

Art 241: Modern Art I: European Art, 1760-1884
Rhodes College, Spring 2013
417 Clough, TTH: 2:00-3:15
CRN: 23697

David McCarthy
414 Clough, Ext. 3663
Office Hours: MW 3:00-
5:00, and by appointment.

COURSE OBJECTIVES AND DESCRIPTION

The objectives of the course are as follows: (1) to provide students with a comprehensive overview of the major images, artists, and movements of European art between 1760 and 1884; (2) to integrate these images within the broader social and intellectual history of the period; and (3) to help students develop their skills in visual analysis, image identification, critical reading, research, and historical interpretation.

Among the issues we will examine are the following: the revival of classical ideals in the late eighteenth century, the development of a public audience for the visual arts at the same time, the intersection between nationalism and new themes and styles in art, the cult of individuality within romanticism, the infatuation with contemporary life, and the emergence of realism and impressionism.

Art 241 is a combination lecture and discussion course. It carries F5 credit.

TEXTBOOKS

Stephen F. Eisenman. Nineteenth Century Art: A Critical History. Fourth Edition. New York: Thames and Hudson, 2011.

Primary documents are available on line.

REQUIREMENTS

Attendance and participation in lectures, discussions, and field trips. Students are allowed no more than two unexcused absences. With each additional class missed, your grade will drop by 3.3% (for example, from a B to a B-).

Unless you have my permission (and that of your classmates), you may not use any form of technology while we are in class. So, **TURN IT OFF!** Why? I want your eyes on screen as we look at the works of art. Infractions of this code will be treated as unexcused absences.

Readings as they are assigned. We will discuss these readings throughout the semester. Be prepared to assess the authors' arguments, evidence, methodology, bias, and organization. I will call on you randomly to lead discussion of these readings. You should come to class prepared to lead discussion.

Three examinations involving:

Slide comparisons (identification, iconography, formal vocabulary, historical context, art historical significance).

Students are responsible for ALL material presented in class even if it is not included in the textbooks. Works for identification and discussion will, however, be selected from those artists and images analyzed at length in class.

Makeup examinations are rarely given.

Four papers.

A short visual analysis of one work of art. No more than two pages in length.

A one-page proposal presenting the question you wish to pursue in your research paper, as well as your preliminary answer to that question (your thesis). Attach a copy of your working bibliography to the proposal. This proposal should grow from your visual analysis.

A ten-page research paper in which you will examine the meaning of the work in relation to broader historical, intellectual, and social issues. In addition to the ten pages of text, your paper must include endnotes, a full bibliography, a list of illustrations, and copies of any work of art you discuss.

A revision of your third writing assignment. When you submit this paper, you must also include the visual analysis, proposal, and ten-page draft that contain my comments.

Papers must be typed, double-spaced, numbered, and written according to the guidelines of the *Chicago Manual of Style*.

Sylvan Barnet's book, *A Short Guide to Writing About Art*, is your source for proper citation, organization, research (archival, library, on line), appropriate voice, and any other questions about writing the history of art. You should also consult with me as often as necessary regarding your research and writing.

Late papers are not accepted.

Failure to complete any graded assignment will result in a failing grade for the course.

VISUAL ANALYSIS

Your first writing assignment in this class is to produce a two-page visual analysis of one work of art.

As the art historian Sylvan Barnet notes, visual analysis is not the same thing as description. Whereas a description answers the question, "What does x look like?," a visual analysis answers the somewhat awkward question, "How does x look?" To answer this question, you will have to resort to some description, but keep in mind that you must subordinate this to your analysis, which helps explain how and to what end your subject looks the way it does. Think of your essay as an argument that you wish to win. To do this you must advance a thesis and defend it.

Because this assignment deals with questions of composition, you will need to pay attention to visual form. This includes line, color, value, shape, texture, virtual space, and handling of paint (facture). Depending on your subject, you may need to address only some of these terms. You will find that careful attention to the art object will take time, and that you will see more the longer you look. If it helps, turn a reproduction of your subject upside down, or trace over it on tracing paper or clear plastic. Even sketching a copy of the work will help you move beyond description into analysis.

