Course Description: The medieval world was full of sculpted objects. Bubbles of three-dimensional blood erupted from carved and painted martyrs in church interiors, designed to provoke the spectator’s disgust and awe; towering stone statues presided over public markets, proclaiming principles of rule and law; delicately worked ivories showed wondrous worlds in miniature. This course examines the sculptural production of the medieval west from the teeming fury of Romanesque portals to the late Gothic masterpieces of Adam Kraft and Tilman Riemenschneider (ca. 1150-1500 CE). Inspecting a range of minuscule, monumental, and portable objects in diverse media, we will chart shifting approaches to embodiment, matter, motion, form, gender, space, and style. In addition to honing our skills of looking at and writing about sculpture in general, we will develop a critical vocabulary for describing medieval sculptural work in particular. Readings will include primary sources (in translation) and key works of art historical scholarship; we will, where possible, draw on the resources of Los Angeles collections to study objects in person.