

MORAVIAN COLLEGE
Syllabus
Art History 226: ART OF THE 19th CENTURY
M-W 6B / 2:35-3:45 p.m. / PPHAC 301

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Office: Art Office Complex, South Hall, south campus; phone 610.861-1627

Hours: South campus: Mon & Wed 4:00-5:00; and North campus Mon & Wed half-hour before/after class (& 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*
- 2) *Art in Theory 1815-1900*, eds. Charles Harrison and Paul Wood [sources & documents]

RECOMMENDED READINGS at Reeves Library, or in Art Department (see attached)

COURSE REQUIREMENTS

- Students must attend all classes. Per Art Department Policy: Only two unexcused absences allowed. After the second unexcused absence, the final grade will be dropped by one full letter. After the fourth such absence, student will receive a failing final grade.
- Mid-term exam
- One short paper (“Looking Assignment”)
- One 8-page research paper and 3-hour final exam; or one long research paper
- A field trip to New York City (exhibition/s to be announced)

Total Time Required 174 hours (estimated)

Class attendance (70 mins@lecture x 28 lectures) = 33 hrs

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

Looking assignment = 4 hrs

Research paper = 20 hrs

Preparation for in-class Mid-term = 3 hrs

Preparation and 3-hour Final exam = 12 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*") 20%

Research paper/ project (TBA) 30%

Paper ("*Looking Assignment*"): 4-5 pages in length, comparing works of art. Papers are due at the beginning of class; papers handed in at the end of class--or any time thereafter--will be marked down for lateness (minus one grade per class meeting).

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 look at the artwork yourself, in person, and offer 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. Don't plagiarize it! Cite it!

Sample "*Looking Assignments*" from other courses are on reserve in Reeves Library.

Extra-credit is given for attending Payne Gallery receptions & HUB Gallery events on campus; as well as for visiting local/ regional museums and/ or art exhibitions.

Highly Recommended:

Closing 9/9: Frick/ Frederic Leighton's *Flaming June* (Museo de Arte de Ponce, Puerto Rico)

Closing 9/13: PMA/ Discovering Impressionism: Paul Durand-Ruel & the New Painting

Closing 10/4: MMA/ Sargent: Portraits of Artists and Friends

Closing 10/4: NG Washington/ Gustave Caillebotte: the Painter's Eye

Closing 10/11: Morgan Library, NYC/ Alice: 150 Years of Wonderland

Disability: Students who wish to request accommodations for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support in the lower level of Monocacy Hall (or call 610-861-1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.

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: See above.

RECOMMENDED READINGS

At Reeves Library (or in the Art Department/ see Jan Ciganick)**

- Armstrong, Carol, *Odd Man Out: Readings of the Work and Reputation of Edgar Degas*, U Chicago Press, 1991 [N6853.D33 A9]
- *Art Nouveau: Art and Design at the Turn of the Century*, Museum of Modern Art, 1960 [N6465.A7 S4]
- ***Rosa Bonheur: All Nature's Children*, Dahesh Museum, 1998
- 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 [ND550.C55 1999]
- Eisenman, Stephen F., *Nineteenth Century Art: A Critical History*, Thames & Hudson, 1996 [N6450 .E39]
- ***French Painting 1774-1830: Age of Revolution*, Detroit Institute of Art, 1975
- Fried, Michael, *Menzel's Realism: Art and Embodiment in 19th-century Berlin*, Yale U Press, 2002 [N6888.M454 F75 2002]
- Fried, Michael, "Thomas Couture and the Theatricalization of Action in 19th-century French Painting," *Artforum*, June 1970 [see Reeves Periodicals]
- Friedlaender, Walter, *David to Delacroix*, Schocken, 1968 [ND547 .F7613]
- Galassi, Peter, *Before Photography: Painting and the Invention of Photography*, Museum of Modern Art, 1981 [N6450 .G23]
- *German Masters of the 19th Century*, Metropolitan Museum, 1981 [N6867.G47]
- Lipton, Eunice, *Alias Olympia: A Woman's Search for Manet's Notorious Model & Her Own Desire*, Scribner, 1992 [ND553.M3 L56]
- Morton, Marsha, *Max Klinger and Wilhelmine Culture: On the Threshold of German Modernism*, Ashgate, 2014 [N6888.K555 M67 2014]
- Nochlin, Linda, *The Politics of Vision: Essays on 19th-Century Art and Society*, Harper & Row, 1989 [N72.S6 N63]
- ***The Linda Nochlin Reader: Women Artists*, ed. Maura Reilly, Thames & Hudson, 2015
- Ibid, *Realism*, Penguin, 1990 [N6465.R4 N6]
- Radycki, Diane, *Paula Modersohn-Becker: The First Modern Woman Artist*, Yale U Press, 2013 [N6888.M5 R33 2013]
- Radycki, J. Diane, "The Life of Lady Art Students: Changing Art Education at the Turn of the Century," *Art Journal*, Spring 1982 [see Reeves Periodicals]
- Rosen, Charles and Henri Zerner, *Romanticism and Realism: The Mythology of 19th-Century Art*, Norton, 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*, Braziller, 1982 [N6447 .S33]
- Tillim, Sidney, "The Ideal and Literal Sublime: Reflections on Painting and Photography in America," *Artforum*, May 1976 [see Reeves Periodicals]
- White, Harrison C. and Cynthia A., *Canvases and Careers: Institutional Change in the French Painting World*, John Wiley, 1965 [N72.S6 W53]

