

Introduction to the History of Global Art I

AR1105 A2 Fall 2025

Wed & Fri, 1:00pm — 2:20, 3 (3-0-0) 45hrs for 15 weeks

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan's First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land. We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

Instructor: Kaveh Rafie

Contact: KRafie@nwpolytech.ca

Office Hours: Wednesday at 2:30pm to 4:00pm (via Zoom) or by appointment

Description

A comparative, global examination of art from prehistory to the 15th century. The course uses focused case studies to contrast and connect artistic developments from diverse world cultures.

Prerequisite(s)/Corequisite: None

Learning Outcomes

Course Objectives

This course provides a survey of global art from prehistory to the 15th century. By the end of the term, you will be able to:

- **Analyze & Identify:** Examine the formal qualities, historical contexts, and cultural meanings of key monuments and objects from across the globe.

- **Compare & Interpret:** Construct evidence-based arguments by comparing works from different cultures and interpreting them through primary and secondary sources.
- **Articulate & Communicate:** Present ideas clearly in both writing (employing art historical methods) and informed discussion.

Core Skills Emphasized

This course is designed to strengthen your:

- **Critical Thinking:** Integrating diverse views into rigorous, fact-based judgments.
- **Visual Literacy :** Decoding the complex and often contradictory meanings of visual expression.
- **Creative Analysis:** Solving interpretive problems when obvious solutions are not available.

Art Historical Analysis

There are many approaches to art historical understanding but for our purposes we will focus on four:

- **Formal analysis** (color, shape, texture, scale, line, shadow, space, composition and other physical properties of the work itself)
- **Iconographic analysis** (story, theme or subject presented by the work including any symbolism or veiled meanings that would be legible to people part of the artist's culture)
- **Sociohistorical analysis** (social, political, economic and cultural context in which the work is produced)
- **Aesthetic analysis** (sensuous and psychological impact that the work has on you and others)

Transferability important

Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at the Alberta Transfer Guide main page

<http://www.transferalberta.alberta.ca>.

Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions.

Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability

Required Readings & Materials

This course does NOT require a purchased textbook. All readings and videos are provided digitally via Perusall, an online social annotation platform. Readings are divided into two categories:

- **Core Readings:** These texts, primarily from Smarthistory, provide essential historical context and overviews for the week's topics.
- **Analytical Readings:** These are scholarly texts that advance a specific argument. Your task is to engage with them critically by:
 - Identifying the author's thesis
 - Questioning their claims
 - Analyzing their evidence
 - Connecting their ideas to other course material

Accessing Perusall

All materials will be available through our course group on Perusall.

Join our Perusall group using [the enrollment link or code posted on myClass](#). If you encounter any issues, please email me immediately.

Other Reference Books

- Zainab Bahrani, 2017, *Art of Mesopotamia*, Thames & Hudson.
- Nelson, R. and R. Shiff (eds.) *Critical Terms for Art History*. Chicago: Chicago University Press.
- Pedley, John Griffiths, 2002, *Greek Art and Archaeology*. New Jersey: Prentice Hall.
- D. Preziosi and L. Hitchcock, 2000, *Aegean Art and Architecture*. Oxford History of Art.
- Gay Robins, 2008, *The Art of Ancient Egypt*. (Revised Edition). Harvard University Press.
- Nancy H. Ramage and Andrew Ramage, 1991, *Roman Art*. New Jersey: Prentice Hall.
- Paul Zanker, 2008, *Roman Art*. Trans. H. Heitmann-Gordon. Los Angeles: The J. Paul Getty Museum.
- Anne D'Alleva, 2010, *Methods and Theories of Art History*.

Course Format (online, synchronous)

This is an online course delivered via Zoom, with mandatory weekly synchronous sessions. Your success depends on active participation, which includes **attending class, engaging with materials, completing readings, contributing to discussions, and submitting assignments promptly**.

[Access via this link](#)

Evaluation

Your grade in this course will be based on the following components:

Participation & Attendance

15%

Due: Ongoing

Reading Annotations

15%

Due: Weekly on Perusall

Artifacts

25%

Due: Weekly on myClass

Ancient World in Contemporary Visual Culture

45%

Due: On myClass

Detailed guidelines for each component will be provided in myClass.

