

The Hebrew University of Jerusalem

Syllabus

Approaches to the Study of Greek and Roman Wall Paintings and Floor Mosaics - 5824

Last update 02-10-2022

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: History of Art

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Rina Talgam

Coordinator Email: rina.talgam@mail.huji.ac.il

Coordinator Office Hours: Wednesday: following and appointment

Teaching Staff:

Prof Rina Talgam

Course/Module description:

The course discusses different approaches in assessing wall paintings and floor mosaics in the Classical World (5th century B.C. to the 6th century C.E.). It explores formalistic methods centered on questions of chronology, typology, style, technique, production and iconography, on the one hand, and follows the shift of scholarly attention to social and contextual history, on the other hand. The expansion of theoretical approaches in the study of wall paintings and floor mosaics is reflected in the consideration of the role of the viewer in the meaning-making process. In addition, we will discuss how works of art can be used to define social and personal identities. Thus, we will inquire the pictorial presentation of gender, class and ethnicity. Another perspective that will be tackled is the role of works of art as historical documents and the relationship of images to reality. The extensive dispersion of Roman culture will oblige us to identify the unique characteristics of wall paintings and floor mosaics in the various regions of the empire and comprehend the complex interactions between Rome and its provinces. The course provides a study of major works of art and offers a critical overview of scholarly controversies.

Course/Module aims:

The course aims to encourage students to adopt multidimensional approach, to ask questions on different levels and understand how theories can help them to analyze artworks

Learning outcomes - On successful completion of this module, students should be able to:

Students will acquire skills of visual analysis, critical reading and well-based argumentation, and writing within historical, political, social and cultural contexts.

Attendance requirements(%):

90%

Teaching arrangement and method of instruction:

Course/Module Content:

1. The paintings of Polygnotos in the Knidian Ilesche in Delphi: The Iliupersis
2. The paintings of Polygnotos in the Knidian Ilesche in Delphi: The Nekyia

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3. Reflections of monumental paintings in Greek vase painting, *skenographia* and *skiagraphia*
 4. Zeuxis and Parrhasios and painting in Greek and Greco-Roman art criticism
 5. Warfare, hunting and abduction of women in Macedonian paintings and mosaics (following the work of Ada Cohen)
 6. The Alexander mosaic
 7. Roman Painting in the Republic and Early Empire – a general survey
 8. Megalography: The Villa at Boscoreale and the Villa of the Mysteries
 9. Roman Landscape Painting
 10. Mythological wall-painting in the Roman house
 11. Theater in Roman paintings and mosaics
 12. The roles and functions of Greek myths in Roman mosaics
 13. Roman mosaics in the provinces

Required Reading:

- J.J. Pollitt, *Painting in Greek and Greco-Roman Art Criticism*," in *The Cambridge History of Painting in the Classical World* (ed. J.J. Pollitt), Cambridge University Press, Cambridge, 2014, 288-301.
- M. Stansbury-O'Donnell, "Polygnotos's *Iliupersis*. A New Reconstruction," *AJA* 93 (1989), 203-215.
- M. Stansbury-O'Donnell, *Polygnotos's Nekyia. A Reconstruction and Analysis*," *AJA* 94 (1990), 213-235.
- V.J. Bruno, *Form and Color in Greek Painting*, W.W. Norton and Company, New York, 1977, 23-46, 53-60.
- A. Cohen, *The Alexander Mosaic; Stories of Victory and Defeat*, Cambridge University Press, Cambridge, 1997, 1-23, 51-82, 83-142, 162-174.
- A. Cohen, *Art in the Era of Alexander the Great; Paradigms of Manhood and their Cultural Traditions*, Cambridge University Press, Cambridge, 2010, 17-63.
- I. Bragantini, "Roman Painting in the Republic and Early Empire," in *The Cambridge History of Painting in the Classical World* (ed. J.J. Pollitt), Cambridge University Press, Cambridge, 2014, 307-369.
- R. Ling, "Studios and the Beginnings of Roman Landscape Painting," *JRS* 67 (1977), 1-16.
- B. Bergmann, "Art and Nature in the Villa at Oplontis, *Journal of Roman Archaeology Supplementary Series Number 47*, 2002, 87-120.
- E. Winsor Leach, *The Social Life of Painting in Ancient Rome and on the Bay of Naples*, Cambridge University Press, Cambridge, 2004, 93-122, 123-155.
- S. Hales, *The Roman House and Social Identity*, Cambridge University Press, Cambridge 2003, 135-163, 207-247.
- J.R. Clarke, *Looking at Laughter; Humor, Power, and Transgression in Roman Visual Culture, 100B.C. – A.D 250*, University of California Press, Berkeley, Los Angeles and London, 2007, 1-62.
- M.L. Thompson, *The Monumental and Literary Evidence for Programmatic Painting in Antiquity*, *Marsyas* 9 (1961), 36-77.

Z. Newby, *Greek Myths in Roman Art and Culture; Imagery, Values and Identity in Italy 50 BC - AD 250*, Cambridge University Press, Cambridge, 2016, 137-226.
K.M.D. Dunbabin, "Image, Myth, and Epic on Mosaics of the Late Roman West," in *Images for Classicists* (ed. K. M. Coleman), Loeb Classical Monographs 15, Harvard University Press, Cambridge MA, 2015, 39-65.

Additional Reading Material:

Will be provided in the first lesson

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 30 %

Project work 70 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: