## Department of Art History Undergraduate university program of Art History (single-major)

## Description of the study programme

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 singlemajor 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, "Storia delle 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.

## Learning outcomes of the study programme

Upon completion of the undergraduate study program in History of Art (double-major) students acquire the following competences: ,

- to recognize and interpret basic terms and categories in art history,
- to classify material into descriptive categories,
- to analyse and critically interpret phenomena and works of visual arts and

List of courses	histor - - 1 <sup>st</sup> sei	recture and to clearly draw rical methodology and class to describe and interpre historical narrative to recognize the import understanding of partic compare elementary fe contexts mester: Art of the Ancien	esification et transformative cance of cultural cular phenomen atures of partic	e proce I and hi a and to ular pe	esses as storical o o determ riods of s	explained by artection context in nine, differ and style within thos	- e
offered in a foreign language in winter term	3 <sup>rd</sup> se	e Classical Art mester: Early Mediaeval A mester: Renaissance Art 2			Romane	sque Art	
(by semesters) List of courses offered in a foreign		4 <sup>th</sup> semester: Gothic Art, Renaissance Art I 6 <sup>th</sup> semester: Baroque Art II					
language in summer term (by semesters) Name of the	Art of	f the Ancient Civilizations	and the Ancien	t Greek	cs		
Number of ECTS credits	8	Manner of implementation of the study programme	L30	E	S30	Semester 1.	
Description of the course	Civiliz	ourse is an introduction in ations; Dynastic Egypt, Ae cal and Hellenistic Greece	gean Civilizatio				
Learning outcomes of the course	-	Acquisition of the elemancient civilizations of the Aegean Civilizations of Hellenistic Greece. Critical understanding of the elementary stylistic analysis of visual mater Analysis and critical into the implementation of levels of study program Explanation of the basic Classification of the mastylistic and chronologic Application of the acquart-historical narrative Development of the abboth in a written form a methodology.	the Middle-Easter the Bronze Age of the most important features accombial. The skills and insight ime. The strict and are terial into clear cal features. The insight with the skills to individual the skills and insight with the skills and insight with the skills and insight with the skills are skills and are skills and insight with the skills are skills and insight with the skills are skills a	ern Civi and the ortant p npanied ne work ts acqu chitectu descrip nin the	lizations e Archaic chenome by their cs of art a ired thro ural phen otive cate compreh	; Dynastic Egypt, ; Classical and ena. Identification rapplication on the and architecture bugh the element nomena of the per egories defined to the ensive context of dipresent a topic	on of the with tary eriod.
Name of the course		graphy of Classical Art	1	T	T		Г
Number of ECTS credits	4	Manner of implementation of the study programme	L30	E	S	Semester 1.	

Description of	Defini	tion of the subject. Metho	ds of iconograp	hical a	nd icono	logical analysis.			
the course	Introduction to meaning and development of iconographical norms in visual arts								
		ghout historical and style p	•	_	•				
		graphy of ancient civilization					k and		
		n mythology and iconogra							
		graphy	p,.	o. <b>c</b> .a.c.	,		<b></b>		
Learning	-	Differentiation of basic i	iconographical <sup>-</sup>	terms,	compreh	nension of metho	ods of		
outcomes of		iconographical and icon							
the course	_	Development of analytic	•		ent skills	of various topic	s of		
		classical iconography	,						
	- Recognition of various topics of classical iconography used throughout								
		history of art	•		. ,	· ·			
	-	Classification of the mat	erial into clear	descrip	tive cate	egories defined k	ру		
		stylistic and chronologic					•		
	-	Development of the ab	ility to individua	ally rese	earch an	d present a topio	Ξ,		
		both in a written form a							
		methodology.	• •		·				
Name of the	Early	Mediaeval Art in Western	Europe						
course			T	1	1	1	1		
Number of	8	Manner of	L30	E	S30	Semester			
ECTS credits		implementation of the				3.			
		study programme							
Description of		nd Architecture of the Grea							
the course		e (Merovingian, 7 <sup>th</sup> and th					rian,		
		rabic, Langobardic, Exarch	ate in Italy duri	ng 7 <sup>™</sup> a	nd 8 <sup>th</sup> C.	, Carolingian,			
	Otton	•							
Learning	-	Acquisition of the eleme	•		sight int	o the Ealy-Media	aeval		
outcomes of		art and architecture in V	•						
the course	-	Critical understanding o	•						
		the elementary stylistic		panied	by their	application on t	he		
	analysis of visual material.								
	- 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 programi				6.1			
	<ul> <li>Explanation of the basic artistic and architectural phenomena of the period.</li> <li>Classification of the material into clear descriptive categories defined by</li> </ul>								
	-			descrip	itive cate	egories defined t	ру		
		stylistic and chronologic		ماله دانا			. <b>c</b>		
	<ul> <li>Application of the acquired insight within the comprehensive context of art-historical narrative</li> </ul>								
			litu ta individua	lly roco	arch and	d nrocont a tonia			
	-	Development of the abi	•	-			,		
		both in a written form a methodology.	nd orany, arter	previo	usiy dete	erminea			
Name of the		Romanesque	Λrt						
course		Nomanesque	AIT						
Number of	8	Manner of	L30	Е	S30	Semester			
ECTS credits	8	implementation of the	L30	<b>-</b>	330	3.			
LC13 CIEUILS		study programme				J.			
Description of	The co	onditions in which the Ron	l nanesque art de	ovelone	l d - demi	l ographic incress			
the course		evelopment of the towns.	•						
THE COURSE		nesque architecture	i ngi iinage. Ci u	Juucs.	THE TOIL	or the benealth	iiCJ.		
		e (Burgundy, Central and V	Vest France Ta	nguedo	oc. Auver	gne Provence			
	Tranc	c (Baigailay, Cellulai allu V	vest runce, La	. Bucut	.c. Auvel	Bile, i lovelice,			