Keep in mind that this is not a research paper. All of your attention should be on the composition of the work because this is your primary evidence, the foundation that you will build upon for your research paper. As such,

YOU MAY NOT CONDUCT RESEARCH OF ANY FORM—WHETHER USING BOOKS, ARTICLES, OR ANY ONLINE SOURCES—IN THE WRITING OF THIS PAPER

When you turn in your paper, please append a good color image of the work. If you cannot secure a color copy, hand in the book in which you found your reproduction.

One final thought: looking is the process of visual discovery. What did you find?

PROPOSAL

The second part of your writing assignment is a one-page proposal in which you will present a brief overview of your proposed research on the same work of art used for the visual analysis. Here you should pose the question or questions you will pursue at greater length in your research paper. You must provide a thesis, a statement of the methodology you will use, and some indication of why your topic is important for our understanding of modern art. Think of this assignment as an early draft of your introductory paragraph. With this assignment you must turn in a bibliography of books and articles you plan to use in your research.

RESEARCH PAPER

The third and fourth part of your writing assignment for this course is a ten-page, typed, double-spaced research paper. You must integrate this image within the broader social, political, cultural, and intellectual environment within which it was produced. Whereas the assignment for your first paper was to analyze an image visually, you should now place that image in a broader context. This means addressing the issues of subject matter, of expressive content (form and subject matter combined), and, most importantly, of meaning.

HONOR CODE

Remember that whenever you use another person's ideas or words, you must acknowledge that they belong to that person. If you choose to quote someone (I would advise only quoting primary sources, such as an artist's or critic's writings), place his or her words in "quotation marks" and note the exact source, including author's name, title of book or article, place of publication, date, and page number. Whenever you use another person's ideas, you must also acknowledge this in the same way. If you paraphrase another person's writing without proper acknowledgment, for instance by copying the structure and organization of an essay or an entry in an encyclopedia, this too is an act of plagiarism. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting), is also plagiarism. Most of the recent cases before the Honor Council have involved plagiarism. According to the Rhodes College Student Handbook "ignorance is not an excuse for these violations."¹

If you are unclear about plagiarism, please consult the link listed in the footnote at the bottom of this page, and see me before you turn in the paper.

¹ www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf

Plagiarized papers will be treated as incomplete assignments until adjudicated by the Honor Council.

GRADING OF WRITING ASSIGNMENTS

Your grade for each assignment will depend on several factors. First, you must demonstrate sufficient mastery of the terms and ideas we have discussed in class and in our readings. To do this, you must apply these terms correctly to the work you choose to analyze. Second, the skill with which you organize and write your essay will affect your grade. I expect clearly and concisely written papers in which you convey your passion for your chosen subject. Do not turn in your first or second draft. Allow yourself enough time to edit what you have written. Remember that the writing assignments are your only chance to turn in polished work for this course. Take advantage of this opportunity.

GRADING

Grading is designed to measure the success of each student's understanding and assimilation of the materials presented in the course. I grade for improvement.

Each exam is worth 15% of your final grade. The combined paper assignments are worth 45% (visual analysis 10%, proposal 5%, combined average of research papers 30%), and class participation 10%.

WRITING A COLLEGE PAPER

S.Y.A.D.² Writing takes time.

Take NOTES as you conduct your research. Remember to record accurately your sources: author, title, date, place of publication, and page numbers.

DOUBLE CHECK quotations for accuracy. You probably made a mistake in writing down the quote.

Make an OUTLINE before you start writing.

INTRODUCTION. Set up your argument in your first paragraph. What is your thesis? What tone do you wish to project?

DOCUMENTATION. In the writing of art history, you must work with primary materials. Your most important evidence is the work of art (or works of art). Primary materials also include statements by the artist, preliminary studies, letters and diary entries. Many of these are already in published form. You can also find them in archives, such as the Archives of American Art (<http://www.aaa.si.edu/>). Reviews from the artist's life may count as primary evidence too. Historical studies are not primary evidence.

