



Universitat de Lleida

# DEGREE CURRICULUM

# **ART AND CULTURE OF ANTIQUITY**

Coordination: PLANAS BADENAS, JOSEFINA

Academic year 2022-23

## Subject's general information

Subject name	ART AND CULTURE OF ANTIQUITY			
Code	100130			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMMON/CORE	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	2		4
	Number of groups	1		1
Coordination	PLANAS BADENAS, JOSEFINA			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	Face-to-face class/semi face-to-face: 21,75 hours. Student's autonomus work: 128,25 hours.			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Catalan			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
PLANAS BADENAS, JOSEFINA	josefina.planas@udl.cat	6	office 3.08

## Subject's extra information

The subject analyses the artistic manifestations of Near East cultures, including a brief introduction to the cultures that were established within the framework of prehistory, in order to reflect on the role played by the history of art. The most important core of knowledge will deal with the ancient Pharaonic culture of the Nile River Valley and the various cultures and states established in ancient Mesopotamia and Western Asia. The time frame will be established around the third and fourth millennium BC and it will end with the incorporation of Egypt into the Roman Empire. The structure of the subject is based on the existing duality between Egypt and Mesopotamia understood as two independent cultural and artistic blocks that did not interchange models with each other. The objectives of the subject include the will to interpret the artistic manifestations of this period within a social network, complemented by religious and literary texts, or descriptions of former travelers that help to have a global sense of the artistic object.

## Learning objectives

To learn the general diachrony of the universal history of art.

To learn systematically the means, procedures, materials and techniques of artistic production throughout history.

To learn to have critical awareness of the space-time coordinates and the synchronic and diachronic interrelations of the fundamental facts of the history of art.

Conscious application of the scientific methods used for the analysis of a work of art. Correct use of the contents for the analysis of an artistic work.

Direct reading of the most important sources of history of art.



## Competences

- Possess and understand knowledge in an area of study which builds on the foundation of general secondary education, and is usually at a level which, while relying on advanced textbooks, also includes some aspects which involve knowledge from the cutting edge of their field of study.
- Analysing, synthesising, organising and planning information.
- Develop critical reasoning.
- Searching for, finding and managing information.
- Develop a critical vision of the basic processes of scientific methodology in Art History.
- Develop a general diachronic view of general and/or universal Art History.
- Critically recognise the dialogue between the different methodologies for approaching the History of Art and its

historical evolution (Art Historiography).

- Acquire an adequate oral and written comprehension and expression in Catalan and Spanish.
- Apply the gender perspective to the functions of the professional field.

## Subject contents

- 1. General introduction** Guidelines for the subject. Limits and extension of the subject. Methodology. Function of the work of art. History, archeology and art. Prehistory and ancient art. Periodic systematization. Analysis of the bibliography.
- 2. Prehistoric art.** Paleolithic Furniture works. Cave paintings in southwestern Europe, North Africa and the Spanish Levant. Mesolithic cave ensembles. Neolithic: the urban revolution. The megalithic constructions. Schematic cave paintings.
- 3. Near East. Egypt.** Periodization and limits. Sources. Egyptian pantheon. Society: hierarchical structure. Predynastic period: architecture and funerary steles. Unification: Ancient Empire. Funeral monuments. Temples dedicated to the divinity: characteristics. Solar temples.
- 4. Near East. Egypt.** Ancient Empire: Sculpture. Canon and proportion in the Egyptian art. Relief and painting. Techniques, function, artistic language and iconography. Sumptuary arts.
- 5. Near East. Egypt.** First intermediate period, artistic consequences. Middle Empire. Funeral monuments: evolution and continuity of the previous formulas. Thebes, capital of Egypt. Military architecture First testimonies of Egyptian urbanism. Monumental sculpture. Small-scaled sculpture. Goldsmithing The Hyksos: second intermediate period.
- 6. Near East. Egypt.** Restoration of the previous order. New Empire. Military power. Thebes, capital of Egypt. Architecture. Great temples for the divinity (Luxor and Karnak), the cult of Ammon. New features of the funeral architecture, separation of the burial site from the place of worship. Civil burials.
- 7. Near East. Egypt.** The Ramesside Period and artistic academicism.
- 8. Near East. Egypt.** Low empire The diverse foreign dominations. Sculpture. Ptolemaic period: architecture. Egypt, province of the Roman Empire.
- 9. Near East. Western Asia.** Periodization. Sources. Religious beliefs The leading role of archaeology in the discovery of Eastern cultures. Protohistory: Uruk. Mesopotamia. Sumerian architecture: ziggurat origins. Sculpture: Reliefs. The Akkad era. The relief. Goldsmithing Royal tombs.
- 10. Near East. Western Asia.** Art Neo-Sumerian art: 3rd Dynasty of Ur. Cultures of the middle course of the Tigris: the city of Mari. Ebla. Elam. The Babylonian Empire: Hammurabi. Kassites in Babylon. Other cultures.
- 11. Near East. Western Asia.** The Hittites. The culture of iron. Architecture. Sculpture and rock relief. Reorganization of Asia Minor. Syria and Phoenicia. Tomb. Goldsmithing. Other cultures. The Jews. The temple of Jerusalem.
- 12. Near East. Western Asia.** Origins of the Assyrian empire. Military expansion. Urbanism and architecture. The urban planning of big cities: Assur, Nineveh and Khorsabad. The palace: construction and covering materials. The relief: formal and iconographic aspects. The great epic cycles. Religious themes. Bronze work. The "Kudurru". Painting. The Neo-Babylonian empire. Glazed ceramic and its application to architecture.
- 13. Near East. Western Asia.** Maedi and Persians. Achaemenid Persia. Religion and plastic arts. The court art. The palace. The "apadana". The column. Funeral rock monuments. Sculpture and relief. Eclecticism. Sumptuary arts. Use of glazed ceramic.

