
ANCIENT ART & ARCHITECTURE in Fall 2019 (AH2011)

Course Code	AH2011	Professor(s)	Anna Devi Russakoff
Prerequisites	None	Office Number	C-504
Class Schedule	F: 09:00-10:20 in V-1 TF: 10:35-11:55 in C-101	Office Hours	Tues. 12h00-13h00 & by appointment
Credits	4	Email	arussakoff@aup.edu
Semester	Fall 2019	Office Tel. Ext.	633

Course Description

Classical Antiquity forms the cornerstone of Western civilization, and its significance for the arts is no less fundamental. One could even argue that the entire history of Western art has been in dialogue with it, either by imitating, transforming, or rejecting it. This course aims to be both chronological and thematic. After a brief introduction about the legacy of Ancient Near Eastern and Egyptian art, the first half of the course will cover Greek art from the Aegean Bronze Age through the Hellenistic era. The second half of the course will focus on Roman art from the Etruscans through the end of the Roman Empire. We will study the visual arts from all media, including architecture, sculpture, painting, and mosaics, as well as minor arts such as cameos and jewelry. Themes we will consider include the ideal of beauty and the development of the "canon," portraiture and representations of the human body, and ideas about youth and age. To understand the relevance of studying ancient art in modern times, we will also include questions about fakes and forgeries, and the contentious issue of cultural heritage. Students are expected to engage closely with original objects of ancient art on view in Paris.

Course Learning Outcomes

Enrichment of art historical/architectural terminology.

Improved visual analysis and research skills.

Recognition of major monuments and styles of Ancient art and architecture.

Deeper understanding of Ancient mythology and cultures.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects

(e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

General Education

GLACC:

- **CCI LO1 - Local and Global Perspectives:** Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.
- **CCI LO2 - Aesthetic Inquiry and Creative Expression:** Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Course Outline

OUTLINE (subject to slight changes):

Note: all readings come from the required purchase, books on reserve or in the (non-circulating) reference area at the AUP library, postings on our Blackboard site, or articles/reviews available on-line through **JSTOR**. If you miss a class, it is your responsibility to keep up with the reading. Please note that some weeks have much heavier reading assignments than others. Pace yourself well!!

Sept. 3 (T): Introduction: What is “Classical”?

Recommended reading:

Neer, Introduction & Chronological Overview

Pedley, pp. 11-29

Pollitt, *Art and Experience*, pp. 1-2

Spivey, intro., pp. 5-26

Sept. 6 (F): The Legacy of Ancient Near Eastern Art

Readings:

Gardner's Art Through the Ages, Chapter 2

Recommended reading:

Trachtenberg/Hyman, "Architecture before Greece," pp. 47-81 (Chapter 1)

Sept. 10 (T): The Legacy of Egyptian Art

Readings:

Gardner's Art Through the Ages, Chapter 3

Sept. 13 (F): Aegean Bronze Age I: Cycladic and Minoan Art

Readings:

Neer, Chapter 1

Recommended reading:

Preziosi/Hitchcock, pp. 52-61

Trachtenberg/Hyman, "Crete and Mycenae," pp. 77-81

Sept. 17 (T): Aegean Bronze Age II: Minoan Art (con't) and Mycenaean Art

Readings:

Neer, Chapter 2

Recommended reading:

Preziosi/Hitchcock, pp. 92-99, 165-171, 187-190

Sept. 20 (F): The Geometric and "Orientalizing" Periods

Readings:

Neer, Chapters 3 & 4

Homer, *The Odyssey*, Book IX, "The Cyclops"

Sept. 24 (T): Archaic Greek Art: sculpture and vase painting

PAPER #1 DUE AT THE BEGINNING OF CLASS

Readings:

Neer, Chapters 5, 6, 7 & 8 (skim: follow the objects/monuments we cover in class)

Jeffrey M. Hurwit, "The words in the image: orality, literacy, and early Greek art," *Word & Image* 6, 2

(April-June 1990), pp. 180-97.

Recommended readings:

Larissa Bonfante, "Nudity as a costume in classical art," *American Journal of Archaeology* 93

(1989), pp. 543-570.