VOICE. Do not let other scholars speak for you. This means limiting how much you quote from secondary sources. If I want to know what Meyer Schapiro has to say about modernism,

²I borrow this sage advice from the Pulitzer Prize-winning author Richard Rhodes. See his book How to Write: Advice and Reflections (New York: HarperCollins, 1995), 1-14.

I will read his work. If you must quote someone in your text, then by all means tell your reader who is speaking and why: “as the noted Warhol scholar [] remarks in her monograph, ‘ . . . ’”

TRANSITIONS. How do you get from one paragraph to the next?

TITLES of works of art are either underlined or *italicized*. Do not use “quotation marks” for titles.

ENDNOTES AND BIBLIOGRAPHY should follow the format outlined in the *Chicago Manual of Style*. All of this material is available for ready reference in Sylvan Barnet’s *A Short Guide to Writing About Art*.

Avoid OVERSTATEMENT, GENERALIZATION, and VAGUE language.

REPETITION: cut it out. In a paper of less than twenty pages, you do not need to repeat things. When I get to the point that I cannot remember what a student said a page or two previously, I will retire. This will be long after you, and your children, graduate.

CONCLUSIONS ARE NOT SUMMARIES. In this section of your paper you should point out what contribution your paper has made to the field of art history. Even at this stage of your training you should think about how your work will shape the field.

REVISION. Your paper will get better the more you revise.

STYLE. Pay attention to the craft of writing. Your goal, for this and all of your writing, is to put a glide in your readers’ stride and a dip in their hip so they’ll climb on board your rocket ship.³

SLIDES

The following is a partial slide list, subject to some modification over the course of the semester.

Joseph-Marie Vien, *Selling of Cupids*, 1760, Neoclassical.

Jean-Baptiste Greuze, *The Paternal Curse*, 1777.

_____, *The Punishment of Filial Ingratitude*, 1777.

Benjamin West, *Agrippina Landing at Brundisium with the Ashes of Germanicus*, 1768, Neoclassical.

_____, *The Death of Wolfe*, 1770, Grand Manner.

_____, *American Commissioners of the Preliminary Peace Negotiations with Great Britain*, 1783-84.

Angelica Kauffmann, *Design in the ceiling of the central hall of the Royal Academy*, London, c. 1778, Neoclassical.

_____, *Cornelia, Mother of the Gracchi*, 1785, Neoclassical.

_____, *Self-Portrait Hesitating between the Arts of Music and Painting*, 1794.

Elizabeth Vigée-Lebrun, *Marie-Antoinette with Her Children*, 1787.

³This is how legendary 1960s New York DJ Frankie “Hollywood” Crocker would introduce the latest dance hit. The funk band Parliament later appropriated the line, changing “rocket ship” to “mother ship.”

