

MORAVIAN COLLEGE
Syllabus
Art History 226: ART OF THE 19th CENTURY
M-W 6B—2:35-3:45 p.m., PPHAC 330

Dr. Radycki phone 610.861.1627 email: dradycki@moravian.edu
Office: Art Office Complex, South Hall, south campus
Hours: Mon & Wed 4:00-5:00 (& by chance or appointment)

COURSE DESCRIPTION

This slide lecture course is a survey of the visual arts in nineteenth-century Europe and America, from the revolutionary period in France to Art Nouveau / Jugendstil/ Style Liberty. It focuses on the development of style (Neo-Classicism, Romanticism (including the Hudson River School), Realism, Academicism, Modernism, Impressionism and Post-Impressionism) in cultural and historical contexts. Painting, sculpture, photography, graphic and decorative arts are examined. Major artists from David to Cézanne are discussed: these include Goya, Delacroix, Friedrich, Turner, Courbet, Menzel, Manet, Morisot, Degas, Monet, Renoir, van Gogh, Toulouse-Lautrec, Kollwitz, Beardsley, and Modersohn-Becker. Also discussed are industrialization, urbanization, and world fairs. Issues of patronage and gender are examined in historical context. Art museum and gallery visits are required.

REQUIRED TEXTS for purchase

- 1) Rosenblum, Robert and Horst W. Janson, 19th Century Art
- 2) Art in Theory 1815-1900, eds. Charles Harrison and Paul Wood

RECOMMENDED READINGS at Reeves Library (see attached)

COURSE REQUIREMENTS

Mid-term and final exams

One short paper ("Looking Assignment") and one research paper/ project

A field trip to New York City (to be announced)

GRADING

50% of the grade is determined by exams and 50% by written work.

Exams: mid-term exam 20% and final exam 30%

Written work:

Short paper ("*Looking Assignment*" 4-5 pages in length, comparing works of art seen during New York City trip) 20%

Research paper/project (TBA) 30%

HONESTY POLICY

Exams: You will be instructed to sign an honesty statement when you sit your exams. Cheating will not be tolerated and will result in an F.

Papers: These written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions, and reactions. While the Internet can provide source material, you must participate by seeing the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware when you write your papers that faculty is familiar with art websites, such as that of the Metropolitan Museum of Art.

DISABILITY:

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

RECOMMENDED READINGS (* good illustrations)

Armstrong, Carol, Odd Man Out: Readings of the Work and Reputation of Edgar Degas, Univ of Chgo Press, 1991

Art Nouveau: Art and Design at the Turn of the Century, Museum of Modern Art, 1960

Callen, Anthea, Women Artists of the Arts and Crafts Movement 1870-1914, Pantheon, 1979

Clark, T.J., The Painting of Modern Life: Paris in the Art of Manet and His Followers, Princeton U Press, 1984

French Painting 1774-1830: Age of Revolution, Detroit Institute of Art and The Metropolitan Museum of Art, 1975

Eisenman, Stephen F., Nineteenth Century Art: A Critical History, Thames and Hudson, 1996

Friedlaender, Walter, David to Delacroix, Schocken Books, 1968

Galassi, Peter, Before Photography: Painting and the Invention of Photography, Museum of Modern Art, 1981

Lipton, Eunice, Alias Olympia: A Woman's Search for Manet's Notorious Model & Her Own Desire, Charles Scribner & Sons, 1992

Maginnis, Hayden, "Reflections on Formalism: The Post-Impressionists and the Early Italians," Art History, June 1996

German Master of the 19th Century, Metropolitan Museum of Art, 1981

Nochlin, Linda, The Politics of Vision: Essays on 19th-Century Art and Society, Harper & Row, 1989

Ibid, Realism, Penguin Books, 1990

Radycki, J. Diane, "The Life of Lady Art Students: Changing Art Education at the Turn of the Century," Art Journal, Spring 1982

*Rosa Bonheur: All Nature's Children, Dahesh Museum, 1998

Rosen, Charles and Henri Zerner, Romanticism and Realism: The Mythology of 19th-Century Art, W.W. Norton & Co., 1984

