



ARTH 270 19<sup>TH</sup> CENTURY ART SURVEY  
Professor: Dr. Jorge Fernández-Santos  
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Spring '14  
3 credit hours

Meeting times: Tuesdays and Thursdays 16:00-17:15  
Padre Rubio Hall 6  
Office hours: Tuesdays 14:30-15:30 (or otherwise by appointment)  
San Ignacio Hall, 4th floor (room 5: Humanities shared office space). Telephone 91 554 58 58 -  
Ext.: 235/229

### **I. OVERVIEW**

Following renowned precedents such as the Italian *accademia* (especially the Accademia di San Luca in Rome) and the Parisian *académie royale*, the eighteenth century saw the establishment of Beaux-Arts academies in most European nations. This “institutional turn”, which was part and parcel of Enlightenment culture, provided the necessary background to the nineteenth-century debates on the status of the artist and the arts within society and to romantic claims of artistic genius and independence. The course will focus on the major developments that took place during the nineteenth century within the Western tradition. In other words, the vast social and economical transformations that took place in this period, marked by social upheaval and mass industrialization, are essential to best understand both the art of the twentieth century and the current trend towards a diversified “art world”. In particular, the cultural and artistic consequences of colonialism confronted westerners on an unprecedented scale with non-European artistic traditions, which were to leave a profound mark on the artistic production of the century. An effort will be made to cover the full range of artistic media, including not only the *arti del disegno* hallowed by the academic tradition (architecture, sculpture and painting) but also the so-called “minor” or applied arts. Arguably, the close links between overtly ideological and aesthetical “programs”, which characterizes much of the period's production, help address crucial aspects of the modern and conflicted status of art that are relevant to our own times.

Recommended Texts:<sup>1</sup>

Stephen F. Eisenman et al., *Nineteenth Century Art: A Critical History* (London: Thames and Hudson, 2007).

Francis Francina et al., *Modernity and Modernism: French Painting in the Nineteenth Century* (New Haven and London: Yale UP, 1994).

Both texts will be placed on reserve at the Library (see General References below).

Readings:

One or two specific readings will be assigned for each of the units (excluding units A and H, see Course Outline below). All assigned readings will be posted on BLACKBOARD unless otherwise specified. Students should make sure they have access to the server (please contact IT Support in case this is not so).

### **II. COURSE OBJECTIVES**

The course is designed to provide students with a broad, critical understanding of nineteenth-century art. Emphasis on major movements and figures is not designed to stress “canon” formation per se but rather to encourage critical distance. Indeed, in this respect, the role of artistic historiography in the establishment of canons will be discussed

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<sup>1</sup> Please note that a limited number of copies of both books are available at the SLU-Madrid bookstore. Interested students are encouraged to share.

specifically. A solid grasp of the dumbfounding artistic richness and complexity of the nineteenth century is of course a fundamental objective of the course.

The following points will be stressed:

- \* Ability to work with notions of artistic influence and/or artistic school in a nuanced, critical fashion.
- \* Contextualization of artworks on various, preferably related levels: socio-economic, aesthetic, philosophical, etc.
- \* Visual identification of works on the basis of 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.
- \* Awareness of the main analytical tools at an art historian's disposal and their relevance to the assessment of nineteenth-century art.
- \* The role of interdisciplinary approaches in the history of art and their usefulness for the study of the artistic production of the nineteenth century.
- \* Familiarity with the prevailing schools of thought in art history and their origins in the nineteenth century (with specific reference to positivism).
- \* Cognizance of the means whereby technological innovation (e.g. photography) shaped (and continues to shape) the development of art.
- \* Direct contact with artworks in scheduled museum visits. Where relevant the close scrutiny of such works will be complemented with the discussion of museological issues.
- \* A combination of synthetic and analytical abilities to be demonstrated in a prepared exposé (oral and written) on an artwork (or art exhibit, building, etc.) that summarizes the (historiographical) *status quaestionis* and highlights the student's own input.
- \* Command of the art-historical vocabulary relevant to the discussion of nineteenth-century art. The assigned exercise on critique writing should demonstrate literacy in the field as well as adaptability to target a general readership. Students will be encouraged to self-assess their written work.
- \* Awareness of interpretive strategies (hermeneutics) that may help broach complex and highly debatable matters such as authorial intent.

