**Themes in Roman Imperial Art. Faces Bodies Spaces**

**Meet: twice a week (mon/wed)**

**Instructor: Alessandro Celani (celani@ualberta.ca - +39 333 8986592)**

**Course description**

Roman Art as been a model to most visual cultures of any time. Many of our communications, regardless of the media, still refer to that world. This course focuses on visual themes that were first created by the Romans but are still active in our time. We will move through the major areas of Roman visual vocabulary: the face, the body, the space. Roman portraits belong both to the intimate dimension of the self and to the public sphere of the appearance, expressing not only emotion but communicating political ideology and propaganda. The human body is the core of Roman art, catalyzing war, entertainment, slavery, sexuality. It is still a permanent form of celebration of the individuality and oppression of political or economical powers.

**Course aims and objectives**

Students will acquire:

* Familiarity with the main themes of Roman Imperial Art
* Awareness of the main theoretical discussions about Roman Art
* Knowledge of major and minor artifacts and works of art produced in the Roman Imperial period

**Final Exam:**

Test on arguments covered during the entire course.

**Assessment Policy**

Participation 10 %

Mid-Term Test 20 %

Research Paper 30 %

Final Test 40 %

**Selected Bibliography**

Bartman, E. *Portraits of Livia : imaging the imperial woman in Augustan Rome* (Cambridge 1999); J. Bergmann, B. , *Roman frescoes from Boscoreale : the Villa of Publius Fannius Synistor in reality and virtual reality* (Yale 2010);

Breckenridge, *Likeness; a conceptual history of ancient portraiture* (Evanston IL 1968)

J. Clarke, *Art in the lives of ordinary Romans : visual representation and non-elite viewers in Italy, 100 B.C.-A.D. 315* (Berkeley 2003);

Doxiadis, E., *The* *Mysterious Fayum portraits : faces from ancient Egypt* (NY 1995)

J. Elsner, *Art and the Roman viewer : the transformation of art from the Pagan world to Christianity* (Cambridge 1995)

M. Grant, *Cities of Vesuvius : Pompeii and Herculaneum* (Harmondsworth NY 1976).

Hallett, C., *The Roman nude : heroic portrait statuary 200 BC-AD 300* (Cambridge 2006);

Hannestad, N., *Roman Art and Imperial Policy* (Aarhus 1988);

Jensen, R., *Understanding early Christian art* (London and NY 2000);

Kleiner, D.E.E., *Roman Sculpture* (New Haven 1992);

Leach, E., *The Social life of painting in ancient Rome and on the Bay of Naples* (Cambridge 2004)

Ling, R., *Roman Painting*  (Cambridge 1991),

MacDonald, W., *The Architecture of the Roman Empire* I (New Haven 1965);

Wood, Susan, *Imperial women : a study in public images, 40 BC-AD 68* (Boston 2000);

Wood, S., *Roman Portrait Sculpture, 217-260 A.D.* (Leiden 1986); Kleiner, D.E.E., *Roman Sculpture* (New Haven 1992)

Milburn, R., Early Christian Art and Architecture (Berkeley 1988); Spier, J., *Picturing the Bible : the earliest Christian art* (Yale 2007)

L. Richardson, *Pompeii : an architectural history* (Baltimore 1988),

Ridgway, B.S., *Roman Copies of Greek Sculpture* (Ann Arbor 1984)

Torelli, M., *Typology and Structure of Roman Historical Reliefs* (Ann Arbor 1982);

S. Walker, S., *Ancient faces : mummy portraits from Roman Egypt* (NY 2000);

Ward-Perkins, J., *Roman architecture* (NY 1977);

Ward-Perkins, J. *Roman imperial architecture* (Penguin 1981)

P. Zanker, *Pompeii : public and private life* (Cambridge MA 1998).

**The PDF reading packet will be made of excerpts from some of the above mentioned books.**

**Course Syllabus**

**Field trips always on Thursday**

**Week 1**

**Class 1 -** Intro to the course, maps, chronology, materials

**Class 1.2 -** Greek and Roman Art as the basis of modern visual communication

**Reading from: J. Onians, Classical Art and the Cultures of Greece and Rome, Yale University Press 1999.**

**Class 2 -** Late Republican and Imperial Portraits

**Reading from: Jeremy Tanner, Portraits, Power, and Patronage in the Late Roman Republic, *The Journal of Roman Studies*, Vol. 90 (2000), pp. 18-50**

**Documentary: The Artist is Present, Marina Abramovich**

**Class 2.2 -** Portraits of Augustus, Vespasian and Hadrian in comparison

**Reading from: P. Zanker, The power of Images in the Age of Augustus, Michigan University Press 1990.**

**Reading from: P. Zanker, The Mask of Socrates. The Image of the Intellectual in Antiquity, University of California Press, 1996.**

**Field Trip to Rome**

**Week 2**

**Class 3 -** The Christian face: Portraits from Paganism to Christianity and Modern times

**Reading from: J. Onians, Classical Art and the Cultures of Greece and Rome, Yale University Press 1999.**

**Class 4 - Visit to the Museo Diocesano in Cortona / Visit to the Archaeological Museum in Cortona**

**Field Trip to Orvieto**

**Week 3**

**Class 5 -** The body in Ancient Art. Kings, merchants and slaves.

**Reading from: Ch. Hallett, *The Roman nude : heroic portrait statuary 200 BC-AD 300* (Cambridge 2006)**

**Midterm test**

**Class 6 -** The Christian body: a reflection on Peter Brown

**Reading from: P. Brown, The Body and the Society, Columbia University Press 2008.**

**Documentary - The Salt of the Earth, by Wim Wenders on photographer Sebastiao Salgado**

**Field trip to Perugia**

**Week 4**

**Class 7 -** The open nature: landscapes in Roman paintings

**Reading from: B. Bergmann, *Roman frescoes from Boscoreale : the Villa of Publius Fannius Synistor in reality and virtual reality*, Yale University Press, 2010**

**Class 7.1 - Documentary Manifactured Landscapes by Edward Burtinsky - Images of nature and environment today.**

**Class 8 - Final discussion and test**

**ATTENDANCE TO ALL CLASSES IS ESSENTIAL AND MANDATORY. ATTENDANCE TO DISCUSSIONS AND VISITS DURING FIELD TRIP IS ALSO MANDATORY, AND WILL BE AN ESSENTIAL PART FOR THE INDIVIDUAL EVALUATION.**

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| Letter | % | Pts. | Description |
| A+ | 95-100 | 4 | Outstanding: Superior performance showing understanding and knowledge of the subject matter far exceeding expectations |
| A | 90-94 | 4 | Excellent. Superior performance showing comprehensive understanding of the subject matter |
| A- | 86-89 | 3.7 | Very good: Clearly above average performance with complete knowledge of the subject matter |
| B+ | 82-85 | 3.3 | Very good |
| B | 75-81 | 3 | Good: Average performance with knowledge of the subject matter generally complete |
| B- | 70-74 | 2.7 | Good |
| C+ | 66-69 | 2.3 | Satisfactory: Basic understanding of the subject matter |
| C | 61-65 | 2 | Satisfactory |
| C- | 58-60 | 1.7 | Satisfactory |
| D+ | 55-57 | 1.3 | Minimal Pass: marginal performance generally insufficient preparation for subsequent courses in the subject matter |
| D | 54-50 | 1 | Minimal pass: Marginal performance, generally insufficient preparation for subsequent courses in the subject matter |
| F | 0-49 | 0 | Fail: Failure to meet course requirements. |