**Федеральное государственное автономное учреждение высшего профессионального образования**

**Национальный исследовательский университет**

**«Высшая школа экономики»**

Факультет гуманитарных наук

Школа исторических наук

**Программа дисциплины «Basic Concepts of Art History»**

для направления 46.04.01 «История художественной культуры и рынок искусства» подготовки магистра

Разработчик программы:

*О. В. Нефедова*, канд. искусствоведения, доцент, [ovnefedova@hse.ru](mailto:ovnefedova@hse.ru)

Одобрена на заседании школы исторических наук «\_\_\_»\_\_\_\_\_\_\_\_\_\_\_\_ 2015 г.

Руководитель школы исторических наук профессор *А. Б. Каменский*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Рекомендована Академическим советом образовательной программы

«\_\_\_»\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 2015 г., № протокола\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Утверждена «\_\_\_»\_\_\_\_\_\_\_\_\_\_\_\_ 2015 г.

Академический руководитель образовательной программы \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Москва 2015

*Настоящая программа не может быть использована другими подразделениями университета и другими вузами без разрешения подразделения-разработчика программы*

1. **Область применения и нормативные ссылки**

Настоящая программа учебной дисциплины устанавливает минимальные требования к знаниям и умениям студента и определяет содержание и виды учебных занятий и отчетности.

Программа предназначена для преподавателей, ведущих данную дисциплину, учебных ассистентов и студентов направления подготовки 46.04.01 «История художественной культуры и рынок искусства», обучающихся по программе магистра и изучающих дисциплину «Basic Concepts of Art History».

Программа разработана в соответствии с:

— стандартом НИУ ВШЭ по направлению 46.04.01 «История»;

— Концепцией образовательной программы «История художественной культуры и рынок искусства» по направлению 46.04.01 «История».

1. **Course Objectives**

The aim of this course is to provide students with a thorough knowledge of the basics of history of art, to examine major forms of artistic expression from the ancient world to the present and from a variety of cultures, to learn to look and analyze works of art within their historical context, and to articulate what they see or experience in a meaningful way. The course content also generally covers the various art forms, such as painting and drawing, architecture, sculpture, and other media (printmaking, photography, ceramics, etc.).

Students will be introduced to the fundamental elements of art. Sources of study include selective readings, presentations and discussion. The class learns to look at objects of art and, through an informed perspective. The most important purpose of this course is for the student to further enhance an interest, appreciation, and understanding of the fundamental elements of style and aesthetic development in the visual arts. A number of field trip are scheduled during the course to explore fine art collections; during the course different activities will be organized in the museums to allow the students to comprehend and familiarize with the artworks.

1. **Learning Outcomes**

On completion of the course, students should have the knowledge of fine art theory, its history and genres; exploration of the museums’ collection. They should improve their knowledge of cross cultural relations reflected in fine art. Part of the course – their experience of a unique opportunity of museums and collection establishment. A significant component of the learning goal of the course will focus on:

1. Developing students’ writing and analytical competencies through assignments designed around specific writing and speaking activities that gradually lead students to the final production of the analysis of a painting as a narrative text.

2. Developing students’ oral and communication skills.

3. Develop students’ critical thinking related to fine art works and works of applied art.

4. Developing ability to apply fundamental art and art historical terminology.

5. Developing an appreciation for the process of making and displaying art.

6. Developing an understanding of purpose and function of art, the ability to analyze works of art in context of historical evidence and interpretation.

7. Developing students’ research and methodology skills through portfolio assignments.

Upon completion of the course, the student will be able to identify what art is and why it exists, identify the meaning of art vocabulary used in each unit of the text, identify the basic elements of art; recognize the basic principles of design, describe the different media and techniques with which the artist has to work; recognize specific works of art, the media used to produce them, and identify the artist of each work; analyze the social and political influences on art production, define major art movements and/or styles and identify artists associated with them.

