

Fall 2011 Minnesota State University Moorhead

Art 430: Nineteenth-Century Art

Prof. Anna S. Arnar
arnar@mnstate.edu

Office Hours: 201-E Tu/Th 3:15-4:30, Mon/Wed 3:30-4:30; Fri. 2:00-4:00 or by appt

Students with disabilities who believe they may need an accommodation in this class are encouraged to contact Greg Toutges, Coordinator of Disability Services at Flora Frick 154; 218.477.4318 or 800.627.3529 MRS/TTY as soon as possible to ensure that accommodations are implemented in a timely fashion.

Required Texts:

1. Stephen Eisenman et al., Nineteenth-Century Art. A Critical History. Revised, 3rd ed., 2007.
2. Supplementary readings on reserve.

Course Objectives:

This course studies the major social, political, and artistic developments of nineteenth-century Europe and North America. Special emphasis will be placed on particular themes including: 1) the changing values and practices regarding subject matter in art (genres), 2) the development of artist's training, exhibition practices, and marketing techniques of art, 3) the changes in the self-perception and social functions of the artist.

Course Requirements:

1. Exams (40% of total grade): There will be four exams; they will consist of slide identifications and short answer questions based on concepts presented in class discussions, readings (including primary texts by 19th-century artists, writers, critics), and student presentations. The student will be expected to identify the slide(s) by artist, title, and approximate date. The student must also be familiar with important vocabulary terms, names of historical figures, and concepts. ****Please note: there will be no-make up exams unless you are giving a report on the day of the scheduled exam or have a documented illness or emergency and have contacted me in advance of the exam.**

2. Oral Presentations/Papers: (40% of total grade). Students will chose special topics provided in the syllabus and present their research on this topic (limited to ten minutes). The best presentations are those that combine descriptive information with critical evaluation. As a part of this assignment, a seven to ten page research paper will be submitted one week after the presentation. **The entire class will be held responsible for the basic information covered in peer presentations.**

3. Reading assignments (20%): Throughout the semester, students will turn in brief written responses to particular questions based on designated readings. These assignments are designed to facilitate class discussion and prepare students for exams; they will be graded on a check, plus, minus basis.

Note on Course Preparation and Success: Prior to coming to lecture, complete the assigned reading as indicated in the syllabus. My lectures build upon rather than repeat the assigned reading, therefore you will understand them more fully having completed the reading. This course will respect the MSUM absentee policy. If a student has more than four unexcused absences his/her grade will be lowered accordingly. As the exams are heavily based on course lectures and discussions, it is the student's responsibility to get notes and list of works discussed for the day(s) of class that he or she misses.

Syllabus (subject to change):

Aug. 23 Introduction: "Why the Nineteenth-Century?"

Aug. 25 The Academy and the Salon: The Ideals of History Painting

Reading Assignment: Eisenman, 18-22; 26-38. Pay attention to the values promoted in history painting and by the Academy itself.

Additional reading on D2L from Philippe Grunhech, The Grand Prix de Rome: Paintings from the École des Beaux-Arts, 1797-1863. Complete this reading by Sept. 6th.

Aug 30 The Ideals of History Painting (cont'd)

Reading Assignment: Eisenman, 22-26 (on women); 38-52; focus on David and followers

Sept. 1 Challenges and Redefinitions of History Painting and Academic Ideals

Reading Assignment: Eisenman: 52-66 Ingres, Gros, Géricault

Guidelines for research papers/presentations distributed; note topics chosen Sept. 6th.

Sept. 6 Challenges and Redefinitions of History Painting and Academic Ideals (cont'd)

Reading Assignment: Eisenman: 66-81; Géricault, Delacroix; Géricault "On Genius and Academics," (on reserve) focus on his comments about the Prix de Rome.

Presentation Topics chosen.

Sept. 8 Goya and Enlightenment Culture in Europe

Reading Assignment: Eisenman, 82-101; and Francesco Goya's published statement about *Los Caprichos* (on reserve)

Sept. 13 Romanticism in England: Blake and Fuseli

Reading Assignment: Eisenman, 102-118; Selected work by Blake (on reserve)

Sept. 15 Exam #1

Sept. 20 The Development of Landscape Painting

Reading Assignment: Eisenman, 119-141; and Essay I by William Gilpin "On Picturesque Beauty;" pay attention to the qualities he deems to be picturesque and how they are different from qualities that are simply beautiful (on reserve)

Sept. 22 The Development of Landscape Painting (Cont'd)

Reading Assignment: Eisenman, 142-159; Thomas Cole "Essay on American Scenery," (on reserve).

Guidelines discussed for first reading assignment due next week.

