

Byzantine Art

2015/2016

Code: 100563
ECTS Credits: 6

| Degree | Type | Year | Semester |
|---------------------|------|------|----------|
| 2500239 Art History | OB | 3 | 2 |

Contact

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Use of languages

Principal working language: catalan (cat)

Teachers

Veronica Carla Abenza Soria

Prerequisites

It would be desirable and advisable to have acquired a B1 or B2 grade in English (i. e. Cambridge First Certificate) to attend the course and complete activities successfully.

It is also recommended to have some knowledge in French.

Objectives and Contextualisation

Context

This course is part of the general subject *Historia General de l'Art Medieval/Medieval Art History*, of 24 ECTS, which includes one-second year course (*Art a l'Europa dels segles IV al X/Ar in Europe from the 4th to the 10th centuries*) and three-third year courses (*Art Bizantí/Byzantine Art*, *Art Romànic/Romanesque Art* i *Art Gòtic/Gothic Art*).

The aim of this course is to lay the ground to enable the student to know and be familiar with basic knowledge of the chronological development of the artistic image, its formal values, its iconographic meanings, artistic techniques and procedures as well as its reception in the Byzantine milieu.

Students are expected to acquire on the course analytical, comparative and critical tools and basic methodology in order to acknowledge several forms of cultural expression and mainly to place Byzantine forms of expression within their geographical and political framework as well as their transmission in Europe, the Slav world, the Eastern Mediterranean countries and the Middle East.

Goals

1-Students are expected to acquire deep knowledge on the Arts of Byzantium or Byzantine-like expressions with a particular focus on its chronological, formal and typological development within the Byzantine milieu.

2- The ultimate goal of the course is to acquire deep knowledge on the connections between Art and the historical, political and cultural background of Byzantine society and its areas of influence, as well as on the several functions and contents of the artwork within this period.

Skills

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
9. Explaining the reception mechanisms of a work of art.
10. Identifying the artistic imagery, placing it into its cultural context.
11. Identifying the main and secondary ideas and expressing them with linguistic correctness.
12. Reconstructing the artistic outlook of a particular cultural context.
13. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

Unit 1. The Arts of Byzantium- -Justinian's legacy: prestigious models in architecture, mosaics, sumptuary arts and manuscript illumination.-Function and aesthetics, ceremony and sacredness: the icon and the cult of sacred images.

Unit 2. The Coptic Art in Egypt. The Byzantine Egypt. Monasticism and churches. Iconographic programmes and artistic models. Textiles. Liturgical furnishing. Icons and manuscript illumination.

Unit 3. The Definition of an Orthodox Christian Empire (680-843): the Iconoclasm and its consequences. The Iconoclastic Controversy as ideological and sociological phenomenon. The Second Council of Nicaea (787). Wall paintings, icons and manuscript illumination.

Unit 4. The Middle Byzantine Art (843-1204): Byzantine classicism and the re-establishment of icon veneration. Macedonian and Comnenian Renaissance. -Courtly Art: architectural renewal of Constantinople. The Great Palace. -The "Second Hellenism": literary culture and figurative arts. Manuscript illumination, mosaics and ivories. -The art of the monasteries: domed churches with "cross-in-square plan". Hosios Loukas as model. Cappadocia: rock sites. Athens and Thessaloniki. The sacred programmes: topography and function.

Unit 5. The Armenian Art: the Specificity of the Armenian Christianity. The Armenian "Kingdoms". The Armenian Kingdom of Cilicia. The Great and Little Armenia. -Armenia and Byzantium (9th-11th centuries):

architecture, carved reliefs and wall paintings. Aght'amar. *Khatchkar*. Manuscripts and metalwork objects. -Armenia and the Crusades (12th century). The Arts of the Great Armenia (13th-15th centuries): architecture and manuscript illumination.

Unit 6. Byzantium and the West: -Italy, maritime trade and Constantinople: the bronze doors. -Interchange networks during the Crusades and the Latin Conquest of Byzantium. - The notion of Crusader Art. -Venice, Norman Sicily, Cyprus and the Holy Land. Architecture and pictorial arts: between the dissemination of Constantinopolitan models and the local contributions. The Treasury of San Marco. Byzantine models into the West.

Unit 7. The Palaeologan Renaissance: The colourful use of materials and decorative motifs. Constantinople, Thessaloniki and Mystras. A new pictorial humanism: narrative, anecdote and mimics. The Manual of the Painter of Mount Athos.

Unit 8. Byzantine Art: from the Balkans to Russia: Serbia, Bulgaria and Moravia. Russian-byzantine architecture: Kiev and Novgorod. Moscow: the third Rome. Ivories and icons. Theophanes the Greek and Andrei Rublev.

