

## ART 208 REVIEW

ARDEN RASMUSSEN

MAY 6, 2019

### 1. DATES

**Etruscan:** 1000-50BCE

**Republican Period:** 509-27BCE

**Early Roman Empire:** 27BCE-96CE

- Augustus
- Tiberius
- Caligula
- Claudius
- Nero
- Vespasian
- Titus
- Domitian

**High Roman Empire:** 96-192CE

- Trajan
- Hadrian
- Antonius Pius
- Marcus Aurelius

**Late Empire:** 192-337CE

- The Severans
- The Soldier Emperors
- Diocletian and the Tetrarchy
- Constantine

### 2. ROME INTRO

Two problems of origins. Foundations myths of Rome. Two traditions: 1. Trojan: Aeneas. 2. Italian: Romulus and Remus. Anxiety about fratricide. 753 BCE Romulus founds Rome. The Capitoline She World. Kings of Rome. 509 BCE revolt against Tarquinius Superbus.

An architecture of cities. Roman concrete technology. Axiality and symmetry. Facade mentality. Temples. Arches and Barrel vaults. Romans freed from the constraints of post and lintel architecture.

### 3. POMPEII

Republican period. Mount Vesuvius 79 CE. Civilization before Romans = Samnites. Pompeii becomes a Roman colony in 80 BCE. Forum. Romans love axiality and symmetry. Temples of Jupiter and Apollo. Basilica. Amphitheater, Baths. Concrete

makes new things possible. Architecture is the ultimate social construction. Social hierarchies and architectural spaces. Bathing and spectacle are essential in forming community and identity.

### 4. POMPEII II

Pompeii. Domestic architecture. Prototype for Roman house is Etruscan tomb. What makes a space public or private? Working at home was a Roman thing. Social hierarchies and architectural spaces. Clients and patrons. "Hellenized" Domus. Axiality. Progression of space and light; interest in panorama and vista. Suburban villas.

Roman Wall painting: four styles. First style/Masonry style: imitates marble panels. Second Style: Wall becomes a window. Villa of the Mysteries. Roman religion: mystery cults. Initiation rites for Bacchus.

### 5. REPUBLICAN PORTRAITURE

Romans as appropriation artists. Horace: "Captured Greece and conquered its savage Roman conqueror and brought the arts into rustic Latium." Cato the Elder was none too pleased. Republican period. Republic, a democracy of sorts, characterized by checks and balances: term limits for office holders, power sharing, collegiality and libertas. Particians. "Verism" in Roman portraiture: real or ideal? **There are no ideal bodies, just changing ideals.** Architecture becomes a powerful tool for self-fashioning. Julius Caesar, Pompey, and civil war.

### 6. EARLY EMPIRE I (27 BC - 96 BCE)

Augustus: Rome the superpower from republic to empire. Focus on the individual. Head of church and state, but calls himself "first citizen." Pax Augusta: peace doesn't mean peace for everybody. Augustus shrewdly uses visual language to shape his public image. He makes Rome a city of marble in the model of the Athenian Acropolis. New source of marble available at Carrara. Augustan classicism. Youth is Back! Brags he built or restored some 82 temples.

## 7. EARLY EMPIRE II

Visualizing peace and prosperity. Connecting with Pereiclean Athens. Monumentalizes treaties with Spain and Gaul. Part of a larger architectural complex. Children and Family values. Roman narrative: the abundant use of historical/documentary subjects. The conscious mixing of the mythology and history.

Second and Third style Roman wall painting. Sacro-idyllic landscapes, delicate linear fantasies, monochromatic backgrounds.

## 8. EARLY EMPIRE III

Empire in the provinces. Public works. Roman infrastructure. Pont de Gard brings water from 30 miles away, providing water to the people. The power of divine kingship.

Empire = the problem of succession. Julio-Claudians: Tiberius; Caligula. New recipe for concrete; Claudius: Porta Maggiore: Aqueduct and Triumphal Arch. Did Claudius have a taste for an archaic form of rustic masonry? Nero. A monster how contributed greatly to the history of architecture. Domus Aurea: A villa in the heart of Rome. Designed by Severus and Celer. Octagonal plan with a dome. Breaking out of the rectilinear prison of Greek architecture; light plays a key role; shaping the interior space; first use of groin vaults.

