

	<p style="text-align: center;">Department of Art History Undergraduate university program of Art History (double-major)</p>
Description of the study programme	<p>The aim of the Art History program at the University of Zadar is to educate qualified and skilled art historians who will work in public and private institutions which search for specific profile of art and culture historian (i.e. research institutes, museums, galleries, secondary school system, tourist companies, etc). A high concentration of cultural heritage in Zadar and its surroundings enable each student the direct visual communication with elementary subject of the art history study: artistic expression. This advantage is broadened with field work which takes place in Croatian and European cities. The teaching and research processes will also continue to cherish partnership with relevant scholar institutions, such as Institutes for the Art History in Zagreb and Split, Conservation departments of the Ministry of Culture in Zadar, Rijeka and Dubrovnik, and numerous Croatian and European museums and galleries. Undergraduate and graduate programs of art history will continue to be based on the established and most contemporary scholar achievements in national and European art history, also including recent ideas from related fields such as History, Archaeology, Museology, Design, Creative Arts, etc. Undergraduate programs take six semesters, and graduate programs four. There is a choice between the single-major and the double-major programs, combined with any of other double major studies available at the University of Zadar. On the graduate level, the students may choose between two courses: Museums and Conservation and Educational, of which the last one is a joint course (first may also be enriched with educational courses which provide teaching certificates). The accomplished undergraduate study art history program gives student the title of Bachelor of Art History (univ.bacc. hist. art.). This title certifies the competence of for related responsibilities in museums, galleries, Institutes for the protection and the conservation of monuments, various tourist organizations and companies, art trade, journalism etc. The accomplishment of the graduate study of art history gives student the title Master of Art History (mag. hist. art.). Depending on the accomplished program (museology and protection or educational), Master of Art History is competent to work in the, museums, galleries, educational institutions, or can continue their studies at the postgraduate level. The study program is compatible with those at Zagreb and Rijeka University, and with the curricula of "Oddelek za umetnostno zgodovino Filozofske fakultete" of Ljubljana University, "Storiadelle arti e conversazione dei beni artistici" of the Cà Foscari University in Venice, "Storia e tutela dei beni artistici" of "Università degli Studi di Firenze", and that of "Dipartimento di Architettura, Urbanistica e Rilevamento" of Università di Padova. Therefore, our curriculum is entirely compatible and opened to the international interchange of lecturers and students who will be able to temporarily or permanently sojourn on any of the European universities of which majority of the Art History departments implement compatible curricula. Simultaneously, through its openness and implemented ECTS system, our programs enable fluctuation of students within the resident university, i.e. other departments.</p>
Learning outcomes of the study programme	<p>Upon completion of the undergraduate study program in History of Art (double-major) students acquire the following competences: ,</p> <ul style="list-style-type: none"> <li>- to recognize and interpret basic terms and categories in art history,</li> <li>- to classify material into descriptive categories,</li> <li>- to analyse and critically interpret phenomena and works of visual arts and architecture and to clearly draw conclusions by use of the basic postulates of art historical methodology and classification</li> </ul>
List of	<p>1<sup>st</sup> semester: Art of the Ancient Civilizations and the Ancient Greeks; Iconography of</p>

courses offered in a foreign language in winter term (by semesters)	the Classical Art 3 <sup>rd</sup> semester: Early Mediaeval Art in Western Europe; Romanesque Art 5 <sup>th</sup> semester: Renaissance Art 2, 19 <sup>th</sup> Century Art						
List of courses offered in a foreign language in summer term (by semesters)	4 <sup>th</sup> semester: Gothic Art, Renaissance Art 1 6 <sup>th</sup> semester: Baroque Art 2						
Name of the course	<b>Art of the Ancient Civilizations and the Ancient Greeks</b>						
Number of ECTS credits	4	Manner of implementation of the study programme	L30	E	S15	Semester 1	
Description of the course	The course is an introduction into the architecture and art of the Middle-Eastern Civilizations; Dynastic Egypt, Aegean Civilizations of the Bronze Age and the Archaic, Classical and Hellenistic Greece.						