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 cathedra, Florentine cathedral baptistery, San Miniato al Monte in Florence, San Ciriaco in Ancona, San Nicolò in Bari, Monreale, Santiago de Compostela, Taüll, Ripoll). 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). Works of the prominent artists (Gislebertus, B. Antelami, Wiligelmus). Materials (stone, wood, metal). Romanesque painting - France, Spain, Italy, Germany. Other countries. Most important complexes and works: (Berze-la-Ville, Saint-Savin-sur-Gertempe, Bayeaux, Museum of Catalon Art at Barcelona, Girona, Civate, Rome, Aquileia, Canterbury, Hildesheim. Techniques (fresco, panel painting, illumination). Decorative arts - Metalwork (Nicolas de Verdun). Textiles. Glasswork. Acquisition of the elementary and theoretic insight into the Romanesque Learning outcomes of art and architecture in Europe Critical understanding of the most important phenomena. Identification of the course the elementary stylistic features accompanied by their application on the analysis of visual material. 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. Explanation of the basic artistic and architectural phenomena of the period. Classification of the material into clear descriptive categories defined by stylistic and chronological features. Application of the acquired insight within the comprehensive context of art-historical narrative Development of the ability to individually research and present a topic, both in a written form and orally, after previously determined methodology. Name of the **Renaissance Art II** course L30 Number Manner of Ε S30 Semester of ECTS implementation 5 credits of the study programme Description of 1. Stylistic transformations in the work of Leonardo, Raphael and Michelangelo / the course Florentine High Renaissance: del Sarto and Fra Bartolomeo 2. Raphael's botega, Roman Mannerism and its dissemination/ Tuscan first (Rosso and Pontormo) and second (Bronzino and Vasari) Mannerist generation / Examples of Mannerist Genesis elsewhere (Coreggio and Parmigianino) 3. Bramante and Roman Architectural Circles: forming and dissemination of the Classical language of architecture (Bramante and Raphael, A. Sangallo Jr., B. Peruzzi,

Learning outcomes of the course	Late Cinqued Porta and Vi 4. Venetian architectura Venetian Hig Cattaneo  - clea in 10 - criticand iden - verb - anal arch prev - clea - indiv	formation of new seal language in works gh Renaissance and runderstanding and 6th century Europe, cal comprehension of interpretation of impatification of the base palization of conclustlysis and critical assemble and critical assemble to the conclustly seal conclustly semesters of surly categorize materially prepare a clayiously determined results.	ecture an elf-image of J. Sans Manneris d basic kn particula of crucial aportant vic charactions form essment coplication tudy rial into denosen top	in Cinquesovino, M. at Sculptur owledge or any Apenn visual pherorks of a ceristics or ed on the of the earl of knowledge of cof semiliary and the escriptive of semiliary and the secriptive of semiliary and the semiliary and	cento: add Sanmichere: J. Sans of the archine penine enomena rt and archine style analysis of y renaissated generals categories inar paper	isis: D. Fontana option of the Cl elli and Palladio ovino, A. Vittor nitecture and vi sula. with the recogn chitecture of visual materi ince works of al skills acquired of	assical , / ia, D. sual arts nition al rt and
	class						
Name of the	19 <sup>th</sup> Century	/ Art					
Course	8 M	lanner of	L45	E	C20	Comoster	5
Number of ECTS credits	im th	nanner of nplementation of ne study rogramme	L <del>4</del> 3	С	S30	Semester	3
Description of		lodernity and the er	nergence	of Classic	ism in Fu	rope	
the course	Classicism: Eduring Rege Discovery of Influence of revolution / and German 2. Romantic Early emerg Escape into romanticism Congress, Re Romanticisn Germany an "cursed" art 3. Art of the General idea Arts and soc Arts and prin coexistence	Early emergence of kincy / Rationalism, ill frome's virtues / Clarench Academy in Metamorphosis of the philosophical ideastism in Europe ence of romanticism past / Escape into And Liberation mover estoration and Roman and European Bound Italy / Romanticism is escond half of the fast the lectures will cotal engagement / Pant industry / Arts and of divergent moven	oourgeois luminism assicist id Rome / Classicism of the sen in the arreadian id ments ancients ancients the loth centure onsider: rainting and design ments	ie conceptand the eeas and pelassicism during Necond half tof the ladyll / Return Revolution reaction to reaction to rediscoverd photograf Disappear	ts in the mergence re-revolution and the idea apoleon I of the 19 ast third or not Natucism / Europe of the idea apoleon of the idea at ionalism of the idea at ionalism or the ionali	19 <sup>th</sup> century / Pe of classicism / tionary movem deology of Fren Bonaparte / Cl <sup>th</sup> century  If the 18 <sup>th</sup> century  If the 18 <sup>th</sup> centure / Orientalism prope after the Normantication movement pisie moral / Co  Ity / Arts and lite ts and mechanican overwhelmi	ents / ch assicism  ry / m and /ienna ism / its in ncpet of erature / cs / ng style,
Learning outcomes of the course	clear understanding and basic knowledge of the architecture and visual arts in 19th century Europe     critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture     identification of the basic characteristics of style						