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

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

Part III (ungraded): 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. In other words, do not 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 cannot 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.

Titles of works of art (paintings/ sculptures) are underlined or *italicized*.

Proofread or your paper will be marked down! Consult THE ELEMENTS OF STYLE by Strunk & White. Use a standard font, such as Times New Roman, 12 point. Use a standard margin. Double space for a 26-line page.

AR226 PROPOSED SCHEDULE OF MEETINGS for Fall Semester 2015

Week 1/ Week of Aug 31

INTRODUCTION

Recommended reading: Rosenblum & Janson [R&J] pp 14-24 & 90-91 (sculpture)

NEOCLASSICISM & ROMANTICISM: DAVID & GOYA

Required reading: R&J pp 24-50, 50-56 & 114-18

Recommended: *French Painting 1774-1830*; and *Nochlin Reader*, chap 4 (“Women Artists after the French Revolution”); Eisenman, chap 3 (“Tensions of Enlightenment: Goya”)

Suggested looking: Greuze, Angelica Kauffmann, Vigée-Lebrun; **David, Goya**

Special Event Thurs, Sept 3/ 6:30-8:00pm PAYNE GALLERY RECEPTION:

www.Tigerstrikesasteroid.com

Week 2/ Week of Sep 7

FRENCH ROMANTICISM: INGRES

Required: R&J pp 62-74; and *Art in Theory [AiT]* pp 183+ & 404+ & 458+

Recommended: Friedlaender, chap 4 (“Ingres”); and Nochlin, *Politics*, chap 3 (“The Imaginary Orient”)

Suggested looking: Charpentier, Girodet, Prud’hon, Gros, **Ingres**, Gerard

FRENCH ROMANTICISM: GERICAULT & DELACROIX

Required: R&J pp 118-50; and *AiT* pp 23+ & 26+ & 84+ & 326+ & 359+

Recommended: Friedlaender, chap 6 (“Delacroix”)

Suggested looking: **Géricault, Delacroix**, Chassériau

Also recommended: R&J 97-103 (sculpture)

Special Event Tues, Sept 8/ 4:30pm HUB GALLERY RECEPTION: Kris Kotsch “As the Crow Flies”

Week 3/ Week of Sep 14

ENGLISH ROMANTICISM: TURNER, CONSTABLE, THE PRE-RAPHAELITES

Required: R&J pp 56-62, 150-59 & 255-64; and *AiT* pp 107+ & 117+ & 127-134 & 199-211 & 426+ & 438-49 & 458+ & 750+

Suggested looking: Blake, **Turner, Constable**; Pre-Raphaelites (Holman Hunt, Rosetti, Maddox Brown, Millais; Edward Burne-Jones & William Morris)

Also recommended: R&J 91-97 (sculpture)

GERMAN ROMANTICISM: FRIEDRICH

Required: R&J pp 74-89 & 176-86; and *AiT* pp 48+ & 101+

Recommended: *German Masters of the 19th Century*

Suggested looking: Nazarenes, **Friedrich, Runge; Grunewalds in Colonial Hall/ lower level**

Also recommended: R&J 104-111 (sculpture) & 197-201 (sculpture)

Week 4/ Week of Sep 21

AMERICAN HUDSON RIVER SCHOOL: CHURCH

Required: R&J pp 160-61; and *AiT* pp 136+ & 190+

Recommended: Eisenman, chaps 6 & 7 (Pohl, “New World Frontiers”); and crystalbridges.org

Suggested looking: Hudson River School (**Cole**, Audubon, **Durand**, **Church**)

Also recommended: R&J pp 191-97 (sculpture)

Special Event Thurs, Sept 24/ 10:00am IN-FOCUS CONVOCATION

FRENCH BARBIZON SCHOOL: MILLET

Required: R&J pp 218-23; and *AiT* pp 535+

Suggested looking: The Barbizon painters (**Millet**, **Rousseau**, **Corot**)

Also recommended: R&J pp 201-215 (sculpture)