**В результате освоения дисциплины студент осваивает следующие компетенции**:

| Компетенция | Код по ФГОС/ НИУ | Дескрипторы – основные признаки освоения (показатели достижения результата) | Формы и методы обучения, способствующие формированию и развитию компетенции |
| --- | --- | --- | --- |
| Способен работать с информацией: находить, оценивать и использовать информацию из различных источников, необходимую для решения научных и профессиональных задач (в том числе на основе системного подхода) | СК-6 | Способен выявлять, сопоставлять и анализировать информацию из различных источников, таких как художественные произведения, документальные фильмы, а также из аналитической литературы | Лекции, семинары, самостоятельная работа |
| Способен грамотно строить коммуникацию, исходя из целей и ситуации общения | СК-9 | Способен излагать основные аргументы, представленные в обсуждаемых материалах, задавать аналитические вопросы к текстам, участвовать в дискуссиях | Семинары |
| Способен понимать и анализировать мировоззренческие, социально и личностно значимые проблемы и процессы, происходящие в обществе | СЛК-6 | Способен владеть специализированной терминологией, анализировать культурное значение и культурное наследие | Лекции, семинары |
| Способен ориентироваться в системе общечеловеческих ценностей и ценностей мировой культуры, понимает значение гуманистических ценностей для сохранения и развития современной цивилизации. | СЛК-9 | Способен оценивать культурное и философское наследие | Лекции, семинары, самостоятельная работа |
| способность к письменной и устной коммуникации на государственном и иностранных языках | ПК 2 | Способность читать источники и исследовательскую литературу на английском языке и ясно формулировать свои мысли на языке во время дискуссии. Умение письменно излагать свои идеи и поставленную проблему на английском языке | Семинары, рецензии, самостоятельная работа |
| способность к использованию иностранного языка для поиска и анализа иностранных источников информации | ПК3 | Способен читать источники и аналитические материалы на английском языке, понимать и анализировать смысл прочитанного | Семинары, самостоятельная работа |
| способность использовать навыки работы с информацией из различных источников для решения профессиональных и социальных задач | ПК 9 | Способен анализировать информацию из письменных источников различного происхождения, а также использовать как исторический источник фотографии, живопись и видео-материалы | Лекции |

1. **Teaching Methods**

The course is taught through a series of lectures and workshops. The lectures will include practical sessions and opportunities for discussion. Students are expected to undertake a considerable amount of selfdirected learning preparing for the lectures and workshops and working on their portfolios.

1. **Course Structure and Teaching Plan**

Course Structure

Teaching methods for this course will include lectures, demonstrations, students’ presentations and reading and writing assignments. The professor will coordinate all class material, keep in close touch with each student in order to evaluate all course assignments. Some classes will feature video presentations. Class discussions are also a key element of the course, and students are encouraged to ask questions, offer their own observations, and share their own experiences.

Assignments:

Class time will be used for readings, screenings, viewings and field trips. Attendance, reading in advance of class and engaged participation are required. This includes coming to class on time and participation in class discussions, sharing ideas and opinions, taking notes.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **№** | **Thematic groups** | **Total hours** |  | **Hours** | |
| **Homework** | **Lectures** | **Seminars** |
| 1 | Introduction. Where will you find art? The specialized vocabulary of art. The nature of art. The Language of Visual Experience. The Media of Art. Art as Cultural Heritage. Art and the artist. Looking at art. Controlled Vocabularies. What Are Cultural Works? Fine Arts. Architecture. Other Visual Arts. Creators of Art Information. Museums |  | **7** | **2** |  |
| 2 | The art of illumination: roll, book and illustration; Late Antique, Carolingian, Ottonian, Romanesque, Gothic, Renaissance manuscripts; The manuscripts of Islamic world. |  | **7** | **1** |  |
| 3 | From the earliest art to the Bronze Age. The Classical and Medieval West. Renaissance and Baroque Europe. The Islamic world. Late Eighteenth and Nineteenth Centuries. Early Twentieth Century. Between World Wars. Postwar Modern Movements in the West. The Postmodern World. |  | **7** | **2** |  |
| 4 | “Late Gothic”: paintings, sculpture and the graphic art; Jan (c. 1395 – c. 1441) and Hubert Van Eyck (c. 1385 ‐ 1426); Hieronymus Bosch (c. 1450 – 1516) |  | **7** | **2** | **1** |
| 5. | The Northern Renaissance; Art of print: (1) relief (woodcut (along the grain), wood engraving (across the grain) - (2) intaglio (line engraving, etching, mezzotint, stipple engraving, aquatint, drypoint) - (3) planographic (lithograph). Albrecht Durer (1471 – 1528) |  | **7** | **2** |  |
| 6 | The Baroque in Italy; Michelangelo Merisi da Caravaggio (1571 – 1610); Gianlorenzo Bernini (1598 – 1680) |  | **7** | **2** | **2** |
| 7 | The Baroque in Spain; Diego Velasquez (1599 – 1660); The Baroque in Flanders and Holland; Rembrandt Van Rijn (1606 ‐ 1669) |  | **7** | **2** | **1** |
| 8 | The Rococo. Jean Baptiste Simeon Chardin (1699 – 1779). William Hogarth (1697 – 1764) |  | **7** | **2** | **1** |
| 9 | Neoclassicism and Romanticism; Jacques‐Louis David (1748 – 1825); Francisco Goya (1746 – 1828) |  | **7** | **2** | **2** |
| 10 | J. M. W. Turner (1775 – 1851); Post‐Impressionism, Symbolism and Art Nouveau; Vincent Van Gogh (1853 – 1890) |  | **7** | **2** | **2** |
| 11 | Twentieth‐century art; Rene Magritte (1898 – 1967); Marc Chagall (1887 – 1985); Constantin Brancusi (1876 – 1957) |  | **6** | **2** | **1** |
| 12 | Twenty‐first century art |  | **6** | **1** |  |
|  | Total | 114 | **82** | **22** | **10** |

1. **Assessment**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Type of assessment** | **Type of control** | **Modules** | | **Requirements** |
| 3 | 4 |  |
| During 2 modules | Homework | \* |  |  |
| Portfolio / presentation |  | \* | Portfolio 1000 words, presentation 10 min |
| Final | Final Exam |  | \* | Written test |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Тип контроля** | **Форма контроля** | **Модули** | | **Параметры** |
| 3 | 4 |  |
| Текущий | Домашнее задание | \* |  |  |
| Реферат / презентация |  | \* | Реферат 1000 слов, презентация 10 минут |
| Итоговый | Экзамен |  | \* | Письменный экзамен |

1. **Main thematic groups’ summary:**

**Part 1**

Introduction. Where will you find art? The specialized vocabulary of art. The nature of art. The Language of Visual Experience. The Media of Art. Art as Cultural Heritage. Art and the artist. Looking at art. Controlled Vocabularies. What Are Cultural Works? Fine Arts. Architecture. Other Visual Arts. Creators of Art Information. Museums

Reference texts:

‐ Janson H. W. , Janson A. F. History of Art. Pearson Prentice Hall, 2004. Pp. 16‐31

‐ Gombrich E. H. The story of Art. Phaidon, 1995

**Part 2**

The art of illumination: roll, book and illustration; Late Antique, Carolingian, Ottonian, Romanesque, Gothic, Renaissance manuscripts; The manuscripts of Islamic world.

Reference texts:

‐ Blair Sh. The Art and Architecture of Islam, 1250‐1800. Yale University Press Pelican History of Art Series, 1994

‐ Dodwell Ch. The Pictorial Art of the West, 800‐1200. Yale University Press Pelican History of Art Series, 1995.

‐ Ettinghausen R. Islamic Art and Architecture, 650‐1250. Yale University Press Pelican History of Art Series, 2002

‐ Walther I. F., Wolf N. Masterpieces of Illumination: the World’s Most Famous Manuscripts. Taschen, 2005

**Part 3**

From the earliest art to the Bronze Age. The Classical and Medieval West. Renaissance and

Baroque Europe. The Islamic world. Late Eighteenth and Nineteenth Centuries. Early Twentieth Century. Between World Wars. Postwar Modern Movements in the West. The Postmodern World.

