

ARTH 360 –19th-century EUROPEAN ART

Professor Lisa Passaglia Bauman

Class times: TTh 1:30-2:45**Office hours:** 15-minute drop-in slots on Tues, 10:30-11:30; or by appointment for longer conversations on Thurs, 10:30-11:30**Fall 2019****Email:** lbauman@gmu.edu**Classroom:** AD 2026**Office:** Robinson B 373

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. This course does not begin in 1800 and end in 1900. Rather, it starts in the mid-eighteenth century with the Enlightenment and the passing of the Old Regime in Europe; then it opens onto the revolutionary era at the turn of the nineteenth century with Neo-Classicism and Romanticism. Realism, photography and the rise of avant-garde modernism at mid-century follow. We end in the 1870s with the formal radicalism of Impressionist painting and the emergence of modern art institutions. Along the way, this course will include discussion of the political uses of art, the art market and the construction of artistic identity, 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, and 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 and exams. Here 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.

LEARNING GOALS:

By the end of this course, students will:

- have a broad understanding of nineteenth century art
- work with notions of artistic influence and/or artistic school in a nuanced, critical fashion
- be able to contextualize artworks on various, preferably related levels: socio--economic, aesthetic, philosophical, etc.
- visually identify works of art using formal tools, including the ability to date and locate approximately nineteenth--century works not previously seen. Major artists and works should be easily identified after the successful completion of the course.
- understand how technological innovation, especially photography, shaped the development of 19th-century art
- be aware of the main analytical tools at an art historian's disposal and their relevance to the assessment of nineteenth--century art

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

TEXT: Stephen F. Eisenman. *Nineteenth Century Art: A Critical History*. Fourth edition. (New York: Thames & Hudson, Ltd., 2002). \$113 new; \$85 used; \$45 rental. Available in the University bookstore and at Amazon.com. 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 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 in Blackboard under Course Content.

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.

1. Question sets: (25% of your course grade) There are seven reading assignments; you need to do five. You can choose to do only 5, or you can do 6 or even all 7, and I will drop your lowest scores. Each one is worth 10 points. The question sets are available in Blackboard under Assignments. Answers are due on the scheduled dates. Your answers must be meaty and thoughtful; superficial answers will be graded accordingly. 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 Tuesday, you have until Thursday to turn it in (and lose 50% of its value). I will no longer accept it after class Thursday. If the assignment is due on Thursday, you have until Tuesday of the following week to turn it in (and lose 50% of its value). I will not take it after class Tuesday.

Question sets are old school and I like them that way: old-fashioned white paper in 12-point plain font, double-spaced. Stapled in the upper left corner, no plastic covers or folders. They are due in 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.

Learning Goal: The question sets test your ability to weigh and evaluate evidence, assess arguments, and construct logical interpretations.

2. Quiz and Exams

1. Quiz: Thursday, September 12 (15% of your course grade)
2. Exam 1: Thursday, October 17 (20% of your course grade)
3. Exam 2: Thursday, December 5 (20% of your course grade)

The exams will consist of:

- definitions. Technical terms discussed in the readings and in class will be listed and you will be asked to define them clearly; give an example of their use in an appropriate work; and state the significance of the term to the history of 19th c art.
- slide identifications. Single slides will be shown for 5 minutes each. In each case, identify the work shown by naming the artist and providing the title and date. Then, as succinctly as possible, state the significance of the work to the history of art. Do not describe it or explain its subject matter, but state WHY this work is important. How is this work demonstrative of important issues in 19th c art?
- slide comparison. A pair of slides will be shown for 10 minutes. After identifying them completely (as above), discuss the similarities and differences in the two works, keeping in mind their historical contexts. You must draw a conclusion stating what this particular comparison teaches us about the history of art of the period.

- One unknown slide shown for 10 minutes. You should attempt to place this object somewhere in the period covered by this exam, making an argument for an artist as well.

I will post a review sheet one week 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.

