

18th- and 19th-Century Art ARH4371
(36461)
Pre-requisite: ARH 2050 and 2051 or
Department Permission
4 Credits
Spring 2017, T/R 2-3:50pm
FL-423

Professor Karen J. Leader
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Office: SO(44), 372
561-297-3196
Office Hours: Tue/Thu 12:30-1:30
or by appointment

Syllabus

This course will examine major cultural, social and political trends in the eighteenth and nineteenth centuries, with a focus of France, through the lens of the visual arts. In addition to surveying particular art movements, including Rococo, Neoclassicism, Romanticism, Realism, Impressionism and Post-Impressionism, 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, and more recent scholarship 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 3rd Edition* (Pearson Prentice Hall, 2012; ISBN 9780205707997)

Required Readings: Listed on syllabus, pdfs on Blackboard, dates noted on the calendar in this syllabus. There is a list of these readings at the end of this syllabus, along with questions you will be expected to answer, in writing, on the day they are assigned.

Recommended: Sylvan Barnet, *A Short Guide to Writing about Art* (Upper Saddle River NJ: Pearson, 2011). Copy on reserve at Wimberly Library.

Supplementary: A bibliography of relevant readings is appended to this syllabus.

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,

Marie Antoinette

NOTE: You are strongly encouraged to have contact information for another person in class in case you are unable to attend.

Blackboard: The course Blackboard will be used to communicate, place documents, and for you to monitor your grade. Study Guides including the images and key terms you will be required to know for the exams will be placed on the Blackboard. Supplemental readings can be found as PDFs on the Blackboard under Content. Dates for these readings are listed in the calendar section of this syllabus.

Lectures: Lectures are given Tuesday and Thursday, 2-3:30pm in FL-423. Roll will be taken and attendance is required. You are responsible for material presented in class whether you are there or not. There are no "excused" absences as it is common for circumstances to occur which require missing class. Your grade will suffer only if this is a recurring problem. Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated *in advance* and on an individual basis.

Please be on time and plan to stay, since late arrivals and early departures disturb the entire class. 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.

Decorum: 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.

Taking notes: You will need a notebook for this class, and are expected to take notes during lectures. This will help you connect information given in class with the textbook and other readings. This notebook is also required for in-class quizzes on assigned readings.

Assignments: There will be one written assignment, in several parts. The due dates are noted on this syllabus. Late papers will only be accepted at the professor's discretion, in the case of a documented emergency (serious illness or accident, death in the immediate family.) Missed papers will be graded as an F. Do not under any circumstances e-mail an assignment without the express permission of the professor. There are also several in-class writing assignments based on readings. These are also noted on this syllabus.

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
- * Attendance 10%

Grade Conversion	76-79=C+
95-100 = A	72-75=C
90-94= A-	69-71=C-
86-89 = B+	66-68=D+
83-85 = B	62-65=D
80-82= B-	58-61=D-
	57 or less=F

Electronics: University policy states: "In order to enhance and maintain a productive atmosphere for education, personal communication devices, such as cellular telephones and pagers, are to be disabled in class sessions." Leaving the room to answer a call is disrespectful and will not be tolerated. In addition, laptops and other electronic devices are not allowed in class. Recording of lectures without the professor's advance permission and the recorder visible to all is strictly forbidden.

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://www.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 Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880); in Davie, LA 131 (954-236-1222); or in Jupiter, SR 111F (561-799-8585) —and follow all SAS procedures. Once you have been approved for accommodations, contact the professor to ensure the successful implementation of those accommodations.

Calendar

All dates subject to change to accommodate visits, field trips etc. Due dates are, however, firm dates.

1) Tuesday, January 10: Introduction, scope of the course

Reading: Course Syllabus, Chu, Introduction, 15-19.

