



School of Art
ARH 342-AIX 1
**Artistic Encounters in the Mediterranean: Cross-Cultural
Perspectives in European Art**
202425 Fall

Course Details

Credit Hours: 3

Days: Tu/Th

Time: 12h30-13h55

Prerequisites: This course is suitable for an undergraduate student who has successfully completed at least 3 semesters of College-level course work. Successful completion of ENG 101 or equivalent, and 6 credit hours above the 100-level (introductory) in art, art history, literature, music, or the humanities are strongly recommended; or instructor permission.

Instructor Information

Yumna Masarwa

Email: Yumna.Masarwa@lau.Edu

Course Description

This course explores how contact between cultures has shaped artistic production between the sixth and nineteenth centuries in the Mediterranean. It aims to show that the formation of art history as a discipline is more collaborative than compartmentalized. Among the themes to be covered in this class are: Byzantine Art and Italy (Ravenna, Venice and Sicily), Islamic aesthetics in Christian art, Islamic art and Europe (Spain, Sicily, and Venice), artistic exchange between the Islamic world and Renaissance Italy, Rembrandt and the East, and Orientalist paintings. We will

conclude the semester with ongoing debates on art and art history. The course is structured around discussion and students are expected to participate and present.

Course Objectives

- To examine the influence of Byzantine and Islamic arts on European art.
- To analyze the cultural exchanges between Europe and Byzantium as well as between Europe and the Islamic world.

Learning Outcomes

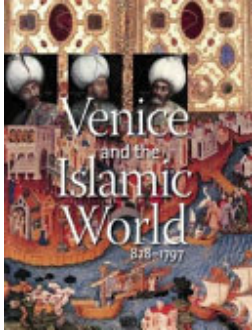
Upon completion of this course, student will be able to

- Conduct formal analysis to any work of art.
- Examine the influence of Byzantine and Islamic arts on European art.
- Analyze the cultural exchanges between Europe and Byzantium as well as between Europe and the Islamic world.
- Discuss how Islamic art inspired European arts and artists.
- Identify, discuss and analyze Islamic aesthetics in Christian art.
- Discuss Orientalism and analyze Orientalist paintings.

Instructional Methods and Activities

- The course is structured around lectures and discussion.
- Complete the assigned readings with a written assignment/homework before the class.
- Presence in class and participation.
- Guest lectures.
- Students Oral presentation and debates.
- Midterm and final exams.

Primary/Required Textbooks and Materials



Venice and the Islamic World, 828-1797

ISBN: 9780300124309

Authors: Institut du Monde Arabe (Paris)

Publisher: Yale University Press

Publication Date: 2007-01-01



Rembrandt's Orient

ISBN: 9783791359632

Authors: Ortrud Westheider, Joseph Helfenstein, Bodo Brinkmann, Michael Philipp

Publisher: National Geographic Books

Publication Date: 2021-01-26

*image
not
available*

Islam

Subtitle: ART AND ARCHITECTURE

ISBN: 97838333160028

Authors: Peter Delius

Publication Date: 2010-01-01



Bellini and the East

Authors: Caroline Campbell, Alan Chong

Publisher: Yale University Press

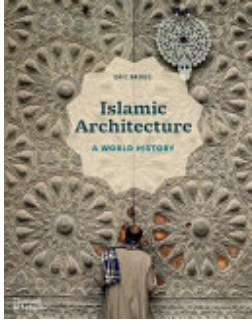
Publication Date: 2005-01-01

Islamic Architecture

ISBN: 9780500343784

Authors: Eric Broug

Publication Date: 2023-08-24



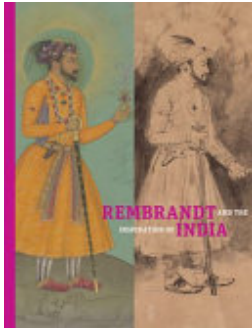
Rembrandt and the Inspiration of India

ISBN: 9781606065525

Authors: Stephanie Schrader

Publisher: Getty Publications

Publication Date: 2018-03-20



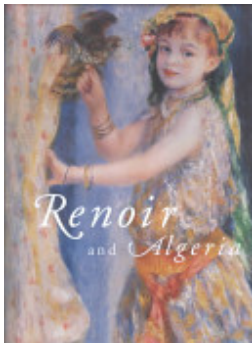
Renoir and Algeria

ISBN: 9780300097856

Authors: Roger Benjamin, David Prochaska, Sterling and Francine Clark Art Institute