Learning outcomes of the course	<ul style="list-style-type: none"> <li>- Acquisition of the elementary and theoretic insight into the art of the ancient civilizations of the Middle-Eastern Civilizations; Dynastic Egypt, Aegean Civilizations of the Bronze Age and the Archaic, Classical and Hellenistic Greece.</li> <li>- Critical understanding of the most important phenomena. Identification of the elementary stylistic features accompanied by their application on the analysis of visual material.</li> <li>- Analysis and critical interpretation of the works of art and architecture with the implementation of skills and insights acquired through the elementary levels of study programme.</li> <li>- Explanation of the basic artistic and architectural phenomena of the period.</li> <li>- Classification of the material into clear descriptive categories defined by stylistic and chronological features.</li> <li>- Application of the acquired insight within the comprehensive context of art-historical narrative</li> <li>- Development of the ability to individually research and present a topic, both in a written form and orally, after previously determined methodology.</li> </ul>						
Name of the course	<b>Iconography of Classical Art</b>						
Number of ECTS credits	2	Manner of implementation of the study programme	L30	E	S	Semester 1.	
Description of the course	Definition of the subject. Methods of iconographical and iconological analysis. Introduction to meaning and development of iconographical norms in visual arts throughout historical and style periods. Basic terms related to mythology and iconography of ancient civilizations of Mediterranean rim and of Classical Greek and Roman mythology and iconography. Influence of Classical mythology to Christian iconography						
Learning outcomes	<ul style="list-style-type: none"> <li>- Differentiation of basic iconographical terms, comprehension of methods of iconographical and iconological analysis</li> </ul>						

of the course	<ul style="list-style-type: none"> <li>- Development of analytical and critical judgement skills of various topics of classical iconography</li> <li>- Recognition of various topics of classical iconography used throughout history of art</li> <li>- Classification of the material into clear descriptive categories defined by stylistic and chronological features.</li> <li>- Development of the ability to individually research and present a topic, both in a written form and orally, after previously determined methodology.</li> </ul>						
Name of the course	Early Mediaeval Art in Western Europe						
Number of ECTS credits	5	Manner of implementation of the study programme	L30	E	S15	Semester 3.	
Description of the course	Art and Architecture of the Great migration and of Barbaric Kingdoms in Western Europe (Merovingian, 7 <sup>th</sup> and the 8 <sup>th</sup> centuries in British Islands, Visigoth, Asturian, Mozarabic, Langobardic, Exarchate in Italy during 7 <sup>th</sup> and 8 <sup>th</sup> C., Carolingian, Ottonian)						
Learning outcomes of the course	<ul style="list-style-type: none"> <li>- Acquisition of the elementary and theoretic insight into the Ealy-Mediaeval art and architecture in Western Europe</li> <li>- Critical understanding of the most important phenomena. Identification of the elementary stylistic features accompanied by their application on the analysis of visual material.</li> <li>- Analysis and critical interpretation of the works of art and architecture with the implementation of skills and insights acquired through the elementary levels of study programme.</li> <li>- Explanation of the basic artistic and architectural phenomena of the period.</li> <li>- Classification of the material into clear descriptive categories defined by stylistic and chronological features.</li> <li>- Application of the acquired insight within the comprehensive context of art-historical narrative</li> <li>- Development of the ability to individually research and present a topic, both in a written form and orally, after previously determined methodology.</li> </ul>						
Name of the course	Romanesque Art						
Number of ECTS credits	4	Manner of implementation of the study programme	L	E	S	Semester 3.	
