



### CL920 Survey of Western Art from Prehistoric to Medieval (Online)

<b>Instructor Information</b>	<p style="text-align: center;">Marcello Barison Home Institution: University of Chicago Email: marcello.barison@gmail.com</p>		
<b>Term</b>	December 13, 2021 - January 7, 2022	<b>Credits</b>	4 units
<b>Course Delivery</b>	<p>The class will be delivered in the format of online. Other than recorded lecture videos, the instructor will arrange 3-4 hours' real-time interactions with students per week (via discussion forum, zoom meeting, and WeChat). The workload students are expected to complete to properly pass this course is about 10-15 hours per week.</p>		
<b>Required Texts (with ISBN)</b>	<p>The only required text is E. Gombrich, <i>The Story of Art</i> (London and New York: Phaidon, 1995). The instructor will then make available excerpts from many books, as well as scans of primary source documents and essays.</p>		
<b>Prerequisite</b>	N/A		



## Course Overview

This course surveys the major developments in Western Art History from Paleolithic Art to Proto-Renaissance age. In addition to familiarizing students with the primary historical developments in the visual arts during this period, the course also addresses some of the most significant conceptual questions that the use of images during this span of time confronts: What were the purposes of images understood to be? How did they feature in religious practice? Why were they sometimes seen as dangerous? What role did images play in mobilizing social energies? How were they imagined to relate to theoretical or scientific knowledge? While dedicating much attention to the history of images itself, the course also situates that history in relation to broader developments in social, intellectual, and cultural history.

## Learning Outcomes

On completion of this subject students should:

1. Ensure mastery of the historical materials it surveys;
2. Place a premium on the acquisition of certain skills;
3. Understand the fundamentals of visual analysis;
4. Hone the skills in historical and critical reading.

## Course Structure

- **Pre-recorded lecture videos:** Each around 60 mins, will be provided per teaching day.
- **Discussion Sessions:** 3 hours each week. During discussion hours, held live, students are required to discuss the content of the lessons and reading assignments.
- **Hourly Reading Assignments:** Each class includes, in addition to viewing the online lesson held by the teacher, the reading of the teaching material by the student. The readings expected for each hour of recorded lesson foresee approximately two hours of work by the students.
- **Other Material:** Further teaching material will be made available on Blackboard. In addition to the films already listed in the program of the recorded lessons, it will consist of further video and audio resources relating to the topics covered in the course. This additional material supplements the recorded lessons for a duration equivalent to approximately one additional hour of lessons.



## Grading Policy

Midterm exam	40%
Final exam	40%
Attendance and Participation at the online live discussion sections	20%

### Mid-term Exam (Proctor)

This exam will ask students to identify the important works of art that we have discussed to this point, define key terms that have informed our discussion, and answer a list of specific open questions that engage with the material presented in class.

### Final Exam (Proctor)

This exam will ask students to identify and interpret the important works of art that we have discussed since the previous exam, define key terms that have informed our discussion, and answer a list of specific open questions that engage with the material presented in class.

### Grading Scale is as follows

Number grade	Letter grade	GPA
90-100	A	4.0
85-89	A-	3.7
80-84	B+	3.3
75-79	B	3.0
70-74	B-	2.7
67-69	C+	2.3
65-66	C	2.0
62-64	C-	1.7
60-61	D	1.0
≤59	F (Failure)	0



## Class Schedule

Date	Lecture	Reading Assignments
Day 1	What is Art? Course Introduction I	•L. Tolstoy, <i>What is Art?</i>
Day 2	Way of Seeing. Course Introduction II	•J. Berger, <i>Ways of Seeing</i> .
Day 3	Origins of Art Paleolithic Cave Painting	•E. Gombrich, <i>The Story of Art</i> , 1-2.
Day 4	Neolithic Sculpture Interpretation and Meaning	•A. Leroi-Gourhan, <i>The Dawn of European Art: An Introduction to Palaeolithic Cave Painting</i> . •G. Bataille, <i>The Cradle of Humanity: Prehistoric Art and Culture</i> . •G. Bataille, <i>Prehistoric Painting. Lascaux or the Birth of Art</i> . •M. Gimbutas, <i>The Language of the Goddess</i> .
Day 5	In-class movie screening: W. Herzog, <i>Cave of Forgotten Dreams</i>	
Day 6	Indian Art	•E. Gombrich, <i>The Story of Art</i> , 2-4. H. Zimmer, <i>The Art of Indian Asia</i>
Day 7	Egyptian Art	•E. Gombrich, <i>The Story of Art</i> , 2-4.
Day 8	Art and Religion in the Ancient Greek World	•E. Gombrich, <i>The Story of Art</i> , 2-4. •R. Osborne, <i>Archaic and Classical Greek Art</i> .
Day 9	In-class movie screening: F. Fellini, <i>Satyricon</i> .	
Day 10	<b>In-class Midterm Exam</b>	
Day 11	Classical Greece Late Classical and Hellenistic Art	•E. Gombrich, <i>The Story of Art</i> , 2-4. R. Osborne, <i>Archaic and Classical Greek Art</i> .
Day 12	Roman Republic and Roman Imperial Art	•E. Gombrich, <i>The Story of Art</i> , 5. •P. Zanker, <i>Roman Art</i> .
Day 13	Byzantine Art and Architecture	•E. Gombrich, <i>The Story of Art</i> , 6.
Day 14	The Art of Islam	•E. Gombrich, <i>The Story of Art</i> , 7. R. Hillenbrand, <i>Islamic Art and Architecture</i> .
Day 15	In-class movie screening: Robert H. Gardner, <i>Islamic Art: Mirror of the Invisible World</i>	



Day 16	Romanesque and Gothic Art in Western Europe	•E. Gombrich, <i>The Story of Art</i> , 8-10.
Day 17	The Proto-Renaissance and Quattrocento Art in Italy	•E. Gombrich, <i>The Story of Art</i> , 11-13. •M. Baxandall, <i>Painting and Experience in Fifteenth-Century Italy</i> .
Day 18	In-class movie screening: A. Tarkovskij, <i>Andrey Rublev</i>	
Day 19		<b>Reading Day</b>
Day 20	<b>In-class Final Exam</b>	