Fourth style of Roman wall painting, intricate style: seems to combine elements of all the first three. Views through the wall return but are impossible. Pictures within pictures. Illusionistic fragments of architecture in an irrational space. Fabulous Fabullus self-consciousness about the act of representation and the plurality of style.

## 9. EARLY EMPIRE IV

After Nero's death there is civil war. Vespasian wins out. Portraiture: a rejection of Julio-Claudian idealism. Vespasian as anti-nero. The problem of succession again: now emperors will come from the military.

Gladiatorial games have origins in funerary rites. The Flavian Amphitheater. Importance of location. What would you give in return for you freedom? The complexity of Roman spectacle. Why an oval? How does one feel oneself to be a Roman citizen in the Roman Empire: by not being a barbarian. Architecture as social construction. Architectural engineering and social engineering. Institutionalized violence and social control. Re-enactment of Greek tragedies with real people. What can we learn from the Colosseum? Perhaps there is something more important

than groin vaults? How do we turn people into images?

## 10. EARLY TO HIGH EMPIRE

Fourth-style Roman wall painting: pictures within pictures; fragmentary architectural view; eclectic combinations of elements form the first three styles. Mythological pictures, as if panels inserted into walls. House of the Vetii: great example of fourth style.

Portraits: self-fashioning. Images of literacy. Mythological painting: is it based on Greek prototypes? Still life painting: convert with dynamics of light, composition, observed description.

Trajan. The "best" emperor and first from the provinces. Succession by adoption: Nerva adopts Trajan in 97CE. Expansion of empire to its furthest extremes. Public architecture. Form with Basilica Ulpia, Column and Markets of Trajan. Apollodorus of Damascus: an artist and a military engineer. Column of Trajan as a "sculptural document." Multiple rather than single perspective. Visual narrative and scrolling. The role of repetition in shaping public memory and the perception of history. Roman military values visualized. How and why do we depict our enemies? Roman vs. Decian. We can learn about the Romans by how they depict the enemy. How did they see barbarians? The body as metaphor: decapitation imagery.

## 11. HIGH EMPIRE II

Trajan continued .Column of Trajan and the body as metaphor. Livy's parable of Menenius. Images of supplication and submission.

Form with Markets of Trajan. More public works, bit ones. 150 tabernae(shops): origins of the shopping mall. Concrete with brick masonry and travertine decoration. High point of vaulting technology. Broken pediments; brick faced concrete. Multicultural Roman society: Trajan; Apollodorus of Damascus: Greek engineer-architect from Syria.

Arch of Trajan: images of the emperor at work. Emperor as paterfamilias. The way of the ancestors becomes a public necessity.

## 12. HIGH EMPIRE III

Hadrian: adopted by Trajan. Emperor, architect, art lover, intellectual, world traveler, called Greekling. The pantheon: temple to all the gods: traditional and revolutionary. Probably under construction at the time of Trajan; An architecture of revelation. Facade mentality combined with a masterpiece of shaped interior space. New recipe for concrete. Celestial Geometry: intersection of horizontal and

vertical circles. Metaphoric of light. The problem with signatures. Roman state religion: *pax deorum*. What should revelation/the divine/the transcendent look like?

Hadrian's Temple of Venus and Roma: very Greek. Primary source: Dio Cassius

Villa at Tivoli: turning the empire into an art museum. Hadrian's obsessions: pumpkin domes and Antinous.

### 13. HIGH EMPIRE IV

Hadrian: A few more words about Pantheon. Centrally planned buildings. How does geometry shape a social space? Celestial Geometry: intersection of horizontal and vertical circles.

Hadrian's Temple of Venus and Roma: very Greek. Primary source: Dio Cassius

Villa at Tivoli: turning the empire into an art museum. Island Villa. Large baths. Canopus. Sarpeum (after Egyptian god Serapis). Re-writing Greek antiquity. Hadrian's obsessions: pumpkin domes and Antinous.

### 14. HIGH EMPIRE V

The Antonines. Antoninus Pius. Pedestal of his column: conflation of styles, conflation of time. Antonine plague.