Week 5/ Week of Sep 28

FRENCH REALISM: COURBET

Required: R&J pp 186-90 & 223-55; and *AiT* pp 275+ & 300+ & 364-72 & 402+ & 484-93+

Recommended: Nochlin, *Realism*, chap 1 (“The Nature of Realism”)

Recommended: NY Times article on restoration of Courbet’s “Artist’s Studio”:

http://artsbeat.blogs.nytimes.com/2015/05/07/a-close-up-view-of-a-courbet-painting-under-restoration/?emc=edit_tnt_20150507&nlid=52781729&tntemail0=y&r=0

Suggested looking: Daumier, Doré, Breton, Bonheur, **Courbet**

PRESSURES ON PAINTING I: THE INVENTION OF PHOTOGRAPHY 1839

Required: Galassi; and *AiT* pp 249-57 & 652-77 & 932+

Suggested looking: Daguerre, Cameron, Degas’ photographs, Stieglitz & **Käsebiers in Colonial Hall/ lower level**

Special Event Thurs, Oct 8/ 6:30-8:00pm PAYNE GALLERY RECEPTION: Jules Buck Jones
Installation Sculpture

Week 6/ Week of Oct 5: MID-TERM

MODERNISM: MANET

Required: R&J pp 278-91; and *AiT* pp 509-520 & 554+

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

Suggested looking: **Manet**, Fantin-Latour

Week 7/ Week of Oct 12: FALL RECESS

PRESSURES ON PAINTING II: THE POWER OF THE ACADEMY & THE SALON 1863

Required: R&J pp 161-76 & 354-57; and *AiT* pp 508+ & 614+ & 765-81

Recommended: Rosen & Zerner, chap 8 (“The Ideology of the Licked Surface”); Fried, “Thomas Couture;” and Radycki, “Life of Lady Art Students”

Suggested looking: Couture, Landseer; Cabanel, Bouguereau, Alma-Tadema; Demont-Breton

Week 8/ Week of Oct 19

MODERNISM DEGAS & CASSATT

Required: R&J pp 291-95 & 372-76; and *AiT* pp 565+ & 571+ & 598+ & 928+

Recommended: Armstrong, chap 1 (“Degas, the Odd Man Out”); and *Nochlin Reader*, chap 11 (“Mary Cassatt’s Modernity”)

Suggested looking: **Degas**, Cassatt

FRENCH IMPRESSIONISM I: MONET & RENOIR

Required: R&J pp 296-305 & 331-54; and *AiT* pp 238+ & 546+ & 593+ & 601+ & 855-59

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

Suggested looking: **Monet**, **Renoir**

Week 9/ Week of Oct 26

PRESSURES ON PAINTING III: THE CONSTRUCTION OF THE BOULEVARDS 1859-67

Required: R&J pp 326-31

Suggested looking: Messonier, Baron Haussmann’s Boulevards, Caillebotte

Also recommended: R&J pp 306-23 (sculpture)

FRENCH IMPRESSIONISM II: PISARRO, MORISOT, RODIN

Required: R&J pp 357-72; and *AiT* pp 520+ & 569+ & 941+ & 970-75 & 1029+

Recommended: *Nochlin Reader*, chap 7 (“Morisot’s *Wet Nurse*”)

Suggested looking: **Pissarro**, **Morisot**, Sisley, Bazille, Boudin, **Rodin**

Also recommended: R&J 464-84 (sculpture)

Week 10/ Week of Nov 2: NEW YORK CITY CLASS TRIP

AMERICANS ABROAD & AT HOME: WHISTLER & EAKINS

Required: R&J pp 291 & 376-84; and *AiT* pp 419+ & 600+ & 647+ & 833-47

Recommended: Tillim, Sidney, “The Ideal and Literal Sublime”

Suggested looking: Whistler, **Sargent**; Homer, **Eakins**, Tanner

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 11/ Week of Nov 9

GERMAN REALISM & IMPRESSIONISM

Required: R&J pp 264-78; and *AiT* pp 167+

Recommended: Fried, chap 8 (“Menzel with Courbet and Eakins”)

Suggested looking: Menzel, Feuerbach, Leibl; Liebermann, Corinth, Slevogt

POST-IMPRESSIONISM I: CEZANNE, SEURAT

Required: R&J pp 384-93 & 394-406; and *AiT* pp 548-54 & 795+ & 969+ & 975-85 & 985-92

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

Suggested looking: **Cézanne**, Seurat, Signac

Special Event Tues, Nov 10/ 4:30pm: HUB GALLERY RECEPTION: Matt Beniamino ’13
“Invision Photo”

Special Event Thurs, Nov 12/ 6:30-8:00pm PAYNE GALLERY RECEPTION: Mavis Smith
Egg Tempera Painting

Week 12/ Week of Nov 16: LOOKING ASSIGNMENT DUE!