_____, Self-Portrait at the Easel, 1790.
 Jacques-Louis David, The Combat of Mars and Minerva, 1771.
 _____, Antiochus and Stratonice, 1774, Neoclassical.
 _____, Male Academie, 1780.
 _____, Belisarius, 1781, Neoclassical.
 _____, Oath of the Horatii, 1784, Neoclassical.
 _____, Lictors Returning to Brutus the Bodies of His Sons, 1789, Neoclassical.
 _____, Oath of the Tennis Court, 1790, Neoclassical.
 _____, Death of Marat, 1793, Neoclassical.
 _____, Battle of the Romans and Sabines, 1799, Neoclassical.
 _____, Napoleon at St. Bernard, 1800, Neoclassical.
 _____, Cupid and Psyche, 1817, Neoclassical.
 Antonio Canova, Theseus and the Minotaur, 1781-83, Neoclassical
 _____, Tomb of the Archduchess Maria Christina, 1798-1805, Church of the Augustinians, Vienna, Neoclassical.
 _____, Venus Italica, 1804-12, Neoclassical.
 Jacques-Germain Soufflot, Pantheon (Ste.-Geneviève), Paris, 1756-90, Neoclassical
 Claude Nicolas Ledoux, Barrière de l'Étoile, Paris, 1785-89, Neoclassical.
 Étienne-Louis Boullée, Project for Newton's Cenotaph, 1783, Neoclassical.
 Sir John Soane, Bank of England, stock office, 1792-1826, Neoclassical.
 Thomas Jefferson, Monticello, Charlottesville, VA, 1771-82, Neoclassical.
 _____, University of Virginia, Charlottesville, VA, 1804-17, Neoclassical.
 Francisco de Goya, Goya in his Studio, c. 1791.
 _____, The Sleep of Reason Produces Monsters, 1798.
 _____, The Family of Charles IV, 1800.
 _____, 2 May 1808, 1814.
 _____, The Colossus, 1808-12.
 _____, 3 May 1808, 1814.
 _____, Saturn Devouring his Children, 1820-23.
 Anne-Louis Girodet, The Sleep of Endymion, 1791, Pre-romanticism.
 _____, The Burial of Atala, 1808, Pre-romanticism.
 Antoine-Jean Gros, Portrait of Christine Boyer, 1800, Romanticism.
 _____, Napoleon in the Pesthouse at Jaffa, 1804, Romanticism.
 Henry Fuseli, The Nightmare, 1781, Romanticism.
 William Blake, Glad Day, 1780, Romanticism.
 _____, The Ancient of Days, frontispiece of Europe, a Prophecy, 1794, Romanticism.
 _____, The Great Red Dragon and the Woman Clothed with the Sun, c. 1800, Romanticism.
 John Constable, Dedham Vale, 1802, Romanticism.
 _____, Flatford Mill, 1817, Romanticism.
 _____, The Hay Wain, 1821, Romanticism.
 _____, Salisbury Cathedral from the Bishop's Gardens, 1823, Romanticism.
 _____, Salisbury Cathedral from the Meadows, 1831, Romanticism.
 Joseph Mallord William Turner, Kilgarran Castle, 1799, Picturesque.
 _____, Snowstorm: Hannibal and His Army Crossing the Alps, 1812, Sublime.
 _____, Dido Building Carthage, 1815, Romanticism.
 _____, Decline of the Carthaginian Empire, 1817, Romanticism.
 _____, The Fighting Temeraire, 1838, Romanticism.
 _____, Rain, Steam, Speed: The Great Western Railway, c. 1840, Romanticism.
 Asmus Jacob Carstens, Night With Her Children Sleep and Death, 1795, Romanticism.
 Joseph Anton Koch, Schmadribach Falls, 1811, Romanticism.

