Module Title | Painters and Painting in the Middle Ages
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Module Code | ARVC213S4ACB
Programme | Cert HE History of Art
Credits/Level | 30/Level 4
Entrance Requirements | None
First Class Term Dates | Thursday 6 October 2016
Taught By | Valerie Nunn

Module Description
This module looks at developments in painting in various media (panel paintings, frescoes, painted manuscripts) from the sixth to the fourteenth century. In this period the foundations of Renaissance and later art were laid, while knowledge of ancient art was never entirely lost. The traditions of Byzantine and Western painting met in the ateliers of the Crusader Kingdoms and Gothic cathedrals were resplendent with painted sculpture. Techniques and materials will be discussed, as will workshop practices and – where known – individual artists and any written evidence for the work commissioned from them.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of medieval painting and painters.
- Provide students with first-hand experience of art objects.
- Develop students’ critical analysis and judgement in relation to different styles, techniques, models and iconography used in medieval painting.
- Provide students with experience of close textual analysis of different kinds of art historical writing.
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history and the history of ideas.
- Develop academic study and writing skills.
Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. These essays will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

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<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>Essay</td>
<td>2500</td>
<td>50%</td>
<td>08.12.2016</td>
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<tr>
<td>Essay</td>
<td>2500</td>
<td>50%</td>
<td>23.03.2017</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be
required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

**Module Evaluation**
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.

**Module Content**

**Term 1**

*Coursework Deadlines: 08.12.2016 – Essay 1*

**Session 1: 6 October 2016 – Introduction**
An explanation of some basic terminology. Overview of the art and artists to be covered in the course and a preliminary exploration of some different kinds of painting and painters.

**Session 2: 13 October 2016 – Techniques of painting and materials: an introduction**
A look at the way paints were made and used, including media such as encaustic and tempera, gold leaf and ground gold and the use of silver.

**Session 3: 20 October 2016 – Techniques of painting and materials**
The properties of some pigments and the medieval colour palette and how modern science has expanded our knowledge of these things; the application of technique and the development of styles.

**Session 4: 27 October 2016 – Manuscript Painting 1**
Early manuscript painting in Byzantium and the West, looking at the emergence of the codex and at painting styles, techniques and iconography. The models adopted for compositions and *mise en page* (how the images are arranged on the page) will also be discussed.

**Session 5: 3 November 2016 – Manuscript Painting 2**
Early Byzantine, Carolingian, Ottonian and Hiberno-Saxon (or Insular) manuscripts and their sources and styles. The influence of Byzantine art on Carolingian and Ottonian miniatures and developments in Anglo-Saxon manuscript painting.

**Session 6: 10 November 2016 – Visit (date tbc)**
Visit to British Library to look at some of the manuscripts on display and at the digitised facsimiles.
Session 7: 17 November 2016 – Icons: an introduction
The art of panel painting in Byzantium and Rome before Iconoclasm (726 – 843). History, legend and belief in relation to some famous icons.

Session 8: 24 November 2016 – Painted ivories and sculpture
Some – and particularly wooden – medieval sculptures have been painted and repainted over the centuries. Moreover modern scientific analysis has enabled conservators and scholars to detect traces of colour on apparently unpainted surfaces. These discoveries have challenged some of our aesthetic assumptions and expanded our image of medieval art.

Session 9: 1 December 2016 – Monumental painting 1
A look at survivals of wall-painting programmes from Italy, France, Germany and Switzerland up to the tenth century.

Session 10: 8 December 2016 – Monumental painting 2
Tenth- to twelfth-century wall-paintings in Byzantium (including the rock churches of Cappadocia) and Western Europe (including some English examples).

Deadline for submission of Essay 1

Session 11: 15 December 2016 – Painters and Patrons 1
Very few names of painters can be associated with particular works or patrons before the twelfth century. But increasingly modern scholarship is beginning to attribute names to anonymous masters from the thirteenth century onwards and explore their relationships with other painters and sources of commissions.

Term 2

Coursework Deadline: 23.03.2017

Session 12: 19 January 2017 – Manuscript painting 3
Twelfth-century Anglo-Saxon miniatures and their links to other European art.

Session 13: 26 January 2017 – Monumental painting 3
Romanesque wall-painting and the Lives of Saints

Session 14: 2 February 2017 – Byzantine Icons after Iconoclasm
Developments in the iconography and use of icons in Byzantium from the mid-ninth century on.
Session 15: 9 February 2017 – Development of panel painting in the West
Looking at early altarpieces and small panels with particular reference to dugento Italy.

Session 16: 16 February 2017 – Vita Icons in East and West
The late twelfth-century development of large panels celebrating the lives of saints, seen in both Byzantine and Western art and enthusiastically adopted by the Franciscans.

Session 17: 23 February 2017 – Visit (time and place tba)

Session 18: 2 March 2017 – Crusader painting
Monumental and manuscript painting and panels produced by Western artists working in the Holy Land in the twelfth and thirteenth century that show significant influence from Byzantine art.

Session 19: 9 March 2017 – Workshops, patrons and contracts in the trecento
Evidence from the mid-thirteenth and fourteenth centuries in Italy about named artists, their associates and evidence of their working practices and business arrangements.

Session 20: 16 March 2017 – Croci Dipinte Painted Crucifixes in early Italian painting
The development of painted crosses, their form, iconography and relationship to early altar frontals and vita icons.

Session 21: 23 March 2017 – Painting for the Mendicants
(Mainly) Franciscan and Dominican patronage and the artists who worked for them.

Session 22: 30 March 2017 – Masters of trecento painting and International Gothic
Style and substance in Siena, Florence and Burgundy in the thirteenth and fourteenth centuries.
And an exploration of where the Wilton Diptych fits into late medieval painting.

Recommended Reading and Resources
Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.
**Recommended Reading for Reading/Purchase**
The following will be referred to frequently in class:


**Recommended Reading**
The following are recommended as useful ancillary reading:

White, John, *Duccio, Tuscan Art and the Medieval Workshop*, London 1979

**Reference**
The following are useful reference texts:
Chilvers Ian (ed.), *The Oxford Dictionary of Art*, Oxford 2004

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