Rosenblum, Robert, Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko, Harper & Row, 1975
Schapiro, Meyer, Modern Art: 19th and 20th Centuries, George Braziller, 1982
Tillim, Sidney, "The Ideal and Literal Sublime: Reflections on Painting and Photography in America," Artforum, May 1976
White, H.C. and C.A., Canvases and Careers: Institutional Change in the French Painting World, John Wiley & Sons, 1965

LOOKING ASSIGNMENT GUIDELINES

"You cannot say more than you see." Henry David Thoreau

Part I: describe a work of art in one and a half to two pages (35-46 lines);

Part II: describe a second work in a like number of pages; and

Part III: compare/ contrast the two artworks in one page.

Start your description with materials (marble, oil paint, etc), size (ignore frame or pedestal), and palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any narrative that is represented.

Next, consider the overall composition. For example, before you describe a scene as Virgin and Child with two Saints, step back and realize that it is a composition with four figures in a certain setting (such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; then make note of where the figures are placed in the composition (center or off-center).

If the work is a sculpture, be sure to look at it from all sides; if an out-of-doors sculpture, be sure to take its site into consideration.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your description accordingly. In other words, do not describe the work simply from left to right, nor from top to bottom. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of their importance.

Attention! Ignore the following at the peril of a markdown!

The paper should be between four to five pages in length. Papers that are too short, as well as those that are too long, will have to be rewritten to receive a grade. (Use the following as guidelines: 1) double spacing will produce a 26-line page; 2) the margin should be 1" all around; 3) use a standard font, such as Times New Roman, 10 point).

The quality of your writing is an important component of your grade. Papers that are not proofread will be marked down. Consult THE ELEMENTS OF STYLE by Strunk & White.

Titles of paintings are treated the same as titles of books (underline or *italicize*, but do not put in quotation marks).

Do not use the phrase "piece of art" ("piece of pie"--yes; "piece of art"--no). Instead, use the term "artwork," "work of art," or, better yet, "painting" and/ or "sculpture."

Finally, do not split an infinitive.

The following visual description is taken from the Museum of Modern Art's audio tour. The picture in question is The Bather by Cezanne: "This is a framed, vertical, rectangular picture, over four feet in height. It's dominated by the figure of a young man. He's wearing only a pair of white briefs and is standing alone in a bare landscape. The ground is pinkish and flat and suggests a sandy beach. It is tinged in some areas with green. In

places, there appear to be shallow, bluish pools—left behind by the tide perhaps. The figure’s naked body is painted in pale pinkish flesh tones, but shadowed by the same greens, blues and violets as the sky and watery ground. . . . He seems poised to move towards us. But he’s caught in a moment of stillness in the hazy, dream-like landscape.”

AR226 PROPOSED SCHEDULE OF MEETINGS for SPRING 2012

Week 1/ Week of Jan. 16th

INTRODUCTION

PAYNE GALLERY, SOUTH CAMPUS

Suggested looking: **Moravian College Colonial Hall**

Week 2/ Week of Jan. 23rd

18TH CENTURY ART

Required reading: Rosenblum & Janson [R&J], pp 14-50 and 62-7

Recommended: peruse catalogue French Painting 1774-1830: Age of Revolution

Suggested looking: David, Constance Marie Charpentier

GOYA, INGRES

Required: R&J, pp 50-6, 67-74 and 114-50; Art in Theory [AiT], pp 26+

Recommended: Eisenman, ch 3 ("The Tensions of Enlightenment: Goya")

Suggested looking: Goya, Ingres

Week 3/ Week of Jan. 30th

FRENCH ROMANTICISM

Required: R&J, pp 50-6, 67-74 and 114-50; Art in Theory [AiT], pp 26+

Recommended: Friedlaender, chs 4 and 6 ("Ingres" and "Delacroix"); Nochlin, Politics, ch 3 ("The Imaginary Orient")

Suggested looking: Delacroix, Gericault

Week 4/ Week of Feb. 6th

GERMAN ROMANTICISM

AMERICAN LANDSCAPE PAINTING

Required: R&J, pp 74-89 and 176-86; AiT, pp 48+

Recommended: Eisenman, chs 6 and 7 (Pohl, "New World Frontiers")