These three examinations are scheduled. You should mark those dates on your personal calendar immediately. I won't give an exam earlier or later than the scheduled slot. Yes, this includes Thanksgiving break, end of the semester, and weekend plans. Please do not request special favors that cannot be granted to all of your peers. If you have an emergency which prevents you from taking the exam, you must contact me within 24 hours and provide documentation of your emergency, including a death in the family. If you are excused, then you must take the make-up exam within 10 days of the original exam unless specified by your doctor. After that, your exam grade is 0. Better to take the exam and get an F than to receive a 0.

All exams begin on time, so please plan ahead and allow sufficient time for parking. **I will not repeat slides for latecomers.** (Why? You are going to need to concentrate in these exams and the flipping back and forth of slides while others are trying to write is badly distracting.)

Let me say a few things up front about my expectations regarding exams. Art history demands a certain degree of memorization of information about works of art. It is only one part of the work and learning required, but it is an area that demands discipline and regular practice. If you keep up-to-date (flashcards were always my preferred method), memorization of the works will be easy and will help your understanding of new material. If you wait until the exams, memorization will be a nightmare.

Learning Goal: Exams will assess your mastery of essential facts, chronology and periodization. They will also display your familiarity with significant historical controversies and conflicting interpretations.

3. Reacting to the Past Microgame. (10% of your final grade) This is both an individual and a collaborative project as we test-play a new Microgame game in the Reacting to the Past consortium. Reacting to the Past consists of games, set in the past, in which students are assigned roles informed by, in this case, what they've learned up to this point in their class. Class sessions are run entirely by students; I'm there to advise and guide you. Reacting roles, unlike those in a play, do not have a "fixed" script and outcome, so your job is to show mastery of your historical character's point of view and to display your ability to make them come to life in class. While you are obliged to adhere to the philosophical and intellectual beliefs of the historical figure you have been assigned to play, you can devise your own means of expressing those ideas persuasively, in speeches for those of you who like to talk, perhaps a newspaper

article for those of you who like to write, or a broadside for those of you who like to create visuals. You and your collaborators must also pursue a course of action you think will help you “win” the game. Attendance is mandatory for the game in order to receive points. There is no make-up option.

Learning Goal: The ability to form meaningful historical arguments and construct concise, sophisticated, compelling theses around them.

4. Class participation and attendance. (10% of your grade) 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 circulate a sign-in sheet each class. There are 26 possible class days, starting Thursday. You have two free days to use at your discretion for illness, doctor’s appointments, or mad love affairs. Thus, I will calculate your attendance grade by taking the total number of days you attended class and divide by 24. I’m not excusing any absences; that’s why you have the two days. If you don’t miss class at all, you will have earned 108% for attendance. And that, my friends, is called extra credit.

Just a heads up: if you miss class and ask me what we covered in class today all I can do is refer you to the schedule and where we are on it. I can’t re-teach a lecture via email or in my office hours. Missing class is your thing, so plan accordingly; you’ll need to get notes from another class member. If you have questions about that material, please bring those specific questions along with your notes to an appointment with me. The first class would be an opportune time to exchange e-mail addresses with each other. On the other hand though, please feel free to email me with questions or comments about class, or if you want to share news or images of relevance.

Learning Goal: I happen to feel very strongly that a university is a community of learners. Poor attendance thus undermines the work of the whole classroom.

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. **Except for the attendance “bump,” 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.

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. You can use your laptops for note-taking (really! Just note-taking!), but please put your cell phone away.

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. If you must go to the bathroom during an exam, you will need to leave your phone at your seat. 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 in the University Catalogue. <https://oai.gmu.edu/wp-content/uploads/2019/08/George-Mason-University-Honor-Code-2019-2020-final.pdf> 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 <https://oai.gmu.edu/mason-honor-code/what-is-plagiarism/>

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: If you are a student with a disability and you need academic accommodations, please see me and contact the [Office of Disability Services](#) at 703.993.2474 or ods.gmu.edu. All academic accommodations must be arranged through that office.

ENGLISH AS A SECOND LANGUAGE: If English is not your first language, please discuss any concerns you might have about the writing assignments with me. Please, however, give me

plenty of notice (at least a week) before any due dates. And don't forget about the Writing Center (<http://writingcenter.gmu.edu/>).