verbalization of conclusions formed on the analysis of visual material 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 clearly categorize material into descriptive categories individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class Name of the **Gothic Art** course Number of ECTS 8 Manner of L45 Ε S30 Semester credits implementation of the study programme 8 L45 S30 Number of **ECTS** credits Conditions of the development of Gothic art - Social changes. Role of the towns. Description of the course Role of mendicant orders. Scholasticism. Development of system of construction. New spirituality. Gothic architecture Architecture in France: phases of development / Ecclesiastical architecture (Saint-Denis, cathedrals in Paris, Chartres, Amiens, Reims / Vernacular architecture Architecture in England: phases of development / Ecclesiastical architecture (cathedrals in Canterbury and Wells) / Fortifications Architecture in Germany: most important examples (cathedrals at Kolen, Ulm, St. Martin's church at Landshut) 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 / Architecture in Spain: most notable examples ( cathedrals in Burgos and Len, Santa Maria del Mar in Barcelona Architecture in other countries: Vienna and Prague cathedrals Gothic sculpture - sculpture in France, most important complexes in cathedrals of Chartres, Paris, Amiens, Reims, Strasbourg, abbey of Saint-Denis and the chartreuse in Champmol. - sculpture in Germany, most importan complexes in the cathedrals of Bamberg and Naumburg. Most important sculpturs: Nikolaus Gerhaert von Leyden, Tilman Riemenschneider). - Sculpture in Italy: most important sculptors: Nicolò Pisano, Giovanni Pisano, Arnolfo di Cambio, Tino da Camaino, Andrea Pisano - Sculpture in other countries: most important complexes (cathedrals in Burgos and Wells). Most important sculptors (Peter Parler) Gothic paitins: - techniques: vitraiiles, fresco painting, panel painting, illumination 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. Painting in France: vitraiiles of Chartres cathedral and Sainte-Chapelle n

