

Taught MA in the Visual and Material Culture of Ancient Rome

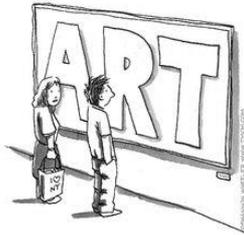
Mondays 11am-1pm (Room H204 except in WK 6, see below)

Lecturer: Helen Ackers, room H2.04

email: h.ackers@warwick.ac.uk

Art of the Ancient World (CX903-30)

Week 1



"Yes but is it art?"

What is ancient art & how can we study it?

How do we define the ancient world?

How can we decide if a piece of material culture is art?

Did the ancient world share our conceptions of art and are modern criteria/definitions of art appropriate when judging material culture in the past?

Is an object of more value if we decide it is 'art'?

Patron or maker: who was more important in the ancient world?

Week 2



Rise and Fall? A brief history of ancient art

Why do we find conflicting stylistic choices in Roman art?

Is 'classicism' style art always the better? How useful is it to make quality judgements when discussing art?

Can we define a trajectory in Greek and/or Roman art?

To what extent can ancient 'style' be understood as a march of progress?

How does material and technological innovation impact style?

Week 3



Art & Class in Roman society

How can we define class in Roman culture and society?

How was art used to express class identity?

How useful are the categorisations 'Arte Plebea' or 'freedman art'?

How important was context to interpreting this art, i.e. who was the intended audience and how did this impact how the concerns of the patron were articulated?

To what extent do you think artistic style belonged to a specific social class?

Week 4



Greek Vases (SFK)

Week 5



Art & Propaganda

How appropriate is the term 'propaganda' when discussing ancient art?

Who controlled and designed imperial reliefs/portraits? How centralised was this process?

How much room was there for regional initiative/innovation?

What was the purpose of the large public sculptural programs in 5th century in Athens and Imperial Rome? Compare and contrast.

<p>Week 6 (n.b. <u>WED 14th</u>, 11am-1pm; 2-3pm)</p> 	<p>Meet at British Museum at 11am</p> <p>How accurate are the depictions of historical events in Greek/Roman state reliefs? How are narrative friezes utilised to express imperial ideologies? What was more important: chronology, narrative or symbolic expression? How and why was style and perspective manipulated to suit narrative expression?</p>
<p>Week 7</p> 	<p>Art and women in the ancient world</p> <p>In which contexts could women be commemorated in the ancient world? How did this differ according to geographic location and status? To what extent can depictions of women in the material record tell us about the lives and status of 'real' women? What virtues were women celebrated for in art? How did these virtues relate to those of their male counterparts? To what extent can women in Greek/Roman art be understood as passive objects of the male gaze?</p>
<p>Week 8</p> 	<p>Funerary art and self-representation</p> <p>'Help for the bereaved' or reflections on the afterlife? How could funerary monuments be used to express grief and to aid mourning? What can funerary monuments tell us about the identity of the deceased? How was myth used in funerary monuments? What was its social function? How were funerary monuments viewed and how does this impact our interpretation?</p>
<p>Week 9</p> 	<p>Art and regional identity</p> <p>What do we mean by 'regional' identity? What is the most useful term: 'regional', 'local', 'provincial'? How helpful are the dichotomies Roman/native; urban/rural; cosmopolitan/parochial How much regional variation do we find in funerary monuments in the ancient world? How useful are the terms 'Romanisation'/'Hellenisation'?</p>
<p>Week 10</p>	<p>Essay Presentations</p>
<p>Deadline for essay title to be approved by HA: Tuesday 9th March 2018, 12 noon Deadline for essay to be submitted: Friday 24th April 2018, 12 noon.</p>	