

*Title and Code of Course:* Landscapes of Admiration. Art and Environment from the Mythical Ages to the Anthropocene

*Instructor's Name:* Dr. Zoltán Somhegyi

*Instructor's Email Address:* ???

Credit Point Value: <b>6</b>	Number of Lessons per Week: <b>2</b>	Type of Course: <b>Seminar</b> <input checked="" type="checkbox"/> <b>Lecture</b> <input type="checkbox"/>	Method of Evaluation: <b>Oral Examination</b> <input type="checkbox"/> <b>In-Class Presentation</b> <input checked="" type="checkbox"/> <b>Other</b> <input type="checkbox"/>
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**Course Description:**

This course aims to serve as an introduction to the history of landscapes, broadly construed, investigating not merely the genre of landscape painting itself, but also the various forms of artistic representation of and interaction with the environment. Therefore, throughout the survey we will analyse both theoretical discussions and actual case studies related to the “changing nature” of landscape, issues of the classical and contemporary sublime, garden design, landscape architecture and urbanistic concerns and we will reach to the current examples of aesthetic examinations and art projects connected to climate change and the Anthropocene.

Therefore, the seminar is embracing classical and contemporary topics of art, aesthetics and culture, and is open for any students coming from any majors – no specialised knowledge in art history is required to successfully complete the course.

**Planned weekly schedule:**

1. Introduction to the topic
2. From Nature to landscape
3. History of landscape representations I.
4. History of landscape representations II.
5. Gardens and parks
6. Landscape and the classical sublime
7. Nature and the city
8. “Sacrificial landscapes” and industrial sublime
9. Land art
10. Art and the Anthropocene
11. *Student presentations I.*
12. *Student presentations II.*

**Bibliography:**

Andrews, Malcolm. *Landscape and Western Art*. Oxford: Oxford University Press 1999.

Carlson, Allen. "Environmental Aesthetics." In *The Routledge Companion to Aesthetics*, edited by Berys Gaut and Dominic McIver Lopes, 485-499. Oxon-New York: Routledge, 2013 (third edition).

Kover, T.R. "Are the Oil Sands Sublime?: Edward Burtynsky and the Vicissitudes of the Sublime." In *Found in Alberta: environmental themes for the Anthropocene*, edited by Robert Boschmann and Mario Trono, 125-148. Waterloo, Ontario: Wilfrid Laurier University Press, 2014.

Ritter, Joachim. "Landschaft. Zur Funktion des Ästhetischen in der modernen Gesellschaft." In Joachim Ritter, *Subjektivität*. 141-163, Frankfurt/M.: Suhrkamp, 1974.

Roger, Alain. *Court traité du paysage*. Paris: Gallimard, 1997.

Simmel, Georg. "The Philosophy of Landscape." *Theory, Culture & Society* 24, no. 7-8 (2007): 20-29.

Shaw, Philip. *The Sublime*. London-New York: Routledge, 2007.

**Suggested further reading:**

Brady, Emily. *The Sublime in Modern Philosophy. Aesthetics, Ethics and Nature*. Cambridge: Cambridge University Press, 2013.

Dixon Hunt, John. *Greater Perfections. The Practice of Garden Theory*. London: Thames & Hudson, 2000.

Erzen, Jale and Milani, Raffele (eds.) *Nature and the City. Beauty is Taking on a New Form*. Sassari: Edes, 2013.

Fring, Jutta. *Landscapes from Brueghel to Kandinsky*. Ostfildern-Ruit: Hatje Cantz, 2001.

Schama, Simon. *Landscape and Memory*. New York: Vintage Books, 1996.

Strong, Roy. *The Artist & the Garden*. New Haven & London: Yale University Press, 2000.