Publisher: Clark Art Institute

Publication Date: 2003-01-01



Escher Meets Islamic Art

ISBN: 9789068686319

Authors: Micky Piller, Eric Broug, Annette Mills

Publisher: THOTH

Publication Date: 2013-01-01



Assessment, Evaluation, and Grading

- Class assignments/homework 15%

- Midterm Exam 35%
- Oral Presentation 15%
- Final Exam 35%

Grading System/Grade Distribution

Grading System/Grade
Distribution

U.S	ACM	French Equivalent
95-100%	A	17-20
90-94%	A -	16
88-89%	B+	15
84-87%	B	14
80-83%	B-	13
78-79%	C+	12
74-77%	C	11
70-73%	C-	10
68-69%	D+	9
64-67%	D	8
60-63%	D-	7
0-59%	F	0-6

Attendance

One of the primary requirements this semester is that you attend class. This is not a lecture class; it's essential that you come to class on time, be prepared for the lesson, and be ready to participate in discussions and activities. Attendance will be part of your final grade. Any absences can harm your final grade. It will be up to the student to manage and communicate with professors about their absences. For every absence, your final grade may be lowered by one half-letter grade (B+ to become a B, B to become B-, and so on). ACM-IAU professors are empowered to impose academic sanctions (including a lowered grade or even failure) upon students for unexcused absences, frequent tardiness, work submitted late, or any other actions or behaviors that violate ACM's academic standards and policies.

- Cellphones, laptops, iPads are NOT allowed in class.
- You are NOT allowed to leave the classroom during lecture time (not to the WC nor to get water).

Academic Policies

All students are responsible for reading, knowing, and understanding the information pertinent to their areas of study available in the ACM Catalog. The catalog contains requirements for all degree programs, course descriptions, academic policies, and regulations that govern ACM. All parts of the catalog are subject to annual changes as university rules, policies, and curricula change. It is your responsibility to keep informed of such changes; failure to do so will not exempt you from whatever penalties you may incur. Catalogs are published from August through July.

Review the latest catalog at: <https://www.acmfrance.org/academics/catalog>

Schedule of Classes and Assignments

1. INTRODUCTION + ART AND WRITING ABOUT ART

WEEK 1 INTRODUCTION, ART & ART HISTORY

1) Tue (3/9) Introduction and survey of the course No readings.

2) Thu (5/9) What is Art + Art History

Readings

- Marilyn Stokstad, Art History, Pearson Prentice Hall, Fourth Edition, 2011, pp. xxvi-xxix (start with “What is Art” stop at “What is art History”).
- Robert Glass, What is Art History and Where is it Going?

<https://smarthistory.org/what-is-art-history/>

WEEK 2 FORMAL ANALYSIS: HOW TO WRITE ABOUT ART

3) Tue (10/9) Formal Analysis I

First Watch

- <https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/v/visual-analysis>

Readings

- Marilyn Stokstad, Art History, Pearson Prentice Hall, Fourth Edition, 2011, pp. xxix-xxxvi (start with “What is art History” stop at “A Case Study:...”).

4) Thu (12/9) Formal Analysis II

Readings

- Marilyn Stokstad, Art History, Pearson Prentice Hall, Fourth Edition, 2011, pp. xxxvi-xli (start with “A Case Study:...”).

1. BYZANTINE ART AND ITALY

WEEK 3 BYZANTINE ART AND RAVENNA

5) Tue (17/9) Introduction to Byzantine Art

Readings

- Marilyn Stokstad, *Art History*, Pearson Prentice Hall, Fourth Edition, 2011, pp. 233-238 (start with “Early Byzantine Art”).
- <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/byzantine-artintro>

6) Thu (19/9) Byzantine Art and Ravenna

Watch: San Vitale, Ravenna

- <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/v/justinian-and-his-attendants-6th-century-ravenna>

Readings

- Marilyn Stokstad, *Art History*, Pearson Prentice Hall, Fourth Edition, 2011, pp. 239-242.
- Sarah E. Bassett, “Style and Meaning in the Imperial Panels at San Vitale,” *Artibus et Historiae*, 2008, Vol. 29, No. 57 (2008), pp. 49-57.
- Alicia Walker, “Cross-cultural artistic interaction in the Early Byzantine,” *Guide to Byzantine Art*, pp. 135-141.

