

Eighteenth and Nineteenth Century Art-ARH4371
Spring 2011, Tu/Thu 4-5:50
AL-242
Professor Karen J. Leader
kleader@fau.edu
Office: AL 164
Office Hours: Tu/Thu 10-12 or by appointment

Syllabus

This course will examine major cultural, social and political trends in the eighteenth and nineteenth centuries, through the lens of the visual arts. In addition to surveying particular art movements, including Rococo, Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism, we will interrogate Art History itself. The course will consist of roughly chronological, historical lectures, as well as examinations of critical methods. We will be reading primary sources such as artists' writings and contemporary criticism in addition to the required textbook. Special attention will be paid to the basic fact that art in its appearance, patronage, and reception changed fundamentally in this period, and to trying to uncover the reasons why this might be so.

Goals: In this course you will:

1. Develop a solid grounding in the chronology and cultural specificity of visual art in the eighteenth and nineteenth centuries.
2. Continue to hone the skills necessary for visual observation, description and analysis.
3. Sharpen your critical thinking and writing about art and culture.
4. Deepen your understanding of various methodological approaches to Art History.

Required Text:

Petra ten-Doesschate Chu, *Nineteenth-Century European Art* 2nd Edition
(Pearson Prentice Hall, 2006.)
Additional readings on Blackboard

Office Hours: These are listed above, and I am also available by appointment. I enjoy speaking to students one-on-one, and this would be a good time to discuss your paper topic as well.

E-mail: You are required to regularly check your fau.edu e-mail address, as this is how I will communicate with you. My e-mail address is listed above. I encourage you to use it to ask questions about material covered in lectures, your assignment, or the exams, or to make an appointment. Do **not** use it to tell me you won't be in class, or to ask me what was covered. You should have a friend in class for this purpose. Do **not** use it to ask me your grade on an exam, or in the class; I do not share this information via e-mail. Do **not** e-mail your

assignment. If you do write to me, it should be in the form of a proper message such as:

Subject Line: 18th-19th c. or ARH4371

Dear Professor Leader, or Hello, or Greetings, or Good Afternoon (not yo, or hey)

Text of your message.

Thank you, or Sincerely, or Best,

Jane Smith

Blackboard: Supplemental readings can be found on the Blackboard as pdfs under Course Documents. We will be discussing them, so please read these before the day on which they are assigned.

Class meetings: The class meets Tuesdays and Thursdays, 4-5:50 in AL 242. I will occasionally take roll using a sign-in sheet, and this will contribute to the participation percentage of your grade. Signing in for someone else is cheating and will be dealt with as such.

Decorum: You are expected to attend class and will not do well if you choose not to. You are responsible for material presented in class whether you are there or not. Late arrivals and early departures disturb the entire class, so please be on time, and plan to stay. Occasionally you might have to leave early, and I greatly appreciate it if you let me know before class begins, and sit near the door that day. We will incorporate as much discussion as possible, so come prepared with questions, comments or observations. Civility and respect for the opinions of others will form the basis of these discussions, but debate and disagreement are encouraged. Excessive talking or other disruptions will result in removal from the class.

There is absolutely no eating in the classroom. Drinks in covered containers only.

Assignments: There will be one written assignment, completed in two parts. Details will be presented in class.

Exams: There will be an in-class mid-term and final. A missed exam can be made up only in the case of a documented emergency (serious illness or accident, death in the immediate family.) Missed exams will be graded as an F.

Grading:

* Written Assignment 40%

* Mid-term and Final 25% each

* Participation 10%

Electronics: In accordance with university policy, mobile phones and beepers must be turned off during class time. In addition, laptops and other electronic devices are not allowed in class. Failure to abide by this rule will result in your removal from the class.

Academic Integrity: You are a member of an academic community where respect for the work of other scholars is paramount. Using without acknowledging intellectual property, either words or ideas, is theft. Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf If you are not sure what constitutes plagiarism, or how to properly cite your sources, please meet with the professor.

Writing Center: FAU maintains a wonderful resource to help students improve their writing skills: the University Center for Excellence in Writing (www.fau.edu/UCEW).

Students with Disabilities and Special Needs: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD)- SU 133 (561-297-3880), and follow all OSD procedures.

Students with disabilities who are enrolled in this course and who will be requesting documented disability-related accommodations should make an appointment with the Office for Students with Disabilities, during the first week of class. Once you have been approved for accommodations, contact me to ensure the successful implementation of those accommodations.

Calendar

1) Tuesday, January 11: Introduction, scope of the course

Reading: Course Syllabus, Chu, Introduction, 13-17.