Reference texts:

‐ Janson H. W. , Janson A. F. History of Art. Pearson Prentice Hall, 2004. Pp. 16‐31

‐ Gombrich E. H. The story of Art. Phaidon, 1995

**Part 4**

“Late Gothic”: paintings, sculpture and the graphic art; Jan (c. 1395 – c. 1441) and Hubert Van Eyck (c. 1385 ‐ 1426); Hieronymus Bosch (c. 1450 – 1516)

Reference texts:

‐ Campbell L., Falomir M. Renaissance Faces: Van Eyck to Titian. National Gallery London, 2011

‐ Gibson W. S. Hieronymus Bosch. Thames & Hudson, 1985

‐ Holger Borchert T. Van Eyck to Dürer: The Influence of Early Netherlandish Painting on European Art, 1430‐1530. Thames & Hudson, 2011

**Part 5**

The Northern Renaissance; Art of print: (1) relief (woodcut (along the grain), wood engraving (across the grain) - (2) intaglio (line engraving, etching, mezzotint, stipple engraving, aquatint, drypoint) - (3) planographic (lithograph). Albrecht Durer (1471 – 1528)

Reference texts:

‐ Campbell L., Falomir M. Renaissance Faces: Van Eyck to Titian. National Gallery London, 2011

‐ Holger Borchert T. Van Eyck to Dürer: The Influence of Early Netherlandish Painting on European Art, 1430‐1530. Thames & Hudson, 2011

‐ Nash S. Northern Renaissance Art. OUP Oxford, 2008

‐ Van Der Osten J. Painting and Sculpture in Germany and the Netherlands 1500‐1600. Yale University Press Pelican History of Art Series, 1992

**Part 6**

The Baroque in Italy; Michelangelo Merisi da Caravaggio (1571 – 1610); Gianlorenzo Bernini (1598 – 1680)

Reference texts:

‐ Freedberg S. J. Painting in Italy, 1500‐1600. Yale University Press Pelican History of Art Series, 1993

‐ Fried M. The Moment of Caravaggio. Princeton University Press, 2010

‐ Heydenreich L. Architecture in Italy, 1400‐1500. Yale University Press Pelican History of Art, 1996

‐ Hibbard H. Bernini. Penguin, 1991

‐ Murray P. The Art of the Renaissance. Thames & Hudson, 1963

‐ Murray P. The Architecture of the Italian Renaissance. Thames & Hudson, 1969

‐ Vodret R. Caravaggio: The Complete Works. Silvana Editoriale, 2010

‐ Wittkower R. Art and Architecture in Italy, 1600‐1750: The Early Baroque v. 1-3. Yale University Press Pelican History of Art Series, 1999

**Part 7**

The Baroque in Spain; Diego Velasquez (1599 – 1660); The Baroque in Flanders and Holland; Rembrandt Van Rijn (1606 ‐ 1669)

Reference texts:

‐ Brown J. Painting in Spain, 1500‐1700. Yale University Press Pelican History of Art Series, 1999

‐ Carr D. W. Velazquez. National Gallery London, 2006

‐ Rockemuhl M. Rembrandt, 1606‐1669: The Mystery of the Revealed Form. Taschen, 2000

‐ Westermann M. Rembrandt. Phaidon Press, 2000

**Part 8**

The Rococo. Jean Baptiste Simeon Chardin (1699 – 1779). William Hogarth (1697 – 1764)

Reference texts:

‐ Bindman D. Hogarth and His Times. University of California Press, 1997.

‐ Blunt A. Art and Architecture in France, 1500‐1700. Yale University Press, 1999

‐ Levey M. Painting and Sculpture in France, 1700‐89. Yale University Press Pelican History of Art Series, 1993

‐ Rosenberg P. Chardin. Yale University Press, 2000

**Part 9**

Neoclassicism and Romanticism; Jacques‐Louis David (1748 – 1825); Francisco Goya (1746 – 1828)

Reference texts:

‐ Borde Ph. Jacques‐Louis David: Empire to Exile. Yale University Press, 2007

‐ Hughes R. Goya. Knopf, 2003

**Part 10**

J. M. W. Turner (1775 – 1851); Post‐Impressionism, Symbolism and Art Nouveau; Vincent Van Gogh (1853 – 1890)

Reference texts:

‐ Uhde W. Van Gogh. Phaidon Press, 1998

‐ Wilton A. Turner in His Time. Thames & Hudson, 2007

**Part 11**

Twentieth‐century art; Rene Magritte (1898 – 1967); Marc Chagall (1887 – 1985); Constantin Brancusi (1876 – 1957)

Reference texts:

‐ Green C. Art in France, 1900‐1940. Yale University Press Pelican History of Art Series, 2000

‐ Lanchner C. Constantin Brancusi. The Museum of Modern Art, 2010

‐ Polonsky G. Chagall. Phaidon Press, 1998

‐ Teja Bach F., Rowell M. Temkin A. Constantin Brancusi. MIT Press, 1995

‐ Wullschlager J. Chagall: A Biography. Knopf, 2008

**Part 12**

Twenty‐first century art

Reference texts:

‐ Ebony D. Botero Abu Ghraib Prestel, 2006

‐ MoMA Highlights. The Museum of Modern Art, 2004

‐ Schoenholz B., Elligott M. Art In Our Time. The Museum of Modern Art, 2004

‐ Temkin A. Abstract Expressionism . The Museum of Modern Art, 2010

‐ Varnedoe K. Modern Contemporary: Art at MoMA Since 1980. The Museum of Modern Art, 2004

# Summary of Examination Specifications and Assessment requirements

The final mark must reflect how achievement has varied across the different assignments, and how performance has varied across the assessment criteria for each assignment. Outline of the total mark specifications – out of 10 points, in line with the criteria below. The final mark is a mathematical calculation based on marks/grades awarded to individual assignments during the course.

* Written examination – final test exam 10 points (the final exams will require short answers and identifications of works of art).

Accumulated mark

* Portfolio / presentation – 0,7 points (assignments will be explained in class).
* Homework – 0,3 points - is obligatory and will be part of the final grade.

Оa = 0,7 х Оp + 0,3 х Оhw

Оf = 0,5 х Оa + 0,5 х Оe

The final grade will take into account homework, class participation, portfolio / presentation assignment and the exam results.

**Порядок формирования оценок по дисциплине.**

Оценки текущего контроля — реферат/презентацию и домашнее задание. Итоговая оценка (общая арифметическая) складывается из оценки за экзамен и накопленной оценки, за реферат (0,7) и домашнее задание (0,3). Отказ от написания экзамена оценивается как 0 (ноль). Способ округления оценок: к ближайшему целому (напр., 7,4 = 7; 7,5= 8). В диплом ставится итоговая оценка.

Он = 0,7х Ор + 0,3 х Одз

Ои = 0,5 х Он + 0,5 х Оэ

В ответах на вопросы экзамена проверяется способность студента к узнаванию произведений искусства, знаний основ истории искусства и владение специальной терминологией. Экзамен оценивается по 10-балльной шкале. В итоге выводится среднее арифметическое (способ округления оценок: к ближайшему целому)

В реферате/презентации студент должен продемонстрировать способность описать произведение искусства и исторический контекст его создания. Доклад является самостоятельным исследованием, выполненным на основе выбора произведения для описания. Большое внимание уделяется формально стороне описания: функции произведения, его датировке, размерам, современному местонахождению и т.п. За реферат/презентацию выставляется общая оценка по 10-балльной шкале. В итоге выводится среднее арифметическое (способ округления оценок: к ближайшему целому).

# Reference Texts

- Виртуальная библиотека Гетти <http://www.getty.edu/publications/virtuallibrary/>

- Виртуальная библиотека <https://archive.org/details/texts>

- Вебсайты музеев <http://www.louvre.fr/>; <http://www.metmuseum.org/>; <http://www.nationalgallery.org.uk/>; <http://www.vam.ac.uk/>; <http://www.npg.org.uk/>; <http://www.moma.org/>; <https://www.rijksmuseum.nl/>

‐ Janson H. W. , Janson A. F. History of Art. Pearson Prentice Hall, 2004. Pp. 16‐31

‐ Gombrich E. H. The story of Art. Phaidon, 1995

‐ Blair Sh. The Art and Architecture of Islam, 1250‐1800. Yale University Press Pelican History of Art Series, 1994

‐ Dodwell Ch. The Pictorial Art of the West, 800‐1200. Yale University Press Pelican History of Art Series, 1995.

