

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

Dr. Radycki

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Office: Art Office Complex, South Hall (south campus) / phone 610-861-1627

Hours: Mon & Wed 4:00-5:00 pm (& by chance or appointment)

COURSE DESCRIPTION

This lecture course is a survey of the visual arts in nineteenth-century Europe and America, from the revolutionary period in France and America to the turn of the century and 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, as well as issues of patronage and gender. Art museum and gallery visits are required.

GOALS

Students will learn to identify a core set of masterpieces, as well as describe the composition and styles of individual works.

REQUIRED TEXTS for purchase

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

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 - Friday, April 4

Total Time Required 174 hours (estimated)

Class attendance (70 mins/lecture x 26 lectures) = 30.5 hrs

Course reading, both required and recommended (6 hrs/wk x 15 wks) = 90 hrs

Looking assignment = 5 hrs

Research paper = 20 hrs

Preparation for in-class Mid-term = 4 hrs

Preparation and 2.5-hour Final exam = 12.5 hrs

Field trip to NYC = 12 hours

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%

Disability: Students who wish to request accommodations in this class for a disability should contact Learning Services for Disability Support. Accommodations cannot be provided until authorization is received from the office of Learning Services.

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 the faculty is familiar with art websites, such as that of the Metropolitan Museum of Art.

RECOMMENDED READINGS (* good illustrations)
At Reeves Library

- Armstrong, Carol, Odd Man Out: Readings of the Work and Reputation of Edgar Degas, Univ of Chgo Press, 1991 [N6853.D33 A9]
- Art Nouveau: Art and Design at the Turn of the Century, Museum of Modern Art, 1960 [N6465.A7 S4]
- Callen, Anthea, Women Artists of the Arts and Crafts Movement 1870-1914, Pantheon, 1979 [NK1149.5 .C34]
- 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 [N6450 .E39]
- Friedlaender, Walter, David to Delacroix, Schocken Books, 1968 [ND547 .F7613]
- Galassi, Peter, Before Photography: Painting and the Invention of Photography, Museum of Modern Art, 1981 [N6450 .G23]
- Lipton, Eunice, Alias Olympia: A Woman's Search for Manet's Notorious Model & Her Own Desire, Charles Scribner & Sons, 1992 [ND553.M3 L56]
- 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 [N72.S6 N63]
- Ibid, Realism, Penguin Books, 1990 [N6465.R4 N6]
- 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 [NX454.5.R6]
- Rosenblum, Robert, Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko, Harper & Row, 1975 [ND192.R6 R67]
- Schapiro, Meyer, Modern Art: 19th and 20th Centuries, George Braziller, 1982 [N6447 .S33]
- Tillim, Sidney, "The Ideal and Literal Sublime: Reflections on Painting and Photography in America," Artforum, May 1976
- White, Harrison C. and Cynthia A., Canvases and Careers: Institutional Change in the French Painting World, John Wiley & Sons, 1965 [N72.S6 W53]

Accuracy of observation is the equivalent of accuracy of thinking.

--Wallace Stevens

LOOKING ASSIGNMENT GUIDELINES

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

A Looking Assignment is an exercise in visual analysis, synthesis, and evaluation. It has three parts.

Part I: describe a work of art in one and a half to two pages (no less, no more);

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

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

Begin Parts I and II with the materials (marble, oil paint, etc), the size (ignore the frame or pedestal), and, if a painting, the 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 identifying something as a "Virgin and Child with Two Saints," realized that first it is a "Composition with Four Figures" (and in a particular setting such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; make note of where the figures are placed in the composition (center or off-center). Then go on to identify the figures and their relationship to one another, or the narrative that they are enacting.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your analysis accordingly. Do not, in other words, describe the work simply from left to right, nor from top to bottom. (This results in just so many randomly piled facts, like loosely strung beads.) The point of this exercise is to hone your powers of observation so that you can rapidly identify what is relevant or extraneous. Ultimately, your goal is to develop a richly structured information base of visual knowledge. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of importance.

If the work is a painting, be sure to pay attention to brushwork and resultant style. If the work is a sculpture, be sure to look at it from all sides (and if an out-of-doors sculpture, be sure to take the site into consideration).