Suggested looking: Caspar David Friedrich (peruse catalogue German Masters of the 19th Century), Runge, Nazarenes; Hudson River School painters

Week 5/ Week of Feb. 13th

ENGLISH ROMANTICISM

FRENCH LANDSCAPE PAINTING & REALISM

Required: R&J, pp 56-62, 150-61, 186-90, 218-55, and 255-64; AiT, pp 107+

Recommended: Nochlin, Realism, ch 1 ("The Nature of Realism")

Suggested looking: Constable, Turner; Pre-Raphaelites; The Barbizon painters; Rosa Bonheur (peruse catalogue Rosa Bonheur), Courbet

Week 6/ Week of Feb. 20th

PRESSURES ON PAINTING I: PHOTOGRAPHY

Required: R&J, pp 264-78 and 326-31; AiT, pp 675+ and 932+

Suggested looking: peruse catalogue by Peter Galassi; Daguerre, Degas' photography, Cameron, Stieglitz, Käsebier

MID-TERM

Week 7/ Week of Feb. 27th

MANET & MORISOT

Required: R&J, pp 278-95 and 354-57

Recommended: Clark, ch 2 (“Olympia’s Choice”); Lipton, pp 1+ (“History of an Encounter”)

Suggested looking: Manet, Morisot

PRESSURES ON PAINTING II: ACADEMICISM

Required: R&J, PP 161-76; AiT, pp 772+

Recommended: Rosen & Zerner, ch 8 (“The Ideology of the Licked Surface: Official Art”); Radycki

Suggested looking: Couture, Cabanel, Bouguereau, Alma-Tadema

Week 8/ SPRING RECESS

Week 9/ Week of March 12th

PRESSURES ON PAINTING III: THE BOULEVARDS

Suggested looking: Baron Haussmann (Paris boulevards), Caillebotte

DEGAS & CASSATT

Required: R&J, pp 357-76, 296-305 AND 331-54; AiT, pp 565+

Recommended: Armstrong, ch 1 (“Degas, the Odd Man Out: The Impressionist Exhibitions”)

Suggested looking: Degas, Cassatt

Week 10/ Week of March 19th

FRENCH IMPRESSIONISM

Required: R&J, pp 376-93; AiT, pp 593+

Recommended: White, ch 4 (“The Impressionists: Their Roles in the New System”)

Suggested looking: Monet, Renoir, Pissarro, Sisley; Rodin

Week 11/ Week of March 26th: THE METROPOLITAN MUSEUM OF ART

Web site: metmuseum.org

Week 12/ Week of Apr. 2nd

GERMAN REALISM & IMPRESSIONISM

AMERICANS ABROAD & AT HOME

Required: R&J, pp 394-406; AiT, pp 991+

Suggested looking: Leibl, Liebermann, Corinth, Slevogt; Whistler, Sargent; Homer, Eakins, Tanner

Week 13/ Week of EASTER RECESS & Apr. 11th: LOOKING ASSIGNMENT DUE

POST-IMPRESSIONISM

Required: R&J, pp 406-16 and 421-28; AiT, pp 1037+

Recommended: Schapiro, pp 1+ (“The Apples of Cézanne”); Rosenblum, ch 3 (“van Gogh”); Maginnis

Suggested looking: Cézanne

Week 14/ Week of Apr. 16th

POST-IMPRESSIONISM cont.

Suggested looking: van Gogh (including Japanese prints), Gauguin; Lautrec (including lithography); Seurat

Week 15/ Week of Apr. 23rd

SYMBOLISM

Required: R&J, pp 416-21 and 428-63; AiT, pp 859+, 925+ and 1025+

Recommended: Rosenblum, ch 4 (“Munch and Hodler”)

Suggested looking: Munch, Kollwitz

TURN-OF-THE-CENTURY ART TO 1907

Required: R&J, skim pp 90-111, 191-215 and 306-23, and read pp 464-504; AiT, pp 1011+

Recommended: Art Nouveau (“Graphic Design” and “Decorative Arts”); Callen, ch 2 (“Ceramics”)

Suggested looking: Beardsley; Nabis; Modersohn-Becker; Pre-Cubism Picasso

Week 16: FINAL EXAM