2) Thursday, January 12: Fundamentals of the Discipline

Reading: D'Alleva, "Introducing Art History"

3) Tuesday, January 17: Rococo to Revolution: The Eighteenth Century

Reading: Chu, Timeline 522-523

Paper topic handed out

4) Thursday, January 19: Introduction to Library Research

5) Tuesday, January 24: Louis XIV and the Roots of the Rococo

Reading: Chu, 21-33

6) Thursday, January 26: Intimate interiors: Rococo decoration

Reading: Goldstein, "Academic Art"

7) Tuesday, January 31: Special Collections

Meet at the library

8) Thursday, February 2: *Fêtes Galantes* and other amusements, choosing a research topic

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

Reading: Chu, 33-43; Diderot, "Salon of 1763"

10) Thursday, February 9: The Enlightenment and Neoclassicism

Reading: Chu, 26-28 (review), 45-58

Paper Proposal Due

11) Tuesday, February 14: Jacques-Louis David and the French Revolution

Reading: Chu, 58-72, 99-109

12) Thursday, February 16: TBA

13) Tuesday, February 21: Mid-Term Review

14) Thursday, February 23: Mid-Term Exam

15) Tuesday, February 28: "Revolutions, Republics and Empires: The Long Nineteenth Century" and Writing Workshop 1

Reading: Chu, Timeline, 524-525

16) Thursday, March 2 The Napoleonic Years

Reading: Chu, 115-143

March 7, 9 no classes, Spring Break

17) Tuesday, March 14: Romanticisms

Reading: Chu, 80-97, 145-159, 189-199,

18) Thursday, March 16: Art of the Restoration and July Monarchy

Reading: 201-244, Leeks, "Ingres Other-Wise"

19) Tuesday, March 21: Photography and Print Culture

Reading: Chu, 244-253; 298-301

20) Thursday, March 23: Realism and "realisms"

Reading: Chu, 255-265, Leader, "Harlot, Housewife, or Heroine?"

21) Tuesday, March 28: "Inviting the world: Universal Expositions, Private Exhibitions: 1855, 1867"; Writing Workshop 2

Reading: Chu, 351-369, Manet, "Reasons for a Private Exhibition" (1867)

22) Thursday, March 30: "The City Rises: Metropolis and Modernity."
Reading: Chu, 267-298

23) Tuesday, April 4: After the Commune
Reading: Chu 371-387
Papers to Peer Reviewers

24) Thursday, April 6: Issues in Impressionism I: Viewer and Viewed
Reading: Chu, 387-405, Tucker, "The First Impressionist Exhibition"
Peer Review Due

25) Tuesday, April 11: Boca Museum of Art

26) Thursday, April 13: Issues in Impressionism II: Labor and Leisure
Reading: Chu, 405-407
Final Draft Due

27) Tuesday, April 18: Issues in Post-Impressionism I: Form and Meaning
Reading: Chu, 409-430, Clayson, "The Family and the Father"

28) Thursday, April 20: Issues in Post-Impressionism II: City vs. Country
Reading: Chu, 430-437, 466-480

FINAL EXAM: Tuesday, May 2, 1:15-3:45

Readings

Clayson, S. Hollis. "The Family and the Father: The *Grande Jatte* and Its Absences" (1989) in Janet Tomlinson ed. *Readings in Nineteenth-Century Art*. Upper Saddle River NJ: Prentice Hall, 1996, 212-229.

Questions: What are some of the differences Clayson observes between Seurat's two major paintings? How are these significant?

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

Question: What approaches does D'Alleva include in the art historian's toolbox? Briefly describe them.

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?

Goldstein, Carl. "Towards a Definition of Academic Art." *The Art Bulletin* 57/1 (March, 1975): 102-109.

Questions: What are some of the “principle rules” Goldstein explains in this article? Are these rules always followed?

Leader, Karen J. “Harlot, Housewife, or Heroine? A Recovered Identity for the Worker’s Wife in Courbet’s *Studio*.” *Rutgers Art Review* 23 (2007): 26-47

Questions: From what previous “identities” is the “worker’s wife” recovered? In what ways does the author consider this significant?

Leeks, Wendy. “Ingres Other-Wise” in Janet Tomlinson ed. *Readings in Nineteenth-Century Art*. Upper Saddle River NJ: Prentice Hall, 1996, 52-71.

Question: While there have been other psychoanalytic readings of Ingres, Leeks’ analysis differs in a significant way. Briefly explain.

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?

Tucker, Paul. “The First Impressionist Exhibition and Monet’s *Impression, Sunrise*: A Tale of Timing, Commerce and Patriotism” (1984) in Janet Tomlinson ed. *Readings in Nineteenth-Century Art*. Upper Saddle River NJ: Prentice Hall, 1996, 147-163.

Question: What are some specifics that Tucker thinks are important when considering the origins of Impressionism?

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.

Hyde, Melissa. *Making up the Rococo: François Boucher and His Critics*. LA: Getty Research Institute, 2006.

- 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.