WEEK 4 BYZANTINE ART AND VENICE + SICILY

7) Tue (24/9) Byzantine Art and Venice

Watch: Saint Mark's Basilica, Venice

- <https://www.khanacademy.org/humanities/medieval-world/byzantine1/x4b0eb531:middle-byzantine/v/saint-marks>

Readings

- James Snyder, Henry Luttikhuisen, Dorothy Verkerk, *Art of the Middle Ages*, 2nd ed. pp. 120-125 (stop at “Venice”).

8) Thu (26/9) Byzantine Art and Sicily

Readings

- James Snyder, Henry Luttikhuisen, Dorothy Verkerk, *Art of the Middle Ages*, 2nd ed. pp. 125-132 (start with “Sicily”).

1. ISLAMIC ART IN SPAIN

WEEK 5 CORDOBA

9) Tue (1/10) What is Islam and What is Islamic Art?

Readings

- Minaz Kerawala, “What is Islamic Art?” (3 Pages).
- Kishwar Rizvi, “It’s harder than ever to teach Islamic Art—but never more important,” *The Washington Post*, 6 January 2017 (2 pages).

10) Thu (3/10) The Great Mosque of Cordoba

Watch: The Mihrab at the Great Mosque of Cordoba

- <https://sites.lsa.umich.edu/khamseen/topics/2020/mihrab-at-the-great-mosque-of-cordoba/>

Readings

- Hattstein, Markus and Peter Delius (eds.), *Islam: Art and Architecture*, H.F. Ullmann, 2004, pp. 208-211 (History) + pp. 220-227 (Great Mosque of Cordoba).

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WEEK 6 ALHAMBRA & ITS INFLUENCE ON EUROPEAN ARTISTS

11) Tue (8/10) Alhambra in Granada, Spain

Watch: The Alhambra: an Art History Perspective

- <https://www.youtube.com/watch?v=KkDTQRj2rHg>

Readings

- Hattstein, Markus and Peter Delius (eds.), Islam: Art and Architecture, H.F. Ullmann, 2004, pp. 273-297 (The Nasrids of Granada + Alhambra).

12) Thu (10/10) Escher and Alhambra

Watch: The complex geometry of Islamic design - Eric Broug

- <https://www.youtube.com/watch?v=pg1NpMmPv48>

Readings

- Ana M. Carreño Leyva, "Escher + Alhambra = Infinity," Aramco World, July/August 2023. <https://www.aramcoworld.com/Articles/July-2023/Escher-Alhambra-Infinity>

1. STUDIO VISIT + MID-TERM ASSESSMENT

WEEK 7 STUDIO VISIT + MID-TERM ASSESSMENT

13) Tue (15/10) Studio Visit – Artist Morgane Baroghel-Crucq

Readings

- <https://www.morganebaroghel-crucq.com/a-propos>

Morgane Baroghel-Crucq - Bio

Morgane Baroghel-Crucq is a Fiber artist and craft woman. After studying weaving at the textile department of ENSCI in Paris, she founded my weaving studio 10 years ago in Paris and moved in south of France in 2019. Her work explores the link between textile, landscape and identity. It is an exploration of material through weaving: by the research of woven possibilities of the materials that surrounds her, she proposes a contemplation of silent landscapes. Her weavings are portraits of landscapes, fictive or real, experienced or imaginary. Made of mineral, vegetal and animal materials, they question the interdependence of the elements that creates our environment.

Her works evolve at the crossroads of Craft, Art and Design. They can be personal artworks or custom-made projects dedicated to professional or individuals.

Convinced that Crafts have an important part to play as inspiration for the future of industries and for new imaginaries, she is involved in many projects that gather craft men such as curatorial projects and exhibitions.

Awarded with the 2015 Crafts worker's Award by Atelier d'Art de France, her work has also been supported by the Fondation d'Entreprise Banque Populaire since 2016. In 2019, she joined the Academie des Savoir-faire, a Fondation d'Entreprise Hermès Program. Most recently, in 2023, she was awarded with le Grand Prix de La Création de la Ville de Paris. She is also a member of Les Grands Ateliers de France.

