



Vesalius College
Brussels

VESALIUS COLLEGE vzw/asbl
Summer Term 2018

Course Syllabus **ART101G**

**A European Perspective on Art Production in Belgium
1400 to 1940**

Contact Details for Professor

Dr L. Lock

Mobile: (only in emergencies, to be given during the first class)

E-mail: leon.lock (at) cultural-heritage.be (please always indicate **something recognisable** in your subject line, e.g. VeCo, VUB... so that I don't take your message for spam !)

Office hours and location: Thursdays, hours and location as indicated in the weekly schedule; see below

Time and place of class

Thursdays, normally 9 am-6 pm (slight variations indicated in the weekly schedule, depending on field trip practicalities)

Please note that field trips are an integral part of the course, at which your presence is required. The planning of the field trips may be subject to change. Any changes will be communicated as the course progresses: please check announcements.

Entrance fees and transportation costs are not included in the tuition for this course, but many museums offer free entrance to students in art history, so please use the Dean's letter for this purpose. You are also encouraged to buy a 10-single-trip train ticket (Go Pass at €65 for under 26; Rail Pass at €76 for 26-64), which is cheaper and also avoids queuing for single/return tickets and can be used for several passengers at the same time.

Course Prerequisites

None

Course Description

Based around three case studies of art in Belgium (or the equivalent cultural area before Belgium's independence in 1830), the course intends to function as an eye-opener towards art and culture in Belgium from the 15th to the 20th century, by using a number of analytical tools in art appreciation, art historiography, the collecting and display of art, including some business and legal aspects. The course should provide an historical and intellectual framework for the other courses given at Vesalius College and life in Brussels during the Summer Course, so that students can contextualise the rich and diversified aspects of Belgian culture, as well as its quirky ones.

Learning Objectives

Classes are mostly organised in front of the original works of art, so as to encourage a pragmatic approach and visual experience. Active participation will further help students develop a critical vocabulary in the appreciation of art and increase their skills in expressing informed views on painting, sculpture, architecture and the decorative arts.

The richness of artistic holdings in Belgium is a direct consequence of the (historically) highest concentration of artists compared to any other part of Europe, including Italy. It is a small part of this artistic heirloom at our doorstep that we will be using for our three case studies.

It is hoped that students will gradually be able to draw numerous links between these three quite diverse case studies – allowing them to form a well-argued view of Belgian culture, its manifold roots and the remarkable continuity of some of its aspects.

Reading List: Compulsory Reading

Week 2

- « Charles the Bold » **Susan Marti, Till-Holger Borchert and Gabriele Keck eds.** (2009) *Charles the Bold. Splendour of Burgundy*, Mercatorfonds, Brussels, especially the essays on pp. 20-35, 50-61, 72-81.
- « Groeninge » **Irene Smets** (2000) *Groeninge Museum & Arentshuis, Bruges. A Selection of the Finest Works*, Ludion, Gent/Amsterdam, especially pp. 8-35.
- « Memling » **Irene Smets** (2001) *St John's Hospital Bruges*, Ludion, Gent/Amsterdam, especially pp. 7-10, 34-69.
- « Giotto to Dürer » **Jill Dunkerton, Susan Foister, Dillian Gordon and Nicholas Penny** (1991) *Giotto to Dürer. Early Renaissance Painting in The National Gallery*, Yale University Press, New Haven & London, especially the section on *Oil Painting in the Netherlands*, pp. 193-197.

Week 3

- « Jaffé » **David Jaffé et al.** (2005) *Rubens : A Master in the Making*, exh. cat. National Gallery, London, especially pp. 11-20 and 21-27.
- « Tapestry » **Guy Delmarcel** (1999) *Flemish Tapestry*, Thames & Hudson, London, especially the introduction, pp. 11-23.

Week 4

- « Balis » **Arnout Balis** (2007) *Rubens and His Studio : Defining the Problem*, in : *Rubens, A Genius at Work*, exh. cat. Royal Museums of Fine Arts, Brussels, 30-51.