RESEARCH SESSION at Reeves Library with Kim Demyan, Research Instruction Librarian

POST-IMPRESSIONISM II: VAN GOGH, LAUTREC

Required: R&J pp 406-16; and *AiT* pp 896+ & 942-52

Suggested looking: **van Gogh** (& Japanese prints), Lautrec (& lithographs)

Week 13/ Week of Nov 23: THANKSGIVING RECESS

Meet in PAYNE GALLERY: THE 19th CENTURY PERMANENT COLLECTION

Week 14/ Week of Nov 30: RESEARCH PAPER DUE! or . . .

POST-IMPRESSIONISM III: GAUGUIN

Required: R&J pp 421-28; and *AiT* pp 862+ & 992; & 1020-29 & 1034-39

Suggested looking: **Gauguin**, Sérusier, Bernard; The Nabis (Bonnard, Denis, Vuillard)

SYMBOLISM: MUNCH

Required: R&J pp 416-21 & 428-57; and *AiT* pp 847+ & 999+ & 1014+ & 1039-54 & 1060-66

Recommended: Rosenblum, chap 4 (“Munch and Hodler”); and Morton, chap 5 (“Archetypes and Symbols: Klinger’s Mythological Representations in an Age of . . . Psychology”)

Suggested looking: Böcklin, Moreau, Puvis, Hodler, Toorop; **Munch**; Ensor, Klinger, Redon

Also recommended: R&J pp 484-504 (sculpture)

Special Event Mon, Nov 30/ 4:30pm HUB GALLERY CLOSING RECEPTION: Student Show

Week 15/ Week Dec 7

ART NOUVEAU: BEARDSLEY

Required: R&J pp 458-63; and *AiT* pp 859+

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

Suggested looking: **Beardsley**

THE END OF THE 19th CENTURY: 1907?

Required: *AiT* pp 902+

Suggested looking: Derain, Matisse, **Modersohn-Becker**, **Pre-Cubism Picasso**

Recommended: Radycki, *Paula Modersohn-Becker*, chap 8 (“The Nude”)

Special Event Fri, Dec 11/ 11:45am HUB GALLERY: FYS Show

Week 16/ Mon, Dec 18, 1:30pm FINAL EXAM (or LONG RESEARCH PAPER)

The following is the final exam for AR226 (suggested time limit is 3 hours of writing)

- I. In Western European art the 19th century starts, conveniently, with David's *Napoleon Crossing the Alps*, 1800—a Neo-Classicist painter converted by post-Revolutionary politics to invent a new painting style, Romanticism. And it ends where exactly? I proposed taking our discussion of 19th-century art and aesthetics all the way to 1907 and Picasso's *Les Femmes d'Alger (O. J. R. M.)*—a Symbolist painter urged by the heat of (apolitical) ambition to a new modernist style, Cubism. Other art historians see the century as ending earlier, some even as early as Impressionism (and anarchy/ democracy). If politics can legitimately be claimed to start a new art movement, does it have a role to play in ending it? Where/ when/ why does “19th-century Art” end? If pressed to characterize this phenomenal century by one rubric, what would you say? Why? [1-1½ hour]

- II. Rococo Art defines the 18th century and Modernism defines the 20th; when it comes to the 19th century, however, no one art movement defines the century. Instead there is Romanticism (early 19th century), Realism (mid-century), Impressionism (second-half of the century), and Symbolism (turn-of-the-century). This question asks you to analyze the interaction these art movements with each other over a century of rapid political, social, scientific, and industrial change.

What is Romanticism's relationship to Realism? (Be specific concerning subject matter and style.) Does Romanticism, like Rococo before it, become bankrupt or does it simply, finally, run its course? (In your view, what is the last Romantic painting in France? In Germany?) Is Realism, like Romanticism before it, revolutionary? Or is it evolutionary?

In turn, what is Realism's relationship to Impressionism? (Again, be specific concerning subject matter and style.) Many Impressionist painters were admiring of their forefathers (Degas admired Ingres; Manet, Delacroix.) When is Realism no longer timely, so that a new movement takes hold? (In your view, what is the last Realist painting?) And Impressionism—what is its relationship to the future art movements, especially Symbolism? Van Gogh, after all, admired the Romantic Millet not the Impressionist Monet.

To what extent is Post-Impressionism (viz., van Gogh, Gauguin, Cézanne) the aftermath of Impressionism and/or Symbolism? Or, instead of being the last gasp of an older order, is Post-Impressionism the first breath of the new? Cubism will root itself in the structure of Cézanne not in the light of Monet. (Who did admire Monet that he is so esteemed today?) [1½-2 hours]