## Methodology

activity	CODING / description / typology TPD	O*	G*	HP*	HNP*
<b>Masterclass (M)</b>	See agenda and timetable		1	14	44
<b>Seminars (S)</b>	Methodology workshop			15	
<b>Practices (P)</b>	P1, P2, P3, P4, P5, P6, P7, P8 I P9 (All of them correspond to classroom practice. They include text commentaries, analysis of specific topics and an audiovisual presentation)			9	20
<b>Papers (T)</b>	T1 Paper (catalogue card)				22
<b>Tutorials (Tut)</b>	5 scheduled tutorials. 2 referred to M and 3 referred to P.			5 + 4	
<b>Others (AA)</b>	AA1 Oral presentation of the catalogue card (+ participation in the presentations of other students).			7	7
<b>Evaluation (AV)</b>	See table of evaluation mechanisms		1	3	
<b>TOTAL</b>				57	93

O: Objective. G: number of groups involved in the activity. HP: student classroom hours. HNP: non-classroom hours of the student.

## Development plan

As a guideline, we can say that each of the topics will be developed over a period of ten weeks. The nine classroom practices will be developed over a period of approximately ten weeks.

## Evaluation

Evaluation mechanisms	Coding / description-criteria / typology TPD	O*	Activity	%*
<b>Attendance and participation (As)</b> <b>Attendance and participation in a seminar and production of a report.</b>	As1: Raises grade according to a self-assessment and a participation report by the professor (cannot lower grade). As2: Reports.	O.1 O.2 O.3	All classroom and non-classroom based courses Attendance and participation in a seminar and the production of a report.	10

<b>Evaluation workshop (TA) (Exam)</b>	TA: Two mid-term exams of the whole subject taught in M/written test.	O.1	Masterclasses	60
<b>Report (In) / Papers (T)</b>	In1: Practice report In2: Report on oral presentations (contextualising and self-evaluating one's own). T1/In6: catalogue card/report of the card produced.			30
<b>Others (A)</b>				
<b>TOTAL</b>				100

O: Objetivo. %: porcentaje en la nota final.

Assessment is continuous. Students who combined their studies with a part-time or full-time job have the right to request an alternative assessment within five days of the start of the semester. For further information, please send an e-mail to [academiclletres@udl.cat](mailto:academiclletres@udl.cat) or contact the Secretary's Office of the Faculty of Arts. In the case of plagiarism, the provisions of the regulations for the evaluation and grading of teaching in the UdL's bachelor's and master's degrees and master's degrees will be applied.

## Bibliography

### General works

R. BIANCHI BANDINELLI (ed.): *Enciclopedia dell'Arte Antica*, 7 vols., Roma, Istituto Enciclopedia italiana, 1958.

S. GIEDION: *El presente eterno: Los comienzos del arte*, Madrid, Alianza, 1981.

*Historia del Arte, I (El mundo antiguo)*, Madrid, Alianza, 1996.

S. LLOYD; H. W. MÜLLER; R. MARTIN: *Arquitectura mediterránea prerromana*, Madrid, Aguilar 1973.

*The ancient Near East : an anthology of texts and pictures*, edited by James B. Pritchard ; foreword by Daniel E. Fleming, Princeton N. J., Princeton University Press, 2011.

