

ARTH 360 – NINETEENTH-CENTURY EUROPEAN ART**Fall 2011**

Professor Lisa Passaglia Bauman

Class times: Monday and Wednesday 1:30-2:45

Office: Robinson B371A

Office hours: WF 10:30-11:30 and by appointment

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COURSE DESCRIPTION: This course is an introduction to the major themes in nineteenth-century European art, with an emphasis on French, and to a lesser degree British, painting. The nineteenth century is the period during which modern art developed its characteristic strategies and behavioral patterns: an insistence on innovation, originality, and individuality; a contentious involvement with tradition; a critical relationship with both institutional and commercial culture; and a somewhat strained allegiance with radical politics and alternative subcultures. Beginning with the art of the pre-Revolutionary period and ending with the Impressionists, this course will include discussion of the impact of the revolutions of 1789, 1830, and 1848, the Napoleonic presence abroad, the shift from history painting to scenes of everyday life, landscape painting as an autonomous art form, and attitudes toward sexuality.

The course has four interrelated elements. **The readings** provide the broad overview and the general context for understanding history, culture, and art in the 19th century. **The lectures** look deeply and carefully at individual artists, artworks, buildings, cities, movements, institutions, or moments to show the way the broad sweep of history is played out in the details and specifics of a time and place. **Discussion in class** gives us a chance to think about, to discuss, and to question the arts we study. **All three are essential to understanding the subject and all are required.** If you enter the lectures without having done the reading, you will probably find yourself completely at a loss as to what is being shown you, and what is being said. Similarly, discussion depends upon your understanding of the lectures and the reading, but it is your chance to talk back to the issues. One of the core experiences of college is learning to risk saying something wrong, to be off base, argue, fight, all on the way to figuring out what you understand. Finally, there is **the work you yourself do**: assignments based on the readings, a paper and exams. You will not simply talk back to the works of art: you will write about them, in a variety of circumstances. These will engage you in a more solitary way with the materials and with an imaginary audience you will be speaking to, seeking with your words to convince the reader of the justice and reason of your ideas.

Because we are engaged every minute with pictures and because these pictures were made to be meaningful and significant within their own historical moment, you will find it necessary to slip in and out of your own personality, your own time, place, and culture. That's part of the mystery and pleasure of historical and critical studies. You are not by any means to abandon your opinions or suppress them. But they are grounded in your own experience. Images have a way of transforming over time. We will be working to understand the meanings of pictures as they were made, and understood at their making. This will require that we develop a repertoire of knowledge about the medium itself, knowledge about the surrounding artistic media that were significant then, knowledge about the historical and cultural circumstances that took hold and surrounded the moment when the image was made and understood. That is why the reading so important, why learning the names of artists is worth the work.

This course is my responsibility; don't hesitate to come to me if you have a problem or complaint. I can't promise I'll fix things, but I will do my best.

TECH SKILLS REQUIRED: Please activate your GMU e-mail account so that I can communicate with the class at large if necessary.

TEXT: Stephen F. Eisenman. *Nineteenth Century Art: A Critical History*. Fourth edition. (New York: Thames & Hudson, Ltd., 2002). \$90 new; \$55 used. Available in the University bookstore and at Amazon.com. **I have also placed a copy of this book on print reserve in the library in the Johnson Center.** It is large and expensive because it has many large and excellent illustrations. The Eisenman text is a good example of the "new" art history. It provides a provocative set of assumptions and conclusions about 19th-century art and is vastly different from a biographically-based chronological survey. It is challenging and provocative and brings you up-to-date on new scholarship. You will be reading the text, initially, for information about 19th-century art. But I also expect you to pay attention to the type of information that is being used, and how the book's arguments are constructed and interpreted from the materials of history and art. There are seven writing assignments based on the readings from the text. All other readings will be on e-reserve or found in JSTOR or sent to you as a PDF.

ASSIGNMENTS: The study of art involves every part of the intellect—your ability to remember, to develop and test ideas against hard evidence, intuition, and emotion. All of these will be demanded of you in various assignments. The question sets test your mastery of the readings while the exams assess your ability to synthesize the in-depth material of the lectures with specific works of art. The paper helps you confront and put into concrete form your understanding of a specific work in the National Gallery of Art within the context of the criticism of the time.