Description of the course	<p>The conditions in which the Romanesque art developed - demographic increase. The development of the towns. Pilgrimage. Crusades. The role of the Benedictines.</p> <p>Romanesque architecture</p> <p>France (Burgundy, Central and West France, Languedoc. Auvergne, Provence, Normandy and Brittany. Architecture in England, Germany and Italy (North, Central, South). Architecture in Spain. Other countries. Most important monuments (Tournus, Cluny, Poitiers, Saint-Savin-sur-Gertempe, Périgueux, Toulouse, Conques, Caen, Canterbury, Durham, St. Michael u Hildesheimu, Speyer, Worms, Maria-Laach, San Ambrogio in Milan, Modena, San Marco in Venice, San Zeno in Verona, Pisa cathedral, Florentine cathedral baptistery, San Miniato al Monte in Florence, San Ciriaco in Ancona, San Nicolò in Bari, Monreale, Santiago de Compostela, Taüll, Ripoll).</p> <p>Romanesque Sculpture - France (schools of Provence, Languedoc and Burgundy). Germany. Italy. Spain. Other countries. Monumental complexes. Most important complexes: Toulouse, Moissac, Conques, Autun, Arles, Modena, Verona, Santiago de Compostela, Ripoll, Hildesheim, Köln).</p> <p>Works of the prominent artists (Gislebertus, B. Antelami, Wiligelmus). Materials</p>						



	determined methodology and clearly presenting it in front of the class						
Name of the course	<b>19<sup>th</sup> Century Art</b>						
Number of ECTS credits	4	Manner of implementation of the study programme	L45	E	S15	Semester	5
Description of the course	<p>1. Birth of Modernity and the emergence of Classicism in Europe  Classicism: Early emergence of bourgeoisie concepts in the 19<sup>th</sup> century / Paris during Regency / Rationalism, illuminism and the emergence of classicism / Discovery of Rome's virtues / Classicist ideas and pre-revolutionary movements / Influence of French Academy in Rome / Classicism and the ideology of French revolution / Metamorphosis of Classicism during Napoleon I Bonaparte / Classicism and German philosophical ideas of the second half of the 19<sup>th</sup> century</p> <p>2. Romanticism in Europe  Early emergence of romanticism in the art of the last third of the 18<sup>th</sup> century / Escape into past / Escape into Arcadian idyll / Return to Nature / Orientalism and romanticism / Liberation movements and Romanticism / Europe after the Vienna Congress, Restoration and Romanticism / Liberal nationalism and Romanticism / Romanticism and European Bourgeoisie revolutions / Unification movements in Germany and Italy / Romanticism as the reaction to bourgeoisie moral / Concept of "cursed" artist / Artist above or against the society.</p> <p>3. Art of the second half of the 19<sup>th</sup> century  General ideas the lectures will consider: rediscovery of reality / Arts and literature / Arts and social engagement / Painting and photography / Arts and mechanics / Arts and print industry / Arts and design / Disappearance of an overwhelming style, coexistence of divergent movements</p>						
Learning outcomes of the course	<ul style="list-style-type: none"> <li>- clear understanding and basic knowledge of the architecture and visual arts in 19th century Europe</li> <li>- critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture</li> <li>- identification of the basic characteristics of style</li> <li>- verbalization of conclusions formed on the analysis of visual material</li> <li>- analysis and critical assessment of the early renaissance works of art and architecture through application of knowledge and skills acquired on previous semesters of study</li> <li>- clearly categorize material into descriptive categories</li> <li>- individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class</li> </ul>						
Name of the course	<b>Gothic Art</b>						
Number of ECTS credits	5	Manner of implementation of the study programme	L45	E	S15	Semester	3
Description of the course	<p>Conditions of the development of Gothic art - Social changes. Role of the towns. Role of mendicant orders. Scholasticism. Development of system of construction. New spirituality.</p> <p>Gothic architecture</p> <ul style="list-style-type: none"> <li>- Architecture in France: phases of development / Ecclesiastical architecture (Saint-Denis, cathedrals in Paris, Chartres, Amiens, Reims / Vernacular architecture</li> <li>- Architecture in England: phases of development / Ecclesiastical architecture (cathedrals in Canterbury and Wells) / Fortifications</li> </ul>						