SEXUAL HARASSMENT, MISCONDUCT, AND VIOLENCE

As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator (<https://diversity.gmu.edu/sexual-misconduct/what-title-ix>) per University Policy 1202 (<https://universitypolicy.gmu.edu/policies/sexual-harassment-policy/>). You may seek assistance from Mason's Title IX Coordinator, Jennifer Hammat, by calling 703-993-8730 or email cde@gmu.edu. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-993-3686 (<https://ssac.gmu.edu/>) or Counseling and Psychology Services (CAPS) at 703-993-2380 (<https://caps.gmu.edu/>). The 24-hour Sexual and Intimate Partner Violence Crisis Line for Mason is 703-380-1434.

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. Then go back to the textbook. Fill in your class notes with information from the text on 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.
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. If you have any problems at all, please make an appointment to see me sooner rather than later.

I reserve the right to alter this schedule dependent on weather-related school closings.

SCHEDULE OF LECTURES

Date	Lecture	Readings	Assignments
Tues, 8/27	Introduction to the Course		
Thurs, 8/29	Themes, Issues, and Institutions in 19 th -century Art	Introduction: 11-21.	
Tues, 9/3	Morality and Roman Virtue: David	Chapter 1: "The Cult of Civic Virtue" up to "Figures of Revolutionary Virtue," 22-37	
Thurs, 9/5	Art and propaganda in the French Revolution: <u>Oath of the Tennis Court</u>	Chapter 1: "Figures of Revolutionary Virtue" up to "The Sublime Of Authoritarianism," 37-52	Question set #1 (Chapter 1) due today
Tues, 9/10	The Napoleonic Cult	Chapter 1: "The Sublime Of Authoritarianism," to end of chapter, 52-58	
Thurs, 9/12	QUIZ Discuss paper; hand out art works; form groups		
Tues, 9/17	War and other Nightmares: Goya's private anguish and public protest	Chapter 3	Last day to drop this class is today
Thurs, 9/19	Escape into the Visionary: Blake and Britain	Chapter 4	Question set #2 (Chapters 3 and 4 due today)
Tues, 9/24	Nature Historicized: Constable, Turner, and Romantic Landscape Painting	Chapter 5	

Thurs, 9/26	Constable and Turner, continued.		Question set #3 (Chapters 5 and 6) due today
Tues, 10/1	Landscape as Dream and Symbol: Runge, Friedrich	Chapter 6: 146-155	
Thurs, 10/3	The Mysteries and Histories of Romanticism	Chapter 2: 59-80	Question set #4 (Chapter 2) due today
Tues, 10/8	Displaced Loyalties: Greece, Anglomania and other excursions	Chapter 2: 80-85	
Thurs, 10/10	The <i>Juste Milieu</i> and the Bourgeois Public Sphere	Chapter 10	Question set #5 (Chapter 10) due today
Tues, 10/15	NO CLASS	Monday classes meet today	
Thurs, 10/17	EXAM #1		
Tues, 10/22	Peasants and Proletariat: the Social Revolution of 1848	Chapter 11: 250-260	
Thurs, 10/24	NO CLASS	I am at a conference	
Tues, 10/29	Courbet and the Battle for the Countryside: "Getting the moral down in paint"	Chapter 11: 260-272	Question set #6 (Chapter 11) due today
Thurs, 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. (In Blackboard, under Course Content)	

Tues, 11/5	Hausmann's Paris and Baudelaire's Modernism		
Thurs, 11/7	Microgame "1863 Salon"		
Tues, 11/12	Microgame "1863 Salon"		Game Day deliverables due
Thurs, 11/14	Manet: the uneasy belligerence of the avant-garde	Chapter 13: "Individualism and Naturalism in French Salon Art," pp. 316-323; Chapter 15: 350-357	
Tues, 11/19	The Painter of Modern Life		
Thurs, 11/21	"Classic" Impressionism: the suburban dream and sharp dealers	Chapter 15: 357-368	Question set #7 (Chapters 13 and 15) due today
Tues, 11/26	Urban Impressionism and Caillebotte		
Thurs, 11/28	NO CLASS	Thanksgiving Break	
Tues, 12/3	The Feminization of Impressionism: Cassatt and Morisot + Manet's Later Work	Chapter 16; and 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. (In Blackboard, under Course Content)	
Thurs, 12/5	EXAM #2		