1) Participation & Attendance

Active participation is crucial for this course. Your grade is based on the following components:

- **Consistent Engagement:** You are expected to keep your camera on during live Zoom sessions to foster a collaborative learning environment.
- **Camera Policy:** Turning your camera off will result in not receiving participation credit (10%) unless it is during a break or you have communicated with me in advance for accommodations.
- **Discussion Contribution:** Actively contribute to class discussions by asking questions, responding to prompts, and engaging with your peers' ideas.
- **In-Class Activities:** Complete all micro-activities, such as polls and short collaborative tasks, announced during the session.

Attendance Policy

Attendance for our live Zoom sessions is mandatory. More than two unexcused absences will require a meeting with me to discuss your standing in the course. Failure to address chronic absenteeism may result in failing the course.

If you have high levels of social anxiety or find it challenging to read social cues in a groups discussion, and find yourself unable but eager to participate please email me at KRafie@nwpolytech.ca: we can discuss alternatives or how to manage anxiety around participation.

Note on Recordings: Sessions will be recorded for educational purposes. By participating, you consent to being recorded. If you miss a session, please email me to receive the link of the missed session.

2) Reading Annotations

Reading assignments will be completed on Perusall. Your grade will be based on the quality of your annotations, which will be evaluated according to the criteria. More details will be provided in future and on myClass.

3) Artifacts

Artifacts are creative projects that allow you to engage with course materials beyond traditional writing. While rooted in research and critical thinking, they encourage artistic expression and alternative modes of understanding.

Please check myClass and course announcements for specific prompts and detailed guidelines for each assignment.

Comparative Analysis: This is a traditional essay assignment where you will compare two artworks from different cultures or time periods discussed in the course. The essay should demonstrate your ability to analyze formal qualities, historical context, and cultural significance. The length may vary between 300-500 words.

5) Ancient World in Contemporary Visual Culture

This assignment asks you to trace the influence of ancient art on contemporary visual culture. You will find a modern work that draws from ancient themes, motifs, or techniques and analyze the connection in a final paper.

Part 1: Proposal (10%)

Length: 150-200 words for the body (5%)

Citations: Two cited sources (5%)

Task: Identify a modern film, book, advertisement, artwork, or other media (including your own creative work). Briefly explain its connection to an ancient source or a theme from our course, providing evidence-based analysis.

Part 2: Final Paper (35%)

Length: 1000-1250 words

Task: Write a detailed analysis of your chosen contemporary work. Explore how it reinterprets, references, or draws inspiration from the ancient art or themes we have studied.

Example for Inspiration: [Ancient Americas, Appropriated](#)

Grading Scale

Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	95-100
A	4.0	85-94
A-	3.7	80-84
B+	3.3	77-79
B	3.0	73-76
B-	2.7	70-72
C+	2.3	67-69
C	2.0	63-66
C-	1.7	60-62
D+	1.3	55-59
D	1.0	50-54
F	0.0	00-49

Important

Grades for this course will be assigned as a percentage.

Student Responsibilities

- **Online Communication & Professionalism:** Students are expected to maintain a high level of professionalism in all course-related communications. Conduct yourself as you would in any professional setting, treating instructors and peers with respect.
- **Attendance and Participation:** Join lectures on time and remain for the full duration of class and related activities.
- **Time Commitment:** Students should expect to dedicate a minimum of 4 hours per week to out-of-class work. Assignments must be submitted by the required dates.

Academic Integrity

All students are expected to uphold the highest standards of academic integrity. This means that you must complete your own work and give proper credit to the ideas and work of others. Any form of academic dishonesty, including plagiarism, will not be tolerated and may result in disciplinary action.

For a more precise definition of academic misconduct and its consequences, refer to the Student Rights and Responsibilities policy available at <https://www.nwpolytech.ca/about/administration/policies/index.html>.

Note: All Academic and Administrative policies are available on the same page.

Regulations Regarding the Use of AI

The use of Generative AI tools (such as ChatGPT, Claude, and Copilot) in this course is restricted to specific, approved purposes. All other uses are strictly prohibited without explicit authorization.

Permitted Use

You may use AI tools for low-level editing tasks, such as:

- Correcting grammar, spelling, and punctuation.
- Improving sentence clarity and readability.
- Rephrasing sentences for better flow.

