, the course examines the effect of changing patronage; the rise of new genres and the role of religious debates in shaping the art of a particular region. The course is designed for art history students but is of interest to anyone studying Early Modern Europe.

**LEARNING OUTCOMES:**

Upon successful completion of this course, the student should be able to:

1. Analyse scholarly views on selected topics related to the art of Low Countries and Germany in the period from c. 1400 to 1675;
2. Relate selected works of art to relevant cultural context(s);
3. Demonstrate familiarity with the critical approaches deployed in the study of selected works of art.

**METHOD OF TEACHING AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Formal lectures accompanied by visuals: image power point presentations; image database Artstor; educational films.
2. In class discussion of assigned readings.
3. In class student presentations of assigned readings.
4. Individualized assistance during office hours, regarding course material and assessments.
5. Collaboration with Librarian and the Student Academic Support Services as to maximize the use of academic support services.
6. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources.

**ASSESSMENT:**

**Summative:**

First Assessment: Annotated Bibliography Sources assigned by instructor	30%
Final Assessment: Guided Research Paper (2000-2500 words) Sources selected by student	70%

**Formative:**

Draft of Guided Paper	0
Student Presentation:	0

In-class presentation of an assigned text	
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Formative assignments and relative instructor feedback aims to better prepare students for the summative assessments.  
The first summative assessment tests Learning Outcome 1.  
The second summative assessment tests Learning Outcomes 1, 2 and 3.

*The final grade for this module will be determined by averaging all summative assessment grades, based on the predetermined weights for each assessment. If students pass the final summative assessment that tests all Learning Outcomes for this module and the average grade for the module is 40 or above, students are not required to resit any failed assessments.*

**INDICATIVE READING:**

EXCERPTS FROM:

Alpers, Svetlana. *Rembrandt's Enterprise: the studio and the market*. Chicago: University of Chicago Press, 1990.

\_\_\_\_\_. *The Art of Describing: Dutch Art in the Seventeenth Century*. London: Penguin 1989.

Bartlett, Kenneth and Margaret McGlynn, eds. *Humanism and the Northern Renaissance*. Toronto: Canadian Scholars' Press, 2000.

Cuttler, Charles D. *Northern Painting: from Pucelle to Bruegel Fourteenth, Fifteenth, and Sixteenth centuries*. New York: Holt, Rinehart and Winston, Inc., 1991.

Dickey, Stephanie, S. and Sander, Jochen ed. *Rembrandt in Amsterdam: Creativity and Competition*. Ottawa/New Haven: National Gallery of Canada/Yale University Press, 2021.

Harbison, Craig. *The Mirror of the Artist: Northern Renaissance Art in its Historical Context*. Upper Saddle River, N.J. : Prentice Hall, 1995.

Hollander, Martha. *An Entrance for the Eyes: Space and Meaning in Seventeenth-Century Dutch Art*. Berkeley: University of California Press, 2002.

Koerner, Joseph Leo. *The Reformation of the Image*. Chicago: The University of Chicago Press, 2004.

Michalsky, Sergiusz. *The Reformation and the Visual Arts: the Protestant Image Question in Western and Eastern Europe*. London: Routledge, 1993.

Nash, Susie. *Northern Renaissance Art*. Oxford: Oxford University Press, 2008.

North, Michael. *Art and Commerce in the Dutch Golden Age*. New Haven: Yale University Press, 1999.

	<p>Riegl, Alois. <i>The Group Portraiture of Holland</i>. Los Angeles: Getty Research Center for the History of Art and the Humanities, 1999.</p> <p>Smith, Jeffrey Chipps. <i>The Northern Renaissance</i>. London: Phaidon Press, 2004.</p> <p>Snyder, James. <i>Northern Renaissance Art. Painting, Sculpture, The Graphic Arts from 1350 to 1575</i>. Upper Saddle River, N.J.: Prentice Hall Inc., 2005.</p> <p>Stoichita, Victor. <i>The Self-aware Image: An Insight into Early Modern Meta-painting</i>. Cambridge and New York: Cambridge University Press, 1997.</p> <p>Sutherland-Harris, Anne. <i>Art and Architecture of the Seventeenth Century</i>. Upper Saddle River, NJ: Prentice-Hall, 2008.</p> <p>Vale, Malcolm. <i>A Short History of the Renaissance in Northern Europe</i>. London/New York: Bloomsbury, 2020.</p> <p>Westermann, Mariet. <i>A Worldly Art: The Dutch Republic, 1585-1718</i>. New Haven: Yale University Press, 2004.</p>
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>Written assignments must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.</p>
<p><b>SOFTWARE REQUIREMENTS:</b></p>	<p>Word, PowerPoint, Blackboard. Use of online databases and resources.</p>
<p><b>WWW RESOURCES:</b></p>	<p>Image database: <a href="http://www.artstor.org">www.artstor.org</a>  Article database: <a href="http://www.jstor.org">www.jstor.org</a>  Virtual Library for Art History: <a href="http://www.arthistoricum.net/en/home">www.arthistoricum.net/en/home</a>  Northern Renaissance ArtWeb: <a href="http://www.msu.edu/~cloudsar/nrweb.htm">www.msu.edu/~cloudsar/nrweb.htm</a>  Renaissance Society of America: <a href="http://www.rsa.org">www.rsa.org</a>  Sixteenth Century Society: <a href="http://www.sixteenthcentury.org">www.sixteenthcentury.org</a>  Society for Renaissance Studies: <a href="http://www.rensoc.org.uk">www.rensoc.org.uk</a>  Journal of the Northern Renaissance: <a href="http://www.northernrenaissance.org">www.northernrenaissance.org</a></p>
<p><b>INDICATIVE CONTENT:</b></p>	<ol style="list-style-type: none"> <li>1. Northern European geography and its cultural boundaries</li> <li>2. Portraits and domestic art</li> <li>3. Private devotional art</li> <li>4. The mercantile city and the chivalric court</li> <li>5. The age of reproduction: prints and printmaking</li> <li>6. The challenge of reformation</li> </ol>

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|  | <ol style="list-style-type: none"><li>7. Iconoclasm</li><li>8. The Meta-Image of the Baroque</li><li>9. Artists and the marketplace</li><li>10. The raise of the burgher as patron</li><li>11. New genres in the art of the Dutch Golden Age</li><li>12. The art of describing and its reality-effect</li></ol> |
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