

AHT 234, Painting in France in the 19th Century: Reality, impressions, simultaneity
Department of Art History and Visual Culture, Fall 2018

Professor G.N.GEE

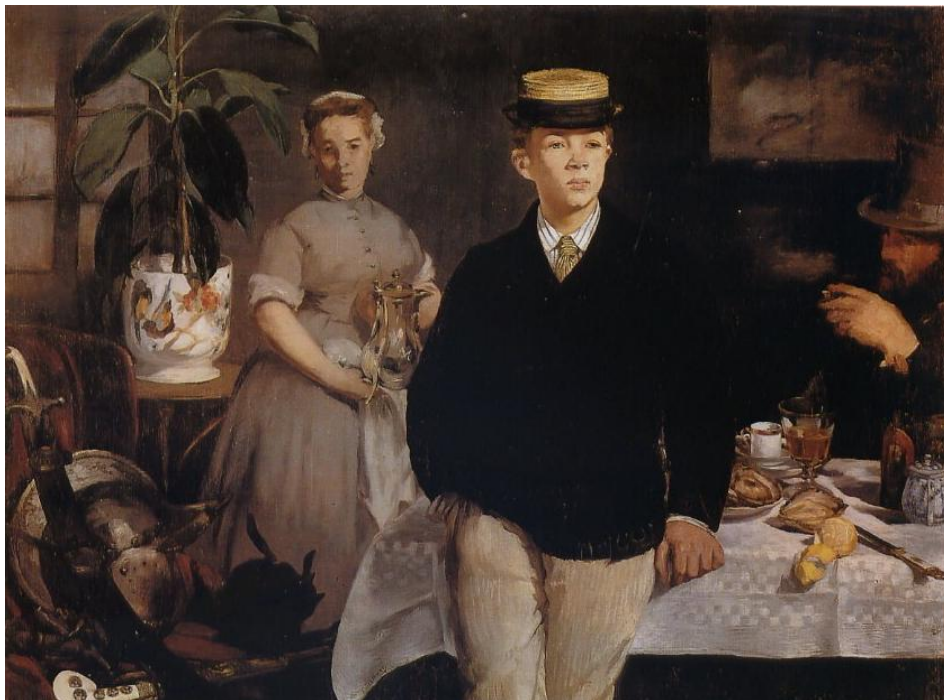
Office 15 North Campus

Office hours: Tuesdays 4-6 pm, Fridays by appointment

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location:

Tuesdays & Fridays 1 pm- 2.15pm, Kaletsch 1



Course description:

This course sets out to chart and discuss the development of painting in France from the emergence of Romanticism in the early 19th Century to the critical recognition of post-

impressionist practices at the turn of the 20th Century. It looks at the changing relations to reality that were developed by the impressionist group, leading to the emergence of a new visual understanding of the world in cubists practices that resolutely abandoned the aesthetics space inherited from the Renaissance. The course considers both the continuous evolution of a classical tradition sustained by state institutions and its progressive superseding by an avant-garde relying on the growth of the private commercial sector. Throughout this course, the relationship between the visual arts and other forms of cultural expression will be highlighted.

Course materials:

Francis Frascina (ed.), *Modernity and modernism, French painting in the 19th Century*, The Open University, Yale University Press, 1993

Charles Harrison, Paul Wood & Jason Gaiger (eds), *Art in theory, 1815-1900, An anthology of changing ideas*, Blackwell publishing, 1998

Additional bibliography:

Stephen Bann, *The clothing of Clio: a study of the representation of history in 19th Century Britain and France*, Cambridge University Press, 1984

T.J. Clarke, *The painting of Modern life, Paris in the art of Manet and his followers*, Princeton University Press, 1989

T.J. Clarke, *Image of the people Gustave Courbet and 1848 revolution*, University of California Press, 1973

T.J. Clarke, *The absolute bourgeois; artists and politics in France, 1848-1851*, University of California Press, 1973

T.J. Clarke, *Farewell to an idea, episodes from a history of modernism*, Yale: Yale University Press 1999