		Paris. Frescoes. Panel pa	•	•		•		
		lluminations (works by		•	-	•	•	
	- Painting in other countries: vitrailles, frescoles, panel painting (works by the							
		nonymous masters, Ja	-	k, Bosch).	Prints (M	artin Schongaue	er).	
		apestries. Illumination	S.					
	Decorativ							
		nost important works i			nd Albert	Museum in Lor	ndon	
	ā	and Museo dell'Opera o	lel Duomo	o in Siena				
Learning	- 0	clear understanding and	d basic kn	owledge o	of the arcl	hitecture and vis	sual arts	
outcomes of	i	n 19th century Europe						
the course	- 0	ritical comprehension	of crucial	visual phe	enomena	with the recogn	ition	
	ā	and interpretation of im	portant v	vorks of a	rt and ard	chitecture		
	- i	dentification of the bas	ic charact	teristics of	fstyle			
	- v	erbalization of conclus	ions form	ed on the	analysis	of visual materia	al	
	- a	analysis and critical asse	essment c	of the earl	y renaissa	ince works of ar	t and	
	ā	rchitecture through ap	plication	of knowle	edge and s	skills acquired o	n	
	ŗ	revious semesters of s	tudy					
	- 0	learly categorize mater	rial into d	escriptive	categorie	es		
	- i	ndividually prepare a cl	hosen top	ic of semi	nar pape	r by use of the		
	ŗ	reviously determined i	methodol	ogy and c	learly pre	senting it in fror	nt of the	
	c	class						
Name of the	Renaissa	nce Art I						
course								
Number of ECTS	7	Manner of	L30	E	S30	Semester	4	
credits		implementation of						
		the study						
		programme						
Description of	Fifteenth	-century architecture i	n Italy: Tu	scany (Br	unellesch	i, Michelozzo, A	lberti,	
the course		e Quattrocento palace						
	Laurana	and Francesco di Giorgi	io Martini	), Mantov	a (Luca Fa	ancelli), Venice		
	(palaces,	fifteenth-century religi	ious archi	tecture, P	. Lombar	do, M. Codussi),		
	Lombard	y (Filarete, Amadeo, Sc	lari, Bran	nante in M	1ilan), Em	ilia-Romagna (p	alaces	
	and relig	ious architecture in Bol	ogna and	Ferrara, A	Aragon 15	th century Napl	es.	
	Fifteenth	-century architecture i	n rest of E	urope: Fl	anders, G	ermany, France,	, Spain	
	and Port	ugal.						
	Fifteenth	-century sculpture in It	aly: birth	and deve	lopment (	of Renaissance		
	sculpture	e in Tuscany in the 15th	century:	Donatello	, Ghibert	i, Nanni di Banco	0,	
	Jacopo d	ella Quercia, Sweet sty	le: Luca d	ella Robbi	a, Antoni	o and Bernardo		
	Rossellin	o, Desiderio da Settigna	ano; Pisar	nello (med	lals), Verr	occhio and the		
	sculpture	e at the end of Quattro	cento; Dis	persion o	f style in I	taly: Mino da Fi	esole,	
	Isaia da F	Pisa, Andrea Bregno, I. I	Duknović	(Giovanni	Dalmata)	in Italy; Benede	etto da	
	Maiano,	Antonio del Pollaiuolo,	Siena (II \	/ecchietta	a), Marche	e and Umbria (A	gostino	
		), Lazio, Naples and Sic				•	Emilia	
	_	a (Niccolò dell'Arca, Gui			-			
		), "small bronzes" (Il Ric			Renaissar	nce sculpture in	Venice:	
		Pietro, Tullio and Anto						
	•	ment of 15th century so	•		•	•		
		d influences of the Itali	an art. Fil	teenth-ce	entury scu	Ilpture in France	<u>,</u>	
	Flanders	and Germany.						
	Renaissa	nce painting in Italy acc	cording to	Beck's ca	tegories:			

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). 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, Enguerrand Quarton) Fifteenth-century German painting (Martin Schongauer, Stephan Lochner, Konrad Witz, Michael Pacher, Hans Holbein Sr.) clear understanding and basic knowledge of the architecture and visual arts Learning outcomes of in 15th century Europe, particularly Apennine peninsula. critical comprehension of crucial visual phenomena with the recognition the course and interpretation of important works of art and architecture identification of the basic characteristics of style verbalization of conclusions formed on the analysis of visual material 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 clearly categorize material into descriptive categories individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class Name of the **Baroque Art II** course Number of ECTS 7 Manner of L30 Ε S30 Semester 6 credits implementation of the study programme 7 L30 S30 Number of **ECTS** credits Description of **BAROQUE ARCHITECTURE** - Urbanism: definition of baroque city; Paris, Madrid, London the course - Ecclesiastical architecture: typology (longitudinal and centralized type); France, central Europe - Vernacular architecture: France (hôtel and château); Central Europe; England (Palladianism); Spain - Bel composto: ecclesiastical interior and that of the palace, Rococo interior. - Architecture of the exteriors and gardens: processions, festivities, temporary architecture, garden architecture (development and typology). **BAROQUE PAINTINGS** - Ecclesiastical painting: counter-Reformation (subjects and retorics); E. Murillo, Rembrandt - Mythological and historical subjects: P.P. Rubens, N. Poussin - Dutch painting: Rembrandt, J. Vermeer - Landscape painting: C. Lorrain, J. van Goyen, J. van Ruisdael

	- Baroque portrait painting: F. Hals, D. de Velázquez, A. Van Dyck
Learning	- clear understanding and basic knowledge of the architecture and visual arts in 17 <sup>th</sup>
outcomes of	and 18 <sup>th</sup> century Europe, particularly Apennine peninsula.
the course	- critical comprehension of crucial visual phenomena with the recognition
	and interpretation of important works of art and architecture
	- identification of the basic characteristics of style
	- verbalization of conclusions formed on the analysis of visual material
	- 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
	- clearly categorize material into descriptive categories
	- individually prepare a chosen topic of seminar paper by use of the
	previously determined methodology and clearly presenting it in front of the class