D. VIALOU: *La Préhistoire*, "El Universo de las Formas", París, 1991.

### Egyptian art

C. ALDRED: *Arte Egipcio: en el tiempo de los faraones 3100-320 a.J.C.*, Barcelona, Destino/Londres, Thames and Hudson, 1993.

C. ALDRED: *Los egipcios*, Madrid, Oberón, 2005.

CH. BONNET et al.: *The Nubian pharaohs: Black Kings on the Nile*, Cairo-New York, American University in Cairo Press, 2006.

C. DESROCHES-NOBLECOURT: *La escultura del antiguo Egipto, Nuevo Imperio y Período de Amarna*, Barcelona, Noguer, 1960.

- C. DESROCHES-NOBLECOURT: *Abou-Simbel à la gloire de Ramsés*, Monaco, Éditions du Rocher, 2003.
- C. DESROCHES-NOBLECOURT: *La Herencia del Antiguo Egipto*, Barcelona, Edhasa, 2004.
- S. DONADONI: *El Arte egipcio*, Madrid, Akal, 2002.
- Egipto. El mundo de los faraones*, R. Schulz y M. Seidel (eds), Colonia, Konemann, 1997.
- E. IVERSEN, *Canon and proportions in egyptian art*, Warminster : Aris and Phillips, 1975.
- T.G.H. JAMES: *La pintura egipcia*, Madrid, Akal, 1999.
- M. JORGENSEN, *Egyptian art from the Amarna period*, Copenhagen: NY Carlsberg Glyptotek, 2005.
- J. KLETCHER : *El Rey Sol de Egipto : Amenhotep III*, Barcelona, Blume, 2001.
- J.LECLANT et alt: *Los faraones. El tiempo de las pirámides*, “El Universo de las Formas”, Madrid, Aguilar, 1978.
- J. LECLANT et alt.: *Los faraones. El imperio de los conquistadores*, “El universo de las Formas”, Madrid, Aguilar, 1980.
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- B. MANLEY: *Egyptian Art*, London, Thames & Hudson, 2017.
- L. MANNICHE: *El arte egipcio*, Madrid, Alianza, 1997.
- J. MALEK: *Egyptian Art*, Londres, Phaidon, 1999.
- A.MEKHITARIAN: *La peinture égyptienne*, “Les grands siècles de la peinture”, Ginebra, Albert Skira, 1978.
- K. MICHALOWSKY: *Arte y Civilización de Egipto*, Barcelona, Gustavo Gili, 1977.
- P. PIACENTINI; D. FERRARI: *Il senso dell'arte nell'Antico Egitto*, Milán, Electa, 1990.
- D. P. SILVERMAN: *El mundo de los faraones: cultura y civilización en el Antiguo Egipto*, Barcelona, Folio, 2006.
- W. STEVENSON SMITH: *Arte y arquitectura del antiguo Egipto*, Madrid 2000.
- E. A. WALLIS BUDGE: *El Libro Egipcio de los Muertos. El papiro de Ani, del Museo Británico*, Buenos Aires, Kier, 2007.
- R. WILKINSON: *The Complete Temples of Ancient Egypt*, Londres 2000.
- R.H. WILKINSON.: *Magia y símbolo en el arte egipcio*, Madrid, Alianza, 2003.

## **Near East**

- Z. BAHRANI: *Mesopotamia: ancient art and architecture*, London, Thames and Hudson, 2017.
- K. BITTEL: *Los Hititas*, “El Universo de las Formas”, Madrid, Aguilar, 1976.
- A. BLANCO FREIJEIRO: *Arte antiguo de Asia Anterior*, Sevilla, Publicaciones de la Universidad de Sevilla, 1972.
- A. BLANCO FREIJEIRO: *El arte de próximo Oriente*, Madrid, Anaya, 1992.
- H. FRANKFORT: *Arte y arquitectura del Oriente Antiguo*, Madrid, Cátedra, 1982.
- R. GHIRSHMAN, R. *Persia. Protoiranos, medos, aqueménidas*, “El Universo de las Formas”, Madrid, Aguilar, 1964.

F. LARA PEINADO: *El Arte de Mesopotamia*, Historia 16, Madrid, Grupo 16, 1989.

A. PARROT: *Asur*, "El Universo de las Formas", Madrid, Aguilar, 1970.

A. PARROT: *Sumer*, "El Universo de las Formas", Madrid, Aguilar, 1969.

A. PARROT, M. H. CHEHAB, MOSCATI, S.: *Los fenicios. La expansión fenicia*, "El Universo de las Formas", Madrid, Aguilar, 1975.

These works can be consulted in the Biblioteca de Lletres of the University of Lleida or they can be requested through the computer network of the Catalan Universities.