1. Question sets: (30% of your final grade) There are seven reading assignments based on the text; each one is worth 10 points. I will hand out the question sets at the second class. Answers are due on the scheduled dates. Your answers must be meaty and thoughtful; one word answers will be graded accordingly. Be forewarned: the readings and their questions start slowly and taper off substantially, but at the middle of the semester, just around the same time as the midterm, they are due almost WEEKLY. Because the purpose of this assignment is to ensure the entire class is keeping up with the reading (which can get dense at times), late assignments will lose 50% of the possible points when one class period late. I will not accept reading assignments after that one class period. Thus, if the assignment is due on Monday, you have until Wednesday to turn it in (and lose 50% of its value). I will no longer accept it after class Wednesday. If the assignment is due on Wednesday, you have until Monday of the following week to turn it in (and lose 50% of its value). I will not take it after class Monday.

2. Midterm: (20% of your final grade) **This exam will be held on Wednesday, October 19.** The exam will consist of definitions (4), slide identifications (5), and slide comparisons (3). You must identify each slide with the artist, title, and date, and then explain the most salient feature of this work or compare and contrast the content, style and context for the two works. I will send out a review sheet via email two weeks before the exam. Obviously, you will need to have done the reading in the text which will also act as a resource for reproductions of works of art for your at-home study. Information will be presented in class, however, that is not in your text and for which you will be held responsible.

3. Final. (20% of your final grade) **This exam will be held on Wednesday, December 14, at 1:30.** It will be the same format as the midterm. Again, I will send out a review sheet via email two weeks before the exam. The final exam will not be cumulative.

4. Paper. (20% of your final grade) This short paper (2-3 pages) will be based on looking at and critically thinking about two works of art at the National Gallery of Art in Washington, D.C. The paper will be evaluated on the completeness and comprehensiveness of your work. It will not involve any research. **It is due Wednesday, November 16.**

5. Class participation. (10% of your grade) I happen to feel very strongly that a university is a community of learners. Poor attendance thus undermines the work of the whole classroom. Students who fail to attend regularly should not have unreasonable expectations about their final grade. It is hard to get to know you and each other and continue a line of thought if you are not here. I will take attendance on an irregular basis—whenever. It could be once a week, it could be every class; we could go a month without an attendance call. Everyone starts with an A and two personal days they can take with no penalty. Three to four absences and you are in the B range. Five to six absences and you are now getting a C. Seven to eight absences is a D; more than that is an F. I am not excusing any absences—that's why you have the two days--so do not email me to tell me that you can't make it to class or to explain to me why you weren't in class. I am not going to answer e-mails that ask what we covered in class today. If you miss a class, get notes from another class member. The first class would be an opportune time to exchange e-mail addresses with each other. On the other hand, please feel free to email me with questions or if you want to share news or images of relevance.

ASSIGNMENT POLICIES:

The policy for the reading assignments is very clear: due when it's due for full credit or one class period late for half credit. Any later it's a zero.

Consider exam dates etched in stone. I will only give a makeup if you have a legitimate written medical excuse, on printed letterhead stationary, with a phone number I can call for confirmation. I mean this seriously. Do not call me with some excuse about a car accident or a bad love affair—even if it's true.

I will take the museum paper late, but **I will drop the grade 5 points for every day it is late.** And yes, the weekend counts. Remember that we are in the computer age where Murphy's law applies with a vengeance. Assume that your computer will crash, that your flash drive will be lost, that your printer will run out of ink, and so

forth. Plan accordingly. Computer and/or printer problems are not sufficient excuses for turning a paper in late.

Also, **I will not accept any written work, neither the questions sets nor the paper, via e-mail or in my mailbox.** I want the real thing: old-fashioned white paper in 10 or 12-point plain font. Stapled in the upper left corner, no plastic covers or folders. Papers are due at the beginning of class on the due date, not in my mailbox, and not later in the day. If you send anything via email, I will send you an email back stating that, while it breaks my heart to do so, I will not be accepting this work and you will need to turn it in at the next class period and take the point deduction.

GRADING POLICY: In order to receive a grade in this course, students must complete all assigned work. Grades will not be calculated on the basis of a percentage of work completed. **There are no extra credit projects.** There are often questions about grading and evaluation policies, especially for those who have never taken an art history class before and are concerned about how their work will be evaluated. Grade ranges and a description of the sort of work expected are as follows—please read them carefully.

