

Art 341: Modern Art I: European Art, 1760-1884
Rhodes College, Fall 2006
417 Clough, TTH:3:30-4:45
CRN: 17057

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Office Hours: MW 2:00-
4:00, 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 with 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 341 is the first course in a three-part sequence designed to trace the development of modernism in the visual arts in the West since the eighteenth century. Though the emphasis of the course is on the visual arts, the ideas examined are applicable to courses covering the same chronological period in history, languages, and philosophy. This is an intermediate level course with no prerequisites. Art 341 is a combination lecture and discussion course.

TEXTBOOKS

Sylvan Barnet. A Short Guide to Writing About Art, 8th edition. New York: Longman, 2005.

Stephen F. Eisenman. Nineteenth Century Art: A Critical History. Second Edition. New York: Thames and Hudson, 2002.

Joshua C. Taylor, ed. Nineteenth-Century Theories of Art. Berkeley: University of California Press, 1987.

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-).

Readings on the day they are assigned.

With each reading, you should be prepared to answer the following three questions:

1. What is the author's argument?
2. What is the author's evidence?
3. How is the essay organized?

I will randomly call on a student to lead discussion on a particular reading. Be prepared.

Two examinations involving:

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

Students are responsible for all material presented in class and in the readings. Slides for identification and discussion will, however, be selected from those artists and images analyzed at length in class. The second examination is cumulative, although the emphasis will be on material covered since the first examination.

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 incorporating a revised draft of your visual analysis, 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 photocopies of any work of art you discuss.

A revision of your third writing assignment. When you submit this paper, you must also include the 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.

Late papers are not accepted.

Papers receiving a grade of D or F will be returned for revision.

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?,” or better yet, “How does x mean?” 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. You do not need to track visual or literary sources, nor do you need to worry about notes. 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.

When you turn in your paper, please append a good color photocopy of the work. If you cannot secure a color photocopy, 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 contemporary art. 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 incorporating a revised draft of your visual analysis. You must integrate this image with 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 see me before you turn in the paper.

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 20% of your final grade. The combined paper assignments are worth 50% (visual analysis 10%, proposal 5%, combined average of research papers 35%), and class participation 10%.

¹ Rhodes College Student Handbook 2006-2007.

SLIDES

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

- Jean-Honoré Fragonard, *The Bolted Door*, ca. 1778, Rococo.
_____, Denis Diderot, 1782.
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.
Gavin Hamilton, *Oath of Brutus*, 1763-64, Neoclassical.
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.
_____, *Self-Portrait at the Easel*, 1790.
François-André Vincent, *Zeuxis Choosing His Models*, 1789, Neoclassical.
Sir Joshua Reynolds, *Self-Portrait in Doctoral Robes*, c. 1783.
John Singleton Copley, *Watson and the Shark*, 1778, Grand Manner.
_____, *Death of Major Peirson*, 1782-84, Grand Manner.
Jacques-Louis David, *The Combat of Mars and Minerva*, 1771.
_____, *Antiochus and Stratonice*, 1774, Neoclassical.
_____, *The Funeral of Patroclus*, 1779, 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.
_____, *Madame and Monsieur Seriziat*, 1793-94.
_____, *Battle of the Romans and Sabines*, 1799, Neoclassical.
_____, *Mme. de Verninac*, 1799, Neoclassical.
_____, *Napoleon at St. Bernard*, 1800, Neoclassical.
_____, *Coronation of Napoleon*, 1805-07, Neoclassical.
_____, *Napoleon in His Study*, 1812, Neoclassical.
_____, *Cupid and Psyche*, 1817, 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.
 Karl Friedrich Schinkel, Altes Museum, Berlin, 1824-28, 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.
 Francisco de Goya y Lucientes, Don Manuel Osorio, 1784.
 _____, 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.
 _____, Self-Portrait, 1820.
 _____, Saturn Devouring his Children, 1820-23.
 Francois Gerard, Amor and Psyche, 1797, Pre-romanticism.
 Anne-Louis Girodet, The Sleep of Endymion, 1791, Pre-romanticism.
 _____, The Burial of Atala, 1808, Pre-romanticism.
 Antoine-Jean Gros, Napoleon at the Battle of Arcola, 1797, Romanticism.
 _____, Portrait of Christine Boyer, 1800, Romanticism.
 _____, Napoleon in the Pesthouse at Jaffa, 1804, Romanticism.
 _____, Napoleon at the Battle of Eylau, 1808, Romanticism.
 Jean Broc, Death of Hyacinth, 1801, Pre-romanticism.

