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:**  
**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](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. 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
- 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
- Realism and Modernity
  - 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

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 WEEK

WEEK 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.**

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


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


*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.