- **A** (90-92 is an A-; 93-96 is an A; 97-100 is an A+) startlingly good, exceeding my expectations, and well-written. Must be imaginative; NOT given for simply following directions
- **B** (80-82 is a B-; 83-86 is a B; 87-89 is a B+) Good effort with a good result. This indicates above average mastery of the material, clear and well-produced written presentation on all assignments.
- **C** (70-72 is a C-; 73-76 is a C; 77-79 is a C+) Perfunctory; or tried but missed the point; or did something well but it wasn't the assignment; or a good idea but careless or sloppy. It is given for rudimentary understanding of factual material and just competent written presentation.
- **D** (60-69) Warning: accepted under protest. This suggests less-than-satisfactory preparation of factual material and poor written work.
- **F** (Below 60) Unacceptable as college-level work; see me immediately if you find yourself in this situation.

Please remember something though. The function of this course is not to enable you to get a good grade easily and without stretching. Its function is to open up to you intellectual, emotional and aesthetic skills that you will use for the rest of your lives. All of us, myself included, have taken courses that were FAR from our areas of expertise (for me, Multi-Variable Calculus, Baroque Poetry, Physics), in which we did dreadfully grade-wise (don't ask!). But these were vital courses later and in unexpected ways (in my case, returning to school to pursue a degree in Landscape Architecture). No employer ever punished us for bad grades in adventurous courses. That's why you take courses like this. God forbid you should become an art historian—highly unlikely, and I will try to talk you out of it, even though it is the most fun I have (without the music blasting, hanging out with my children and husband, and a few other unmentionable activities). You take courses like this to be richer in the important ways.

CLASSROOM ATMOSPHERE: Courtesy and common sense please. We're all adults; sometimes emergencies come up. However, talking to friends during lectures, wandering in and out, and eating food (without sharing with everyone around you) are all badly distracting to everyone else. If you know you will have to leave a few minutes early, please sit close to the door on the aisle. For this first time in my teaching history, I am banning all electronic communication during class. **Not just my normal NO cell phone rule, but also NO LAPTOPS.** The first time it happens I'll remind you to put it away and make a note to myself; the second time I will simply make a note and treat it as if you were not present in class that day. If you have a genuine academic reason to use a computer during class for note-taking or accessibility, please discuss this with me at the beginning of the semester.

PLAGIARISM AND CHEATING: These are not fooling-around offences with me. Your writing assignments are to be the product of your own thinking and of your writing. In the end, every word must be yours, or it must be quoted or cited in footnotes. Every year I write this and *still* two or three students go to the Internet and begin to cut-and-paste as if that's writing. It's not. It's plagiarism. If you are in doubt about what to do, you can always ask for advice. The function of this class is to teach original, disciplined thinking, clear persuasive writing, and mastery of both a set of concepts and the examples that make those concepts possible. If you don't do the work, you won't gain the benefits. Ditto with the tests. Don't bring readings or study materials in, don't leave anything around your desk, and obviously no talking during exams—not even to yourself. Be warned: if any of these things occur, I will send you and your work on to the Dean of Students. No excuses, no tears, no "I didn't understand about footnotes" stories.

If you aren't clear about the concept of academic honesty, the GMU Honor Code is printed on pages 27-29 of the University Catalogue. I'll be glad to lend you mine. If you are not sure how the University defines plagiarism, please see the Plagiarism Statement in the George Mason University Honor System and Code at

<http://mason.gmu.edu/~montecin/plagiarism.htm>.

RELIGIOUS HOLIDAYS: I have planned this course according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know.

DISABILITIES: I am happy to make the necessary accommodations for students with documented disabilities. I need to see and sign the documentation from the Disabilities Services office well before tests and assignments are given in order to accommodate you. .

ADVICE ON TAKING AN ART HISTORY CLASS:

1. Take good notes. Write down as much as possible during lecture and discussions. Pay attention to what you hear from your peers as well as me.
2. Leave wide margins in your notebook. As soon as possible after class, go over your notes by putting questions in the margins. Do this within 24 hours. Do you understand everything we covered in class that day?
3. Take notes as you read. Look for the underlying concepts that linked an artist group or movement. Note the stylistic choices or subject matter or particular artists. Think about where they practiced their art and where they exhibited. Combine these notes with your lecture notes.
4. Come with questions and stay engaged. You take away as much as you invest.
5. Keep up with the material. What seems very manageable after each lecture can quickly become very daunting by exam time. Make sure you understand each of the issues and lecture points as we proceed. Don't wait to learn all the material until the night before. Work on the slides each week.
6. In the same vein, don't leave the paper until the last minute. Revise the final draft, eliminating grammatical errors and typos.
7. If you have any problems at all, please make an appointment to see me sooner rather than later.