Week 5

- « Block » **Jane Block** (1980) *Les XX : Forum of the Avant-Garde, Belgian Art 1880-1914*, Brooklyn Museum, New York, 17-40.
- « Greenhalgh » **Paul Greenhalgh** (2000) *The Style and the Age*, in exh. cat. *Art Nouveau 1890-1914*, V&A Publications, London, 14-33.

Week 6

- « Aubry » **Françoise Aubry** (2000) *Victor Horta and Brussels*, in exh. cat. *Art Nouveau 1890-1914*, V&A Publications, London, 274-285.
- « Borsi » **Franco Borsi and Paolo Portoghesi** (1970/1991) *Victor Horta*, Academy Editions, London, especially pp. 11-35.

Suggested further reading/consultation

www.fine-arts-museum.be: « Fabritius database » of their collections.

Maryan Ainsworth et al. (1994) *Les Primitifs flamands et leur temps*, La Renaissance du Livre, Louvain-la-Neuve.

Richard Calvocoressi (1990) *Magritte*, Watson-Guptill, New York.

Rudi Fuchs and Jan Hoet (1997) *Flemish and Dutch Painting from Van Gogh, Ensor, Magritte, Mondrian to Contemporary Artists*, Bompiani, Milano, 63-98.

Anne Pingeot and Robert Hoozee eds (1997) *Paris-Bruxelles. Bruxelles-Paris. Réalisme, impressionnisme, symbolisme et art nouveau*. Editions de la Réunion des Musées Nationaux, Paris/Fonds Mercator, Antwerpen.

Nicholas Serota (1996) *Experience or Interpretation. The Dilemma of Modern Art*, Thames & Hudson, London.

Preparation for class and attendance

Given the short period during which the summer course takes place, students are required to read the materials, as indicated on the syllabus and/or announced during class, before coming to class. Class attendance and participation are essential and will influence the final grade. In the event you are unable to attend class, please notify the reception of Vesalius College by phone beforehand.

Written work

Written work for the course consists of one homework assignment.

Choose an essay title amongst the following :

- *Argue for and against the thesis that the Dukes of Burgundy used art for political propaganda. Illustrate your argument with a few specific cases that you analyse in detail. Then come to a conclusion giving a synthesis of your findings.*
- *Argue for and against the thesis that social and business aspects were more important to Rubens than his art. Illustrate your argument with a few specific cases that you analyse in detail. Then come to a conclusion giving a synthesis of your findings.*

Preconditions for the work to be graded (i.e. without these, grade=0):

1. written work must be typewritten, single spaced, 12 font, **submitted electronically in a word processing file format** (RTF/Word preferred), PDF will not be accepted as it does not allow for online corrections
2. length : **minimum 1000, maximum 1500 words** (excluding footnotes, references and bibliography)
3. you need to **specify your sources** (footnotes and bibliography), Harvard referencing style preferred, eg. for a book: **author** (year) *title*, publisher, place, pages.
4. **do not use low-quality (internet) sources**: please note that essays based on encyclopedia entries such as Wikipedia will not be accepted; in history of art, most serious sources are still in print and not internet-based, **so you cannot do without sources published on paper**.
5. the deadline is **Monday 2 July 2018 at 12 noon**, essay to be emailed to the course tutor; given the short duration of the term, overdue work will not be accepted

You are also encouraged to be critical towards your sources; be specific, establish connections, think outside the box...

Presentation

Apart from informal discussions and interventions, students are required to give one presentation for which some research will be required.

Duration: **minimum 2 minutes, maximum 5 minutes.**

Subject: *Analyse the intrinsic and contextual qualities of one of the following works.*

Presentations to be done *in situ* during the field trips.