Philippe Dagen, *Le peintre, le poète, le sauvage : les voies du primitivismes dans l'art français*, Paris : Flammarion, 1998

Pierre Francastel, *Peinture et société : naissance et destruction d'un espace plastique de la renaissance au cubisme*, Denoel, Gonthier, 1977

Michael Fried, *Courbet's realism*, University of Chicago Press, 1990

John House, *Impressionism, paint and politics*, Yale University Press, 2004

Griselda Pollock, *Mary Cassatt: painter of modern women*, London, Thames and Hudson, 1998

Griselda Pollock, *Vision and difference: feminity, feminism, and the history of art*, London, New York, Routledge, 1988

John Rewald, *The history of impressionism*, Museum of Modern art, 1973

John Rewald, *Post impressionism: from Van Gogh to Gauguin*, Museum of Modern art, 1978

Belinda Thompson, *Impressionism: origins, practice, reception*, Thames & Hudson, 2000

Women artists in Paris 1850-1900, Williamstown: Clarke Institute, 2018

Course Goals:

The goals of this course include the following:

- to acquire visual literacy to read works of art
- to understand the chronology and the development of French painting and sculpture in the 19th Century
- to develop critical writing skills in art history

- to practice critically synthesizing information from classroom discussions and readings
- to present this information in a variety of formats, including class discussions, oral presentation, and in short essays and more comprehensive written assignments

Student Learning Objectives:

Upon completion of this course, students should:

- have acquired the visual literacy in order to read works of art in terms of their formal organization and symbolic content
- have gained an overview of the development of art from the high Renaissance to modernism and postmodernism
- be familiar with the methods and models of art history
- write and speak analytically and critically about art
- be able to use library and university resources to complete papers and presentations

Course Requirements:

- **Attendance** and class participation are mandatory. you will receive a grade for attendance and participation
- **Research project:** choose one of the artworks suggested as case studies: you are to present an oral presentation (20mn followed by question and answers) and hand in a accompanying written essay (2000 words) + annotated bibliography. The AB and a presentation/essay outline are to be submitted one week prior to the presentation.
- **mid term – in class.** 4 questions, including one visual analysis, pertaining to topics encountered in class. It is important that you are able to ground your arguments on specific artworks (including mention of author, title, and date).
- **Final research project:** curate your own French art in the 19th century exhibition! You are asked to select between 8 and 12 works that respond to a key thematic, provide information on the artworks, on the idea behind the exhibition, appropriate bibliography and a virtual exhibition space to host the show.

Course Grade

Attendance& Reading notes	20%
First research	25%
Mid term	25%
Final research	30%

Grading policies

What Grades Mean in AHT 234

A = Excellent: your work exhibits outstanding quality and exceptional follow through on the assignment. You have an excellent command of the material and the quality of the final product goes well beyond the good quality work in the B-level range. A-level work shows originality and depth of thought. This grade honors an exceptional work and recognizes significant effort on your part.

B = Good: your work is above-average quality and shows a thorough understanding of the assignment. B-level work shows some of the same good qualities as "A" level work, but not as consistently, or to the same extent. There may be one weak area in an otherwise very good paper/project, or the overall work may simply lack the "polish" of an A. B means that you are doing an above average, all around good work.

C = Adequate: your work is acceptable at the university level. It follows the assignment, meets the basic standards of university-level work in terms of relevance, and/or accuracy, and/or logic. You reveal a sufficient understanding of the material, exhibit a satisfactory argument, have suitable organization and use standard English in terms of mechanics, punctuation, citation, and documentation (where required). This grade also applies to work that is excellent or good in some respects but significantly weaker in others. Originality of thought may not be always evident.

D = Inadequate: you do not meet the standards for acceptable university level work, but the text/presentation does exhibit some positive qualities, indicating that it deserves credit for having been done. Content and/or mechanics do not adequately meet basic expectations. Little or no originality of thought is evident, and the work may appear to be nothing more than a summary of other sources; or a last-minute "rush job" which does not do justice to the student's intellectual or creative potential. A grade of "D" should be understood as a warning sign that something is wrong with your study habits and that you would be wise to seek advice on how to improve.