### **III. ASSESSMENT POLICY**

The final grade should reflect the student's work throughout the term<sup>2</sup>:

- 30% Midterm exam (units B, C and D) on March 27<sup>th</sup>
- 30% Final exam (units E, F and G) on May 6<sup>th</sup>
- 30% Class presentations (team projects). Oral presentations will take place on April 22<sup>nd</sup> and 24<sup>th</sup>. Written submissions are due on April 24<sup>th</sup>.
- 10% Individual reading assessments or museum critiques (class presentations) – oral and written, dates t.b.a.
- (5%) A discretionary, extra 5% will reward students with a perfect attendance record and whose active class participation contributes significantly to the course.

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<sup>2</sup> The dates for the midterm and final exam and class presentations cannot be changed. Verifiable circumstances deemed exceptional will call for alternative arrangements on a strictly case-by-case basis. Late submissions are unacceptable and will be severely penalized unless fully justified.

Attendance to class and museum visits is mandatory. Students who repeatedly fail to attend lectures and/or scheduled visits without justification may find their grade significantly lowered. A poor attendance record would normally result in a low passing or failing grade.

Grading will be on a curve. The figures below are therefore approximate:

A-	90	A	95	A+	99
B-	80	B	85	B+	89
C-	70	C	75	C+	79
D-	60	D	65	D+	69

#### **IV. COURSE OUTLINE AND RECOMMENDATIONS**

##### UNIT A: INTRODUCTION (week 1)

- 1/14 A.1. Student survey. Introduction (I): On methodology and critical assessment.
- 1/16 A.2. Introduction (II): Mapping the nineteenth century: from *ancien régime* societies to the origin of psychoanalysis.

##### UNIT B: CLASSICISM (weeks 2 and 3)

- 1/21 B.1. Neoclassicism. Ideal beauty in the eyes of Winckelmann and Mengs. Classicism in the age of revolution: David and Canova. Thorvaldsen.
- 1/23 B.2. The art of ruins (*rovinismo*). Piranesi and “the fragment”. Classical heritage in Europe: Soufflot, Boullée, Ledoux, Percier and Fontaine, Schinkel, and Von Klenze.
- 1/28 B.3. Classical heritage in Britain and the United States: British Palladianism, Burlington, Chambers, Soane, and Jefferson.
- 1/30 B.4. Visit to the Real Academia de Bellas Artes de San Fernando.

##### UNIT C: ROMANTICISM AND HISTORICISM (weeks 4 and 5)

- 2/4 C.1. The Enlightenment “crisis”. Francisco de Goya. William Blake. J.-L. David.
- 2/6 C.2. French romanticism. Gros and Ingres. Delacroix and Géricault.
- 2/11 C.3. Neo-gothic and “revivalism”. John Ruskin. Walpole, Perry and Pugin, and Renwick. Viollet-le-Duc.
- 2/13 C.4. Visit to the Prado Museum.

##### UNIT D: THE SUBLIME AND THE ECLECTIC (weeks 6 and 7)

- 2/18 D.1. Nature and the Sublime. Constable, Turner. Friedrich and Runge. Pictorial medievalism. Nazarenes and pre-raphaelites. Symbolism. Puvis de Chavannes.
- 2/20 D.2. Architectural eclecticism. Nash and George G. Scott.
- 2/25 D.3. Review prior to midterm: *practicum*.

2/27 MIDTERM February 27<sup>th</sup>

##### UNIT E: REALISM AND THE MODERN CITY (weeks 8, 9 and 10<sup>(1)</sup>)

- 3/6 E.1. Realism. Art as social critique. Courbet, Daumier, Millet.
- 3/11 E.2. Sculpture beyond the canon. Carpeaux and Rodin.
- 3/13 E.3. Baron Haussmann's Paris. Charles Garnier. Ildefonso Cerdà and the *Eixample*. Urban galleries: Parisian *arcades*.
- 3/18 E.4. Iron and steel architecture. Paxton, Labrouste, Eiffel and Sullivan.

UNIT F: IMPRESSIONISM AND POST-IMPRESSIONISM (weeks 10<sup>(II)</sup>, 11 and 12<sup>(II)</sup>)

- 3/20 F.1. Corot and the École de Barbizon. Photography and the transformation of “visual culture”.
- 3/25 F.2. French impressionism. The Italian *Macchiaoli*.
- 3/27 F.3. Visit to the Thyssen Museum.
- 4/1 F.4. Post-impressionists: Cézanne, Matisse, Van Gogh, and Gauguin.

UNIT G: ARTS AND CRAFTS (weeks 12<sup>(III)</sup> and 13)

- 4/3 G.1. The Arts and Crafts movement.
- 4/8 G.2. Modernism and Art Nouveau. Horta. *Noucentisme*. Gaudí.
- 4/10 G.3. Visit to the Museo Nacional de Artes Decorativas.

UNIT H: PRESENTATION AND DISCUSSION OF CLASS PROJECTS (weeks 14 and 15)

- 4/22 H.1. Painting. Sculpture.
- 4/24 H.2. The Applied and Performing Arts. Architecture and Urbanism. *Gesamtkunstwerk*.
- 4/29 H.3. Review prior to final exam: *practicum*.

5/6 FINAL EXAM May 6<sup>th</sup>

Changes to the above schedule will be duly notified. In particular, museum visits may be rescheduled.

Students should bear in mind the following important dates:

- 1/24 Last day to drop a class without a grade W and/or add a class
- 2/10 Last day to choose Audit (AU) or Pass/No Pass (P/NP) options
- 2/12 Registration for Summer 2014 sessions begins
- 3/12 Last day to drop a class and receive a grade of W
- 3/17 Last day to submit transfer application for Fall semester
- 4/9 Registration for Fall semester begins

Academic honesty and plagiarism

Students should make every effort to credit sources whether quoting directly from them or merely paraphrasing. It is an integral part of the course to learn to abide by academic standards of transparency and honesty. It is disingenuous to use materials without due credit even if such materials are anonymous. While it is possible to detect various forms of plagiarism on countless websites, students should try whenever possible to credit the original source. Cheating in any way or form during exams is entirely unacceptable and will result in a failing grade. The Policy on Academic Honesty of the College of Arts and Sciences will be enforced. Please refer to:

<http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf>

### Learning disabilities

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

\* Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

\* University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to:

[http://spain.slu.edu/academics/learning\\_resources.html](http://spain.slu.edu/academics/learning_resources.html).

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to [counselingcenter-madrid@slu.edu](mailto:counselingcenter-madrid@slu.edu), or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

### Collection of student work for assessment

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. *Thus, copies of your work for ARTH 270 Nineteenth Century Art Survey, including exams, oral presentations, written assignments and submitted papers may be kept on file for institutional research, assessment and accreditation purposes.* If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

### General reference and bibliography

Please note that the books listed below are available at the SLU library (Madrid campus) or accessible as electronic resources. An (R) designates books placed on reserve for the course. Relevant primary sources, specific secondary sources and web resources will be introduced and where relevant discussed in class. PDFs of lecture PWPs will be made available on BLACKBOARD weekly. These are intended for study purposes and may not be otherwise circulated. Electronic devices (laptops, iPods, iPhones, cell phones, etc.) may not be used in class. Bottled drinking water is acceptable provided it does not spill but food and beverages are strictly forbidden. It is highly recommended that students take notes during lectures.

Adams, Laurie, *A History of Western Art* (New York: H. N. Abrams, 1994).

Boime, Albert, *Revelation of Modernism: Responses to Cultural Crises in Fin-de-Siècle Painting* (Columbia: University of Missouri Press, 2008).

Broude, Norma, and Garrard, Mary D. (eds.), *The Expanding Discourse: Feminism and Art History* (New York: Icon Editions, 1992).

- Chadwick, Whitney, *Women, Art and Society* (London and New York: Thames and Hudson, 2007).
- Chipp, Herschel Browning, et al., *Theories of Modern Art: A Sourcebook by Artists and Critics* (Berkeley: University of California Press, 1968).
- <sup>R</sup> Chu, Petra ten-Doesschate, *Nineteenth-Century European Art* (Upper Saddle River, NJ: Prentice Hall, 2006).
- Colquhoun, Alan, *Modern Architecture* (Oxford: Oxford UP, 2002).
- <sup>R</sup> Eisenman, Stephen F., et al., *Nineteenth Century Art: A Critical History* (London: Thames and Hudson, 2007).
- Escritt, Stephen, *Art Nouveau* (London: Phaidon, 2000).
- Fernie, Eric (ed.), *Art History and Its Methods: A Critical Anthology* (London: Phaidon Press, 1995).
- <sup>R</sup> Francina, Francis, et al., *Modernity and Modernism: French Painting in the Nineteenth Century* (London and New Haven, CT: Yale UP, 1994).
- Francina, Francis, and Harris, Jonathan (ed.), *Art in Modern Culture: An Anthology of Critical Texts* (New York: Icon Editions, Harper Collins, 1992).
- Goldwater, Robert John, *Symbolism* (Boulder, CO: Westview Press, 1998).
- Gombrich, E. H., *The Story of Art* (London: Phaidon Press, 1995).
- Hanssen, Beatrice (ed.), *Walter Benjamin and the Arcades Project* (London and New York: Continuum, 2006).
- <sup>R</sup> Harrison, Charles, et al. (ed.), *Art in Theory: 1815-1900: An Anthology of Changing Ideas* (Oxford and Malden, MA: Blackwell Publishers, 2001).
- Hauser, Arnold, *The Social History of Art (3): Rococo, Classicism and Romanticism* (with an introduction by Jonathan Harris) (London: Routledge, 1999).
- Hobsbawn, Eric J., *The Age of Empire, 1875-1914* (New York: Vintage, 1989).
- Honour, Hugh, *Romanticism* (New York: Harper & Row, 1979).
- Hunter, Sam, et al., *Modern Art: Painting, Sculpture, Architecture* (New York: Harry N. Abrams, 2000).
- La Sizeranne, Robert de, *The Pre-Raphaelites* (New York: Parkstone International, 2012).
- Lucie-Smith, Edward, *The Thames and Hudson Dictionary of Art Terms* (London: Thames and Hudson, 1988).
- Lynton, Norbert, *The Story of Modern Art* (Englewood Cliffs, NJ : Prentice-Hall, 1990).

Makdisi, Saree, *William Blake and the Impossible History of the 1790s* (Chicago: Chicago UP, 2003).

McCalman, Iain, et al. (eds.), *An Oxford Companion to the Romantic Age: British Culture, 1776-1832* (Oxford : Oxford University Press, 2001).

Murray, Chris (ed.), *Key Writers on Art*, 2 vols. (London and New York: Routledge, 2003).

Nochlin, Linda, *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (London: Thames and Hudson, 1991).

Eadem, *Realism* (Hardmondsworth: Penguin, 1971).

*Nineteenth Century Art Worldwide: A Journal of Nineteenth Century Visual Culture* [online resource], 2002—

Novak, Barbara, *American Painting of the Nineteenth Century: Realism, Idealism and the American Experience* (Oxford and New York: Oxford UP, 2007).

Pohlsander, Hans A., *National Monuments and Nationalism in 19<sup>th</sup> Century Germany* (Oxford and New York: Peter Lang, 2008).

Preziosi, Donald (ed.), *The Art of Art History* (Oxford: Oxford UP, 2009).

Rewald, John, *The History of Impressionism* (New York: MoMA, 1946).

Rosenthal, Léon, *Romanticism* (New York: Parkstone Press International, 2008).

<sup>R</sup> Schwartz, Vanessa R., and Przyblyski, Jeannene M., *The Nineteenth Century Visual Culture Reader* (New York: Routledge, 2004).

Stevenson, Deborah, *Cities and Urban Cultures* (Maidenhead: Open UP, 2003).

Symmons, Sarah, *Goya, in Pursuit of Patronage* (London: Fraser, 1988).

Triggs, Oscar Lovell, *Arts & Crafts Movement* (New York: Parkstone International, 2009).

Van Gogh, Vicent and Theo, *Complete Letters of Vincent van Gogh: With Reproductions of All the Drawings in the Correspondence*, 3 vols. (Greenwich, CT: New York Graphic Society, 1958).

Yumibe, Joshua, *Moving Color: Early Film, Mass Culture, Modernism* (Piscataway: Rutgers UP, 2012).