Methodology

Throughout the course the main contents from the different units will be scheduled in a series of micro lessons (Power Point presentations based on a specific definition, notion or process) to facilitate a better understanding. Besides, these micro lessons will be combined with some supervised sessions devoted to:

1. Studying a topic/artwork from the Macedonian, Comnenian or Palaeologan ages (which has been previously chosen from a given list) and giving a 10 minutes oral presentation on the topic using Power Point. Students are required as well to deliver a 5 pages paper on the same topic (including bibliography). These activities could be developed individually or by reduced groups of 2 or 3 students depending on the topic that is chosen.
2. Seminars. Watching videos and commenting images and texts. Material for these seminars should be worked by the student prior to the classes.
 - Watching the video: *Icons from Sinai* (J. P. Getty Museum, 2006). Content from Units 1, 2 and 3.
 - The Byzantine artist and his working system. Readings from *Mount Athos Painter's Guide* and some other sources that could be found in Campus Virtual.

Usually a series of materials and activities will have to be worked by the student prior to the classes to motivate and improve the comprehension of the subject.

Through each unit, a series of exercises and activities will be proposed to the students to reinforce the contents. These activities will be developed individually or by reduced groups of students. We will eventually propose several readings.

Course materials, lecture notes, exercises and activities can be found in Campus Virtual.

There will be a few hours each week (tutorials) to meet students individually and solve any doubts they may have.

Activities

| Title | Hours | ECTS | Learning outcomes |
|-----------------------------------|-------|------|---|
| Type: Directed | | | |
| Micro lessons (From Units 1 to 8) | 40 | 1.6 | 3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 12, 6, 13 |
| Type: Supervised | | | |

| | | | |
|---|----|-----|--------------------------|
| Comment and debate: Icons from Sinai (video) | 20 | 0.8 | 3, 4, 2, 12, 6 |
| Comment and debate (The Manual of the Painter of Mount Athos) | 20 | 0.8 | 3, 4, 2, 7, 9, 12, 6 |
| To make an oral presentation of the paper | 30 | 1.2 | 3, 4, 2, 5, 12, 6 |
| Type: Autonomous | | | |
| To write a paper to be delivered and exposed | 40 | 1.6 | 3, 4, 2, 10, 5, 7, 8, 13 |

Evaluation

The final grade will be composed by the weighted average of three grades:

1. **Final exam (60%).** The final exam will include theoretical and practical questions that will refer to all the course material. It will consist of development of matters/ text comment (1 page) and 4 images comment (1 page).
2. **Paper and oral presentation on a Byzantine artwork (30%).**
3. **Attendance and participation in the sessions and seminars(10%).** Student evaluation will be done continuously from oral comments and participation on debates.
 - The grade of the course is computed by applying the aforementioned weights: Final Exam (60%), Paper and oral presentation on a Byzantine artwork (30%) and Attendance and participation in the sessions and seminars (10%). In case the grade is equal to or above 5, it is considered that the course requirements are satisfied and hence it cannot be the subject of a new assessment.
 - Students not participating in any activities subject to evaluation are considered "No-show".
 - Students with a grade equal to or higher than 4 but less than 5 have the option to perform an exam of reassessment. This exam will have similar characteristics in terms of content to the final exam. The rating of the reassessment will only change exam's grade.

Evaluation activities

| Title | Weighting | Hours | ECTS | Learning outcomes |
|---|-----------|-------|------|-------------------|
| Active participation in the class and in the working sessions | 10% | 0 | 0 | 2, 10, 5, 12, 6 |
| Delivering a written paper and give an oral presentation | 30% | 0 | 0 | 1, 11 |
| Written examination | 60% | 0 | 0 | 1, 8, 11, 12, 6 |

Bibliography

BIBLIOGRAPHY

Basic

- Acheimastou-Potamianou, M., *Greek Art. Byzantine Wall-Paintings*, Athens, 1994.
- Cameron, A., *Byzantine Matters*, Princeton University Press, Princeton, NJ, 2014.
- Cormack, R., *Byzantine Art*, Oxford History of Art, Oxford, 2000.
- Collins (eds.), *The John Paul Getty Museum*, Los Angeles, 2006.
- Curcic, S., *Architecture in the Balkans. From Diocletian to Süleyman the Magnificent*, Yale University Press, New Haven-London, 2010.