Prohibited Use

You may **not** use AI tools to:

- Generate ideas, arguments, or thesis statements.
- Write sentences, paragraphs, or entire papers.
- Paraphrase or summarize course readings or concepts.

Mandatory Acknowledgement

Any permitted use of AI must be formally declared. For every assignment, you must submit a completed **AI Use Declaration Statement** detailing the tool used and the specific ways in which it was employed. An assignment will not be graded without this form.

Working Weekly Schedule

Reading must be done before the assigned date.


Week 1

Wed, Sep 3: Welcome

Welcome to Global Art History! What is Art? What does art history do?

Videos & Media

 [The Definition of Art](#) Video • 14 mins • YouTube

 [Artifact](#) Watch the video and respond. See myClass for more information.

Fri, Sep 5: Introduction to Art History Methods

Introduction to the methods and concepts of art history

Core Readings

- Making the Most of Learning with Perusall by Perusall Team — Available on Perusall
- Michael W. Cothren and Anne D'Allema, *Fundamentals of Art History*, from “Formal Analysis” to “Composition”

Videos & Media

-  [How to do Visual \(Formal\) Analysis in Art History](#) Video • 10 mins • Smarthistory

Week 2

Wed, Sep 10: Cave Paintings and Figurines

Exploring early human artistic expression through cave paintings and small sculptures

Core Readings

- [Paleolithic Art, An Introduction](#) by Beth Harris, Steven Zucker — Smarthistory

- [Venus of Willendorf by Bryan Zygmunt](#) — Smarthistory

Analytical Readings (Perusall)

- "Want to Save Democracy? Teach Art History." by Sarah Rogers Morris — Available on Perusall

Fri, Sep 12: The Agricultural Revolution

Exploring the transition from nomadic lifestyles to settled farming communities

Core Readings

- [The Neolithic Revolution by Senta German](#) — Smarthistory
- An excerpt from *Fundamentals of Art History* by Anne D'Alleva, Michael W. Cothren — Available on Perusall

Analytical Readings (Perusall)

- [Gobekli Tepe: The World's First Temple?](#) by J. Thurman — Available on Perusall

Sep 12 Last Day for Add/Drop

Week 3





Wed, Sep 17: The First Cities in Mesopotamia

Exploring the development of urban centers, writing, and art in ancient Mesopotamia during the Bronze Age

Core Readings

- [Standing Male Worshipper \(Tell Asmar\)](#) by Senta German — Smarthistory
- [White Temple and ziggurat, Uruk](#) — Smarthistory
- [Warka Vase](#) by Senta German — Smarthistory
- An excerpt on Context from *Fundamentals of Art History* by Anne D'Alleva, Michael W. Cothren — Available on Perusall

Videos & Media

-  [Standard of Ur and other objects from the Royal Graves](#) Video • Smarthistory
-  [Victory Stele of Naram-Sin](#) Video • Smarthistory
-  [Seated Gudea holding temple plan](#) Video • Smarthistory
-  [Law Code Stele of King Hammurabi](#) Video • Smarthistory



Fri, Sep 19: Pharaohs, Pyramids and the Nile

From Early Dynastic Period to Old Kingdom Egypt

Core Readings

- [Palette of King Narmer](#) — Smarthistory
- [Step Pyramid complex at Saqqara](#) — Smarthistory
- [The Great Pyramids of Giza](#) — Smarthistory

Videos & Media

-  [King Menkaure \(Mycerinus\) and queen](#)
-  [The Seated Scribe](#)

Week 4

Wed, Sep 24: The Sacred and the Theater of the World


Middle and New Kingdom Egypt

Core Readings

- [Middle Kingdom and Second Intermediate Period, an introduction](#) — Smarthistory
- [New Kingdom and Third Intermediate Period, an introduction](#) — Smarthistory
- [Paintings from the Tomb-chapel of Nebamun](#) — Smarthistory
- [Temple of Amun-Re and the Hypostyle Hall, Karnak](#) — Smarthistory

Videos & Media

-  [Mortuary Temple and Large Kneeling Statue of Hatshepsut](#) • 7 mins • Smarthistory

 Artifact Narrative Art. See myClass for more information.