	<ul style="list-style-type: none"> <li>- Architecture in Germany: most important examples (cathedrals at Kolen, Ulm, St. Martin's church at Landshut)</li> <li>- Architecture in Italy: Ecclesiastical architecture (San Francesco at Assisi, Florentine cathedral and Sta Croce / cathedral of Siena / Fortifications / Vernacular and public architecture / Most notable architects: Arnolfo di Cambio and Jacopo Talenti /</li> <li>- Architecture in Spain: most notable examples ( cathedrals in Burgos and Len, Santa Maria del Mar in Barcelona</li> <li>- Architecture in other countries: Vienna and Prague cathedrals</li> </ul> <p>Gothic sculpture</p> <ul style="list-style-type: none"> <li>- sculpture in France, most important complexes in cathedrals of Chartres, Paris, Amiens, Reims, Strasbourg, abbey of Saint-Denis and the chartreuse in Champmol.</li> <li>- sculpture in Germany, most important complexes in the cathedrals of Bamberg and Naumburg. Most important sculptors: Nikolaus Gerhaert von Leyden, Tilman Riemenschneider).</li> <li>- Sculpture in Italy: most important sculptors: Nicolò Pisano, Giovanni Pisano, Arnolfo di Cambio, Tino da Camaino, Andrea Pisano</li> <li>- Sculpture in other countries: most important complexes (cathedrals in Burgos and Wells). Most important sculptors (Peter Parler)</li> </ul> <p>Gothic paintings:</p> <ul style="list-style-type: none"> <li>- techniques: vitrailes, fresco painting, panel painting, illumination <ul style="list-style-type: none"> <li>- painting in Italy: development of Gothic painting. Most important painters: Cimabue, Pietro Cavallini, Duccio di Buoninsegna, Giotto di Bondone, Simone Martini, Paolo Veneziano, Altichiero da Zevio, Gentile da Fabriano.</li> <li>- Painting in France: vitrailes of Chartres cathedral and Sainte-Chapelle in Paris. Frescoes. Panel painting. Tapestries of Muse Cluny in Paris. Illuminations (works by the anonymous masters, Limbourg brothers)</li> <li>- Painting in other countries: vitrailes, frescoes, panel painting (works by the anonymous masters, Jan van Eyck, Bosch). Prints (Martin Schongauer). Tapestries. Illuminations.</li> </ul> </li> </ul> <p>Decorative arts</p> <ul style="list-style-type: none"> <li>- most important works in Louvre, Victoria and Albert Museum in London and Museo dell'Opera del Duomo in Siena</li> </ul>
Learning outcomes of the course	<ul style="list-style-type: none"> <li>- clear understanding and basic knowledge of the architecture and visual arts in 19th century Europe</li> <li>- critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture</li> <li>- identification of the basic characteristics of style</li> <li>- verbalization of conclusions formed on the analysis of visual material</li> <li>- analysis and critical assessment of the early renaissance works of art and architecture through application of knowledge and skills acquired on previous semesters of study</li> <li>- clearly categorize material into descriptive categories</li> <li>- individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class</li> </ul>
Name of the course	Renaissance Art I
Number of ECTS credits	4
Description of the	Fifteenth-century architecture in Italy: Tuscany (Brunelleschi, Michelozzo, Alberti, Florentine Quattrocento palaces); Roman architecture after 1450, Urbino (L. Laurana

course	<p>and Francesco di Giorgio Martini), Mantova (Luca Fancelli), Venice (palaces, fifteenth-century religious architecture, P. Lombardo, M. Codussi), Lombardy (Filarete, Amadeo, Solari, Bramante in Milan), Emilia-Romagna (palaces and religious architecture in Bologna and Ferrara, Aragon 15th century Naples.</p> <p>Fifteenth-century architecture in rest of Europe: Flanders, Germany, France, Spain and Portugal.</p> <p>Fifteenth-century sculpture in Italy: birth and development of Renaissance sculpture in Tuscany in the 15th century: Donatello, Ghiberti, Nanni di Banco, Jacopo della Quercia, Sweet style: Luca della Robbia, Antonio and Bernardo Rossellino, Desiderio da Settignano; Pisanello (medals), Verrocchio and the sculpture at the end of Quattrocento; Dispersion of style in Italy: Mino da Fiesole, Isaia da Pisa, Andrea Bregno, I. Duknović (Giovanni Dalmata) in Italy; Benedetto da Maiano, Antonio del Pollaiuolo, Siena (Il Vecchietta), Marche and Umbria (Agostino di Duccio), Lazio, Naples and Sicily (Francesco Laurana, Silvestro dell'Aquila, Emilia Romagna (Niccolò dell'Arca, Guido Mazzoni); Lombardy (Cristoforo Solari, Il Bambaia), "small bronzes" (Il Riccio, Antico); Early-Renaissance sculpture in Venice: A. Rizzo, Pietro, Tullio and Antonio Lombardo.