Henry Fuseli, Desperation of the Artist Before the Grandeur of Ancient Art, 1778-80,
 Romanticism.
 _____, The Oath of The Rutli, 1778-81, Neoclassicism.
 _____, 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.
 Alexander Cozens, the Cloud, c. 1775-85.
 John Sell Cotman, A Ruined House, c. 1809, Norwich School.
 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.
 _____, Stonehenge, 1836, 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.
 _____, Ulysses Deriding Polyphemus, 1829, Romanticism.

_____, The Fighting Temeraire, 1838, Romanticism.
 _____, Rain, Steam, Speed: The Great Western Railway, c. 1840, Romanticism.
 _____, Light and Color (Goethe's Theory): Morning After the Deluge, 1843, 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.
 Daguerre, Parisian Boulevard, 1839.
 Anonymous, Woman, ca. 1850.
 Hittorf, Gare du Nord, Paris, 1861-65.
 Labrouste, Bibliothèque National, Paris, 1862-68.
 Garnier, The Opera, Paris, 1861-74, Second Empire.
 Édouard Manet, The Absinthe Drinker, c. 1858-59, Realism.
 _____, Boy With a Sword, c. 1860-6, 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.
 _____, View of the Exposition Universelle, 1867, Realism.
 _____, Portrait of Emile Zola, 1867-68, Realism.

WEEK 1

August 24 Introduction.

WEEK 2

August 29 Late Rococo.

August 31 Making Artists.
Reading: Joshua Taylor, Sir Joshua Reynolds, "Discourses on Art" (1771), 11-26.

WEEK 3

September 5 History Painting.

September 7 David.
Reading: Eisenman, Nineteenth Century Art, 7-54.

ESSAY QUIZ.

WEEK 4

September 12 David, Revolution, and Empire.
Reading: Taylor, Jacques-Louis David, "The Jury of Art" (1793), 41-46.

September 14 Neoclassical architecture.

VISUAL ANALYSIS TOPIC DUE.

WEEK 5

September 19 Goya and the Enlightenment.
Reading: Eisenman, Nineteenth Century Art, 82-101.

September 21 The Development of Romanticism.
Reading: Taylor, Francois Rene, Vicomte de Chateaubriand, "The Beauties of Christianity" (1802), 153-61.

WEEK 6

September 26 Romanticism in England.
Reading: Taylor, William Blake, "A Descriptive Catalogue of Pictures" (1809), "Marginalia to Reynolds's Discourses" (c. 1808), 139-52, and Eisenman, Nineteenth Century Art, 102-118.

September 28 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.

VISUAL ANALYSIS DUE.

WEEK 7

October 3 Landscape continued.
Reading: Eisenman, Nineteenth Century Art, 119-41.

October 5 Review.

WEEK 8

October 10 First examination.

October 12 German Romanticism.
Reading: Taylor, Philipp Otto Runge, "Letter to Daniel Runge" (1802), 260-69.

ABSTRACT DUE.

WEEK 9

October 17 Fall Recess.

October 19 French Romanticism.
Reading: Eisenman, Nineteenth Century Art, 55-81.

WEEK 10

October 24 French Romanticism.
Reading: Taylor, Eugene Delacroix, "Journals" (1824-47), 236 240.

October 26 Picturesque and Gothic.

WEEK 11

October 31 The Medieval Revival.
Reading: Taylor, Friedrich Overbeck, "Diaries and Letters" (1811, 1814), 162-69.

November 2 The Pre-Raphaelites.
Reading: Taylor, John Ruskin, "Preface to the Second Edition of Modern Painters" (1844), 286-96.

WEEK 12

November 7 Landscape in France.
Reading: Taylor, Pierre-Henri de Valenciennes, "Advice to a Student on Painting, Particularly on Landscape" (1800), 246-59; and Camille Corot, "Letters and Reflections on Painting" (1802-36), 307-9.

November 9 Barbizon.
Reading: Taylor, Jean-Francois Millet, "Selected Writings" (1858 1863), 338-45.

FIRST DRAFT OF RESEARCH PAPERS DUE.

WEEK 13

November 14 Realism.
Reading: Taylor, Courbet, "Selected Writings" (1855-70), 346 55; and Eisenman, Nineteenth Century Art, 204-240.

November 16 Realism.

WEEK 14

November 21 The Painting of Modern Life.
Reading: Taylor, Emile Zola, "Edouard Manet" (1867), 415-26; and Baudelaire, "The Salon of 1846: On the Heroism of Modern Life," and "The Painter of Modern Life," (handout); Eisenman, Nineteenth Century Art, 241-68.

November 23 Thanksgiving Recess.

WEEK 15

November 28 Body Politics in the Second Empire.
Reading: Eisenman, Nineteenth Century Art, 282-98.

November 30 Impressionism.

RESEARCH PAPERS DUE.

WEEK 16

December 5 Review.

December 8 Second Examination, 417 Clough, 8:30 am.