

SURVEY OF ANCIENT THROUGH MEDIEVAL ART

ARH 302

STEPHENNIE MULDER
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OFFICE HOURS: BY APPOINTMENT

CLASS MEETING TIME: T TH 11-12 & DISCUSSION SECTIONS
NO PREREQUISITES REQUIRED

CLASS LOCATION: UTC 4.124

In candlelight 30,000 years ago, a group of early humans gathered inside a cave and painted exquisite, lifelike images of animals on the walls. Thousands of years later, on the other side of the world, a solitary Chinese potter threw an elegant celadon bowl, bound for shipment along the Silk Route to a Middle Eastern market hungry for such objects. At the same time, in southern India, a temple is rising, its walls an exuberant display of joyous, intertwined human figures. In a monastery in northern France sometime during the thirteenth century, monks bent over codices bound with animal hide and applied paper-thin gold leaf to delicate, jewel-toned manuscript paintings.

Images, objects, and buildings tell stories which are immediate, profound, and deeply evocative of the human condition. Our object this semester will be to learn how to look, and how to communicate about what we see and experience when we are looking. To do this we will begin with the premise that works of art are visual conversations, and that each part of a work of art is one element in an ongoing dialogue between the maker and the viewer, each conversation ultimately an attempt to express something about what it means to be alive. In this course we will explore this dialogue across time and space. While we will look closely at the European artistic tradition, we will also broaden our understanding of artistic possibility by exploring the visual output of a number of key world civilizations. How and why we have constructed our history as heirs of this "European" tradition will be an important question we return to, again and again.

Class Requirements

Attendance and Participation: 20%

(Includes attendance and verbal participation in discussion section, a visit to the Blanton Museum and the Harry Ransom center, and submission of two sketching - writing assignments)

First Exam: 20%

Second Exam: 30%

Third Exam: 30%

PLEASE NOTE: The grading scale is as follows:

94-100 = A (4.00)	73-76 = C (2.00)
90-93 = A- (3.67)	70-72 = C- (1.67)
87-89 = B+ (3.33)	67-69 = D+ (1.33)
83-86 = B (3.00)	63-66 = D (1.00)
80-82 = B- (2.67)	60-62 = D- (.67)
77-79 = C+ (2.33)	0-59 = F (0.00)

<p>Attendance is mandatory. Lateness: Being late to class three times or leaving class early three times will count as an absence. 15 minutes late to the start of class will constitute a tardy. Leaving class before being dismissed by your professor will constitute an early departure. There will be *no* make-up exams unless a valid medical/family reason can be demonstrated. A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor as far in advance of the absence as possible, so that arrangements can be made to complete an assignment within a reasonable time after the absence.</p>
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Course Readings

One book is required; one is optional. The required text is available at the University Co-op 2246 Guadalupe St., Tel. 512.476.7211

- (Required) Marilyn Stokstad and Michael Cothren, *Art History*, Volume 1, 6th ed. There are two options: Revel (Online only - \$69.94) or Combo (Online text plus paper loose-leaf text - \$105.85).
- (Recommended) Sylvan Barnet, *A Short Guide to Writing about Art*, 5th Edition

Additional Readings

- In addition to the textbooks above, there will be a small course pack (cost: around \$25.00) available at Jenn's Copies, located at **2200 Guadalupe • 512-473-8669 • jenns@io.com**
- Some additional discussion readings are on Canvas or are contained as links **within this syllabus**, so please **download and keep this syllabus on your desktop for easy access**.

Accommodations: If you need accommodations for exceptional needs please notify me at the beginning of the semester by obtaining a letter from the Services for Students with Disabilities Office. You may contact the SSD Office at 471-6259 or 471-4641 TTY.

Academic Integrity: Students should maintain a high standard of individual honor in their scholarly work. Cheating and plagiarism are subject to disciplinary penalties, including failure of the course and/or dismissal from the University. University standards for academic integrity pertain to materials **downloaded from the Internet** in addition to books, articles, and other students' work. ***Bottom line? Your work should be your own, if it is not, it should be cited appropriately.*** If you are uncertain about how to cite other peoples' work or what constitutes cheating or plagiarism, please just ask! I am happy to help you understand how works should be cited in order to conform to these standards.