In Part III focus on patterns, associations, or disconnections between the works.

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

The total number of pages is 4-5. Papers that are too short (or long) will not be graded. Use a standard font, such as Times New Roman, 12 point. Double space for a 26-line page. Use a standard margin. Titles of works of art (paintings/ sculptures) are underlined or *italicized*. **Papers that are not proofread will be marked down.** (Consult THE ELEMENTS OF STYLE by Strunk & White.)

AR226 PROPOSED SCHEDULE OF MEETINGS for Spring Semester

Week 1/ Week of Jan.13, 2014

INTRODUCTION

PAYNE GALLERY, SOUTH CAMPUS

*Special event: Thursday, Jan 16, 6:30 p.m. in Payne Gallery: Opening reception, exhibition: Experiments in Art & Technology*Week 2/ Week of MLK JR DAY & Jan 2218TH 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

Week 3/ Week of Jan. 27

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

FRENCH ROMANTICISM

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. 3

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 paintersWeek 5/ Week of Feb. 10

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), CourbetWeek 6/ Week of Feb. 17

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

Suggested looking: Grunewalds and Kasebiers in **Moravian College Colonial Hall**
MID-TERM

Week 7/ Week of Feb. 24

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 10

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

Special event: Thursday, Mar 13, 6:30 p.m. in Payne Gallery: Opening reception, exhibition: Faculty Show

Week 10/ Week of March 17

FRENCH IMPRESSIONISM I & II

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 24

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 12/ Week of Mar 31 & CLASS TRIP TO NYC**METROPOLITAN MUSEUM OF ART** (web site: metmuseum.org)**LOOKING ASSIGNMENT:** *Compare one painting from a time period that we have already studied with one from a time period that we have yet to study. (Choose works in the same genre: figure, landscape, or still life.) Consider each painting. What has been retained vs what has changed over time, that is, what is at stake here?***Week 13/ Week of Apr 7****POST-IMPRESSIONISM I**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

POST-IMPRESSIONISM II

Required: R&J, pp 394-406

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

Special event: Sunday, Apr 13, 2:00 p.m. in Payne Gallery: Opening reception, exhibition: Senior Show**Week 14/ Week of Apr. 14 LOOKING ASSIGNMENT DUE!****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 1907Required: R&J, 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 15/ Week of EASTER MONDAY & Apr. 23**SCULPTURE**

R&J, pp 90-111, 191-215 and 306-23

Week 16: EXAM WEEK**Monday, April 28 at 8:30 a.m.**

**FYI: The following is the final exam for AR226 2012
(the suggested time limit was 90 minutes of writing time)**

- I. In art the 19th century starts, conveniently, with David's Napoleon Crossing the Alps, 1800—a Neo-Classicist painter converted by a post-Revolutionary politics to invent a new painting style, Romanticism. And it ends where exactly? I proposed taking it all the way to 1907 and Picasso's Les Femmes d'Alger (O. J. R. M.)—a Symbolist painter urged by the heat of ambition to invent a new style, Cubism. Other art historians see the century as ending earlier, some as early as 1880 and Impressionism. What do you think?
- II. Consider this trajectory for the 19th century: Romanticism (early 19th century), Realism (mid-century), Impressionism (second-half of the century), and Symbolism (turn-of-the- 19th century). And answer:

What is Romanticism's relationship to Realism? (Be specific concerning subject matter and style.) When does Romanticism finally run its course? In your view, what is the last Romantic painting in France? In Germany? Why?

What is Realism's relationship to Impressionism? (Again, be specific concerning subject matter and style.) When is Realism no longer nourishing of subsequent art movements? In your view, what is the last Realist painting?

What is Impressionism's relationship to the past and the future? When is the last Impressionist painting painted by Monet? By Renoir?

Is Post-Impressionism (viz., Cézanne, van Gogh, Gauguin) the aftermath of Impressionism and/or Symbolism? Or is it not the last gasp of these old orders, but the first breath of the new?

Where/when does the 19th century end?

[Clock the length of time you have spent answering this question.]