2) Thursday, January 13: Fundamentals of the Discipline

Reading: D'Alleva, "Introducing Art History"

3) Tuesday, January 18: Rococo to Revolution: The Eighteenth Century

Reading: Dickens, excerpt, A Tale of Two Cities"

4) Thursday, January 20: Louis IV and the Roots of the Rococo

Reading: Chu, 19-22

5) Tuesday, January 25: Intimate interiors: Rococo decoration

Reading: Chu, 22-24

6) Thursday, January 27: *Fêtes Galantes* and other amusements

Reading:

7) Tuesday, February 1: Salons, salons, criticism and academism

Reading: Chu, 31-41; Diderot, "Salon of 1763"

8) Thursday, February 3: The Enlightenment and Neoclassicism

Reading: Chu, 24-26, 43-56

9) Tuesday, February 8: Jacques-Louis David and The French Revolution

Reading: Chu, 56-60, 95-104

10) Thursday, February 10: Early Romanticism, Writing Workshop 1

Reading: Chu, 73-88; Terms for Formal Analysis

11) Tuesday, February 15: "Revolutions, Republics and Empires: The Long Nineteenth Century"

Reading: Chu, Timeline, 528-532

12) Thursday, February 17: The Napoleonic Years

Reading: Chu, 112-141

13) Tuesday, February 22: Romanticism Revisited

Reading: Chu, 146-157, 191-197, 203-223

14) Thursday, February 24: Art of the July Monarchy

Reading: Chu, 225-253; Gautier, Preface to *Mlle. de Maupin* (1835)

Paper Proposal Due

15) Tuesday, March 1: Mid-Term Review

16) Thursday, March 3: Mid-Term Exam

SPRING BREAK

17) Tuesday, March 15: 'From today painting is dead!' The Influence of Photography"

Reading: Chu, 253-255; 300-303, Baudelaire, "The Modern Public and Photography"

18) Thursday, March 17: Realism and "realisms"

Reading: Chu, 257-267; Courbet, "The Realist Manifesto" (1855)

- 19) Tuesday, March 22: "Inviting the world: Universal Expositions, Private Exhibitions: 1855, 1867"; Writing Workshop 2
Reading: Chu, 353-371, Manet, "Reasons for a Private Exhibition" (1867)
- 20) Thursday, March 24: The Second Empire: Traditions and Transgressions
Reading: Chu, 269-303
- 21) Tuesday, March 29: "The City Rises: Metropolis and Modernity."
Reading: excerpts from Baudelaire, "The Painter of Modern Life" (1859)
- 22) Thursday, March 31: Issues in Impressionism I: Viewer and Viewed
Reading: Chu, 387-409
- 23) Tuesday, April 5: Issues in Impressionism II: Labor and Leisure
Reading: Leroy, "A Satiric Review of the First Impressionist Exhibition" (1874)
- 24) Thursday, April 7: Issues in Post-Impressionism I: Form and Meaning
Reading: Chu, 411-432
- 25) Tuesday, April 12: Issues in Post-Impressionism II: City vs. Country
Reading: Chu, 432-439, 471-474; Van Gogh, "Letter to Theo" (1885)
- 26) Thursday, April 14: Symbolist States of Mind 1
Reading: Chu, 474-483
- 27) Tuesday, April 19: Symbolist States of Mind 2
Reading: Chu, 483-489
- 28) Thursday, April 21: TBD
Written Assignment Due
- 29) Tuesday, April 26, Final Review

Final Exam Tuesday, May 3, 4-6:30pm

Readings

Baudelaire, Charles. "The Modern Public and Photography," excerpt from "Salon of 1859." *Art in Paris 1845-1862*. Jonathan Mayne ed. and transl. Oxford: Phaidon, 1965, 149-155.

Questions: What does Baudelaire think of photography? What does he think it is good for?

———. "The Painter of Modern Life" excerpts from *The Painter of Modern Life and Other Essays*. Jonathan Mayne ed. London: Phaidon, 1995, 12-15.

Question: What are some of the qualities Baudelaire attributes to "modernity"?

Courbet, Gustave. "Realist Manifesto" in Linda Nochlin, *Realism in Tradition in Art 1848-1900*. New Jersey: Prentice-Hall, 1966, 33-34.

Question: What does Courbet say is his goal?

D'Alleva, Anne. "Introducing Art History" in *Look! The Fundamentals of Art History* Upper Saddle River NJ: Prentice Hall, 2006, 11-26.

