



European Art 1789-1889

Course description

This course examines the major artistic developments in European art from the eve of the French Revolution through the *Exposition Universelle* in Paris in 1889. 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 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 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.

Required texts:

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, 1814-1900: An Anthology of Changing Ideas*, Oxford: Blackwell, 1998.

*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 papers

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 Anti-Rococo 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

1. 2 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

Week 2

2.1 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

2.2 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 3

3.1 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

3.2 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 4

4.1 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

4.2 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 5

5.1 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

5.2 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 6

6.1 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

6.2 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 7

7.1 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

7.2 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/>

MIDTERM

Week 8

8.1 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

8.2 Realism-Millet

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

Week 9

9.1 Pre-Raphaelite Brotherhood

Review

Chu, Ch 14

Required Reading

AIT: Charles Dickens 'Old Lamps for New Ones'; *The Times*' Critic and John Ruskin, Exchange on the Pre-Raphaelites

Recommended Reading

Tim Barringer, *Reading the Pre-Raphaelites*, New Haven: Yale University Press, 1999

9.2 Pre-Raphaelite Brotherhood ctd.

Review

Chu, Ch 14

Required Reading

AIT: Charles Dickens 'Old Lamps for New Ones'; *The Times*' Critic and John Ruskin, Exchange on the Pre-Raphaelites

Recommended Reading

Tim Barringer, *Reading the Pre-Raphaelites*, New Haven: Yale University Press, 1999

Week 10

10.1 Édouard Manet and the Painting of Modern Life

Review

Chu, Ch 12

Required Reading

AIT: Charles Baudelaire from 'The Painter of Modern Life'; Various Authors on the Salon des Refusés 1863; Various author on Manet's *Olympia* 1865; Edouard Manet 'Reasons for Holding a Private Exhibition'

Darcy Grimaldo Grigsby, "Still Thinking About Olympia's Maid," *The Art Bulletin* vol. 97, issue 4 (Dec. 2015) (pdf)

Recommended Reading

T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, Princeton, N.J.: Princeton University Press, 1999

Carol M Armstrong, *Manet Manette*, New Haven: Yale University Press, 2002

10.2 Exhibitions, Empire, and Internationalism

Review

Chu, Ch 12 & 15

Required Reading

AIT: Tony Bennet, "The Exhibitionary Complex" (pdf)

Recommended Reading

Patricia Mainardi, *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*, New Haven: Yale University Press, 1987

Week 11

11.1 Impressionism and the Spectacle of Modernity-Monet

Review

Chu, Ch 16

Required Reading

AIT: Jules-Antoine Castagnary 'The Exhibition on the Boulevard des Capucines'; Louis Leroy 'The Exhibition of the Impressionists'

Recommended Reading

Robert L. Herbert, *Impressionism: Art, Leisure, and Parisian Society*, New Haven: Yale University Press, 1988

11.2 Impressionism-Degas

Review

Chu, Ch 16

Required Reading

AIT: Edgar Degas Letter to Tissot 1874

Recommended Reading

Robert L. Herbert, *Impressionism: Art, Leisure, and Parisian Society*, New Haven: Yale University Press, 1988

Eunice Lipton, *Looking into Degas: Uneasy Images of Women and Modern Life*, Berkeley: University of California Press, 1986

Week 12

12.1 Impressionism-Caillebotte

Review

Chu, Ch 16

Required Reading

AIT: Edmund Duranty from *The New Painting*

Recommended Reading

Robert L. Herbert, *Impressionism: Art, Leisure, and Parisian Society*, New Haven: Yale University Press, 1988

Gustave Caillebotte, Urban Impressionist, Paris: Réunion des Musées Nationaux : Musée d'Orsay; Chicago: Art Institute of Chicago, 1995

12.2 Impressionism-The (Women) Artists of Paris- Cassatt and Bashkirtseff

Review

Chu, Ch 16

Required Reading

AIT: Marie Bashkirtseff Journal Entries 1877-82

Linda Nochlin, "Why Have There Been no Great Women Artists?" (pdf)

Recommended Reading

Griselda Pollock, *Vision and Difference: Femininity, Feminism, and Histories of Art*, London and New York: Routledge, 1988

Week 13

13.1 Impressionism-The (Female) Artists of Paris- Bonheur and Morisot

Review

Chu, Ch 16

Required Reading

AIT: Berthe Morisot Letter to her Sister Edma

Recommended Reading

Gabriel P. Weisberg and Jane R. Becker, *Overcoming all Obstacles: The Women of the Académie Julian*, New York: Dahesh Museum; New Brunswick, N.J.: Rutgers University Press, 1999

13.2 Exposition Universelle (1889)

Review

Chu, Ch 18

Required Reading

Zeynep Çelik and Leila Kinney, "Ethnography and Exhibitionism at the Expositions Universelles" in *Readings in Nineteenth-Century Art*, ed. Janis Angela Tomlinson, Englewood Cliffs, N.J.: Prentice Hall, 1996 (pdf)

Recommended Reading

John Allwood, *The Great Exhibition*, London: Studio Vista, 1977

Week 14

14.1 The Avant-Garde

Review

Chu, Ch 17

Required Reading

AIT: Charles Blanc on Colour; Emile Bernard 'Paul Cézanne'; Paul Gauguin Notes on Colour

Recommended Reading

Griselda Pollok, *Avante-Garde Gambits, 1888-1893: Gender and the Color of Art History*, New York: Thames and Hudson, 1993