‐ Ettinghausen R. Islamic Art and Architecture, 650‐1250. Yale University Press Pelican History of Art Series, 2002

‐ Walther I. F., Wolf N. Masterpieces of Illumination: the World’s Most Famous Manuscripts. Taschen, 2005

‐ Janson H. W. , Janson A. F. History of Art. Pearson Prentice Hall, 2004. Pp. 16‐31

‐ Gombrich E. H. The story of Art. Phaidon, 1995

‐ Campbell L., Falomir M. Renaissance Faces: Van Eyck to Titian. National Gallery London, 2011

‐ Gibson W. S. Hieronymus Bosch. Thames & Hudson, 1985

‐ Holger Borchert T. Van Eyck to Dürer: The Influence of Early Netherlandish Painting on European Art, 1430‐1530. Thames & Hudson, 2011

‐ Campbell L., Falomir M. Renaissance Faces: Van Eyck to Titian. National Gallery London, 2011

‐ Holger Borchert T. Van Eyck to Dürer: The Influence of Early Netherlandish Painting on European Art, 1430‐1530. Thames & Hudson, 2011

‐ Nash S. Northern Renaissance Art. OUP Oxford, 2008

‐ Van Der Osten J. Painting and Sculpture in Germany and the Netherlands 1500‐1600. Yale University Press Pelican History of Art Series, 1992

‐ Freedberg S. J. Painting in Italy, 1500‐1600. Yale University Press Pelican History of Art Series, 1993

‐ Fried M. The Moment of Caravaggio. Princeton University Press, 2010

‐ Heydenreich L. Architecture in Italy, 1400‐1500. Yale University Press Pelican History of Art, 1996

‐ Hibbard H. Bernini. Penguin, 1991

‐ Murray P. The Art of the Renaissance. Thames & Hudson, 1963

‐ Murray P. The Architecture of the Italian Renaissance. Thames & Hudson, 1969

‐ Vodret R. Caravaggio: The Complete Works. Silvana Editoriale, 2010

‐ Wittkower R. Art and Architecture in Italy, 1600‐1750: The Early Baroque v. 1-3. Yale University Press Pelican History of Art Series, 1999

‐ Brown J. Painting in Spain, 1500‐1700. Yale University Press Pelican History of Art Series, 1999

‐ Carr D. W. Velazquez. National Gallery London, 2006

‐ Rockemuhl M. Rembrandt, 1606‐1669: The Mystery of the Revealed Form. Taschen, 2000

‐ Westermann M. Rembrandt. Phaidon Press, 2000

‐ Bindman D. Hogarth and His Times. University of California Press, 1997.

‐ Blunt A. Art and Architecture in France, 1500‐1700. Yale University Press, 1999

‐ Levey M. Painting and Sculpture in France, 1700‐89. Yale University Press Pelican History of Art Series, 1993

‐ Rosenberg P. Chardin. Yale University Press, 2000

‐ Borde Ph. Jacques‐Louis David: Empire to Exile. Yale University Press, 2007

‐ Hughes R. Goya. Knopf, 2003

‐ Uhde W. Van Gogh. Phaidon Press, 1998

‐ Wilton A. Turner in His Time. Thames & Hudson, 2007

‐ Green C. Art in France, 1900‐1940. Yale University Press Pelican History of Art Series, 2000

‐ Lanchner C. Constantin Brancusi. The Museum of Modern Art, 2010

‐ Polonsky G. Chagall. Phaidon Press, 1998

‐ Teja Bach F., Rowell M. Temkin A. Constantin Brancusi. MIT Press, 1995

‐ Wullschlager J. Chagall: A Biography. Knopf, 2008

‐ Ebony D. Botero Abu Ghraib Prestel, 2006

‐ MoMA Highlights. The Museum of Modern Art, 2004

‐ Schoenholz B., Elligott M. Art In Our Time. The Museum of Modern Art, 2004

‐ Temkin A. Abstract Expressionism . The Museum of Modern Art, 2010

‐ Varnedoe K. Modern Contemporary: Art at MoMA Since 1980. The Museum of Modern Art, 2004