- Evans, H. C.; Ratliff, B. (ed.), *Byzantium and Islam. Age of Transition, 7th-9th Century*, The Metropolitan Museum of Art, New York, 2012.
- Evans, H. C. (ed.), *Byzantium: Faith and Power (1261-1557). Perspectives on Late Byzantine Art and Culture*, The Metropolitan Museum of Art, New York, 2007.
http://www.metmuseum.org/research/metpublications/Byzantium_Faith_and_Power_1261_1557
- Lodwen, J., *The Octateuchs. A Study in Byzantine Manuscript Illumination*, The Pennsylvania State University, University Park, Pennsylvania, 1992.
- Lowden, J., *Early Christian & Byzantine Art*, Phaidon, London, 1997 (2008).
- Matthews, Th. F., *The Art of Byzantium*, Hong Kong, 1998.
- Nelson, R. S.; COLLINS, K. M. (ed.), *Holy Images. Hallowed Ground. Icons from Sinai*, The John Paul Getty Museum, Los Angeles, 2006.
- Ousterhout, R., *Master Builders of Byzantium*, Princeton University Press, Princeton, NJ, 1999.
- Paloumpis Hallick, M., *The Story of Icons*, Brookline, Mass., 2001.
- Rodley, L., *Byzantine Art and Architecture. An Introduction*, Cambridge, 1994.
- Runciman, S., *Byzantine. Style and Civilization*, Penguin Books, Harmondsworth, 1987 (1971).
- *The Glory of Byzantium: Art and Culture in the Middle Byzantine Era, A.D. 843-1261*, H. C. Evans, W. D.
http://www.metmuseum.org/research/metpublications/The_Glory_of_Byzantium_Art_and_Culture_of_the
- *The Oxford Handbook of Byzantine Studies*, E. Jeffreys, J. Haldon, R. Cormack (eds.), Oxford University Press, Oxford, 2008.
- *Treasures of Mount Athos*, A. A. Karakatsanis, Thessaloniki, 1997.
- Wixom (eds.), The Metropolitan Museum of Art, New York, 1997.
- Weitzmann, K.(ed.), *The Icons*, London 1982 (1990).

Coptic and Armenian art

- Gabra, G., Eaton-Krauss, M., *The Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo*, The American University in Cairo Press, Cairo-New York, 2005.
- *Interactions. Artistic Interchange between the Eastern and Western Worlds in the Medieval Period*, C. Hourihane (ed.), Index of Christian Art, Penn State University, 2007.

Byzantium and the Latin West

- Demus, O, *The Mosaics of Norman Sicily*, London, 1949.
- Demus, O, *Byzantine Art and the West*, London, 1970.
- Demus, O., *The Mosaics of San Marco in Venice*, 4 vols, Chicago-London, 1984.
- Folda, J., *Crusader Art in the Holy Land, from the Third Crusade to the Fall of Acre, 1187-1291*, Cambridge University Press, Hong Kong, 2005.
- *The Year 1200. A Centennial Exhibition at the Metropolitan Museum of Art*, K. Hoffmann (ed.), The Metropolitan Museum of Art, New York, 1970 (2 vols.).
http://www.metmuseum.org/research/metpublications/the_year_1200_a_centennial_exhibition_at_the_me
http://www.metmuseum.org/research/metpublications/the_year_1200_a_background_survey

Russia

- Alpatov, M., *Tesoros del arte ruso*, Barcelona, 1967.
- Papaioannou, K., *Pintura bizantina y rusa*, Madrid, 1968.

DVD

- *Andrei Roublev*, Andreï Tarkovski, 1966.
- *Holy Image. Hallowed Ground. Icons from Sinai, november 14, 2006-March 4, 2007*, J. P. Getty Museum, Los Angeles, 2006

Texts

- *The Painter Manual of Dionysius of Fourna*, ed. P. Hetherington, London, 1981 (1974).

WEBSITES

Museums

www.doaks.org (The Dumbarton Oaks Collection)

www.benaki.gr (The Benaki Museum, Athens)

www.culture.gr (The Byzantine and Christian Museum, Athens)

www.alincom.com/tretiakov (TheState Tretyakov Gallery, Moscow)

Byzantine Art

- The Sveltana Tomekovic Database of Byzantine Art: <http://ica.princeton.edu/tomekovic/>
- Byzantium 1200 (3D virtual reconstructions of the Byzantine monuments in Constantinople): <http://www.byzantium1200.com/>
- Iconotheque Numerique HAAByzance (C. Vanderheyde)/ Université Libre de Bruxelles <http://bib18.ulb.ac.be/cdm4/browse.php?CISOROOT=/shu022&CISOSORT=title|r&CISOSTART=1,2>
- Student Network for Byzantine and Medieval Studies <http://snbms-ucy.weebly.com/>
- *Porphyra* <http://www.porphyra.it>

www.fordham.edu/halsall/medweb

www.georgetown.edu/labyrinth/labyrinth-home.html

www.courtauld.ac.uk/pages/indexframe.htm

Monastery of Saint Catherine of Sinai

<http://www.world-heritage-tour.org/africa/north-africa/egypt/saint-catherine/map.html>

Armenia

<http://armenianstudies.csufresno.edu/>

-Churches of Historic Armenia

-Index of Armenian Art: Armenian Architecture

-Index of Armenian Art: Armenian Miniatures

<http://www.virtualani.org/mren/index.htm>

-Saint Gregory of Ani

<http://socialgalopenwallet.blogspot.com/2011/08/interiors-of-st-grigor.html>