For the distribution of her work in the USA, Morgane Baroghel-Crucq has been working with her agent, Valerie Legras, founder of Swadoh, for 3 years

14) Thu (18/10) Mid-Term Assessment

22. CHRISTIAN-ISLAMIC ARTISTIC ENCOUNTERS IN SICILY

WEEK 8 SICILY AND THE STAGING ON MULTICULTURALISM

15) Tue (21/10) Palermo's Palimpsest Roads

Readings

- Ana M. Carreno Leyva, "Palermo's Palimpsest Roads," *Aramco World* March/April 2023, pp. 24-33.

16) Tue (24/10) Sicily and the Staging on Multiculturalism

Readings

- Lev A. Kapitaikin, "Sicily and the Staging on Multiculturalism." In *A Companion to Islamic Art and Architecture*, Vol. I, Ed. F.B. Flood and G. Necipoğlu, Wiley Blackwell, 2017, pp. 378-405.

FALL BREAK -- SATURDAY, OCTOBER 26 - SUNDAY, NOVEMBER 3

1. ARTISTIC EXCHANGES BETWEEN THE ISLAMIC WORLD AND RENAISSANCE ITALY

WEEK 9 VENICE AND THE ISLAMIC WORLD

17) Tue (5/11) Venice and the Mamluks

Readings

- Bonamano, Enrico. "Venice and Islam: a story of architectural influence." *Islamic World of Art*. February 27, 2018. <https://www.iwamag.org/2018/02/27/venice-and-islam-a-story-of-architectural-influence/>
- Howard, Deborah. "Venice and Islam in the Middle Ages: Some Observations on the Question of Architectural Influence." *Architectural History* 34 (1991): 59–74.

18) The (7/11) Venice and the Ottomans

Readings

- Alan, Chong, "Bellini in Istanbul" + "Gentile Bellini in Istanbul: Myths and Misunderstandings" In Caroline Campbell and Alan Chong, eds. *Bellini and the East*. London: The National Gallery, 2005, pp. 98-130.
- Elizabeth, Rodini, "Gentile Bellini, Portrait of Sultan Mehmed II;" *Smart Art History*.

<https://smarthistory.org/gentile-bellini-portrait-of-sultan-mehmed-ii/>

1. REMBRANDT AND THE INSPIRATION OF INDIA

WEEK 10 REMBRANDT AND MUGHAL PAINTINGS

19) Tue (12/11) Introduction to Rembrandt + Mughal Art

Watch

- <https://www.khanacademy.org/humanities/art-asia/south-asia/x97ec695a:1500-1850-deccan-south/v/exploring-color-in-mughal-paintings>

Readings

- K. C. "Mughal Painting (Akbar and Jahangir)." *Museum of Fine Arts Bulletin* 16, no. 93 (1918): 2-8.

Wed. 13/11 ACM ART PANEL 18h30-20h00 Main Hall, CEF MANDATORY

20) Thu (14/11) Rembrandt and Mughal Paintings

Readings

- Schrader, Stephanie, "Rembrandt and the Mughal Line: Artistic Inspiration in the Global City of Amsterdam," in Rembrandt and the Inspiration of India, The J. Paul Getty Museum, Los Angeles, 2018, pp. 5-27.
- Rembrandt's Mughal Drawing
https://en.wikipedia.org/wiki/Rembrandt%27s_Mughal_drawings
- How Mughal India Inspired Rembrandt <https://www.thehindu.com/news/international/how-mughal-india-inspired-rembrandt/article22919784.ece>
- The Little-Known Story of How Mughals Inspired One of Europe's Most Iconic Painters
<https://qz.com/india/1185132/how-the-mughals-inspired-one-of-europes-most-iconic-painters-rembrandt>

1. ORIENTALIST PAINTINGS IN THE 19TH CENTURY

WEEK 11 ORIENTALISM AND ORIENTALIST PAINTINGS

21) Tue (19/11) Orientalism

Watch

- Alex Dika Seggerman, "Orientalism," Khamseen: Islamic Art History Online, published 3 September 2021 <https://sites.lsa.umich.edu/khamseen/terms/2021/orientalism/>

Readings

- Demerdash, Nancy. Orientalism: <https://smarthistory.org/orientalism-2/>

Recommended

- Mohammad Samiei. "Neo-Orientalism? The Relationship between the West and Islam in Our Globalised World." *Third World Quarterly* 31, no. 7 (2010): 1145–60.

22) Thu (21/11) Orientalist Paintings

Readings

- Linda Nochlin, "The Imaginary Orient," *Art in America*, May 1983.

