

Byzantine Art

Code: 100563
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	3	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Other comments on languages

Lessons will be delivered in Spanish.

Prerequisites

A minimum knowledge of English or French is recommended in order to carry out the supervised and autonomous activities. It's worth remembering that most of the material for the course works are written in English.

The teaching methodology and the evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities.

Objectives and Contextualisation

Context

This course is part of the general subject Medieval Art History, of 24 ECTS, which includes four courses: Art in Europe from the 4th to the 10th centuries, Byzantine Art, Romanesque Art and 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.

Competences

- 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.
- 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. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Reconstructing the artistic outlook of a particular cultural context.
14. 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. - Pilgrimage Art in Byzantium: (IV-X centuries): Eulogia, Charisteria and *Encolpia*.

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.

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

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. -Art in the monastery: domed cross-in-square plan. The Hosios Loukas model. - Cappadocia: architecture and rock painting. -Second flowering of Hellenistic aesthetics: an intensified revival of interest in classical art forms and ancient literature: mosaics, manuscript illumination, and ivory carving. Komnenian painting: pathos and movement. Mosaic and fresco programmes decorating vaulted and domed spaces to complement narrative.

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.

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. Palaiologan Renaissance: Colourful use of materials and decorative motifs. Constantinople, Thessaloniki and Mystras. New pictorial humanism: narrative, expression and mimesis. The Manual of the Painter of Mount Athos. Presence of Byzantine Art in Spain: Skylitzes, The Cuenca diptych and the Akathistos Escorialensis.

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.

Unit 9. Women and arts in Byzantium. Linage, education, patronage and devotions.

Methodology

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The teaching methodology and the evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons (From Units 1 to 9)	50	2	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 14
Type: Supervised			
Comment on texts	50	2	3, 4, 2, 7, 11, 13, 6, 14
Type: Autonomous			
To write a review paper to be delivered	50	2	3, 4, 2, 12, 5, 7, 10, 14

Assessment

-Third grade: written exam (50%). It will be evaluated the theoretical and practical knowledge that students have learnt during the lessons by the comparison of 3 images. The exam consists of: 3 pages to develop this comparison.

-Second grade: submission of a written book review (to be chosen among a list provided by the Professor) (25%).

-First grade: written comment on a questionnaire dealing with the reading of three articles (25 %).

The final grade will be the result of the addition of the written exam (50%), the book review (25%), and the comment on texts (25%).

- Final grade: it will be the addition of the grade of the written papers and that of the exam. The result will be divided by 2.
- Students will obtain a "Not assessed/Not submitted" course grade unless they have submitted more than 30% of the assessment items.

As far as the reassessment exam is concerned, its date is officially fixed. This proof only involves the grade of the exam. Who has not submitted the papers can not pass this exam.

- Students with a grade equal to or higher than 3,5 but less than 5 have the option to sit a reassessment exam. This exam will have in terms of content the characteristics of a final exam.
- On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.
- In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place.
- In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject. In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
First Evidence: Questionnaire on the reading of three articles	25%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6
Second Evidence: written review of a book	25%	0	0	1, 14
Third Evidence: Written test	50%	0	0	2, 12, 5, 9, 13, 6, 8, 14

Bibliography

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Byzantine Art

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Hagia Sophia's church in the byzantine time: <https://youtu.be/HQ9KfQBwhIs>

Theotokos, apse, Hagia Sophia (Iconoclasm and Iconoluds):

Speakers: Dr. Steven Zucker and Dr. Beth Harris. Created by Beth Harris and Steven Zucker.

<https://youtu.be/EmQ1TdoT-zE>

Hagia Sophia: Masterpiece Deesis Mosaic and the Byzantine Renaissance: <https://youtu.be/38asbg1WdA8>

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Icons from Sinai

PRESENTATION:

<https://www.youtube.com/watch?v=NicalTC4bLI>

<https://vimeo.com/9708525>

Father Justin's talk <https://www.youtube.com/watch?v=fJsBqWSRFQ8>

Mount Athos:

<https://youtu.be/dY1MjA7AWRM>

Panagia Asinou

https://www.youtube.com/watch?v=U__pZmxXUpl&t=&fbclid=IwAR2xDG1xGeoKJ8XofTvO3pfsI9_R1QqOT8qE-

Coptic Art

Elizabeth Bolman talks on the Red Monastery:

<https://youtu.be/5-bcdKpM9h4>

Armenia

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Software

"If specific programming is required, it will be indicated appropriately"