

**The Post-Impressionists:  
Cézanne, Seurat, Van Gogh, and Gauguin**

ICPRH235B01  
TTH 10:00 – 11:30  
Stokes 016

Prof. C. Solomon  
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Office: Stokes 209  
Office Hrs: TTH 11:30-12:30  
and by appointment

Using various art historical approaches, this course will focus on the works of the major Post-Impressionist artists -- Cézanne, Seurat, Van Gogh, and Gauguin. The course will include a field trip to the Barnes Foundation, one of the world's largest collections of Impressionist and Post-Impressionist paintings.

**Course will fulfill a requirement in the HART major at BMC**  
No prerequisites

**Required Text** (Available at Haverford College Bookstore, Campus Center)  
James H. Rubin, *Impressionism*, London: Phaidon, 1999 ISBN: 0-7148-3826-8  
(Copy on reserve)

**Recommended for purchase**

Sylvan Barnet, *A Short Guide to Writing about Art*, 9<sup>th</sup> Ed., Upper Saddle River, NJ:  
Pearson/Prentice Hall, 2008 ISBN: 0-13-613855-1 (Copy on Reserve)

**Additional Required Readings**

See Course Outline (Assigned readings –Blackboard (B), on reserve (R) at Magill Library)

**Course Images**

Available on ARTstor ([www.artstor.org](http://www.artstor.org)) See images groups for: HC Solomon ICPRH235 (Go to [www.artstor.org](http://www.artstor.org). Click “open” under “Folders and Image Groups”. Scroll down to “HC Solomon ICPRH235”. Image groups will be listed by lecture theme or date)

**Course Requirements**

1. Attendance and class participation – 10%
2. Assigned readings, film screenings, excursions to Philadelphia Museum of Art and Barnes Foundation (Readings to be prepared in advance of each lecture)
3. Quiz I – 30% **Thursday, March 18, 2010**
4. Quiz II (Take home) – 40% (**Submit by Tuesday, May 4, 2010**)
5. Short paper – 20% Painting Comparison (Assigned works from the collection of the Philadelphia Museum of Art (Text – maximum 5 typed pp, double-spaced, font not larger than 12 points, one inch margins; plus bibliography and notes) Attach admission ticket to museum – **Due in class, Thursday, April 22, 2010**

### **Policy regarding missed classes, late papers, and missed exams**

Any more than 2 unexcused absences will result in lower grade. If absent due to illness, emergency, etc., notify instructor as soon as possible to make arrangements for make-up exam. Papers are to be submitted in class on the assigned due date. Late submission will result in lower grade.

\*Students who think they may need accommodations in this course because of the impact of a disability are encouraged to meet with me privately early in the semester. Students should also contact Rick Webb, Coordinator, Office of Disabilities Services ([rwebb@haverford.edu](mailto:rwebb@haverford.edu), 610-896-1290) to verify their eligibility for reasonable accommodations as soon as possible. Early contact will help to avoid unnecessary inconvenience and delays.

### **Course Outline and Reading Assignments**

- T 1/19 Introduction, Course Objectives, Overview  
Defining Terms: “Post-Impressionism” – A problematic catch-all
- TH 1/21 Setting the Scene: historical and artistic background – *plein-air* painting, the Barbizon School, the Salon, Courbet and Realism, Scientific Positivism, the impact of photography, science, color theory. Defining Impressionism  
**Assignment:** Belinda Thomson, “Introduction: The Term ‘Post-Impressionism,’” in Belinda Thomson, *Post-Impressionism*, Cambridge, 1998, 6-10 (B); Rubin, Chapter 1: “The Names of Impressionism, Modernity and Form,” 9-48
- T 1/26 Manet, Baudelaire, and the Painting of Modern Life – the Haussmannization of Paris  
**Assignment:** Rubin, Chapter 2: “The Artist as Subject: The Paris of Edouard Manet,” 49-90; Charles Baudelaire, excerpts from “The Painter of Modern Life,” (1863) in Charles Harrison and Paul Wood, eds., *Art in Theory 1815-1900*, Oxford, 1998, 498-506 (B)
- TH 1/28 Impressionism – Scenes of Pleasure, Landscapes of Leisure  
T 2/2 **Assignment:** Rubin, Chapter 3: “Naturalism in *Plein-air*, Claude Monet’s Landscapes of Leisure,” 93-132; Chapter 4: “Places, People and Traditions, Bazille, Pissarro and Renoir,” 135-176; Chapter 5: “Choreography and Science, Performances by Edgar Degas,” 179-218; Chapter 6: “Feminine and Masculine: Morisot, Cassatt, and Caillebotte,” 221-262
- TH 2/4 Reassessment and Renewal: The Crisis of Impressionism; The Last Impressionist Exhibition, Post-Impressionism  
**Assignment:** Rubin, Chapter 8: “Reassessment and Renewal, The Neo-Impressionist Critique,” 295-308