F = Fail: your work does not earn college-level credit. You may have not followed the assignment or the work submitted may reveal little or no understanding of the subject we are studying. You exhibit a lack of basic academic skills and/or incomprehensible writing with many mechanical errors and little understanding of the citation/documentation process. An F is the strongest indication from the professor that there may be serious concern about the degree of effort you are making to succeed in the class. All in all, your work is deemed completely unacceptable. A grade of F is also given if the work is not completed at all. You should immediately see me to discuss a course of action. It is always primarily the student's responsibility to seek out the professor's advice or help in such situations.

Overall Rubrics used in AHT 234

	Structure	Thesis and content	Evidence and Examples	References and bibliography	Oral presentation
A	Perfectly balanced essay, featuring a clear introduction, a development articulated in distinct parts and well-paced and appropriately divided paragraphs,	The essay proposes an original and pertinent central controlling idea (thesis) appropriate to research assignment, which is logically and	The essay is based on numerous visual and textual examples, which are precisely identified. The examples are relevant to the	The essay makes numerous references to sources in appropriate publications. It shows excellent	The oral presentation is clear; it respects the timing guidelines; the visual material is extremely well presented in balanced slides providing essential visual support and key

	<p>providing the reader with a logical sequence to follow.</p> <p>A synthetic conclusion that highlights the key ideas discussed and opens up the topic ends the essay.</p> <p>Fluent use of appropriate vocabulary with rare grammatical errors, coherent and sophisticated style with excellent word choice.</p>	<p>clearly developed throughout.</p> <p>The essay consistently uses content that fully supports and develops ideas presented in the thesis; appropriate, relevant and compelling material that illustrates mastery of subject and shapes the entire work.</p>	<p>thesis, and are significantly explored in the demonstration, providing a rich foundation from which key ideas are explored.</p>	<p>command of the material referred to; Correctly supplied citation, attribution and documentation; consistency of citing style.</p>	<p>information.</p>
B	<p>A well balanced essay, with a clear introduction, development and conclusion. There may be one weak area in the overall development/ introduction/ conclusion. Each paragraph has one clear main point with supporting ideas; but flow or reflection could use polishing. May have several small mechanical, punctuation or stylistic errors. Good attention to audience but the overall structure may simply lack the “polish” of an A.</p>	<p>The essay proposes an interesting thesis, which is clearly defined and integral to essay but some parts of the paper may be vague or not fully developed. It may be that the thesis is good but perhaps not wholly original; or it might be that some aspects of it are not always fully developed.</p>	<p>The essay provides appropriate examples. It might be that while giving a sound material basis for the discussion, additional materials might have been added, or that the materials are not always thoroughly explored.</p>	<p>The essay makes a number of appropriate references. It may be that those are not always very clearly layered in the discussion, or that their contribution to the thesis lacks a little consistency here and there</p>	<p>The oral presentation is clear. It might be that it did not respect the timing guidelines perfectly, or that there were minor things to polish in the visual material.</p>
C	<p>A balanced essay, that might lack some clarity in the introduction development/conclusion; content appropriate, but does not always fully support thesis. Essay might have one major structural flaw; transitions between parts and paragraphs might need some reworking, might lack logical progression.</p>	<p>Follows purpose of research assignment with thesis but vague. Some aspects of the argument might not be explored; or the argument could be worked upon some more to make it more personal and original</p>	<p>The essay provides examples. It might need additional material referred to, lack precision in its identification, or simply should be explored more in depth.</p>	<p>The essay makes a number of references, but might need additional sources, or might have forgotten to mention a key text; it does not go sufficiently in depth in the sources, or they might not be always appropriately exploited and cited.</p>	<p>Oral presentation is satisfactory, but could gain on clarity; timing might be an issue (too long/too short), visual presentation is there but sketchy.</p>
D	<p>The essay is not well-balanced and poorly structured. It lacks clarity in exposure and development. It might have major issues of syntax.</p>	<p>The argument is poor or significantly lacks originality. It might also not be well developed, or in a fragmentary fashion.</p>	<p>The essay lacks adequate examples, which might also not be appropriately identified and explored.</p>	<p>The essay lacks adequate references which might also not be appropriately exploited.</p>	<p>The oral presentation is vague, or it significantly does not meet the timing requirements; the visual presentation is messy or inadequate.</p>

XIII Attendance policy

Missing more than three classes during the semester can affect your grade. Should you miss more than five classes, you are liable to fail the class.