François Lissarrague, "Drinking Games," in *The Aesthetics of the Greek Banquet: Images of Wine and*

Ritual, trans. Andrew Szegedy-Maszak (Princeton: Princeton University Press, 1990), pp. 68-86.

Sept. 27 (F): A Period of Transition: the Early Classical Period

Readings:

Neer, Chapter 9

Rachel Donadio, "Vision of Home: Returned Antiquities - Repatriated Works Back in Their Countries of

Origin." *New York Times*, April 17, 2014.

Recommended reading:

Trachtenberg/Hyman, pp. 83-109: "Greece" (for overview of Greek architecture)

Thomas H. Carpenter, *Art and Myth in Ancient Greece: a handbook* (London: Thames & Hudson,

1991), Chapter 6: "Herakles," pp. 117-159.

Oct. 1 (T): The Parthenon: Architecture, Sculpture, and Decoration (High Classical)

Reading:

Neer, Chapter 11

Joan B. Connelly, "Parthenon and *Parthenoi*: a mythological interpretation of the Parthenon frieze,"

American Journal of Archaeology 100 (1996), pp. 53-80.

Rachel Kousser, "Destruction and Memory on the Athenian Acropolis," *Art Bulletin* 91, 3 (September

2009), pp. 263-282.

Recommended reading/looking:

AUP CD-ROM on the Parthenon

Boardman, pp. 96-145

Pollitt, *Art and Experience*, pp. 75-97

Joan B. Connelly, *Portrait of a Priestess: Woman and Ritual in Ancient Greece* (Princeton: Princeton

University Press, 2007), Chapter 4: "Dressing the Part: Costume, Attribute, and Mimesis," pp. 85-115.

Oct. 4 (F): TRIP TO THE LOUVRE

Oct. 8 (T): The High Classical Period (except for the Parthenon)

Readings:

Neer, Chapter 12

Yael Young, "Binding, Loosening, or Adjusting Her Sandal? On Nike from the Parapet of the Athena

Nike Temple." *Source: Notes in the History of Art* 34, 4 (Summer 2015), pp. 2-9.

Recommended reading:

Boardman, pp. 79-83, 90-95

Pollitt, *Art and Experience*, pp. 64-75, 97-110

Oct. 11 (F): Changing the Canon: Late Classical Art and Architecture of the 4th century and Alexander the Great

Readings:

Neer, Chapter 13

Christine M. Havelock, *The Aphrodite of Knidos and Her Successors: a historical review of the female*

nude in Greek art (Ann Arbor: University of Michigan Press, 1995), Chapter 1, pp. 9-37.

Nikolaus Himmelmann, "The Knidian Aphrodite," in *Reading Greek Art: essays by Nikolaus*

Himmelmann (Princeton: Princeton University Press, 1998), pp. 187-198.

Nanette Solomon, "Making a World of Difference: Gender, Asymmetry and the Greek Nude," in *Naked*

Truths: Women, Sexuality and Gender in Classical Art & Archaeology, ed. Ann Olga Koloski-Strow et al. (London: Routledge, 2000), pp. 197-219. **AUP library: e-book**

Recommended reading:

Pollitt, *Art and Experience*, pp. 136-194

Oct. 15 (T): MIDTERM EXAM

Oct. 18 (F): STUDY TRIP SCHEDULED TO NIMES/ARLES/PONT-DU-GARD

Oct. 22 (T): Hellenistic Art

Reading:

Neer, Chapter 14

Virgil, *Aeneid*, Book II

Kathryn Shattuck, "An Ancient Masterpiece or a Master's Forgery?" *New York Times*, April 18, 2005

Rachel Kousser, "The Venus de Milo and the Hellenistic Reception of Classical Greece," *American*

Journal of Archaeology 109, 2 (April 2005), pp. 227-250.

Kimberly Cassibry, "The Tyranny of the *Dying Gaul*: Confronting an Ethnic Stereotype in Ancient Art."

The Art Bulletin 99, 2 (June 2017), pp. 6-40.

