Course Description and Objectives:
This course is first in the three-part “Modern” art survey sequence at Rhodes College. Spanning the years 1760 to 1860, this class will address the origins and development of modernism in the visual arts. Art will be discussed both in terms of individual artists and their masterworks, and the social context and external forces surrounding the production and consumption of art. Special emphasis will be given to topics including the impact of the Enlightenment; the Grand Tour and classical revival; the rise of the Academy and Salon system in Europe; the decline of monarchies and the Age of Revolution across Europe and America; the development of the “romantic” artistic temperament and the rise of the individual artist/hero; the Industrial Revolution and the romance of nature; slavery, abolitionism, and colonialism; Orientalism; the rise of Capitalism and Socialism; and late-century nostalgia for pre-industrial lifestyles/art.

Primarily designed as a lecture, the course will also include some class discussion, especially in relation to the assigned readings.

Textbooks:


Other Readings on reserve in the library.

Note on the readings: All readings should be completed by class time on the day they assigned on the lecture schedule below. I have assigned reading for virtually every class. No textbook is satisfactory in and of itself for a class like this. I have tried to balance readings from the text with more focused scholarly articles. Please note that I have asked you to do about 40 pages of reading per week.

Requirements:

* Attendance is required. One unexcused absence is allowed per semester. Other absences will be excused at my discretion. If you must be absent, it would be better if you inform me beforehand! After one unexcused absence, each additional unexcused absence will drop your participation grade
by a partial letter grade (from a B to a B-, for example). Be aware that too many absences, excused or unexcused, may result in a failing grade. You will be warned if your absences become problematic.

* Two examinations (midterm and final). THERE WILL BE NO MAKEUPS. Plan for your examinations now.

* Periodic, unannounced in-class writing assignments. These will be short and focused on your reading. They will be graded with letter grades. They are intended as practice for essay-writing on exams.

* Two slide quizzes. In preparation for your exams.

* One paper.
   One 6-8 page research paper dealing with a work of art or artist discussed in class. Topics will be chosen in consultation with the professor. Creativity and specificity of subject are expected.


* Plagiarism. It is unethical to lift material off the web without citing it in your footnotes. It is unethical to copy another person’s paper or published works in whole or in part EXCEPT in scholarly quotations and paraphrases used in conjunction with footnotes. Plagiarism and or failure to abide by Rhodes College Honor Codes will be sanctioned by the professor and/or the Honor Council. Please use the full honor pledge on all written assignments.

Standard Honor Pledge:
“I pledge as a student of Rhodes College that I have neither given nor received aid on this exam/assignment/quiz/paper/etc.”

Grade Break-Down:

Attendance, Class Participation, In-Class Writing Assignments: 10%
Paper: 20%
Slide Quizzes: 5% each (10% total)
Midterm: 25%
Final: 25%

Schedule of Lectures and Assignments:
Note: Schedule is subject to change at professor’s discretion.
AUGUST
26  Introduction: “Modernity”

31  The Rise and Demise of Rococo in France
    On Reserve: Emma Barker, “Painting and Reform in Eighteenth-Century France: Greuze’s

SEPTEMBER
2   The Enlightenment in England and France
    No Reading.

7   America: A Revolution in History Painting
    On Reserve: Dennis Montagna, “Benjamin West’s The Death of General Wolfe: A

9   The Grand Tour and the Revival of Interest in Classicism
    On Reserve: Jules David Prown, “A Course of Antiquities at Rome, 1764,” Eighteenth-
        Century Studies 31, no. 1 (Fall 1997): 90-100.

14  Neoclassicism Continued
    On Reserve: Johann Joachim Winckelmann, excerpts from his writings, in Lorenz Eitner,
        Neoclassicism and Romanticism, 1750-1850, Sources and Documents in the History of Art

16  Jacques-Louis David
    Eisenman, Chapter 1. Thomas Crow, “Patriotism and Virtue: David to the Young Ingres,”
        pp. 18-54.

21  Jacques-Louis David continued
    On Reserve: Helen Weston, “The Corday-Marat Affair: No Place for a Woman,” Jacques-
        Louis David’s Marat,” edited by William Vaughan and Helen Weston, (Cambridge,

23  Followers of David: Girodet-Trioson, Gerard, Gros
    On Reserve: Susan Locke Siegfried, “Naked History: The Rhetoric of Military Painting in

28  Neoclassical Sculpture: Canova, Thorvaldsen, Flaxman
    On Reserve: Christopher M. S. Johns, “Portrait Mythology: Antonio Canova’s Portraits of
The Other Side of the Enlightenment: Francisco Goya

OCTOBER
5  SLIDE QUIZ #1
Goya Continued
7  English Romantic Painting: Sir Thomas Lawrence, John Constable
12  English Landscape Continued: William Turner
On Reserve: Reading TBA
14  Visionary Romanticism in England and Elsewhere: William Blake
19  Fall Recess--No Class
21  Midterm Examination
26  Romantic Nationalism in Germany: Caspar David Friedrich, Philip Otto Runge, Franz Pforr, and Friedrich Overbeck
28  Romantic Nationalism: American Landscape

NOVEMBER
2  The Crisis of Neoclassicism in France: Ingres, Gericault, Delacroix
4  Ingres, Gericault, Delacroix Continued
9 Orientalism

11 French Romantic Sculpture: Rude, Barye, Carpeaux French Romantic Landscape: Camille Corot, Theodore Rousseau

16 PAPER DRAFT DUE
Realism: Honore Daumier, Millet
No reading.

18 Realism: Gustave Courbet

23 SLIDE QUIZ #2
American Realism (and Race): Winslow Homer

25 Thanksgiving Recess--No Class

30 American Realism: Thomas Eakins

DECEMBER
2 PAPER DUE
The Pre-Raphaelite Brotherhood in England

7 Last Day of Class--Catch Up and Review

14 Final Examination 5:30 p.m.