
ANCIENT ART & ARCHITECTURE in Fall 2020 (AH2011)

Course Code	AH2011	Professor(s)	Anna Devi Russakoff
Prerequisites	None	Office Number	Montessuy
Class Schedule	F: 09:00-10:35 in V-1 TF: 10:50-12:25 in C-101	Office Hours	Tuesdays & Fridays 10-10:30 in person and Monday mornings 9-12 on TEAMS
Credits	4	Email	arussakoff@aup.edu
Semester	Fall 2020	Office Tel. Ext.	via TEAMS

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

Sept. 25 (F): 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. 29 (T): The Legacy of Ancient Near Eastern & Egyptian Art

Readings:

Gardner's Art Through the Ages, Chapters 2 & 3

Recommended reading:

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

Oct. 2 (F): Aegean Bronze Age: Cycladic, Minoan & Mycenaean Art

Readings:

Neer, Chapters 1 & 2

Recommended reading:

Preziosi/Hitchcock, pp. 52-61, pp. 92-99, 165-171, 187-190

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

Oct. 6 (T): The Geometric and "Orientalizing" Periods

Readings:

Neer, Chapters 3 & 4

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

Oct. 9 (F): Archaic Greek Art: sculpture and vase painting

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. **BLACKBOARD**

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.

Oct. 13 (T): A Period of Transition: The Early Classical Period

PAPER #1 DUE AT THE BEGINNING OF CLASS

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. 16 (F): 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. **JSTOR**

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

2009), pp. 263-282. **JSTOR**

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. 20 (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.

BLACKBOARD

Recommended reading:

Boardman, pp. 79-83, 90-95

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

Oct. 23 (F): TRIP TO THE LOUVRE

Oct. 27 (T): 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.

BLACKBOARD

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

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

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. 30 (F): MIDTERM EXAM

Nov. 3 (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. **JSTOR**

Recommended reading:

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.

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.

Nov. 6 (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.

Nov. 10 (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) **BLACKBOARD**

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)

Nov. 11-13: FALL BREAK

Nov. 17 (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 **JSTOR**

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

pp. 242-309. **BLACKBOARD**

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. 20 (F): Artistic Change under the Julio-Claudians & Spread of the Empire under the Flavians

Readings:

Ramage, Chapters 4 & 5

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. **JSTOR**

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

Nov. 24 (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. 27 (F): LOUVRE VISIT

Dec. 1 (T): The High Empire and Classical Revival: Hadrian

Readings:

Ramage, Chapter 7

PAPER #2 DUE AT THE BEGINNING OF CLASS

Dec. 4 (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. 8 (T): The Late Empire: the Severans and the Soldier-Emperors

Readings:

Ramage, Chapters 9 and 10

Dec. 11 (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**

FINAL EXAM: December 22 at 8pm (20h00)

Textbooks

Title	Author	Publisher	ISBN	Required
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Roman Art: Romulus to Constantine	Ramage, Nancy and Andrew	Pearson	9780205988952	Yes
ART & ARCHAEOLOGY OF THE GREEK WORLD 2ND EDITION	Neer, Richard T.	Thames & Hudson	9780500052082	Yes

Attendance Policy

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.

Covid-19 temporary amendments:

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Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

ATTENDANCE:

Special COVID attendance policy for Fall 2020 for Professor Russakoff:

- If you are based in Paris and feeling well, you are expected to come to class and to

participate. If possible, please bring your laptop computer with you to facilitate communication with remote classmates

- If you are based in Paris and you are NOT feeling well, do NOT come to class. Please in this case log in and join us via TEAMS
- If you are joining us remotely/synchronously (in a compatible time zone), you are expected to attend each class via TEAMS and to participate by 'raising your hand' and speaking, or commenting and asking questions in the chat
- If you are joining us remotely/asynchronously (not in a compatible time zone), you are expected to watch the recordings of the classes (please take frequent breaks while watching them!) and to PARTICIPATE TWICE PER WEEK on the BlackBoard discussion board (post your questions and/or comments). If I do not have either a question or a comment from you about each class, it will be counted as an absence!
- Wherever you are located, if you are very sick and cannot attend even remotely or on the discussion board, please let me know asap and send me a doctor's note so that I can excuse your absence(s)
- There are two visits planned to the Louvre, where students will be giving oral presentations in front of objects. Remote students must upload films of themselves making presentations, and will also be required to watch short videos about the Greek and Roman collections and take ungraded quizzes based on the two visits

Grading Policy

GRADING:	Class participation (including student presentations at the Louvre):	15%
	Paper #1:	15%
	Paper #2:	25%
	Midterm Exam:	20%
	Final Exam	25%

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
