

Saint Louis University – Madrid Campus
Faculty of Humanities & the Arts
ARTH – 373 Realism and Impressionism

Semester and class time
Spring 2010 / Tuesday & Thursday 12.30 – 13.45 hrs.
Credit Hours: 3

Professor: Dr. Fabiola Martínez
Avda. del Valle 34, 2nd Floor
Office Hours: Monday & Wednesday 11.00 – 14.00 hrs.
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1. Overview

This course will focus on the major figures and critical debates surrounding two of the nineteenth century's most influential art movements. Whilst studying the characteristics of Realism and Impressionism the course will consider the influence of these in the development of modern art, and the significance of post-impressionism. Taking into account the rapid changes of the nineteenth century, the course will address notions of modernity, the avant-garde, class and gender as they relate to art, and the artist's role in society. The role of art critics, exhibitions, and the art market will also be considered with an emphasis on Paris and French art. A selection of critical texts will be studied to understand the aesthetic and intellectual ideas underlying these movements, and will consider methodologies used in the study of artworks and visual culture. Class visits to the museums will be scheduled during the course.

Recommended Text:

- Frascina, Garb, et. al, *Modernity and Modernism. French Painting in the Nineteenth Century*, Yale University Press, 1993
- Readings for this course will be posted in Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

2. Aims and Objectives

- Understand the significance of artistic production in its historical context, and in relation to aesthetic principles and propositions.
- Develop skills for visual analysis and interpretation of art works.
- Become familiar with significant aesthetic ideas and approaches relevant to Impressionism and modern art.
- Understand the significance of styles, art criticism, and the changing role of art and artists.

Students will be expected to:

- Present material in an organized and well structured manner
- Prioritize and manage work load in order to present and complete tasks on time
- Develop oral and written communication skills
- Engage with class readings and participate in discussions
- Develop a museum-based research paper based on the collections of the Thyssen-Bornemisza

3. Course Requirements & Assessment

First Mid-term exam 15% (Thursday 18th of February)

Short and long answer questions

Classroom Quiz 5% (Thursday 25th of March)

Final Exam 30% (Monday 10th of May 12.00 – 15.00)

Short and long answer questions including the analysis of texts and images studied in class.

The exam is not cumulative.

Research paper & presentation 35% (Essay deadline Tuesday 20th of April)

6 to 8 pages long (**not including bibliography, illustrations and cover sheet**). Specific guidelines for this assignment will be provided at the beginning of term. This is a research paper so you must select the subject, and discuss and finalize the topic with me by the **2nd of March**.

Course Readings 10%

Students will be expected to provide typed written summaries of the required readings. The summaries must include an outline of the reading's content, and a personal opinion regarding the text. In order to fulfill this part of the module, students will also be asked to present one or two texts during the course. **Failure to do so will mean an F for this part of the course.**

Summaries will be graded as OK + / OK

Format: 1 to 2 pages long depending on length of article, Arial font 11 / 1.5 spacing.

Please include your name, course reference, author and title of article.

SUMMARIES MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE

Class participation, attendance & visits to museums 5%

Regular attendance will be expected to both class and scheduled activities. Both lateness and absence will mean lower grade. Success in this course will be highly dependent on participation in class and engagement with the readings.

Grading Criteria and procedure:

The College of Arts & Sciences recognizes the following letter grades: A, A-, B+, B, B-, C+, C, C-, D, F, AF (attendance failure), I (incomplete). An incomplete form must be completed for any "I" given.

There will be no extra credit policy.

Make up-examination policy

Dates for examinations and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me at **least 12 hours in advance** to discuss necessary arrangements failure to do so will constitute an F for the missed examination. PLEASE MAKE A NOTE OF DEADLINES AND DO NOT BOOK TRAVEL ON THOSE DATES.

Academic Honesty

Please note that, as a student in this course, you are required to adhere to the university's Academic Honesty Policy. Cheating, falsification, and plagiarism are strictly forbidden. Plagiarism is the intentional representation of someone else's thoughts or words as if they were one's own. Any violation of this policy will result in an F for the pertinent academic exercise. A detailed statement of the policy may be found at:

http://spain.slu.edu/academics/policies_&_procedures/docs/Academic_integrity.pdf

Special Accommodations

Any student who qualifies for special accommodations due to a learning disability or physical handicap should contact Counseling/Disability Services. Please phone the office at 91 554 5858 (ext. 230), or send an e-mail to vandrew1@slu.edu. Students may also stop by the Counseling/Disability Services office in the Manresa building. Confidentiality will be observed in all inquiries

Classroom Ethics: Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave the class.** Please arrive in time late arrivals cause disruption and disturb the class. **Laptops are not allowed** unless they are being used to read texts for class.

Other important dates to remember:

- Last day to Add/Drop: Tuesday 26th of January
- Last day to drop with W: Friday 12th of March
- Registration begins for summer and fall: Monday 12th of April

Syllabus Outline

WEEK 1 (14 of Jan)

- **Introduction to the course**

WEEK 2 (19 & 21 Jan)

- **International Exhibitions**
 - Tenorio Trillo, 'Introduction. On the Universe of Fairs', pp. 1 – 12
- **Mapping the Tradition: Art, Academies and the Salon**
 - Plato, from 'The Republic', in Korsmeyer, pp. 191-196 (SUMMARY)
 - Plato and Aristotle, in Murray, pp. 3-13

WEEK 3 (26 & 28 Jan)

- **Realism and the Avant-garde**
 - Mainardi 'The political origins of modernism' in *The Art Journal*, vol. 45, no. 1, (1985): 11 – 17 **access through JSTOR**
 - Minardi 'Courbet's Exhibitionism', in *Gezette des Beux Arts*, vol. 118, 1991, pp. 253-266
- **Realism and Modernity**
 - Baudelaire 'The painter of modern life', in Schwartz and Przyblyski, pp. 37-41
 - Nochlin 'The nature of realism', in *Realism*, pp.13 - 33 (SUMMARY)

WEEK 4 (2 & 4 Feb)

- **Realism and mod. Cont.**
 - Nochlin 'Realism and the Demand for Contemporaneity' in *Realism* pp. 103 – 137 (SUMMARY)
- **Manet and the Avant-garde**
 - Nochlin 'Invention of the Avant-garde' in *Politics of Vision*, pp. 1-18

WEEK 5 (9 & 11 Feb)

- **Manet, Paris and Modernity**
 - Nochlin 'The urban milieu: the city as attitude' in *Realism*, pp. 150 - 178
- **Manet, and the Salon des Refusés**
 - 'Various authors on the Salon des Refusés' in Harrison, Wood, and Gaiger, pp. 509 – 513
 - Clark 'Tha naked and the nude' in *The Nude*, pp. 3-29 (SUMMARY)

WEEK 6 (16 & 18 Feb)

- **Visual sources of impressionism: Photography, Japonism and illustrations**
 - Szarkowski 'The photographer's eye' in Gaiger and Wood, pp. 132 - 139
 - Floyd 'Seeking the floating world'
- **Exam – first mid term**

WEEK 7 (25 Feb) – No class Tuesday 23th

- **Naturalism and Impressionism**
 - House 'Framing the Landscape' in Lewis pp. 77 – 99 (SUMMARY)
 - Broude, 'Effect and emotion in romantic and impressionist painting', pp. 28 - 68

WEEK 8 (2 & 4 March) – Deadline for essay topic

- **Naturalism cont.**
 - Armstrong 'Duranty on Degas' in Lewis pp. 163 – 189 (SUMMARY)
- **Impressionism**
 - Herbert 'Impressionism, Originality and Laissez-faire' in Lewis pp. 23 – 29
 - Shiff 'Defining Impressionism' in Frascina and Harris pp. 181-188 (SUMMARY)

WEEK 9 (9 & 11 March)

- **Impressionism: Urban life and public spaces**
- **Impressionism: Suburban Leisure**
 - Clark 'The Environs of Paris' in Lewis pp. 101 – 145 (SUMMARY)

WEEK 10 (16 & 18 March)

- **Impressionism and Gender**
 - Garb 'Berthe Morisot and the Feminizing of Impressionism' in Lewis pp. 191 – 201 (SUMMARY)
 - Linda Nochlin, "Morisot's Wet Nurse: the construction of work and leisure in impressionist painting", in Broude and Garrard, pp. 231-244
- **Impressionism and Gender cont.**
 - Linda Nochlin, "Mary Cassatt's modernity", in *Representing Women*, pp. 180-215

WEEK 11 (23 & 25 March)

- **Neo-impressionism**
 - Signac 'From Delacroix to Neo-impressionism', in Gaiger and Wood, pp. 978 – 984
 - Nochlin 'Seurat's *La Grande Jatte*: and anti-utopian allegory' in *The Politics of Vision*, pp. 170-190 (SUMMARY)
- **Quiz**

WEEK 12 EASTER WEEKWEEK 13 (6 & 8 April)

- **Post-impressionism: Van Gogh and Gauguin**
 - Silverman 'At the Threshold of symbolism' (SUMMARY) in Lewis pp. 271 – 285
- **Post-impressionism: Van Gogh and Gauguin cont.**
 - Lauren Soth 'Van Gogh's Agony' in *The Art Bulletin*, vol. 68, no. 2, (1986):301 – 313 **access through JSTOR**

WEEK 14 (13 & 15 April)

- **Post-impressionism: Cezanne**
 - Shiff 'Mark, Motif, Materiality' in Lewis pp. 287 – 321

- **Visit Museum Thyssen**

WEEK 15 (20 & 22 April) – Tuesday 20th deadline for Essays

- **Presentations**

WEEK 16 (27 & 29 April)

- **Presentations**

WEEK 17 (4 May)

- **Last day - Revision**

Please note that changes may be made to accommodate visits to museums, class activities and discussions. Students will be notified of these changes.

Reference & Bibliography

Berger, John, 1977, *Ways of Seeing*, London: Penguin

Brettell, Richard. 1999. *Modern Art, 1851-1929: capitalism and representation*, Oxford: Oxford University Press

Broude, Norma, 1991, *Impressionism : a feminist reading : the gendering of art, science, and nature in the nineteenth century*, New York: Rizzoli

Broude, and Garrard (eds). *The Expanding Discourse: feminism and art history*, New York: Icon Editions, 1992

Boime, Albert, 1971, *The Academy and French painting in the Nineteenth century*, London: Phaidon

Clark, T. J. 1956, *The Nude: a study of ideal form*, London: Pantheon Books

*Clark, T. J, 1999, *The painting of Modern Life: Paris in the art of Manet and his followers*, Princeton: Princeton University

Chu, Petra ten-Doesschate, 2006, *Nineteenth-century European Art*, NJ: Prentice Hall

Frascina and Harris. (eds.). *Art in Modern Culture: an anthology of critical texts*. NY: Icon Editions

*Frascina Francis, et. al, 1993, *Modernity and Modernism: French painting in the 19th Century*, New Haven: Yale University Press

Gaiger and Wood (eds), 2004, *Art of the Twentieth Century: a reader*, Yale: Yale University Press

- Harrison, Wood and Gaiger (eds), 2001, *Art in theory, 1815-1900 : an anthology of changing ideas*, Oxford: Blackwell
- *Herbert, Robert L., 1991, *Impressionism: art, leisure and Parisian Society*, New Haven: Yale University
- *Lambourne, Lionel, 2005, *Japonisme : cultural crossings between Japan and the West*, NY: Phaidon
- Levenson: Michael. (ed.). 1999. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press
- Lewis, Mary Tompkins, ed., 2007, *Critical Readings in Impressionism and Post-impressionism*, Berkeley: University of California
- Murray, Chris, (ed), 2003, *Key Writers on Art: From Antiquity to the Nineteenth Century*, London: Routledge
- *Nochlin, Linda, 1990, *Realism*, London: Penguin
- Nochlin, Linda, 1991, *The Politics of Vision*, London: Thames and Hudson
- Nochlin, Linda. *Representing Women*, New York: Thames and Hudson, 1999
- Roos, Jane Mayo, 1996, *Early impressionism and the French state, (1866-1874)*, Cambridge: Cambridge University Press
- Schwartz and Przyblyski, (eds), 2004, *The nineteenth-century visual culture reader*, New York: Routledge
- Tenorio Trillo, Mauricio, *Mexico at the World's Fairs*, Berkeley: University of California, 1996

*Books placed on reserve

Useful databases available from the University's Pius XII Library:

<http://www.slu.edu/libraries/pius/>

Groove Art Online (Please use this for reference on art and artists)

Google Scholar

Jstor

Humanities Full Text

Other resources:

Metropolitan Museum timelines and essays on art periods and topics

<http://www.metmuseum.org/toah/intro/atr/01sm.htm>

Tate Glossary

<http://www.tate.org.uk/collections/glossary/>

See also web links in Blackboard

For images I recommend ARTstor. Access to this website is through link in Blackboard.