IX Late Assignments:

Please make sure your assignments are handed in on time. Failure to do so will be reflected in your grade

Moodle

We will work with Moodle to save paper and support the sustainability initiative on campus: you will have to check our course page regularly for announcements and assignments and will turn in all your assignments electronically.

X Laptops/cell phones

- **no laptops** allowed in the classroom unless you have a special permission from the registrar
 - **no cell phones** are permitted
- ⇒ Please upload all your assignments to our moodle website under the respective topics. Please submit in WORD format.

XI Academic integrity: statement on cheating and plagiarism

Cheating and plagiarism will not be tolerated, see the official Franklin's university statement on cheating and plagiarism

<http://www.fc.edu/pdf/AcademicCatalog2012-14.pdf>

In particular, all work submitted must be your own work, and in tests you are not allowed to use notes, cell phones, talk with other students, or copy their work. In case of violation you will get 0 points for the assignment and be reported to the dean of the University.

Tentative schedule

Week 1 August 28 – 31 **A General introduction: overall perspective**

B. Neo Classicism: From David to Ingres, from revolution to restauration

Artists: Jacques-Louis David, Jean Gros, Jean-Auguste Dominique Ingres, Maurice Quai, Angélique Mongez

*Readings: Bryony Fer, what is modern?
T.J Clarke, Farewell to an idea*

Week 2 September 4 – 7 **Romanticisms**

A. a new sensibility: a European context

Artists: Eugène Delacroix, Théodore Géricault, Francesco Goya, Philipp Otto Runge, Rose Adélaïde Ducreux, Marie Victoire Lemoine, Caspar David Friedrich, William Blake, William Turner, Constable,

Readings: B.Fer, the Spectator

B. Romanticism in France, progressive ideals and industry

Artists: Jean Gros, Anne-louis Girodet, Eugène Delacroix, Théodore Géricault, Elizabeth Vigée-Lebrun, Horace Vernet, Adélaïde Labille-Guiard



Readings: Blake & Frascina, art as a social practice

Week 3 September 11 – 14 **Artifices and veracity**

A History in frame: narrative, troubadours, and theatricality

Artists: Paul Delaroche, Eugène Devéria, Théodore Chassériau, Rosa Bonheur

Readings: Stephen Bann, extract, from *the Clothing of Clio*
Blake & Frascina: *Art practice and politics in the 19th C.*

B Attuning to nature: l'école de Barbizon

Artists: Georges Michel, Théodore Rousseau, Jean-François Millet, Camille Corot, Charles-François Daubigny.