Sept. 27 Issues in American Art: The American Frontier

Reading Assignment: Eisenman, 180-197; take notes in preparation for next week's assignment.

Reports on Early 19th Century Book Illustration:

Thomas Bewick, Tony Johannot or Gustave Doré

Reports on American Topics:

Borglum and the Creation of Mount Rushmore

Emmanuel Leutze

George Catlin

The Images of the Lewis and Clark Expeditions

Photographer Edward Curtis

Native American Ledger Art or traditional Native American craft

Sept. 29 Issues in American Art: The American Frontier and the Civil War

Reading and required assignment: review Eisenman, 180-197 and read 198-223. Each student will prepare a two-three page double spaced typed paper discussing the role of imagery in perpetuating the myths of the "frontier" and in recording the social dynamics of the Civil War. Papers will be used for class discussion and collected afterward. Students giving presentations of this day can turn in the assignment at a later date if necessary.

Suggested topics for reports on American Art Topics

Edmonia Lewis
Robert Scott Duncanson
Henry Ossawa Tanner
Winslow Homer
Images of the Civil War
Nineteenth-Century American Sculpture: Hiram Powers or Harriet Hosmer

Oct. 4 Realism: Courbet and the Origins of the Avant-Garde

Reading Assignment: Eisenman, 242-264.

Oct. 6 Realism: Courbet and the Origins of the Avant-Garde (cont'd)

Reports: The Etching Revival or
Women and the Pre-Raphaelites
Rosa Bonheur
Newspaper Illustrator Constantin Guys

Note: Begin Charles Baudelaire Reading (on reserve) for discussion after fall break; also if you need a lot of time to complete a novel you should begin reading the Zola novel.

Oct. 11 Fall Break! Enjoy!

Oct. 13 Discussion of Baudelaire Reading

Reading and required assignment: Charles Baudelaire, "The Painter of Modern Life," in reading packet. We will be discussing this reading in class based on your two page typed papers addressing: 1) How does Baudelaire define "modern" life? 2) What are the diverse characteristics that Baudelaire ascribes to the "modern" artist 3) How does he describe the process of image making? (how does the artist physically produce imagery?).

Reports: Students of Manet such as Eva Gonzalez or open topic subject to approval

Oct. 18 Exam #2

Oct. 20 The Painter of Modern Life: Manet and the Impressionists

Reading Assignment: Eisenman, 332-348.

Oct. 25 Impressionism and the Emergence of the Critic-Dealer System

Reading: White and White: selections from "The Impressionists: Their Role in the New System," on reserve.

Report: Durand Ruel or other 19th-Century Art Dealers
Or Approved Open Topic

Oct. 27 Spaces and Gazes in Modern Urban Life

Reading Assignment: Eisenman, 349-366; Marie Bashkirsteff, selected Journal entries (on reserve)

Report: Open Topic on Women Artists of the Nineteenth Century:

Marie Bashkirsteff, Mary Cassatt, Berthe Morisot, Marie Bracquemond.

Nov. 1 Concluding Remarks on Impressionism.

Reports: Open Topics Subject to Approval

Nov. 3 Neo-Impressionism and Mass Culture

Reading Assignment: Eisenman, 368-381.

Report: Nineteenth-Century Architecture
Nineteenth-Century Posters
Or Open Topic Subject to Approval

Nov. 8 Neo-Impressionism and Mass Culture (cont'd)

Reading Assignment: Review Eisenman, 368-381.

Report: Open Topic Subject to Approval

Nov. 10 Portfolio Reviews. No Class.

Nov. 15 Exam #3

Nov. 22 Issues in Nineteenth-Century Photography

Reading Assignment: Eisenman, 265-292.

Guest Lecture by Professor Clark

Nov. 24 HAPPY THANKSGIVING. No Class

Nov. 29 Toulouse Lautrec and Montmartre.

Reading Assignment: Eisenman, 382-389.

Report: German, Italian, or Russian Art of the late 19th-Century
Or Open Topic Subject to Approval

Dec. 1 The Myths of Van Gogh

Reading Assignment: Eisenman, 390-405.

Report:
Nineteenth-Century Japonisme
Open Topic Subject to Approval

Dec. 6 Gauguin and Symbolism

Reading Assignment: Eisenman, 406-439, Odilon Redon "Suggestive Art."

Reports:

The Symbolist Book/Symbolist Illustration
Late 19th-Century Scandinavian art
Japonisme
Camille Claudel
"The Twenty" (Les XX)
Art Nouveau
Or Other Topic Subject to Approval

Exam 4

For 10:30 class: Dec. 12th 12:00-2:00

For 1:30 class: Tue. Dec. 8th 12:00-2:00