



European Art 1750-1848

Course description

This course examines the major artistic developments in European art from the mid-eighteenth century to the eve of the revolutions of 1848. In conjunction with this, we will also investigate major historical, philosophical, and social movements that impacted artistic production during this period. Although we will mainly focus on painting produced in England and France, this scope of this focus will be expanded geographically by considering artistic developments in other countries such as Italy, Spain, Germany, and Russia, as well as by looking to other mediums such as prints, sculpture, and architecture.

Course Goals and Objectives

The two foundational aims of this course are to acquaint students with eighteenth- and nineteenth-century European art of the and help them develop the technical skills specific to practicing art history.

To achieve these goals, the lectures and assignments have been designed to help students:

- gain a familiarity of the major artistic movements and historical developments throughout the nineteenth century
- gain insight to the major works of the period, as well as important scholarly interpretations
- become familiar with foundational literature, including primary source documents and contemporary scholarship
- develop critical tools for practicing art history—increased reading comprehension, acuity in visual analysis, and clear, concise writing

Assignments

Readings

For each class period there will be an associated textbook reading, a required reading, and a recommended reading. Textbook readings are meant to allow students to review and append the content covered in class. Required readings must be completed before students come to class, whereas recommended readings are offered as a supplement should students wish to learn more about a specific topic.

Texts:

Albert Boime, *Art in age of Revolution (1750-1800)*, Chicago and London: Chicago University Press, 1987.

Petra ten-Doesschate Chu, *Nineteenth Century European Art* (3rd edition), Upper Saddle River, NJ: Prentice Hall, 2006.

Charles Harrison and Paul Wood, *Art in Theory, 1648-1815: An Anthology of Changing Ideas*, Oxford: Blackwell, 1998.

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*All other required readings will be available in PDF format in our course dropbox

Reading responses

Students will be required to submit 8 short reading responses throughout the course of the semester (about 1-2 paragraphs each). Responses must be submitted to our digital dropbox by noon before class.

While specific prompts will guide student discussion in completing each response, generally students should demonstrate their engagement with the text by summarizing its main ideas and responding in a meaningful manner, either to critique strengths and weaknesses, discuss insights gained to a specific work thanks to the reading, or placing ideas posited by the author into dialogue with other scholarly discourse.

Exams

There will be a mid-term and a final exam. Exams are designed to engage students through a variety of assessment tools. Students will be required to identify and discuss the significance of works of art covered in class, ascribe unknown images to a specific artist or movement, link passages from primary readings to their authors, and write essays that engage with overriding themes treated throughout the course.

Research paper

Throughout the semester, each student will be engaged in producing a 10-12 page research paper focused on one work of European art created within the time constraints of this course. This paper is designed to allow you to attain an in-depth knowledge of your chosen work. To complete this assignment, you will summarize the basic historical overview of its production, provide in-depth visual analysis of your object, and then analyze and critique the most important art historical scholarship written about your work. Your assessment of scholarship must include at least ten sources, of which two must be books and five must be articles published in scholarly journals. In your analysis of this scholarship, you should bring the various authors' arguments into conversation with one another, as well as determine which interpretations you find the most compelling.

Schedule

Week 1

1.1 Watteau and the *Fêtes galantes*

Required Reading

Pierre der Marivaux, The Philosopher's Cabinet

Recommended Reading

Michael Levey, *Painting and Sculpture in France, 1700-1789*, New Haven and London, Yale University Press, 1993, 55-86

1.2 The salons of Paris

Recommended Reading

Levey, 21-25, 50-59

Week 2

2.1 Rococo and Eroticism

Required Reading

Boime, 12-22

Recommended Reading

Levey, 100-111

2.2 Boucher and Madame de Pompadour

Recommended Reading

Levey, 21-25, 50-59

Week 3

3.1 Chardin and the Private Realm

Required Reading

Boime, 22-27

Recommended Reading

Levey, 140-146

3.2 Greuze and the art of Satire

Required Reading

Denis Diderot, "Salon of 1763," "Salon of 1765" (Greuze)

Boime, 36-44, 145-46

Recommended Reading

Levey, 146-152

Week 4

4.1 Fragonard and the Peak of Rococo

Required Reading

Diderot, "Salon of 1765" (Fragonard)

Boime, 46-53

Recommended Reading

Levey, 116-119

4.2 Reynolds and Gainsborough: The Eighteenth-Century Portrait

Required Reading

Thomas Gainsborough, "Letters"

Boime, 199-201

Week 5

5.1 Canaletto and Tiepolo: Venice and the Eighteenth Century

Required Reading

Levey, 89-100, 111-116

5.2 The Grand Tour

Required Reading

Boime, 62-66, 146-162

Recommended Reading

Levey, 165-176

Week 6

6.1 Pompeii and Herculaneum

Required Reading

Jérôme-Charles Bellicard and Charles-Nicolas Cochin, *Observations upon the Antiquities of the Town of Herculaneum*

6.2 Anti-Rocco Reaction

Review

Chu, Ch 1

Required Reading

AIT: Johann Joachim Winckelmann, From *Reflections on the Imitation of Greek Works in Paintings and Sculpture*

Recommended Reading

Thomas Crow, *Painters and Public Life in 18th-Century Paris*, New Haven: Yale University Press, 1985, pp. 134-174

Week 7

7.1 Neoclassicism and the art of the late 18th Century

Review

Chu, Ch 2

Required Reading

AIT: Denis Diderot, From the 'Salon of 1763'; Advice on the Painting of Portraits c. 1820-30:

Elizabeth Vigée-Lebrun

Recommended Reading

Thomas Crow, *Painters and Public Life in 18th-Century Paris*, New Haven: Yale University Press, 1985

7.2 Women and the Salon

Required Reading

Elisabeth Vigée-Lebrun, Advice on the Painting of Portraits

Boime, 44-46

Recommended Reading

121-28

Week 8

8.1 Art of the Revolution

Review

Chu, Ch 3

Required Reading

AIT: On his Picture of Le Peletier 1793: Jacques-Louis David; Project for the Apotheosis of

Barra and Viala 1794: Jacques-Louis David

Recommended Reading

Thomas Crow, *Emulation: Making Artists for Revolutionary France*, New Haven: Yale University Press, 1995

8.2 Art of the revolution ctd.

Review

Chu, Ch 3

Required Reading

AIT: 'The Painting of the Sabines' 1799: Jacques-Louis David

Recommended Reading

Darcy Grimaldo Grigsby, "Nudity à la grecque in 1799," *Art Bulletin*, 80, no. 2 (June 1998)

Week 9

9.1 Art in the age of Napoleon

Review

Chu, Ch 5

Required Reading

Selections from Albert Boime, *Art in the Age of Bonapartism, 1800-1815*, Chicago: University of Chicago Press, 1990 (pdf)

Recommended Reading

Todd D. Porterfield and Susan Siegfried, *Staging Empire*, University Park, PA: Pennsylvania

State University Press, 2006

9.2 Art in the age of Napoleon Ctd.

Review

Chu, Ch 5

Required Reading

Selections from Albert Boime, *Art in the Age of Bonapartism, 1800-1815*, Chicago: University of Chicago Press, 1990 (pdf)

Recommended Reading

Todd D. Porterfield and Susan Siegfried, *Staging Empire*, University Park, PA: Pennsylvania State University Press, 2006

Week 10

10.1 European Romanticism-Spain and Russia

Review

Chu, Ch 6

Required Reading

AIT: On the *Caprichos* 1799: Francisco de Goya,

Recommended Reading

Dmitri Sarabianov, *Russian Art: From Neoclassicism to the Avant-Garde: Painting, Sculpture, Architecture*, London: Thames and Hudson, 1990

10.2 European Romanticism- Germany

Review

Chu, Ch 7

Required Reading

AIT: From *Confessions from the Heart of an Art-Loving Friar* 1796: Wilhelm Wackenroder; Letters 1802: Philipp Otto Runge

Recommended Reading

Cordelia Grewe, *Painting the Sacred in the Age of Romanticism*, Burlington, VT, 2009

Week 11

11.1 Romanticism- Germany ctd.

Review

Chu, Ch 7

Required Reading

AIT: On *The Cross in the Mountain*, Letter to Schulz 1809: Caspar David Friedrich

Recommended Reading

Joseph Leo Koerner, *Caspar David Friedrich and the Subject of Landscape*, London: Reaktion Books, 2009

11.2 European Romanticism- England

Review

Chu, Ch 3 and 8

Required Reading

AIT: From *A philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful* 1757: Edmund Burke; Letters 1799-1805: William Blake; Introduction to *The Grave*: Henry Fuseli

Recommended Reading

Martin Myrone, *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*, London: Tate Publishing, 2006

Week 12

12.1 European Romanticism- England

Review

Chu, Ch 3 and 8

Required Reading

AIT: 'Backgrounds, Introduction of Architecture and Landscape' 1811: Joseph Mallord William Turner

Recommended Reading

Mathew Brennan, *Wordsworth, Turner, and the Romantic Landscape: A Study of the Traditions of the Picturesque and the Sublime*, Columbia, S.C.: Camden House, 1987

12.2 European Romanticism- France

Review

Chu, Ch 9

Required Reading

AIT: Stendhal from 'Salon of 1824'; Eugène Delacroix on Romanticism, from *Journals* 1822-4

Recommended Reading

Michael Marrinan, *Romantic Paris: Histories of a Cultural Landscape 1800-1850*, Stanford: Stanford University Press, 2009

Week 13

13.1 French Painting during the July Monarchy

Review

Chu, Ch 10

Required Reading

AIT: Marie-Camille de G. 'Fine Arts. Salon of 1834'

Recommended Reading

The Art of the July Monarchy: France 1830 to 1848, Columbia: University of Missouri Press, 1990

13.2 The Advent of Photography

Review

Chu, Ch 11

Required Reading

AIT: William Henry Fox Talbot 'Photogenic Drawing' 1839; Joseph-Louis Gay-Lussac Report

on the Daguerreotype

Recommended Reading

19th C photography: <http://www.vam.ac.uk/page/0-9/19th-century-photography/>

Week 14

14.1 Realism- Courbet

Review

Chu, Ch 10 & 11

Required Reading

AIT: Max Buchon on Courbet's *Stonebreakers* and *Burial at Ornans*, 1850; Gustave Courbet Statement on Realism 1855

Recommended Reading

Linda Nochlin, *Courbet*, London: Thames & Hudson, 2007

14.2 Realism-Millet and Bonheur

Review

Chu, Ch 10

Required Reading

AIT: Jean-François Millet on Truth in Painting, Letters 1850-67

Recommended Reading

Alexandra R. Murphy *Jean-François Millet*, Boston: Museum of Fine Arts, 1984