Fri, Sep 26: The Bronze Age in the Aegean and on the Greek Mainland

Bronze Age

Core Readings

- [Knossos](#) by Senta German — Smarthistory
- [Bull-leaping fresco from the palace of Knossos](#) by Senta German — Smarthistory
- [Mycenaean art, an introduction](#) — Smarthistory

Videos & Media

-  [Male Harp Player of the Early Spedos Type Getty Conversations](#) Video • 15 mins •

-  [The Treasury of Atreus](#) Video • 15 mins

Week 5

Wed, Oct 1: From the Late Bronze Age Globalization to Imperial Power

The Rise of the Neo-Assyrian, Neo-Babylonian and Persian Empires from the Ruins of the Bronze Age

Core Readings

- [Assyria, an introduction](#) by Senta German — Smarthistory
- The Ishtar Gate and Neo-Babylonian art and architecture — Smarthistory
- Persepolis: The Audience Hall of Darius and Xerxes — Smarthistory

Analytical Readings

- Marian H. Feldman, “Luxurious Forms: Redefining a Mediterranean ‘International Style,’” 1400-1200 BCE (excerpt)

Videos & Media

-  [Digital Reconstruction of the Northwest Palace](#), Nimrud, Assyria Video • 2 mins
-  [The Ishtar Gate](#) • 6 mins

Fri, Oct 3: Late Classical Art in Greece. The beginning of the Hellenistic Age in the

Core Readings

- [An Indus Seal](#) by Arathi Menon — Smarthistory
- [The Priest-King sculpture from the Indus Valley Civilization](#) — Smarthistory
- [The Terracotta Warriors](#) — Smarthistory

Videos & Media

-  [Tigers, dragons, and, monsters on a Shang Dynasty Ewer](#) • 6 mins • Smarthistory
-  [Da Ke Ding](#) • 6 mins • Smarthistory

Week 6

Wed, Oct 8: Introduction to Archaic and Classical Greece




Core Readings

- [Introduction to ancient Greek art](#) — Smarthistory
- [Kouroi and Korai, an introduction](#) — Smarthistory
- [The Parthenon, Athens](#) — Smarthistory

Analytic Readings

- Elizabeth Marlowe, [Why the Elgin Marbles Should Not be Returned to Greece ... Yet](#)

Videos & Media




-  [Charioteer of Delphi](#) Video • 3 mins • Smarthistory
-  [Polykleitos, Doryphoros \(Spear-Bearer\)](#) • 3 mins • Smarthistory
-  [The Erechtheion](#) • 3 mins • Smarthistory

Fri, Oct 10: From the Late Classical Art in Greece the Hellenistic Age

Core Readings

- [The Dying Gaul, reconsidered](#) — Smarthistory
- [Nike \(Winged Victory\) of Samothrac](#) — Smarthistory
- [The Pergamon Altar](#) — Smarthistory

Videos & Media

-  [Lysippos, Apoxyomenos](#) Video • 4 mins
-  [Lysippos, Farnese Hercules](#) Video • 6 mins
-  [Apollonius, Boxer at Rest \(or The Seated Boxer\)](#) Video • 6 mins

Week 7

Wed, Oct 15: Etruscan and the Roman Republic

Core Readings

- [Temple of Minerva and the sculpture of Apollo \(Veii\)](#) — Smarthistory
- [Ancient Roman art, an introduction](#) — Smarthistory
- [Roman wall painting styles](#) — Smarthistory

Videos & Media

-  [Sarcophagus of the Spouses](#) • 4 mins • Smarthistory





-  [In full color, ancient sculpture reimagined](#)

Fri, Oct 17: Imperial Rome

Core Readings

- [Athanadoros, Hagesandros, and Polydoros of Rhodes, Laocoön and his Sons](#) — Smarthistory
- [The Forum of Trajan](#) — Smarthistory
- [Ara Pacis Augustae](#) — Smarthistory
- [The Pantheon \(Rome\)](#) — Smarthistory
- [Baths of Caracalla](#) — Smarthistory

Videos & Media

-  [The Colosseum](#) Video • 9 mins
-  [Column of Trajan](#) Video • 8 mins
-  [Battle of the Romans and Barbarians](#) Video • 5 mins
-  [Equestrian Statue of Marcus Aurelius](#) Video • 3 mins
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Week 8

