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ART 341-01, Modern Survey I, Fall 2004

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Art 341: Modern Survey I (1760-1860)
Rhodes College, Fall 2004
417 Clough, TR 11:00-12:15
CRN: 10127

Professor Ellen Daugherty
414 Clough, Ext. 3663
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Office Hours:

Monday 3:00-5:00

Tuesday lunch with students, 12:30-1:30

Tuesday 1:30-3:30

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:

Barnet, Sylvan. *A Short Guide to Writing About Art*. 7th ed. New York: Longman, 2003.

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

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.

* Paper extensions. No. 'Nuff said. Plan accordingly.

* 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"
Eisenman, "Introduction: Critical Art and History," pp. 7-17.
- 31 The Rise and Demise of Rococo in France
On Reserve: Emma Barker, "Painting and Reform in Eighteenth-Century France: Greuze's *L'Accordée de Village*," *Oxford Art Journal* 20, no. 2 (1997): 42-52.

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 Nationalist Narrative," *American Art Journal* 13, no. 2 (Spring 1981): 72-88.
- 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* (Englewood Cliffs, NJ: Prentice-Hall, 1970): 4-20.
- 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, England: Cambridge University Press, 2000), 56-76.
- 23 Followers of David: Girodet-Trioson, Gerard, Gros
On Reserve: Susan Locke Siegfried, "Naked History: The Rhetoric of Military Painting in Postrevolutionary France," *The Art Bulletin* 75, no. 2 (June 1993): 235-258.
- 28 Neoclassical Sculpture: Canova, Thorvaldsen, Flaxman
On Reserve: Christopher M. S. Johns, "Portrait Mythology: Antonio Canova's Portraits of the Bonapartes," *Eighteenth-Century Studies* 28, no. 1 (1994): 115-29.

- 30 The Other Side of the Enlightenment: Francisco Goya
Eisenman, Chapter 3. "The Tensions of Enlightenment: Goya," pp. 82-101.

OCTOBER

- 5 **SLIDE QUIZ #1**
Goya Continued
On Reserve: Enrique Lafuente Ferrari, "Goya--The Second of May and the Executions," in *Goya in Perspective*, edited by Fred Licht (Englewood Cliffs, New Jersey: Prentice Hall), 71-91.
- 7 English Romantic Painting: Sir Thomas Lawrence, John Constable
Eisenman, Chapter 5. Brian Lukacher, "Nature Historicized: Constable, Turner, and Romantic Landscape Painting," pp. 119-141.
- 12 English Landscape Continued: William Turner
On Reserve: Reading TBA
- 14 Visionary Romanticism in England and Elsewhere: William Blake
Eisenman, Chapter 4. Brian Lukacher, "Visionary History Painting: Blake and His Contemporaries," pp. 102-118.
- 19 **Fall Recess--No Class**
- 21 **Midterm Examination**
- 26 Romantic Nationalism in Germany: Caspar David Friedrich, Philip Otto Runge, Franz Pforr, and Friedrich Overbeck
Eisenman, Chapter 6. Brian Lukacher, "Landscape Art and Romantic Nationalism in Germany and America," pp. 142-159.
- 28 Romantic Nationalism: American Landscape
On Reserve: Alan Wallach, "Thomas Cole and the Aristocracy," in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy (New Haven: Yale University Press, 1998), 79-108.

NOVEMBER

- 2 The Crisis of Neoclassicism in France: Ingres, Gericault, Delacroix
Eisenman, Chapter 2. Thomas Crow, "Classicism in Crisis: Gros to Delacroix," pp. 55-81.
- 4 Ingres, Gericault, Delacroix Continued
On Reserve: James H. Rubin, "Delacroix and Romanticism," in *The Cambridge Companion to Delacroix*, edited by Beth S. Wright (Cambridge, England: Cambridge University Press, 2001), 26-47.

- 9 Orientalism
On Reserve: Darcy Grimaldo Grigsby, “Orientalism and Colonies: Delacroix’s Algerian Harem,” in *The Cambridge Companion to Delacroix*, edited by Beth S. Wright (Cambridge, England: Cambridge University Press, 2001), 69-87.
- 11 French Romantic Sculpture: Rude, Barye, Carpeaux French Romantic Landscape: Camille Corot, Theodore Rousseau
 Eisenman, Chapter 9. “The Generation of 1830 and the Crisis in the Public Sphere,” pp. 204-221.
- 16 **PAPER DRAFT DUE**
Realism: Honore Daumier, Millet
 No reading.
- 18 Realism: Gustave Courbet
 Eisenman, Chapter 10. “The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde,” pp. 222-240.
- 23 **SLIDE QUIZ #2**
American Realism (and Race): Winslow Homer
 Eisenman, Chapter 8. Frances K. Pohl, “Black and White in America,” pp. 179-203.
- 25 **Thanksgiving Recess--No Class**
- 30 American Realism: Thomas Eakins
On Reserve: Elizabeth Johns, “*The Gross Clinic, or Portrait of Professor Gross*,” in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy (New Haven: Yale University Press, 1998), 232-263.

DECEMBER

- 2 **PAPER DUE**
The Pre-Raphaelite Brotherhood in England
On Reserve: Virginia M. Allen, “‘One Strangling Golden Hair’: Dante Gabriel Rossetti’s *Lady Lilith*,” *The Art Bulletin* 66, no. 2 (June 1984): 285-294
- 7 **Last Day of Class--Catch Up and Review**
- 14 **Final Examination 5:30 p.m.**