Week		
2	Groeningemuseum	Jan van Eyck, <i>The Virgin and Child with Joris van der Paele</i>
2		Hans Memling, <i>Moreel triptych</i>
2	Memling Museum	Hans Memling, <i>St Ursula shrine</i>
2		Hans Memling, <i>Triptych of St John the Baptist and St John the Evangelist</i>
2		Hans Memling, <i>Triptych of Jan Floreins</i>
2		Hans Memling, <i>Portrait of a Young Lady</i>
4		Antwerpen, market square, <i>Brabo</i>
4	Rockoxhuis	Rubens, <i>The Incredulity of St Thomas</i>
4	Rubenshuis	Willem van Haecht, <i>The Collection of Cornelis van der Geest</i>
4		Rubens, <i>Adam and Eve</i>
4		Rubens, <i>Henri IV at the Battle of Ivry</i>
4		Rubens, the design of the portico between courtyard and garden
4		Rubens, <i>The Annunciation</i>
4		Rubens, <i>Self-portrait</i>
4	Former Jesuit church (St Carolus Borromeuskerk)	high altar
5	Royal Museums of Fine Arts, Brussels,	Rubens, <i>The Assumption of the Virgin</i>
5		Rubens, <i>The Martyrdom of St Livinus</i>
5		Rubens, <i>The Road to Calvary</i>
5		Gustaaf Wappers, <i>The 1830 Revolution</i> (large canvas in the main hall of the museum)
5		Constantin Meunier, a sculpture (to be chosen)
5		Fernand Khnopff, a painting (to be chosen)
5		James Ensor, a painting (to be chosen)
6	Palais Stoclet (Hoffmann),	exterior façade
6	Maison Cauchie (Cauchie),	exterior façade
6	Horta Museum (Horta),	exterior façade
6	Hôtel Tassel (Horta),	exterior façade
6	Hôtel Ciamberlani (Hankar),	exterior façade with sgraffito painting

Midterm exam

The midterm exam is a written exam which will take 40 minutes and will constitute two pairs of images to be compared and contrasted. These pairs of images will be projected on screen for 20 minutes each.

As a reminder, the following may constitute a methodological check-list (non-limitative list), to guide you in finding inspiration how to structure your comparisons:

- Artist / period / place of conservation
- Subject / iconography > meaning
- Composition / formal analysis > meaning
- Materials / techniques
- Stages in the conception and production
- Place of installation/exhibition
- Collection(s) / former collection(s)
- Contemporary and current reception
- Patrons, and their intentions
- Other actors in the commission, contemporary politics
- Signature(s), date(s) and other inscription(s)
- Sources of inspiration of the artist
- Influence on other works: imitations, derivations, copies

Final exam

The final exam is a written exam of the same format as the midterm exam, but will take one hour (three instead of two pairs of images).

Make-up examinations are discouraged and will be allowed only in extreme emergency, which must be documented by a physician or college official.

Grading Scale of Vesalius College

Vesalius College grading policy, in line with the Flemish Educational norms, is now as stated follows:

Grade	Scale of 20	Scale of 100
A	17.0-20.0	85-100
A-	16.1-16.9	81-84
B+	15.3-16.0	77-80
B	14.5-15.2	73-76
B-	13.7-14.4	69-72
C+	13.1-13.6	66-68
C	12.3-13.0	62-65
C-	11.5-12.2	58-61
D+	10.7-11.4	54-57
D	10.0-10.6	50-53
F	Below 50	0-49

Course Assessment

The students will be evaluated on the basis of their performance as follows:

➤ Oral presentation	10%
➤ In-class participation	10%
➤ Written paper	25%
➤ Midterm examination	25%
➤ Final examination	<u>30%</u>
TOTAL	100%

A note on *participation*. The course tutor will distribute an attendance sheet during each class session and will keep a record on participation in class (e.g. raising interesting questions, participation discussions in class and during field trips).

Grading Criteria

The following criteria will be applied in assessing your written work:

- Evidence of understanding of the concepts, theories and ideas developed in the course.
- Evidence of initiative and creativity in the use of analytical and synthetic tools
- Evidence of visual memory training
- Evidence of visual acuity and precision
- Active participation in discussions
- Punctuality in course attendance

Academic Honesty Statement

Academic dishonesty is **NOT** tolerated in this course.

Academic honesty is not only an ethical issue but also the foundation of scholarship. Cheating and plagiarism are therefore serious breaches of academic integrity.