Philipp Otto Runge, *The Huelsenbeck Children*, 1805-6, Romanticism.
 _____, *Rest on the Flight Into Egypt*, 1805-6, Romanticism.
 _____, *Morning*, 1808, Romanticism.
 Caspar David Friedrich, *The Cross in the Mountains*, 1808, Romanticism.
 _____, *Abbey in the Oak Forest*, c. 1809-10, Romanticism.
 _____, *Woman at the Window*, 1822, Romanticism.
 _____, *The Lonely Tree*, 1823, Romanticism.
 Théodore Géricault, *The Charging Chasseur*, 1812, Romanticism.
 _____, *Start of the Barberi Race*, 1817, Romanticism.
 _____, *Butchers of Rome*, c. 1817, Romanticism.
 _____, *Raft of the Medusa*, 1819, Romanticism.
 _____, *Pity the Sorrow of a Poor Old Man*, 1821, Romanticism.
 _____, *Portrait of a Kleptomaniac*, c. 1822, Romanticism.
 Eugène Delacroix, *Barque of Dante*, 1822, Romanticism.
 _____, *Scenes of the Massacres of Chios*, 1823-24, Romanticism.
 _____, *Greece Expiring on the Ruins of Missolonghi*, 1826, Romanticism.
 _____, *Liberty on the Barricades*, 1830, Romanticism.
 _____, *The Women of Algiers*, 1834, Romanticism.
 Jean-Auguste-Dominique Ingres, *Mademoiselle Caroline Riviere*, c. 1805, Romanticism.
 _____, *Napoleon on His Imperial Throne*, 1806, Romanticism.
 _____, *Oedipus and the Sphinx*, 1808, Romanticism.
 _____, *The Grand Odalisque*, 1814, Romanticism.
 _____, *The Apotheosis of Homer*, c. 1827, Romanticism.
 _____, *Mademoiselle Moitessier*, 1856, Romanticism.
 Horace Walpole, *Strawberry Hill, Twickenham*, 1749-77, Picturesque. (Exterior and interior).
 James Wyatt, *Fonthill Abbey*, 1796-1807, Picturesque.
 John Nash, *Royal Pavilion*, 1815-23, Brighton, Picturesque. (Exterior and interior).
 Charles Barry and Augustus Pugin, *Houses of Parliament, London*, 1840-60, Gothic Revival. (Exterior and House of Lords).
 Pugin, *Page from Contrasts: residences of the poor*, 1836.
 Pugin, *St. Wilfred's, Manchester*, 1839-42, Gothic Revival. (Exterior and interior).
 Philip Webb, *Red House, Bexley Heath, Kent*, 1859-60, Arts and Crafts. (Exterior and interior).
 Friedrich Overbeck, *Portrait of Pforr*, 1809, Nazarene.
 _____, *Italia and Germania*, 1811-1829, Nazarene.
 Franz Pforr, *Shulamit and Maria*, 1811, Nazarene.
 William Holman Hunt, *Rienzi*, c. 1849, PRB.
 _____, *The Awakening Conscience*, 1853, PRB.
 John Everett Millais, *Christ in the House of His Parents*, 1850, PRB.
 _____, *The Blind Girl*, 1856, PRB.
 Dante Gabriel Rossetti, *Found*, 1854, PRB.
 _____, *Beata Beatrix*, c. 1863, PRB.
 Ford Maddox Brown, *Last of England*, 1852-55.
 _____, *Work*, 1852-56.
 Pierre-Henri de Valenciennes, *The Ancient Town of Agrigentum*, late 18th century, Neoclassicism.
 _____, *At the Villa Farnese*, c. 1780.
 Camille Corot, *The Forum Seen from the Farnese Gardens*, 1826.
 _____, *Chartres Cathedral*, 1830.
 _____, *Souvenir of Mortefontaine*, 1864.

Pierre-Étienne-Théodore Rousseau, *Under the Birches*, 1842-3, Barbizon.
 Jean-François Millet, *The Winnower*, c. 1848, Realism.
 _____, *The Sower*, c. 1850, Realism.
 _____, *The Gleaners*, 1857, Realism.
 _____, *The Angelus*, 1859, Realism.
 Honoré Daumier, *The Republic*, c. 1848.
 _____, *Battle of the Schools: Idealism vs. Realism*, 1855.
 _____, *Third-Class Carriage*, c. 1863-65, Realism.
 Gustave Courbet, *The Man With the Belt*, 1846, Realism.
 _____, *A Burial at Ornans*, c. 1849-50, Realism.
 _____, *The Stonebreakers*, 1850, Realism.
 _____, *Young Ladies of the Village Giving Alms to a Cow Girl*, 1851, Realism.
 _____, *The Meeting (Bonjour, M. Courbet)*, 1854, Realism.
 _____, *The Studio: A Real Allegory Summing Up Seven Years of My Artistic Life*, 1854-55, Realism.
 _____, *Young Ladies on the Banks of the Seine*, 1856-57, Realism.
 _____, *Portrait of P. J. Proudhon in 1853*, 1865, Realism.
 Édouard Manet, *The Absinthe Drinker*, c. 1858-59, Realism.
 _____, *The Old Musician*, c. 1862, Realism.
 _____, *Lola de Valence*, c. 1862, Realism.
 _____, *Concert in the Tuileries*, 1862, Realism.
 _____, *Le Dejeuner sur l'herbe*, 1863, Realism.
 _____, *Olympia*, 1863, Realism.
 _____, *Portrait of Emile Zola*, 1867-68, Realism.
 _____, *A Bar at the Folies-Begeres*, 1881-82, Realism.
 Claude Monet, *Boulevard des Capucines*, 1873, Impressionism.
 _____, *Bridge at Argenteuil*, 1874, Impressionism.
 Auguste Renoir, *Moulin de la Galette*, 1876, Impressionism.
 _____, *The Bathers*, 1884-87.
 Berthe Morisot, *The Cradle*, 1872, Impressionism.
 Mary Cassatt, *Woman in Black at the Opera*, ca. 1879, Impressionism.
 J. A. M. Whistler, *Nocturne in Blue and Gold: Old Battersea Bridge*, 1872-73.