Two last notes:

1. Laptops and cellphones are not allowed in my classroom. Multiple studies have shown that students learn better and retain information longer if they take notes by hand. The distraction posed by laptops and other electronic devices for you and for students seated next to or behind you is detrimental to the learning environment. If you have a medical reason for which a laptop is required, please let me know, otherwise, please leave all your devices at home.

2. Please email me as often as you would like, and I will answer as soon as I possibly can, although I do not usually answer emails on weekends. When you email, please observe professional etiquette. This means at a minimum that you have a proper salutation ("Dear Professor/Dr. Mulder") and sign-off ("Sincerely, Thank You, Best Wishes, Happy Birthday, or something equivalently respectful before signing your name"), and write with correct English grammar and spelling (for example [ahem], free of texting abbreviations). Someday when you are a working professional, you will thank me for this. I promise.

SCHEDULE

Week 1 What is Art, and Why Should We Care?

- **Tuesday Jan. 22: Introductory Lecture**
 - * [What is Art History and Where is it Going?](#)
 - * [Why you Don't Like Art History](#) (video: 8:45)
 - * [The art of learning: Why art history might be the most important subject you could study today](#)
Want a more educated, less narrow-minded citizenry that can tell fake news from real? Make them take this class
- **Thursday Jan. 24**
Read Syllabus thoroughly. Plan out strategies for study, dates for sketching-writing assignments & exams.
 - * Stokstad, Introduction: What is Art?
 - * [Why a leading professor of new media just banned technology use in class](#)
- **Discussion Topic: Learning to Look**
 - * On Canvas: Read Barnett, Part 2 (pp. 22-38, 42-47, 53-61) before or after your discussion section this week.
 - * Stokstad: Introduction: sections "What is Art?" and "What is Art History?"
 - * [Watch: How Art can Help you Analyze](#)
 - * [Introduction to Art Historical Analysis](#)
 - * [Watch: How to do Visual \(formal\) Analysis \(9:52\)](#)
 - * [Why Doctors and Cops are Taking Art Observation Classes](#)
 - * [How these Humanities Graduates are Finding Jobs in Silicon Valley](#)
 - * [Attention is not a resource but a way of being alive to the world](#)

Week 2 Prehistoric Art in Europe

- **Tuesday Jan. 29**
Stokstad, Introduction, 1.1. The Stone Age and 1.2 The Paleolithic Period
 - * ***Sketching-Writing Assignment Part I handed out: plan your visit to the Blanton museum which will take place during discussion section this week.***
 - * For Sketching-Writing assignment, read on Canvas: Barnett, Part 1 (pp. 1-21, 71-85) sometime this week.
- **Thursday Jan. 31**
Stokstad, 1.3 The Neolithic Period and 1.4 The Bronze Age
- **Discussion Topic: Guided Work on Sketching-Writing Assignment**
MEET YOUR T.A. in the BLANTON MUSEUM LOBBY
The Blanton Museum is on campus at 200 E Martin Luther King Jr Blvd. Admission is free with your UT ID.

Week 3

Ancient Near Eastern Art

- **Tuesday Feb. 5**
Guest Lecture: Dr. Nassos Papalexandrou
Stokstad, Introduction: Art of the Ancient Near East, 2.1 Early Mesopotamia
- **Thursday Feb. 7**
Guest Lecture: Dr. Nassos Papalexandrou
Stokstad, 2.2 Assyrians and Neo-Babylonians, 2.3 Persia
*Watch: [The Rise and Fall of the Assyrian Empire](#)
- **Discussion Topic: Looting the Past - Archaeological Ethics and the Antiquities Market**
DUE: Sketching-writing assignment
In section: watch brief film featuring Donny George and Zaynab Bahrani about the looting of the Iraq museum.
Read the following short articles:
 - * [Tom Hundley, "Loot! Chicago at Center of Battle between Archaeologists and Collectors"](#)
 - * [Katrin Elger, "Monuments Men: The Quest to Save Syria's History"](#)
 - * [Stephennie Mulder, "The Blood Antiquities Funding ISIL"](#)
 - * [Erin Thompson, "If We Return Nazi Looted Art, the Same Goes for Empire-Looted."](#)*NY Times: [Hobby Lobby's Black Market Buys Did Real Damage](#)