Following the College policy, cheating and plagiarism cases will be communicated in writing to the Associate Dean for Students and submitted to the Student Conduct Committee for disciplinary action.

If you refer to someone else's work, appropriate references and citations must be provided. Grammar, spelling and punctuation count, so use the tools necessary to correct before handing in assignments.

Course schedule

Week 1 – Thursday 7/6/2018

Brussels, the Burgundian Netherlands and the Holy Roman Empire

Class: tbc

- 9.00 – 10.30 **Presentation of the course:** methodology, learning objectives, course requirements, student introductions and expectations
- 10.30 – noon **Introductory lecture:** Art and history, with case studies on the patronage of the Dukes of Burgundy, Early Netherlandish Painting and a brief overview of the urban history of Brussels
- noon – 12.30 Travel to the historic centre of Brussels
- 12.30 – 1.00 **Lunch break** (and « office hour »)
- 1.00 – 4.50 **Field trip:** meet in front of the town hall, Grand'Place : the mercantile and court areas of Brussels (C15-17), the cathedral (architecture, sculpture, stained glass windows, treasury), later urban developments (C18-20), ending at the Palace of Justice (that closes at 4.50 pm).
- 5.00 – 5.30 Welcome drink in a local café, Questions and answers about the field trips, the Midterm Exam and general « office hour »
- Compulsory reading before the class: none
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Week 2 – Thursday 14/6/2018

The Dukes of Burgundy and Early Netherlandish Painting

- 8.44 – 9.49 Train Brussels Central – Brugge, train: IC1530 to Blankenberge
- 9.51 – 10.05 Walk to the Groeningemuseum, Brugge.
- 10.05 **Field trip:** meet in the main hall of the Groeningemuseum, by the ticket booths.
- 10.05 – 11.30 **Class** on Early Netherlandish Painting and **reading review**
- 11.30 – 12.30 Onze-Lieve-Vrouwekerk and the Sint-Jans Hospital/Hans Memling Museum
- 12.30 – 1.30 Lunch break (*think of taking your packed lunch to avoid tourist junk!*)
- 1.30 Meet in front of the Hans Memling Museum, to walk back to the station
- 1.58 – 3.00 Train Brugge – Brussels Central, train IC513 to Eupen (« office hour » on the train)
- 3.10 **Field trip:** meet in the main lobby, beyond the ticketing, of the Royal Museums of Fine Arts, rue de la Régence 3. Please buy your individual tickets (permanent collections €2 per student under 26) and leave all bags at the cloakroom.
- 3.15 – 5.00 Royal Museums of Fine Arts, rue de la Régence 3.
Class on Early Netherlandish Painting
- 5.00 – 5.30 Questions and answers about the Midterm Exam in a local café

Compulsory reading before the class: « Charles the Bold », « Groeninge », « Memling » (see reading list)

Week 3 – Thursday 21/6/2018 **Rubens between art and business I**

- 9.50 **Field trip:** meet in the main (circular) hall of the Royal Museums of Art and History, Cinquantenaire Park, after having obtained a free ticket to the permanent collections (special exhibition tickets are not free for art history students).
- 10.00 – 1.00 **Class and reading review** on tapestries and other court art in the age of Rubens in the Royal Museums of Art and History
- 1.00 – 2.00 **Lunch break** and travel to College
- Class: tbc**
- 2.00 – 2.45 **Midterm exam**
- 2.45 – 3.00 Break
- 3.00 – 4.00 **Reading review**
- 4.00 – 6.00 **Lecture** on *The Archdukes Albert and Isabella, Peter Paul Rubens and their time*

Compulsory reading before the class: « Tapestry » (see reading list)