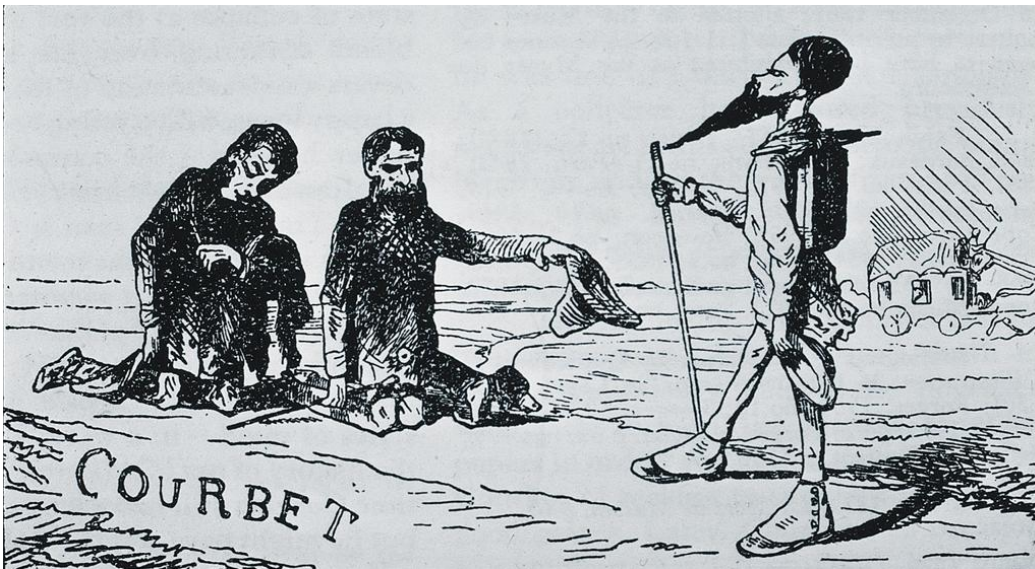
Week 4 Week 4 September 18 – 21 **Realism: a manifesto**

A. Moving to the city: Courbet 1830-1851

Readings: Blake & Frascina, *Courbet, representing the country to the town*

B back to the countryside: Courbet 1851 - 1877

Reading: Michael Fried, *Courbet's realism*



Week 5 September 25 – 28 **Technical revolutions, shifting sensibilities**

A Changing sights: photography and painting

Readings: Blake & Frascina *modernity, realism and the history of art/the problem of official tolerance*

B The impressionists in the open air, in the fields, by the sea, by the river

Artists: Claude Monet, Eugène Boudin, Camille Pissaro, Berthe Morisot, Alfred Sisley, Auguste Renoir, Mary Cassatt, Marie Bracquemond, Eva Gonzales

Readings: Blake & Frascina, *Modernism and modernity: modernisation, spectacle and irony/Modernity: the social and the aesthetic*

Week 6 October 2 – 5 The Impressionists and the city

Artists: Claude Monet, Camille Pissaro, Gustave Caillebotte, Edgar Degas, Berthe Morisot, Mary Cassatt, Auguste Renoir, Eva Gonzales

Readings: Charles Harrison, *impressionism, modernism and originality: introduction, impression and impressionism*

Week 7 October 9 – 12 A shaper vision: Neo impressionism: “pointillisme and divisionnisme”

Artists: Georges Seurat, Paul Signac

Readings: C. Harrison, Pissaro / *painting and human content*

Week 8 October 16- 19 Mid Term

Academic travel: enjoy your travels!

Week 10 November 6 – 9 Symbolism

Artists: Gustave Moreau, Odile Redon, Puvis de Chavannes, Maurice Denis, Paul Sérusier, Pierre Bonnard, Ranson Ibels, Henri Gabriel Ibels, Edouard Jean Vuillard, Ker Xavier Roussel, Aristide Maillol, Félix Valloton

Week 11 November 13 – 16 Primitivisms A Gauguin from Brittany to Tahiti

Artists, Paul Gauguin, Emile Bernard

Readings: Paul Gauguin: notes on painting

B Van Gogh, from Paris to Arles

Reading: Griselda Pollock, Fred Orton, *Van Gogh*

Week 12 November 20 **Gender representation(s)**

A. the representation of woman and the gendered artist

Readings: Tamar Garb, gender and representation

B Painting as a woman

Reading: Tamar Garb, *Painting as a woman*
Griselda Pollock, *Vision and difference*



Week 13 November 27 – 30 **A ‘*La vérité en peinture*’: Paul Cézanne**

Reading: C. Harrison, *Cézanne*

B Les fauves

Artists: Henri Matisse, André Derain, Maurice Vlaminck

Week 14 December 4 – 7 **Cubism**

Artists : Pablo Picasso, Georges Braque, Juan Gris, Albert Gleizes, Robert & Sonia
Delaunay, Fernand Léger



Week 15 Final Exams