

Degree	Type	Year	Semester
2500239 Art History	OB	3	2

Contact

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Use of languages

Principal working language: catalan (cat)
Some groups entirely in English: Yes
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Teachers

Carlos Sanchez Marquez

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: Introduction. Justinian's prestigious models: architecture, mosaics, manuscript illumination, enamels, ivories and metalwork objects. Byzantine aesthetics, religious settings and expressions of faith: icons and the cult of sacred images.

Micro-lesson 1.1. Why should we study Byzantine Art? What does Byzantine Art mean?

Micro-lesson 1.1. Recap and Activity. Text Commentary

Micro-lesson 1.2. The Rotunda of St. George in Thessaloniki

Micro-lesson 1.3. Prestigious architectural models

Micro-lesson. 1.3. Activity ground plans comparison.

Micro-lesson 1.4. The Monastery of St. Catherine at Sinai: architectural frame and mosaic ornamentation of a Holy Site.

Micro-lesson 1.4. Activity: Reading Egeria

Micro-lesson 1.5. Luxury Art during Early Byzantine Centuries: Jewellery and Metalwork.

Micro-lesson 1.6. Ivory production in the Early Byzantine Centuries.

Micro-lesson 1.7. What is an icon?

Micro-lesson 1.8. Production, types and use of icons

Micro-lesson 1.9. Christian Book Illumination.

Unit 2. The Art of Coptic Christianity: Byzantine Egypt. Monasticism, churches and rock sites. Iconography and visual content. Textiles. Liturgical implements. Icons and manuscript illumination.

Micro lesson 2.1. The Coptic Art in Egypt. Introduction and Cultural Setting

Micro-lesson: 2.2. Singular figurative features: syncretism and hierotopy. The world of Coptic textiles.

Micro-lesson: 2.3. Activity

Unit 3. Towards a Christian Orthodox Empire (680-843): Iconoclasm and the resolution of the iconoclastic controversy. Iconoclasm as a sociological and conceptual phenomenon. Second Council of Nicaea (787). Wall paintings, icons and manuscript illumination.

Micro-lesson 3.1. The Islamic Conquest

Micro-lesson 3.2 Describing a process: Byzantine Iconoclasm

Micro-lesson 3.3. Two options: profane or sacred figurative art.

Micro-lesson 3.4. Activity: profane or sacred figurative art

Unit 4. Middle Byzantium (843-1204): Byzantium's continuous engagement with its ancient past and the re-establishment of icon veneration. Macedonian and Komnenian Renaissance. -Courtly Art: architectural renewal of Constantinople. The Great Palace. -Second flowering of Hellenistic aesthetics: an intensified revival of interest in classical art forms and ancient literature. Manuscript illumination, mosaic and ivory carving. -The first great monasteries: smaller or mid-sized churches of domed centrally planned design, with "cross-in-square plan". Hosios Lukas' model. Cappadocia: rock sites and miniaturisation. Athens and Thessaloniki. Mosaic and fresco programmes decorating vaulted and domed spaces to complement narrative.

Micro-lesson 4. 1 Middle Byzantium (843-1204). Courtly Art: Architectural renewal of Constantinople . Main Architectural Types.

Micro-lesson 4.2 Middle Byzantium (843-1204). Type D/ Hosios Loukas and the first great monasteries.

Micro-lesson 4.3 Middle Byzantium (843-1204). A walk through the mosaics in Hagia Sophia

Micro-lesson 4.4 Middle Byzantium (843-1204). To recap and activity-Defining the Imperial garments

Micro-lesson 4.5 Middle Byzantium (843-1204). Mosaic and fresco programmes. The Byzantine Church Figurative Cycle.

Micro-lesson 4.6 Middle Byzantium (843-1204). To recap and activity-Mosaic and fresco programmes

Micro-lesson 4.7. Manuscript Illumination, Ivories and Metalwork

Unit 5. The Arts of Armenia: Peculiarities of the Armenian Christianity. The Armenian principalities. The Armenian Kingdom of Cilicia. Greater Armenia and Lesser 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.

Micro-lesson 5.1. A general introduction to the Armenian Art (4th-11th centuries)

Micro-lesson 5.2. Armenian Architecture. Churches and Monasteries (10th-13th centuries)

Unit 6. Byzantium and the West: Italy, maritime trade and Constantinople: bronze doors. -Interchange networks within the Crusades and the Latin Conquest of Byzantium. -Crusaders Art. Venice, Norman Sicily, Cyprus and the Holy Land. Architecture and pictorial arts: circulation of Constantinopolitan models and local traditions. St. Mark's Treasure. Byzantine models in the West.

Unit 7. Palaeologan Renaissance: Colourful use of materials and decorative motifs. Constantinople, Thessaloniki and Mystras. New pictorial humanism: narrative and expression. 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, 13
To make an oral presentation of the paper	30	1.2	3, 4, 2, 5, 12, 6, 13
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 of the weighted average of two grades:

- Attendance and participation in the activity workshops, sessions and seminars(60%).** Student evaluation will be carried out on a continuous basis from oral comments and participation in debates.
- Paper and oral presentation on a Byzantine topy or artwork (40%).**
 - The grade of the course is computed by applying the aforementioned weights: Attendance and participation in the activity workshops, sessions and seminars (60%), and Paper and oral presentation on a Byzantine artwork (40%). If the grade is equal to or above 5, it is considered that the course requirements have been met and hence the student cannot be the subject of a new assessment.
 - Students not participating in any activities subject to evaluation will be graded as "No-show".
 - Students with a grade equal to or higher than 4 but less than 5 have the option to sit a reassessment exam. This exam will have similar characteristics in terms of content as the final exam. The rating of the reassessment will only change the exam grade.
 - New assessment: if a student doesn't pass the course, he has the right to a written exam that is scheduled by the Faculty.** This **final exam** will include theoretical and practical questions that will refer to all the course material. It will consist of developing ideas/ text commentaries (1 page) and 4 image commentaries (1 page).

Evaluation activities

Title	Weighting	Hours	ECTS	Learning outcomes
Active participation in the class and in the working sessions	60%	0	0	2, 10, 5, 12, 6, 13
Delivering a written paper and give an oral presentation	40%	0	0	1, 11, 13
Written exam	0	0	0	3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 12, 6

Bibliography

BIBLIOGRAPHY

Basic

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- 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 & Bizantine Art, Phaidon, Londres, 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_C
 - 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, Salònica, 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, El Cairo-Nueva 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, Londres, 1949.
- Demus, O, Byzantine Art and the West, Londres, 1970.
- 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

- Arte Medieval I. Alta Edad Media y Bizancio, ed. J. Yarza et alii, Barcelona, Gustavo Gili, 1982.
- The Painter Manual of Dionysius of Fourna, ed. P. Hetherington, Londres, 1981 (1974).

WEBSITES

Museums

www.doaks.org (Col·lecció Dumbarton Oaks)

www.benaki.gr (Museu Benaki Atenes)

www.culture.gr (Museu Bizantí i Cristià d'Atenes)

www.alincom.com/tretiakov (Galeria Tretiakov, Moscou)

Byzantine Art

- The Sveltana Tomekovic Database of Byzantine Art: <http://ica.princeton.edu/tomekovic/>
- Byzantium 1200 (reconstruccions virtuals de monuments bizantins): <http://www.byzantium1200.com/>
- Iconotheque Numerique HAAByzance (C. Vanderheyde)/ Université Libre de Bruxelles <http://bib18.ulb.ac.be/cdm4/browse.php?CISOROOT=/shu022&CISOSORT=titlejr&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

-Saint Gregory of Ani

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

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