

*Approved by the Academic council
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'History of Artistic Culture an the Art
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Syllabus
Программа дисциплины «Orientalism in Fine Art»
(Искусство ориентализма)

Для образовательной программы «История художественной культуры и рынок
искусства»
по направлению подготовки 50.04.03

O. V. Nefedova ovnefedova@hse.ru
School of History

1. Course Description

a. Pre-requisites

There are no formal prerequisites for this course. However, the course assumes a good proficiency in written and oral English.

b. Abstract

During the course different activities will be organized to allow the students to comprehend and familiarize with artworks. The course will offer ample opportunities for discussion to explore the historical and cultural context of the orientalist art. Students will also have opportunities to apply what they have learned across subject areas assisting in the development of future exhibition themes and educational projects.

2. Learning Objectives

The aim of this course is to provide students with a thorough knowledge of the history of Orientalist art movement, examine the formation, the development and the role of orientalism in fine art history, which although being a predominantly nineteenth century phenomenon, started in the time of the Renaissance and continued throughout the years,

emerging in the twenty-first century seen through new forms and techniques, spanning the geographical area of the artists' interest in Middle Eastern and North African Islamic countries.

3. Learning Outcomes

On completion of the course, students should have the knowledge of Orientalist art theory, its history and genres. They should improve their knowledge of cross cultural relations reflected in fine art. Part of the course – their experience of a unique opportunity of museum 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 students' research and methodology skills through portfolio assignment.

4. Course Plan

№	Thematic groups	Hours		
		Homework	Lectures	Seminars
1	Introduction; Orientalism and Orientalist Art; The term “orientalism”; Genres within the Orientalist art movement; History of Orientalism; Gentile Bellini (c. 1429-1507) in Istanbul.	8	5	3
2	Orientalist portraits. Paolo Giovio (1483-1552) and his collection; Embassies to the Middle East and Orientalism; Melchior Lorichs (1526/7-after 1588) and the embassy of Ogier Ghislen de Busbecq (1522-1591); The art of travel – Bartholomeus Schachman (c. 1590).	8	5	3
3	The embassy of Hans Ludwig Baron von Kuefstein (1582–1656); The embassy of Claes Rålamb (1622–1698); The Age of Enlightenment and XVIIIth century Orientalism; Music, literature, theatre, masked balls; Diplomatic contacts and political unions between Europe and the Islamic realms during the XVIIIth century; XVIIIth century Paris Salons.	8	5	3
4		8	5	3

	Jean-Baptiste Vanmour (1671–1737); Jean-Étienne Liotard (1702–1789) ; Gavryila Sergeev (1765–1816) ; Antoine-Ignace Melling (1763–1831); The heritage of von Celsing family (18th century).			
5	Napoleon's Egyptian campaign. The Description de l'Égypte (Description of Egypt) ; Travels to Eastern lands during the XIXth century; History and landscape genres; Ferdinand Victor Eugène Delacroix (1798–1863); David Roberts (1796-1864); Vasily Vereshchagin (1842-1904).	8	4	4
6	Ethnographic orientalism ; Jean-Leone Gerome (1824-1904) ; John Frederick Lewis (1805-1876); Owen Jones and “The Grammar of Ornament”, 1856; XIXth century Revival period. The Arts and Crafts movement.	8	4	4
7	The Orientalist artists of the early XXth century; Henri Matisse (1869-1954); Paul Klee (1879-1940).	8	4	4
8	Russian orientalist artists 1920-50; Alexander Volkov (1886-1957); Jean Philippe Arthur Dubuffet (1901 - 1985) ; Orientalist art of the last quarter of the XXth century and the early XXIst century.	8	4	4
	Total	64	36	28

Main thematic groups' summary:

Part 1

Introduction; Orientalism and Orientalist Art; The term “orientalism”; Genres within the Orientalist art movement; History of Orientalism; Gentile Bellini (c. 1429-1507) in Istanbul

Part 2

Orientalist portraits. Paolo Giovio (1483-1552) and his collection; Embassies to the Middle East and Orientalism; Melchior Lorichs (1526/7-after 1588) and the embassy of Ogier Ghislen de Busbecq (1522-1591); The art of travel – Bartholomeus Schachman (c. 1590).

Part 3

The embassy of Hans Ludwig Baron von Kuefstein (1582–1656); The embassy of Claes Rålamb (1622–1698); The Age of Enlightenment and XVIIIth century Orientalism; Music, literature, theatre, masked balls; Diplomatic contacts and political unions between Europe and the Islamic realms during the XVIIIth century; XVIIIth century Paris Salons

Part 4

Jean-Baptiste Vanmour (1671–1737); Jean-Étienne Liotard (1702–1789) ; Gavryila Sergeev (1765–1816) ; Antoine-Ignace Melling (1763–1831); The heritage of von Celsing family (18th century)

Part 5

Napoleon's Egyptian campaign. The Description de l'Égypte (Description of Egypt) ; Travels to Eastern lands during the XIXth century; History and landscape genres; Ferdinand Victor Eugène Delacroix (1798–1863); David Roberts (1796-1864); Vasily Vereshchagin (1842-1904)

Part 6

Ethnographic orientalism ; Jean-Leone Gerome (1824-1904) ; John Frederick Lewis (1805-1876); Owen Jones and “The Grammar of Ornament”, 1856; XIXth century Revival period. The Arts and Crafts movement.

Part 7

The Orientalist artists of the early XXth century; Henri Matisse (1869-1954); Paul Klee (1879-1940)

Part 8

Russian orientalist artists 1920-50; Alexander Volkov (1886-1957); Jean Philippe Arthur Dubuffet (1901 - 1985) ; Orientalist art of the last quarter of the XXth century and the early XXIst century

5. Reading List

c. Required

1. Сайд Э. В. Ориентализм: западные концепции Востока. Русский Миръ, 2006.
2. App, U. The Birth of Orientalism. Philadelphia: University of Pennsylvania Press; 2010. Доступ: Proquest e-library
3. Benjamin, R. Orientalist Aesthetics : Art, Colonialism, and French North Africa, 1880-1930. Berkeley: University of California Press; 2003. Доступ: Proquest e-library
4. Prettejohn, E. Beauty and Art, 1750-2000: 1750-2000. Oxford: Oxford University Press USA - OSO; 2005. Доступ: Proquest e-library

d. Optional

- Джераси Р. Окно на Восток: империя, ориентализм, нация и религия в России. Новое литературное обозрение, 2013
- Turner B. S. Orientalism, postmodernism and globalism. Routledge, 1997.

6. Grading System

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 (Of)** is a mathematical calculation based on marks/grades awarded to individual assignments during the course.

Written examination (**Oe**) – final test exam 10 points (the final exams will require short answers).

The **accumulated mark (Oa)** consists of: one in-class test (0,4) (Ot), presentation (assignments will be explained in class) (0,2) (Op) and in-class participation (0,4) (Oc).

$$Oa = 0,4*Ot + 0,2*Op + 0,4*Oc$$

$$Of = 0,6*Oa + 0,4*Oe$$

Half round up will be done only for the final mark, as per the common method, i. e. 7.5 rounds up to 8, etc.

7. Examination Type

Type of assessment	Type of control	Modules				Requirements
		1	2	3	4	
Accumulated mark	In-class participation			*		
	Test			*		Written test and Oral presentation
	Presentation			*		
Final	Final Exam			*		Written test

8. Methods of Instruction

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.

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.

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, and (very important!) taking notes.

9. **Special Equipment and Software Support:** Computer, projector, screen, access to coping machine