Week 4

Ancient Egyptian Art

- **Tuesday February 12**
Stokstad, Introduction: Art of Ancient Egypt and Sections 3.1-3.3
- **Thursday February 14**
Stokstad, 3.4-3.6
- **Discussion Topic: Egyptomania! Or, why do we love those Pharaohs so?**
 - *Bob Brier, *Egyptomania* (Brookville NJ, Hillwood Art Museum 1992), 3-8.
 - *Dennis Drabelle, "Ancient Egypt on the Pacific" *Preservation* July/Aug. 1996, 40-44.
 - *Erin Blakemore, "[The Statue of Liberty was Originally a Muslim Woman](#)" *Smithsonian Magazine*, November 24, 2015

Week 5

Ancient Aegean and Greek Art

- **Tuesday Feb. 19**
****Heavier reading week: please plan accordingly***
Stokstad, Chapter 4 Introduction: Art of the Ancient Aegean and sections 4.1-4.4
- **Thursday Feb. 21**
Guest Lecture: Dr. Nassos Papalexandrou
Stokstad, Chapter 5 Introduction: Art of Ancient Greece and sections 5.1-5.7
Watch: [Ancient Acropolis 3-D](#)
- **Discussion Topic: Who Owns the Past? The Elgin Marbles Controversy**

Watch before class: [Building of the Parthenon](#)

*David Rudenstine, "Did Elgin Cheat at Marbles?" *The Nation* 5/29/2000

*Editorial, "Stones to Die for" *The Economist* 3/18/2000

*Editorial, "Not Carved in Stone" *The Economist* 3/18/2000

* ["A Mosque Stood Inside the Parthenon for 200 Years"](#)

Week 6 **Etruscan and Roman Art**

- **Tuesday Feb. 26**
 - * Stokstad, Chapter 6 Introduction: Etruscan and Roman Art and sections 6.1-6.2
 - * [Watch: How Ancient Bronze Statues were Made](#) (ca. 4 min.)
- **Thursday Feb. 28**
 - * Stokstad, sections 6.3-6.5
 - * [Whitewashing Ancient Statues: Whiteness, Racism, and Color in the Ancient World](#)
 - * [Why we Need to Start Seeing the Classical World in Color](#)
- **Discussion Topic:**
First Exam Review

Week 7 **Art of Africa**

- **Tuesday March 5**
FIRST EXAM
- **Thursday March 7**
 - *Stokstad, Introduction: Arts of Africa to the Sixteenth Century and 14.1-14.5
 - * Watch: [Black Panther Museum Scene](#) (warning: some brief gun violence)
 - * [What Black Panther Gets Right about the Politics of Museums](#)
- **Discussion Topic: Film: Africa's Great Civilizations**
In section: watch PBS documentary [Africa's Great Civilizations](#)

Week 8 **Art of South and Southeast Asia** **Before 1200**

- **Tuesday March 12**
Stokstad, Introduction: Art of South and Southeast Asia before 1200 and section 10.1
- **Thursday March 14**
Stokstad, sections 10.2-10.3
- **Discussion Topic: Colonizing Art History**
 - *Partha Mitter, "'Decadent' Art of South Indian Temples," in *Views of Difference: Different Views of Art* (Yale University Press: 1999), pp. 95-118