Wed, Oct 22: Buddhist Art in South Asia

Core Readings

- [The Pillars of Ashoka](#) — Smarthistory
- [Buddhism, an introduction](#) — Smarthistory
- [The stupa, an introduction](#) — Smarthistory
- [Yaksha and Yakshi sculptures](#) — Smarthistory
- [Buddhist monasteries](#) — Smarthistory

Videos & Media





-  [How to recognize a bodhisattva](#), Rome Video • 3 mins
-  [Catacomb of Priscilla](#), Rome

Fri, Oct 24: The Late Roman Art and Early Christian Art

Core Readings

- [Arch of Constantine, Rome](#) — Smarthistory
- [Colossus of Constantine](#) — Smarthistory
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Videos & Media

-  [Santa Costanza](#), Video • 3 mins
-  [Catacomb of Priscilla](#), Video • 4 mins
-  [Basilica of Santa Sabina](#), Video • 3 mins
-  [The Mausoleum of Galla Placidia](#) Video • 4 mins

Week 9

Wed, Oct 29: Byzantine Art

Core Readings

- [Byzantine art, an introduction](#) — Smarthistory
- [Icons, an introduction](#) — Smarthistory
- [Empress Theodora, rhetoric, and Byzantine primary sources](#) — Smarthistory

Videos & Media

-  [Sant'Apollinare in Classe, Ravenna \(Italy\)](#) • 4 mins



Fri, Oct 31: Buddhist Art in East Asia

Exploring the journey of Buddhism from India along the Silk Road into China and Japan, and the distinct artistic styles that developed in each culture.

Core Readings

- [Yungang grottoes](#) — Smarthistory
- [Chinese scholar-painters, an introduction](#) — Smarthistory
- [Chinese landscape painting](#) — Smarthistory
- [Tang dynasty \(618–907\), an introduction](#) — Smarthistory
- [Song dynasty \(960–1279\), an introduction](#) — Smarthistory
- [Yuan dynasty \(1279–1368\), an introduction](#) — Smarthistory

Videos & Media

-  [Tomb model of a watchtower](#), Video • 4 mins
-  [Hōryūji](#) Video • 7 mins

Week 10

Wed, Nov 5: Mesoamerican Art I

Art and architecture of Mesoamerican civilizations: Olmec and Mayan art

Core Readings

- [Olmec Colossal Heads](#) — Smarthistory
- [Palenque \(Classic Period\)](#) — Smarthistory
- [Maya glyphs, a basic introduction](#) — Smarthistory
- [Teotihuacan](#) — Smarthistory

Videos & Media

-  [Popol Vuh](#) Video

Thu, Nov 6: Proposal due

Fri, Nov 7: No reading

Week 11: Fall Break No classes scheduled

Week 12

Wed, Nov 19: Arts of the Muslim World

Core Readings

- [Arts of the Islamic world: The early period](#) — Smarthistory
- [Mosque architecture, an introduction](#) — Kendra Weisbin
- [The Dome of the Rock](#) (Qubbat al-Sakhra) — Smarthistory
- [Samarra, A Palatial City](#) — Matt Saba
- [The Alhambra](#) — Shadie Mirmobiny

Videos & Media

-  [Folio from a Shahnama, The Bier of Iskandar \(Alexander the Great\)](#) Video • 6 mins • Smithsonian




Fri, Nov 21: Early Medieval and Romanesque Art

Core Readings

- [Medieval churches: sources and forms](#) — Valerie Spanswick
- [Romanesque art, an introduction](#) — Andreas Petzold
- [Pilgrimage routes and the cult of the relic](#) — Christine M. Bolli
- [The Art of Conquest in England and Normandy](#) — Diane Reilly

- [Matthew in the Coronation Gospels and Ebbo Gospels](#) — Jennifer Awes Freeman








Videos & Media

-  [The Bayeux Tapestry](#) video • 22 mins (optional)
-  [Lindau Gospels cover](#) video • 6 mins
-  [Bronze doors, Saint Michael's, Hildesheim](#) video • 6 mins