1. STUDENTS PRESENTATIONS

WEEK 12 STUDENTS PRESENTATIONS

23) Tue (26/11) Students Presentations - Part I

24) Thu (28/11) Students Presentations - Part II

24. STUDENTS DEBATES ON ONGOING ISSUES

WEEK 13 ARTIFACTS REPATRIATION + HAMLIN CONTROVERSY

25) Tue (3/12) Repatriation: Britain, France & Beninese Artifacts

Watch

- Museums: Last Week Tonight with John Oliver <https://www.youtube.com/watch?v=eJPLi1kCSM>

Readings

- Senta German, "Repatriating artworks," Khan Academy

<https://www.khanacademy.org/humanities/special-topics-art-history/arches-at-risk-cultural-heritage-education-series/whose-art/a/repatriating-artworks>

- "France urged to change heritage law and return looted art to Africa," The Guardian, 21 Nov., 2018

<https://www.theguardian.com/world/2018/nov/21/france-urged-to-return-looted-african-art-treasures-macron>

- Naomi Rea, "A French Museum Director Pushes Back Against a Radical Report Calling on Macron to Return Looted African Art," Artnet, 28 Nov. 2018.

<https://news.artnet.com/art-world/quai-branly-president-macron-africa-restitution-report-1404364>

- Explore this map to see where Beninese artwork is located around the world:
<https://digitalbenin.org/map>

Supplemental Reading

- Ariella Aïsha Azoulay, *Potential History: Unlearning Imperialism*, Chapter 2.

26) Thu (5/12) The Hamline Controversy

Readings

- Vimal Patel, "A Lecturer Showed a Painting of the Prophet Muhammad. She Lost Her Job," *New York Times*.
- Vimal Patel, "After Lecturer Sues, Hamline University Walks Back Its 'Islamophobic' Comments," *New York Times*.
- "After an Art Controversy, Hamline Faculty Urge Their President to Resign":
https://www.thenation.com/article/society/hamline-university-fayneese-miller/?fbclid=IwAR2ObwYzkvFZYJabNjVfYM60B3IqQwoG_7F900AwO3OtwBxQj2YByPvKXuE

EXAM PERIOD 9 December – 12 December

TBD FINAL EXAM

ONLINE RESOURCES + DATABASE

MET Heilbrunn Timeline of Art History

<https://www.metmuseum.org/toah/>

ARTSTOR

<http://library.artstor.org/#/>

JSTOR

<http://www.jstor.org/>

Material Culture of al-Andalus

<http://www.islamicspain.tv/Arts-and-Science/The-Culture-of-Al-Andalus/>

MET Publications

<http://www.metmuseum.org/art/metpublications/titles-with-full-text-online>

Getty Publications Virtual Library

<http://www.getty.edu/publications/virtuallibrary/>

V&A Search the Collection

<https://collections.vam.ac.uk/>

Archnet

<https://archnet.org/>

Guggenheim

<https://flipboard.com/@flipboard/-over-two-hundred-free-art-books-are-now/f-df507969d7%2Fvice.com>

<http://www.openculture.com/2017/04/download-200-modern-art-books-from-the-guggenheim-museum.html>

Digitized collections online - Islamic Manuscript Studies - Research Guides at University of Michigan Library

<https://guides.lib.umich.edu/islamicmsstudies/onlinecollections>

MALEK NATIONAL LIBRARY AND MUSEUM INSTITUTION

<http://malekmuseum.org/en/artifact/search>

Khamseen - Islamic Art History Online

<https://sites.lsa.umich.edu/khamseen/>

Oxford Dictionary of Art

<http://www.enotes.com/oxford-art-encyclopedia/?start=3840>

ARTCYCLOPEDIA

<http://www.artcyclopedia.com/>

Khan Academy, a multimedia web-book about art

www.khanacademy.org

A Closer Look, Louvre

<http://www.louvre.fr/en/oal>

Louvre Collections

<https://collections.louvre.fr/en/>

The Art Story, Visual Art Movements

www.theartstory.org

The Art History Archive

<http://www.arthistoryarchive.com/arthistory/>

Glossary of Art Terms, Tate

<http://www.tate.org.uk/learn/online-resources/glossary>

MoMA Learning, Glossary of Art

https://www.moma.org/learn/moma_learning/glossary

Art History Resources

<http://arthistoryresources.net/ARTHmedieval.html>