Recommended reading:

John R. Marszal, "Ubiquitous Barbarians: representations of the Gauls in Pergamon and elsewhere,"

in *From Pergamon to Sperlonga: Sculpture and Context*. Eds. Nancy T. de Grummond and Brunilde S. Ridgway (Berkeley: University of California Press, 2000), pp. 191-234.

Pergamon and the Hellenistic Kingdoms of the Ancient World. Ed. Carlos A. Picón and Seán

Hemingway. New Haven: Yale University Press, 2016.

Oct. 25 (F): Rome: the Legacy of the Etruscans

Readings:

Ramage, Chapter 1

Ingrid Rowland, "Etruscan Secrets," in *New York Review of Books*, July 5, 2001, pp. 12-17.

Oct. 29 (T): Art and Architecture of the Roman Republic

Readings:

Ramage, Chapter 2

I Claudia, pp. 14-25: "Gender Theory in Roman Art" (by Natalie B. Kampen)

Recommended readings:

Susan Pierce-Silberberg, "The Muse Restored: Images of Women in Roman Painting," *Woman's Art*

Journal 14, 2 (1993-94), pp. 28-36.

Nathaniel B. Jones, "Starting from Places: Continuous Narration and Discontinuous Perspectives in

Roman Art," *Art Bulletin* 100, 1 (March 2018), pp. 7-35.

Trachtenberg/Hyman, pp. 111-155: "Rome" (excellent overview of Roman architecture)

FALL BREAK

Nov. 5 (T): The Early Empire and Augustus

Readings:

Ramage, Chapter 3

Paul Rehak, "Aeneas or Numa? Rethinking the Meaning of the Ara Pacis Augustae," *Art Bulletin* (2001), pp. 190-208

Michael Squire, "Embodied Ambiguities on the Prima Porta Augustus," *Art History* 36, 2 (April 2013),

pp. 242-309.

Recommended reading:

Elizabeth Bartman, *Portraits of Livia: Imaging the Imperial Woman in Augustan Rome*. Cambridge:

Cambridge University Press, 1999, pp. 86-92, 108-114.

I Claudia, pp. 28-41: "Imperial Woman as Patrons of the Arts in the Early Empire" (by Diana E.E.

Kleiner)

Nov. 8 (F): Artistic Change under the Julio-Claudians

Readings:

Ramage, Chapter 4

John R. Clarke, "The Warren Cup and the Contexts for Representations of Male-to-Male Lovemaking in

Augustan and Early Julio-Claudian Art," *Art Bulletin* (1993), pp. 275-294.

ARMISTICE BREAK

Nov. 15 (F): The Spread of the Empire: the Flavians

Readings:

Ramage, Chapter 5

Eve D'Ambra, "Mode and Model in the Flavian Female Portrait." *American Journal of Archaeology* 117, 4 (2013): 511-525.

Nov. 19 (T): Trajan and his Monuments

Readings:

Ramage, Chapter 6

Penelope Davies, "The Politics of Perpetuation: Trajan's Column," *American Journal of Archaeology* 101, 1 (January 1997), pp. 41-65 [JSTOR]

Nov. 22 (F): LOUVRE VISIT

Nov. 26 (T): The High Empire and Classical Revival: Hadrian

Readings:

Ramage, Chapter 7

PAPER #2 DUE AT THE BEGINNING OF CLASS

Nov. 29 (F): The Antonines

Readings:

Ramage, Chapter 8

Marcus Aurelius, *Meditations* (Books 2, 4 & 9)

Christina Riggs, "Facing the Dead: Recent Research on the Funerary Art of Ptolemaic and Roman

Egypt." *American Journal of Archaeology* (2002): 85-101. **[JSTOR]**

Dec. 3 (T): The Late Empire: the Severans and the Soldier-Emperors

Readings:

Ramage, Chapters 9 and 10

Dec. 6 (F): The Decline of the Empire? The Tetrarchs and Constantine

Readings:

Ramage, Chapters 11 and 12

Elsner, pp. 138-143, 221-235

Marlowe, Elizabeth. "Framing the Sun: The Arch of Constantine and the Roman Cityscape," *Art Bulletin*

88, 2 (June 2006): 223-242. **[JSTOR]**

Dec. 13: FINAL EXAM, 8h30-11h00

Textbooks

Title	Author	Publisher	ISBN	Required
Roman Art	Andrew and Nancy Ramage	Pearson	9780205988952	Yes
Art & Archaeology Of The Greek World 1 edition sold first here at AUP	Richard T. Neer	Thames & Hudson	9780500051665 and 9780500052082	Yes

Attendance Policy

ATTENDANCE: Required. Images and readings not easily available elsewhere will be discussed and/or distributed in class. It is the student's responsibility to make up the work if a class is missed. *Excessive absences (more than 4 times) or lateness (more than 6 times) will result in failure of the course, regardless of other grades received.*

MUSEUM VISITS: Two trips to the Musée du Louvre are planned (see course outline). *Each student will give a short, 10-minute presentation before an object that they have studied carefully for the first paper* (the first half of the class will give their presentations during the first visit, the second half during the second visit). We may also go to the Département des Monnaies, médailles et antiques at the Bibliothèque nationale de France (Richelieu), the Petit Palais, have a third visit to the Louvre, or go to another special exhibition. The days we go to the museums we will use the longer class time on Fridays (periods 1 and 2), to ensure that everyone has enough time to get there and back without missing any other classes.

STUDY TRIPS: A study trip to Nîmes, Arles, and the Pont-du-Gard is scheduled from October 18-20. Please note that study trips are integral parts of many art history courses. Material covered on the trip is generally not repeated in class. For this reason it is most strongly recommended that students make every effort to participate. For AUP art history majors who have successfully completed at least four (4) art history courses and can demonstrate financial need, assistance is available from the Art History Study Trip Fund. Additional financial

assistance is sometimes available from the SGA *Coup de Pouce* fund.

HOW CAN WE CREATE THE IDEAL LEARNING ENVIRONMENT? Since classes at AUP are small, it is extremely important to be considerate of your fellow classmates and your professors. We will all perform at our best if the following measures are respected in my class:

1. You are expected to arrive on time. If you are more than 10 minutes late, you may be asked to leave, since your arrival will be disruptive.
2. Class lasts only one hour and twenty minutes. Please use the facilities before or after (except in cases of medical emergencies, of course).
3. It is not lunch-time; no one should be eating in class.
4. In general, all electronic devices **MUST** be turned off or on vibrate for the duration of the class. The one exception is that you may take notes if you are sitting in the front few rows of the classroom. However, if it becomes clear that you are using your device for purposes other than taking notes (Facebook, etc.), you will lose this privilege.

ATTENDANCE POLICY:

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and *especially during the Drop/Add and Exam Periods.*

ENGLISH LANGUAGE PROFICIENCY STATEMENT: As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral

presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

GRADING: Class participation (including student presentations at the Louvre): 15%

15% Paper #1 (due Sept. 24):

25% Paper #2 (due Nov. 26):

20% Midterm Exam (Oct. 15):

25% Final Exam (Dec. 13)

N.B.: late papers will receive grade penalties, and will not be accepted more than a week after their due dates. Make-up exams will only be given in cases of extreme medical/personal emergencies, and **ONLY** if the Professor is notified prior to the exam.

Please Note: Students are responsible for all images covered in class for the exams. All PowerPoint presentations will be posted on our Blackboard site. Failure of both in-class exams will result in a failing grade for the course, regardless of the grades received on the papers. *Evidence of cheating or plagiarism/fraud will also result in a failing grade for the course,*

regardless of all other work, and will be reported to the Office of Academic Integrity.

EXTRA CREDIT!! Will be given for one 1-2 page summary of any of the recommended readings submitted to me before the last day of classes. Please note that extra credit will help bring your grade up in borderline cases, but will not change your grade significantly (i.e., if you are in between a B and a B+, you would get the B+, but you would not be able to go from a C to a B+, since only one extra credit assignment will be accepted).

Other