Week 13

Wed, Nov 26: Gothic Art of the Twelfth and Thirteenth Centuries

Videos & Media

-  [Gothic architecture explained](#) • 4 mins
-  [Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis](#)
-  [Chartres Cathedral](#) • 4 mins
-  [The Cathedral of Notre-Dame, Paris](#) 5 mins
-  [Reims Cathedral](#)
-  [Amiens Cathedral](#)
-  [Salisbury Cathedral](#)

Analytical Readings (Perusal)

- [Recht, Believing and Seeing: The Art of the Gothic Cathedral](#)

Fri, Nov 28: Art in Africa

Core Readings

- [Africa historical overview: to 1600](#) — Christa Clarke
- [Christian Ethiopian art](#) by Smarthistory Contributors — Smarthistory
- [Great Mosque of Djenné](#) — [Elisa Dainese](#)
- [Kingdom of Ife: sculptures from West Africa](#)
- [The Great Mosque of Kairouan](#) — [Colette Apelian](#)
- [Great Zimbabwe](#) — Nancy Demerdash

Videos & Media

-  [Seated Figure \(Djenné peoples\)](#) • 6 mins • Khan Academy

Week 14







Wed, Dec 3: Thirteenth/Fourteenth-Century Art in Europe

The emergence of Renaissance ideals in 13th-14th century Italy with Giotto and others

Core Readings

- [Siena in the Late Gothic, an introduction](#) — Joanna Milk Mac Farland
- [A primer for Italian renaissance art](#) — Smarthistory
- [Ivory casket with scenes from medieval romances](#) — Smarthistory

Videos & Media













-  [Humanizing Mary: the Virgin of Jeanne d'Evreux](#) • 4 mins
-  [Röttgen Pietà](#) • 5 mins
-  [Duccio, Maestà](#) • 9 mins
-  [Cimabue and Giotto compared](#) • 7 mins
-  [Giotto, Arena \(Scrovegni\) Chapel \(part 1 of 4\)](#) • 4 mins
-  [Andrea Pisano, South doors, Baptistery of Saint John, Florence](#) 8 min

Fri, Dec 5: Fifteenth-Century Art in Italy

Core Readings

- [Early applications of linear perspective](#) — Joseph Dauben
- [Perugino, Christ Giving the Keys of the Kingdom to St. Peter](#) — Shannon Pritchard
- [Donatello, St. Mark](#) — David Boffa

Videos & Media

-  [Filippo Brunelleschi and Lorenzo Ghiberti, Sacrifice of Isaac](#) Video • 5 mins
-  [Linear Perspective: Brunelleschi's Experiment](#) Video • 4 mins
-  [Filippo Brunelleschi, Dome of the Cathedral of Florence](#) Video • 5 mins
-  [Donatello, David](#) — Heather Graham
-  [Donatello, Mary Magdalene](#) Video • 5 mins
-  [Masaccio, The Tribute Money and Expulsion in the Brancacci Chapel](#) Video • Video 9 mins
-  [Masaccio, Holy Trinity](#) Video • Video 8 mins
-  [Fra Angelico, The Annunciation](#) Video • Video 6 mins
-  [Sandro Botticelli, La Primavera \(Spring\)](#) • Video 4 mins
-  [Sandro Botticelli, The Birth of Venus](#) • Video 5 mins
-  [Verrocchio, David with the Head of Goliath](#) • Video 4 mins
-  [Alberti, Façade of Santa Maria Novella, Florence](#) • Video 4 mins

Week 15


Wed, Dec 10: The Northern Renaissance

Core Readings

- [The Northern Renaissance, a brief introduction](#) — Bonnie Noble
- [Limbourg brothers, Très Riches Heures du Duc de Berry](#) — Christine M. Bolli
- [The Medieval and Renaissance Altarpiece](#) — Donna L. Sadler
- [Jan Van Eyck, The Ghent Altarpiece](#) — Sally Hickson
- [Jan van Eyck, The Arnolfini Portrait](#) — Lane Eagles

Videos & Media

-  [Workshop of Robert Campin, Annunciation Triptych \(Merode Altarpiece\)](#) _ Video • 5 mins
-  [Jan van Eyck, Portrait of a Man in a Red Turban \(Self-Portrait?\)](#) Video • 4 mins

 **Thurs, Dec 11: Final Project (Final Essay - Ancient World in Contemporary Visual Culture) Deadline via myClass**