</p> <p>Development of 15th century sculpture in the rest of Europe: persistence of Gothic forms and influences of the Italian art. Fifteenth-century sculpture in France, Flanders and Germany.</p> <p>Renaissance painting in Italy according to Beck's categories:  First generation of Italian fifteenth-century painters (Masaccio, Filippo Lippi, Domenico Veneziano, Piero della Francesca, Andrea del Castagno, Fra Angelico, Paolo Uccello, Antonio Pisanello, Francesco Squarcione, Jacopo Bellini, Antonio i Bartolomeo Vivarini, Sassetta, Vecchietta).  Second generation of Italian Renaissance painters (Andrea Mantegna, Giovanni Bellini, Antonello da Messina, Melozzo da Forlì, Ercole de Roberti, Antonio Pollaiuolo, Domenico Ghirlandaio, Luca Signorelli, Piero di Cosimo, Andrea Verrochio, Sandro Botticelli, Filippino Lippi, Francesco di Giorgio Martini, Pietro Perugino, Pinturicchio, Cosmè Tura, Marco Zoppo, Carlo and Vittore Crivelli, Gentile Bellini, Vittore Carpaccio).</p> <p>Fifteenth-century Flemish painting (Robert Campin, Jan van Eyck, Rogier van der Weyden, Dirk Bouts, Hugo van der Goes, Hans Memling)  Fifteenth-century French painting (Jean Fouquet, EnguerrandQuarton)  Fifteenth-century German painting (Martin Schongauer, Stephan Lochner, Konrad Witz, Michael Pacher, Hans Holbein Sr.)</p>
Learning outcomes of the course	<ul style="list-style-type: none"> <li>- clear understanding and basic knowledge of the architecture and visual arts in 15th century Europe, particularly Apennine peninsula.</li> <li>- critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture</li> <li>- identification of the basic characteristics of style</li> <li>- verbalization of conclusions formed on the analysis of visual material</li> <li>- analysis and critical assessment of the early renaissance works of art and architecture through application of knowledge and skills acquired on previous semesters of study</li> <li>- clearly categorize material into descriptive categories</li> <li>- individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class</li> </ul>
Name of	<b>Baroque Art II</b>

the course							
Number of ECTS credits	4	Manner of implementation of the study programme	L30	E	S15	Semester	6
Description of the course	<p><b>BAROQUE ARCHITECTURE</b></p> <ul style="list-style-type: none"> <li>- Urbanism: definition of baroque city; Paris, Madrid, London</li> <li>- Ecclesiastical architecture: typology (longitudinal and centralized type); France, central Europe</li> <li>- Vernacular architecture: France (hôtel and château); Central Europe; England (Palladianism); Spain</li> <li>- <i>Bel composto</i>: ecclesiastical interior and that of the palace, Rococo interior.</li> <li>- Architecture of the exteriors and gardens: processions, festivities, temporary architecture, garden architecture (development and typology).</li> </ul> <p><b>BAROQUE PAINTINGS</b></p> <ul style="list-style-type: none"> <li>- Ecclesiastical painting: counter-Reformation (subjects and rhetoric); E. Murillo, Rembrandt</li> <li>- Mythological and historical subjects: P.P. Rubens, N. Poussin</li> <li>- Dutch painting: Rembrandt, J. Vermeer</li> <li>- Landscape painting: C. Lorrain, J. van Goyen, J. van Ruisdael</li> <li>- Baroque portrait painting: F. Hals, D. de Velázquez, A. Van Dyck</li> </ul>						
Learning outcomes of the course	<p>clear understanding and basic knowledge of the architecture and visual arts in 17th and 18th century Europe, particularly Apennine peninsula.</p> <ul style="list-style-type: none"> <li>- critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture</li> <li>- identification of the basic characteristics of style</li> <li>- verbalization of conclusions formed on the analysis of visual material</li> <li>- analysis and critical assessment of the early renaissance works of art and architecture through application of knowledge and skills acquired on previous semesters of study</li> <li>- clearly categorize material into descriptive categories</li> <li>- individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class</li> </ul>						