WEEK 1

January 10 Introduction.

WEEK 2

January 15 Late Rococo.

January 17 Making Artists.
 Reading: Joshua Taylor, Sir Joshua Reynolds, "Discourses on Art" (1771), 11-26.

WEEK 3

January 22 History Painting.

January 24 David.
Reading: Eisenman, Nineteenth Century Art, 11-58.

WEEK 4

January 29 David, Revolution, and Empire.
Reading: Taylor, Jacques-Louis David, "The Jury of Art" (1793),
41-46.

VISUAL ANALYSIS TOPIC DUE.

January 31 Neoclassical architecture.

WEEK 5

February 5 Goya and the Enlightenment.
Reading: Eisenman, Nineteenth Century Art, 86-105.

February 7 EXAMINATION.

WEEK 6

February 12 The Development of Romanticism.
Reading: Taylor, Francois Rene, Vicomte de Chateaubriand, "The
Beauties of Christianity" (1802), 153-61.

February 14 Romanticism in England.
Reading: Taylor, William Blake, "A Descriptive Catalogue of Pictures"
(1809) and "Marginalia to Reynolds's Discourses" (c. 1808), 139-52; and
Eisenman, Nineteenth Century Art, 106-122.

VISUAL ANALYSIS DUE.

WEEK 7

February 19 Landscape Painting in England.
Reading: Taylor, William Gilpin, "Essay on Picturesque Beauty"
(1792), 47-61; John Constable, "Letters and Notes on Painting" (1802
36), 297-306.

February 21 Landscape continued.
Reading: Eisenman, Nineteenth Century Art, 123-45.

WEEK 8

February 26 German Romanticism.
Reading: Taylor, Philipp Otto Runge, "Letter to Daniel Runge" (1802),
260-69.

PROPOSAL DUE.

February 28 French Romanticism.
Reading: Eisenman, Nineteenth Century Art, 59-85.

WEEK 9

March 5 French Romanticism.
Reading: Taylor, Eugene Delacroix, "Journals" (1824-47), 236-240.

March 7 Picturesque and Gothic.

WEEK 10

March 19 The Medieval Revival.
Reading: Taylor, John Ruskin, "Preface to the Second Edition of Modern Painters" (1844), 286-96.

March 21 Landscape in France.
Reading: Taylor, Pierre-Henri de Valenciennes, "Advice to a Student on Painting, Particularly on Landscape" (1800), 246-59; Camille Corot, "Letters and Reflections on Painting" (1802-36), 307-9; and Jean-Francois Millet, "Selected Writings" (1858-1863), 338-45.

WEEK 11

March 26 EXAMINATION.

March 28 Easter Break.

WEEK 12

April 2 Realism.
Reading: Taylor, Courbet, "Selected Writings" (1855-70), 346-50; and Eisenman, Nineteenth Century Art, 224-264.

April 4 Realism.
Reading: Baudelaire, "The Salon of 1846: On the Heroism of Modern Life," and "The Painter of Modern Life"; Eisenman, Nineteenth Century Art, 265-92.

RESEARCH PAPERS DUE.

WEEK 13

April 9 The Painting of Modern Life.
Reading: Taylor, Emile Zola, "Édouard Manet" (1867), 415-26; and Eisenman, Nineteenth Century Art, 350-68.

April 11 Impressionism.
Reading: Taylor, Emile Blémont, “The Impressionists” (1876), and Georges Rivière, “The Exhibition of the Impressionists” (1877), 436-47.

WEEK 14

April 16 Impressionism.

April 18 Formalism and Modernism.
Reading: Taylor, James McNeill Whistler, “Mr. Whistler’s ‘Ten O’Clock’,” (1885), 502-13.

WEEK 15

April 23 Continuity and change, or the legacy of modernism.

April 25 Review.

RESEARCH PAPERS DUE.

May 1 EXAMINATION, 417 Clough, 5:30 pm.