SCHEDULE OF LECTURES

Date	Lecture	Readings	Assignments
Monday, 8/29	Introduction to the Course		
Wednesday, 8/31	Themes, Issues, and Institutions in 19 th -century Art	Introduction: 11-21.	
Monday, 9/ 5	Labor Day. No class		
Wednesday, 9/7	Morality and Roman Virtue: David	Chapter 1: 22-37	Question set #1 (Chapter 1) due today
Monday, 9/ 12	Art and propaganda in the French Revolution: <u>Oath of the Tennis Court</u>	Chapter 1: 37-52	
Wednesday, 9/ 14	The Napoleonic Cult	Chapter 1: 52-58	
Monday, 9/19	The politics of everyday life: Boilly		
Wednesday, 9/ 21	War and other Nightmares: Goya's private anguish and public protest	Chapter 3	Question set #2 (Chapters 3 and 4 due today)

Monday, 9/ 26	Escape into the Visionary: Blake and Britain	Chapter 4	
Wednesday, 9/ 28	Nature Historicized: Constable, Turner, and Romantic Landscape Painting	Chapter 5	Question set #3 (Chapters 5 and 6) due today Last day to drop this class is Friday, 9/30
Monday, 10/ 3	Constable and Turner, continued.		
Wednesday, 10/ 5	Landscape as Dream and Symbol: Runge, Friedrich	Chapter 6: 146-155	
Monday, 10/ 10 No class. Class meets on Tuesday, 10/ 11.	The Mysteries and Histories of Romanticism	Chapter 2: 59-80	Question set #4 (Chapter 2) due today, Tuesday, 10/11
Wednesday, 10/12	Displaced Loyalties: Greece, Anglomania and other excursions into foreign literature	Chapter 2: 80-85	
Monday, 10/17	The <i>Juste Milieu</i> and the Bourgeois Public Sphere	Chapter 10	Question set #5 (Chapters 10 and 11) due today.
Wednesday, 10/19	Midterm		
Monday, 10/24	Peasants and Proletariat: the Social Revolution of 1848	Chapter 11: 250-260	
Wednesday, 10/26	Courbet and the Battle for the Countryside: "Getting the moral down in paint"	Chapter 11: 260-272	
Monday, 10/31	Photography and Art, or Photography as Art	Chapter 12 Kirk Varnedoe, "The Artifice of Candor: Impressionism and Photography Reconsidered," <i>Art in America</i> (January 1980), 66-78. Sent to your email as PDF.	
Wednesday, 11/2	Hausmann's Paris and Baudelaire's Modernism		
Monday, 11/ 7	Manet: the uneasy belligerence of the avant-garde	Chapter 13: 316-323; Chapter 15: 350-357	Question set #6 (Chapters 13 and 15) due today
Wednesday, 11/ 9	Painters of Modern Life		

Monday, 11/ 14, and Wednesday 11/16	“Classic” Impressionism: the suburban dream and sharp dealers	Chapter 15: 357-368 Robert Herbert, “Impressionism, Originality, and Laissez- Faire,” <i>Critical Readings in Impressionism and Post- Impressionism</i> (University of California Press, 2007). E-reserve	Paper due Wednesday, November 16
Monday, 11/21	Urban Impressionism and Caillebotte		
Wednesday, 11/ 23	No class Happy Thanksgiving		
Monday, 11/ 28	No class. Comp day for museum trip.		
Wednesday, 11/ 30	The Feminization of Impressionism: Cassatt and Morisot	Chapter 16	Question set #7 (Chapter 16, Herbert and Boime articles) due today.
Monday, 12/ 5	Manet’s Later Work	Albert Boime, “Manet’s ‘Un bar aux Folies- Bergere’ as an Allegory of Nostalgia,” <i>Zeitschrift fur Kunstgeschichte</i> , 56, 2 (1993): pp. 234-248. Available on JSTOR.	
Wednesday, 12/ 7	Departures		
Wednesday, 12/ 14, 1:30-4:15	Final Exam		