Week 4 – Thursday 28/6/2018 **Rubens between art and business II**

- 8.53 – 9.35 Train Brussels Central – Antwerpen Centraal + 18-minute walk
NB if you do not know Antwerpen, make sure you check the walking route on internet beforehand! If you miss this train, there is another one at 9.01, arrival at 9.52, but you will have to run to the Rockoxhuis...
- 9.50 **Field trip:** meet at the Rockoxhuis
- 10.00 – 11.30 Rockoxhuis Museum, Keizerstraat 10-12
- 11.45 – 13.30 Rubenshuis Museum, Wapper 9-11
- 13.30 – 14.00 **Lunch break** (and « office hour » at the café besides the Rubenshuis).
- 14.00 – 15.00 Former Jesuit church (Sint-Carolus-Borromeuskerk)
- 15.15 – 17.00 Museum Plantin Moretus, Vrijdagmarkt
- 17.05 – 18.00 Grote Markt (main market square) and the statue of « Brabo »

Return to Brussels: direct trains at 08, 26, 38 and 55 minutes past the hour, the last train at 11.26 pm.

Compulsory reading before the class: « Jaffé » and « Balis » (see reading list)

Week 5 – Monday 2/7/2018

- 12.00 noon Essay due by email in Word format (not PDF!)
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Week 5 – Thursday 5/7/2018 **Modernity to Surrealism I**

- 9.00 **Field trip:** meet under the portico in front of the main colossal door to the Palace of Justice, Poelaert Square. Please remember to avoid taking objects with you that cause trouble to the security checks.
- 9.05-9.20 Security checks at the **Palace of Justice**
- 9.20-9.45 Visit of the Palace of Justice
- 10.00 **Field trip:** meet in the main lobby, beyond the ticketing, of the Royal Museums of Fine Arts, rue de la Régence 3. Individual tickets: combined ticket all collections €3 per student under 26 (ask for **timed ticket to Magritte Museum at 1.30 pm**) and leave all bags at the cloakroom.
- 10.05 – 10.45 Discussion of paintings by Rubens
- 10.45 – 12.45 Discussion of late C19 and early C20 paintings and sculptures in the Fin de Siècle Museum
- 12.45 – 1.30 **Lunch break** and « Office hour » in the café « Pain Quotidien », Grand Sablon
- 1.30 – 2.15 Visit of the Magritte Museum
- 2.15 – 2.45 Travel to Vesalius College
- 2.45 – 3.00 Break
- 3.00 – 4.00 **Lecture:** *Belgian art 1880-1958* - **Class:** tbc
- 4.00 – 4.30 **Reading review**
- 4.30 – 4.45 Break
- 4.45 – 5.45 **Lecture:** *Towards Modernity: Art Nouveau architecture and decoration*

Compulsory reading before the class: « Block » and « Greenhalgh » (see reading list)

Week 6 – Thursday 12/7/2018 Modernity to Surrealism II

- 9.00 **Field Trip:** Meet in front of the Palais Stoclet, avenue de Tervuren 279-81 (10 minutes walk from Montgomery metro/tram station)
- 9.00 – 9.30 Exterior visit of the Palais Stoclet (Hoffmann)
- 9.40 – 10.00 Exterior visit of the Cauchie house (Cauchie), rue des Francs 5
- 10.05 – 10.30 Exterior visit of the Maison Saint-Cyr (Strauven), square Ambiorix 11, and the Hôtel Van Eetvelde (Horta), avenue Palmerston 4
- 10.30 – 10.50 Travel to the Horta Museum, rue Américaine 23-25
- 11.00 – 12.45 Horta Museum (€5 per student – please bring exact change)
- 12.45 – 1.30 **Lunch break** (during which the course tutor holds his « office hour »)
- 1.30 – 3.30 Walking tour in the Avenue Louise area: Victor Horta, Paul Hankar and Albert Ciamberlani, Jules Brunfaut, Albert Rosenboom, etc.
- 3.30 – 3.45 Travel to the Van Buuren Museum, avenue Léo Errera 41
- 3.45 – 4.45 Van Buuren Museum (well preserved Art Deco house and garden). (€5 per student – please bring exact change)
- 4.45 – 5.45 **Course and reading review** in the garden (or a local café if it rains)

Compulsory reading before the class: « Greenhalgh », « Aubry » and « Borsi » (see reading list)

Week 7 –

Final Exam

Thursday 19 July, time tbc., class tbc. at Vesalius College
Final exam (written)

Version 6/06/2018