Week 9

SPRING BREAK

- **Tuesday March 19**
NO CLASS
- **Thursday March 21**
NO CLASS

Week 10 **Chinese, Korean, and Japanese Art** **Before 1392**

- **Tuesday March 26**
Stokstad, Chapter 11 Introduction: Chinese and Korean Art before 1279 and sections 11.1-11.4
*Watch: [The Art of Chinese Painting](#) (15 min.) Part 1
- **Thursday March 28**
Stokstad, sections 11.5-11.6 and chapter 12, Japanese Art before 1333
*Watch: [The Art of Chinese Painting](#) (14 min.) Part 2
- **Discussion Topic: A Painting is a painting is a painting...or is it?**
*Craig Clunas, "What About Chinese Art?" in *Views of Difference: Different Views of Art* (Yale University Press: 1999), pp. 121-142.
Watch in class:
[How a Silk Painting was Made](#) (6 min.)
[How to Read a Chinese Handscroll](#) (5 min.)

Week 11 **Art of the Americas** **Before 1300**

- **Tuesday April 2**
Stokstad, Chapter 13 Introduction: Art of the Americas before 1300 and 13.1-13.2
- **Thursday April 4**
Stokstad, 13.3-13.4
***Watch Film (50 min.) "Cracking the Maya Code"**
*Rob D'Amico, "Living Maya: Austin Becomes a Hotbed for Past and Future Maya Knowledge," *Austin Chronicle*, May 2, 2008.
- **Discussion Topic:**
Review for Exam

Week 12 **Jewish, Early Christian and** **Byzantine Art**

- **Tuesday April 9**
Second Exam
- **Thursday April 11**

Stokstad, Chapter 7

- **Discussion Topic: Byzantium, the “Decline” of Ancient Rome?**
Stokstad, Chapter 8
*Nigel Spivey, “Stumbling Toward Byzantium: The Decline and Fall of Late Antique Sculpture,” *Apollo* 142 (July 1995), pp. 20-23.

Week 13 Islamic Art

- **Tuesday April 16**
Stokstad, Chapter 9 Introduction: Islamic Art and sections 9.1-9.2
- **Thursday April 18**
Stokstad, 9.3
**Sketching-Writing Assignment Part II handed out.*
- **Discussion Topic: Does Islamic art forbid images?**
*Sameer Rahim, [What this Medieval Wine Jug can Tell us about Islam](#)
*Christiane Gruber, [The Koran Does Not Forbid Images of the Prophet](#)
*Christiane Gruber, [How the “Ban” on Images of the Prophet Came to Be](#)

Week 14 Early Medieval and Romanesque Art In Europe

- **Tuesday April 23**
Stokstad, Chapter 15
- **Thursday April 25**
Stokstad, Chapter 16
*[Tracing the Lives of Women in Medieval Manuscript Illustrations](#)
- **Discussion Topic: How do we Carry Words? The past and future of manuscripts and other text-bearing objects – Meeting place TBA**
Read: [Dr. Stephennie Mulder, Viking “Allah” Twitter Thread](#)
Watch: [How Parchment is Made](#)
Watch: [Medieval Paper Making Process](#)
Watch: [Old School Book Bindery](#)
Watch: [Pens, Paint-Making, and Illumination](#)
Watch: The science of manuscript studies: [Secrets of Illuminated Manuscripts](#)

Week 15 Gothic Art of the Twelfth and Thirteenth Centuries

- **Tuesday April 30**
Stokstad, Chapter 17
**Sketching-Writing Assignment Part II due*
- **Thursday May 2**

Stokstad, Chapter 18

- **Discussion Topic: Art - Why do we value what we value?**
*Carol Vogel, "[The Met Makes its Biggest Purchase Ever](#)," *NY Times*, November 10, 2004.
* [What the Mona Lisa Tells us about Art in the Instagram Era](#)

SWITCH OUT FOR READINGS ABOUT SALVATOR MUNDI?

Hyperallergic: [The Russian Billionaire behind Christie's Controversial \\$450m Leonardo](#)
Huffington Post: [Why a \\$450 Million Dollar Painting by Da Vinci Worries Art Historians](#)

**Week 16
Conclusion**

- **Tuesday May 7**
Film: Nova Building the Great Cathedrals
- **Thursday May 9**
Third Exam