Dickens, *A Tale of Two Cities* (1859). New York: Penguin Books, 1970

Questions: Who are the "woodman" and the "farmer"? What are they foreshadowing?

Diderot, Denis. "Salon of 1763" excerpt in Charles Harrison, Paul Wood and Jason Gaiger eds. *Art in Theory 1648-1815: An Anthology of Changing Ideas*. London: Blackwell, 2000, 602-608.

Questions: What does Diderot think art needs to be art? What doesn't it need?

Gautier, Theophile. "Preface to Mademoiselle de Maupin" in *Art in Theory 1850-1900*. Charles Harrison, Paul Wood and Jason Gaiger eds. London: Blackwell, 1998. 96-100.

Question: Getting beyond Gautier's hyperbole and sarcasm, what is his main point?

Leroy, Louis. "A Satiric Review of the First Impressionist Exhibition" in Linda Nochlin, *Impressionism and Post-Impressionism 1874-1904: Sources and Documents*. New Jersey: Prentice-Hall, 1966, 10-14.

Question: Why do you think Leroy uses humor to discuss Impressionism?

Manet, "Reasons for a Private Exhibition" (1867) in Linda Nochlin, *Impressionism and Post-Impressionism 1874-1904: Sources and Documents*. New Jersey: Prentice-Hall, 1966, 80-81.

Question: What are three reasons Manet gives for exhibiting outside the official Salon?

Van Gogh, Vincent. "Letter to Theo" in Linda Nochlin, *Impressionism and Post-*

Impressionism 1874-1904: Sources and Documents. New Jersey: Prentice-Hall, 1966, 140-143

Question: How does Van Gogh differentiate between the "civilized world" and the peasants in his painting?

Supplemental Readings-18th Century

Craske, Matthew. *Art in Europe 1700-1830: A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth*. Oxford: Oxford University Press, 1997.

Crow, Thomas E. *Painters and Public Life in Eighteenth-Century Paris*. New Haven and London: Yale University Press, 1985.

Fried, Michael. *Absorption and Theatricality: Painting and the Beholder in the Age of Diderot*. Berkeley: University of California Press, 1980.

Goodman, Elise ed. *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives*. Newark: University of Delaware Press, 2001.

Levey, Michael. *Rococo to Revolution: Major Trends in Eighteenth Century Painting*. New York and Toronto: Oxford University Press, 1977.

Minor, Vernon Hyde. *Baroque and Rococo: Art and Culture*. New York: Harry N. Abrams, 1999.

Perry, Gill and Michael Rossington eds. *Femininity and Masculinity in Eighteenth-Century Art and Culture*. Manchester and New York: Manchester University Press, 1994.

Rococo to Romanticism: Art and Architecture 1700-1850. New York and London: Garland Publishing Inc., 1976.

Rosenblum, Robert. *Transformations in Late Eighteenth Century Art*. Princeton NJ: Princeton University Press, 1967.

Solomon-Godeau, Abigail. *Male Trouble: A Crisis in Representation*. London: Thames and Hudson, 1997

Supplemental Readings-19th Century

Clark, T. J. *The Absolute Bourgeois: Artists and Politics in France, 1848-1851*. Greenwich, Conn., New York Graphic Society, 1973.

_____. *Image of the People: Gustave Courbet and the Second French*

- Republic, 1848-1851*. Greenwich, Conn., New York Graphic Society, 1973.
- _____. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton: Princeton Univ. Press, 1984.
- Frascina, Francis, et al. *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven: Yale University Press, 1993.
- Herbert, Robert. *Impressionism: Art, Leisure and Parisian Society*. New York: Abrams, 1988.
- _____. "City vs. Country: The Rural Image in French Painting from Millet to Gauguin," *Artforum* 2 1970, 44-55.
- Mainardi, Patricia, *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*. New Haven, Yale University Press, 1987.
- Nochlin, Linda. *Realism*. Harmondsworth: Penguin Books, 1971.
- _____. *The Politics of Vision: Essays on Nineteenth Century Art and Society*. New York: Harper and Row, 1989.
- _____. *Women, Art and Power and Other Essays*. New York: Harper and Row, 1988.
- Rewald, John. *History of Post-Impressionism*. New York: MoMA, 1978.
- Roos, Jane. *Early Impressionism and the French State (1866-1874)*. Cambridge, Cambridge University Press, 1996.
- Shapiro, Meyer. *Impressionism: Reflections and Perceptions*. New York, George Braziller, 1997
- Shiff, R. "Art History and the Nineteenth Century: Realism and Resistance." *Art Bulletin* 70 (March 1988), 25-48.