Marcus Aurelius. An emperor philosopher who hated war but spent 8 winter campaigns in Marcomannic wars. His diary survives. Private ideas written in Greek for himself. Stoicism: a personal philosophy of how to live. Courage, wisdom, self-control, justice. Life is not infinite. How to be a good person and treat people well. How to do politics in a constructive way. How to retreat into your own mind. Art of living is more like wrestling than dancing. We are part of a bigger chain of being. Column of Marcus Aurelius: an even darker side of war.

The germ of the Late Antique Style. Emphasis on frontality. Anti-naturalism? Anti-Classicism? The need to assert power and legitimacy when little is available? The co-existence of styles, even in the same monument. Style and social class? Style sends a message.

### 15. LATE EMPIRE I

New conceptions of death and funerary practices begets sarcophagi; a greater concern with the afterlife and personal virtue. Work as identity. What is the visual equivalent of the apostrophe, an address to the view? frontal vs profile. Are you an intrinsically good or bad person? Is it your actions that make you so?

Roman Egypt and Fayum portraits: a synergy of cultures; an artist's perspective. Ancient Roman art is multicultural and diverse.

The Severans. Septimius Severus. Move towards major military autocracy. Roman Africa, diversity in Roman Empire. Developments in the triumphal arch. Baroque Roman architecture: Petra in Jordan. Roman North Africa: Tingad and Lepcis Magna. Clarity and rigid frontality in Imperial art. Caracalla. Extended citizenship to all subjects of the Roman empire. Baths: biggest is best. Caracalla as Hercules. Romans looking at Greeks again: Glykon of Athens copy of Lysippos.

### 16. LATE EMPIRE II

Roman art in the Near East. Jordan: The baroque trend in Roman architecture. Khazneh: pure facadism. Relations with Roman painting. Inspires 17th-century Baroque architecture.

Eastern edge of the Roman world: Duraeuropos: a microcosm of religious diversity. The shift from polytheism to monotheism. Isis cult. Mithras cult: triumph of light over darkness, good over evil. Why Christianity? Focus on afterlife, interior piety, allows slaves and women. Jewish art isn't all an-iconic. Palmyra, oasis city in Syria: a meeting of Eastern and Western Styles. Roman + Parthian forms. Palmyrene funerary reliefs in our museum. Why do people destroy works of art?

The Soldier Emperors. How does a superpower fail? 20 emperors + pretenders after Severans. Third century crisis: things fall apart. Militarization of society. Empire is too big. Problem of succession gets pretty extreme; army decides who becomes emperor. Class struggle: generals vs. elite senators. Inflation. Invasions by resurgent Parthians and Sassanids. Armies staffed by so-called barbarian tribes. Population decline. City vs Rural tension. Aurelian Walls: concrete with re-used bricks. No significant architecture except for Walls. portraits. Do they represent insecurity? Perhaps individuality? Late antique style in sarcophagi.

Diocletian and the Tetrarchy. A return to order. Diocletian rescues the Roman empire with effective government. Divides the empire East/West and North/South. What does unity and stability look like? Abstraction and uniformity. Image of emperor becomes sacred, untouchable. Diocletian's palace. Return to the fortified palace. Octagonal mausoleum as part of his private palace. 293 CE Tetrarchy: 4 emperors.

## 17. LATE EMPIRE III

293 Tetrarchy. A return to abstraction and geometry. Constantine. Ascends to power from another civil war. 312 CE defeats Maxentius at Milvian Bridge; attributes victory to Christian God. 324 establishes himself as the sole Roman emperor. Founds Constantinople where Rome continues in the East.

Early Christian Art. Edict of Milan 313 CE. Constantine begins the process of decriminalizing and

then favoring Christianity that will lead to the establishment of it as the official state religion. A religion that privileges interiority and the after life. Repurposing pagan iconography. By 390 CE Empire is 90% Christian.

What is the best style with which to depict absolute power; Abstraction/anti-naturalism? Understanding the use of spolia on the Arch of Constantine. Constantine as a bridge to the Middle Ages. Art history shows the imbrication, hybridization, and appropriation that characterizes the visual arts.