Course Description

French Impressionism is the focus of this course, which will explore paintings (as well as some sculpture, photography, and architecture) produced between 1848 and 1900. We will analyze the work and reputations of French, Dutch, and Scandinavian artists who painted and exhibited in Paris during those years, as well as read key writings on the major artists and movements of the period. We will reflect on such central ideas of modernism as the “misogyny” of Degas, the “obsessiveness” of Cézanne, the “primitivism” of Gauguin, and, of course, the “madness” of Van Gogh. All art will be analyzed within the context of the social, economic, and political changes that were taking place in and around Paris – the capital of the nineteenth century.

Whenever possible, we will consider a relatively small number of works by each artist, rather than attempt to master an exhaustive survey. Although this is a lecture course, discussion is expected and encouraged. The main textbook for the course is Stephen Eisenman’s *Nineteenth-Century Art: A Critical History, 2nd Edition* (2002). It is available for purchase at Penn Book Center (130 S. 34th Street). Required weekly readings from the textbook will be supplemented with essays from books and articles which address more specifically the themes of the course and introduce debates within the discipline. Students are expected to have completed the assigned reading prior to each lecture as the weekly readings will be incorporated into lectures and discussion.

Requirements

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<td>Short paper</td>
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<td>Midterm exam</td>
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<td>Term paper</td>
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<td>Final exam, date tba</td>
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Short paper

The assignment for the short paper (3-4 pages long) will be to write an analysis of two paintings at the Philadelphia Museum of Art. Pairs will be selected by the students from a list provided by the professor.
Second paper
Students will once again select topics from a list provided by the professor. The paper will require visual analysis of artworks similar to that of the first paper combined with analysis of essays that addresses a recent critical debate in the field.

Exams
There will be a midterm and final exam. The final will focus on the second half of the course, although it will include material presented prior to the midterm. Students will be expected to have studied and memorized all images discussed in lectures and in the required readings for the exams. Students are required to correctly memorize and spell the artist’s full name, date, and title for all required works. All images presented in lecture will be posted for review on Artstor 4-5 days after lecture. Students will also be tested on the material presented in lectures and readings. Please note that even if a reading has not been directly addressed in lecture, students will be expected to have read and understood the argument of the author and be prepared to address it for the exam.

A note on papers and exams: Late papers will not be accepted. Plagiarism will result in a failing grade. There will be no make-ups for either exam, unless there is a dire medical emergency or a death in the family; proof will be required.

Attendance
All lectures must be attended. One class will be scheduled as a museum visit and will meet at a date to be determined at either the Barnes Foundation or the Philadelphia Museum of Art. All students are expected to attend the visit to a Philadelphia area museum.

Weekly Schedule

Thursday 1/11  Courbet’s Realism and the Avant-Garde
Eisenman: 222-240

Thursday 1/18  Edouard Manet and the Parisian Context
Eisenman: 282-298
Thursday 1/25  The Impressionist Group/Claude Monet and The Impressionist Landscape

Thursday 2/8  Edgar Degas and the Modern Spectacle/The Nude

First Paper Due in Class

Thursday 2/15  No Class/College Art Association Meeting

Thursday 2/22  Woman as Artist and Subject: Mary Cassatt and Berthe Morisot

Thursday 3/1  MIDTERM EXAM

Thursday 3/8  NO CLASS – Spring Break

Thursday 3/15  Photography and Modernity
Eisenman: 241-268

Thursday 3/22  Georges Seurat
Eisenman: 318-331
Thursday 3/29  **Vincent Van Gogh and Paul Gauguin**
Eisenman: 340-355 and 356-388 (read for discussion of Gauguin)

**Second Paper Due in Class**

Thursday 4/5  **Symbolism, the Nabis**
Eisenman: 356-388 (read for discussion of Munch, Redon and Rodin)

Thursday 4/12  **Henri de Toulouse-Lautrec and Modern Bohemia**
Eisenman: 332-339

Thursday 4/19  **Paul Cézanne**
Eisenmann: 389-402

Reading Days  4/23-25
Final Exam    TBA