## ICPRH235B The Post-Impressionists: Cézanne, Seurat, Van Gogh, and Gauguin

- T 2/9 Seurat and Neo-Impressionism: Dots of Meaning, *Sunday on La Grande Jatte*, 1884-1886  
**Assignment:** Rubin, Chapter 8: "Reassessment and Renewal: The Neo-Impressionist Critique," 308-328; Stephen F. Eisenman, "Mass Culture and Utopia: Seurat and Neoimpressionism," Chapter 15 in Stephen F. Eisenman, ed., *Nineteenth-Century Art, A Critical Introduction*, 2<sup>nd</sup> Ed., London, 2002, 318-331 (B)
- TH 2/11 *Sunday on La Grande Jatte* and Later Works by Seurat  
T 2/16 **Assignment:** Linda Nochlin, "Seurat's *La Grande Jatte*: An Anti-Utopian Allegory," in Linda Nochlin, *The Politics of Vision, Essays on Nineteenth-Century Art and Society*, New York, 1989, 170-193 (B)
- TH 2/18 Paul Cézanne: Early Years; Cézanne's Provençal Identity; Mont Sainte-Victoire and the landscape of Provence  
**Assignment:** Rubin, Chapter 10: "Towards an Aftermath, Paul Cézanne's Modernism," 365-402
- T 2/23 Trip to Barnes Foundation; Seurat Film
- TH 2/25 The Mature Cézanne; The Bathers; The Father of Modern Art  
**Assignment:** Rubin, Chapter 10; Meyer Schapiro, "The Apples of Cézanne: An Essay on the Meaning of Still-life," in Meyer Schapiro, *Modern Art: 19<sup>th</sup> and 20<sup>th</sup> Centuries, Selected Papers*, 1979, 1-38 (B)
- T 3/2 Trip to Barnes Foundation; Seurat Film
- TH 3/4 The Mature Cézanne and After
- T 3/9 No Class - Spring Break  
TH 3/11 No Class - Spring Break
- T 3/16 Film - Cézanne
- TH 3/18 **Quiz I (20 % of grade)**
- T 3/23 Retreat from the Modern: Baudelaire and Literary Symbolism; Symbolist Art  
**Assignment:** Stephen Eisenman, "Symbolism and The Dialectics of Retreat," Chapter 18 in Eisenman, *Nineteenth-Century Art, A Critical Introduction*, 356-361 (B); Charles Baudelaire, "Correspondences," from *Les Fleurs du Mal*, Paris, 1857 (handout); Michelle Facos, *Symbolist Art in Context*, Berkeley, London, 2009, 1-37; 46-47 (B)

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TH 3/25 Paul Gauguin: Symbolism in Brittany  
**Assignment:** Chapter 18 in Eisenman, *Nineteenth-Century Art, A Critical Introduction*, 361-364 (B); Deborah Silverman, "At the Threshold of Symbolism: Van Gogh's *Sower* and Gauguin's *Vision after the Sermon*," in Mary Tompkins Lewis, ed., *Critical Readings in Impressionism and Post-Impressionism, An Anthology*, Berkeley, Los Angeles, London, 2007, 270-285 (B)

**Short Paper Assignment: (20%) Painting Comparison** –Assigned works in the collection of the Philadelphia Museum of Art (See Handout)  
**Assignment:** Sylvan Barnet, "Writing a Comparison," Chapter 5 in *A Short Guide to Writing about Art*, 9<sup>th</sup> ed., New York, 2008, 135-150 (B)  
**Due: Thursday, April 22, 2010**

T 3/30 Paul Gauguin and Primitivism: Tahiti  
TH 4/1 **Assignment:** Chapter 18 in Eisenman, *Nineteenth-Century Art, A Critical Introduction*, 378-388 (B); Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in Maurice Berger, ed. *Modern Art and Society: An Anthology of Social and Multicultural Readings*, New York, 1994, 73-94 (B)

T 4/6 Vincent van Gogh: The Myth of the Artist; Sermons with a Brush  
TH 4/8 **Assignment:** Stephen Eisenman, "Abstraction and Populism: Van Gogh," in Eisenman et al., *Nineteenth-Century Art, A Critical Introduction*, 2<sup>nd</sup> ed., 2002, 340-355 (B); Excerpts from the Letters of Vincent van Gogh, in Linda Nochlin, *Impressionism and Post-Impressionism 1874-1904, Sources and Documents*, Englewood Cliffs, NJ, 1966, 139-157(B)

T 4/13 Vincent van Gogh and Japonisme; *Starry Night*; Other topics  
TH 4/15 **Assignment:** Albert Boime, "Van Gogh's *Starry, Starry Night*: After the Apocalypse a Heavenly Utopia," in Albert Boime, *Revelation of Modernism: Responses to Cultural Crises in Fin-de-Siècle Painting*, Columbia and London, 2008, xvii, 1-51 (B)

T 4/20 Toulouse-Lautrec and Popular Culture  
TH 4/22 Edvard Munch and Other Symbolists, Idols of Perversity  
**Assignment:** Stephen Eisenman, "Symbolism and The Dialectics of Retreat," Chapter 18 in Eisenman, *Nineteenth-Century Art, A Critical Introduction*, 369-379 (B)

T 4/27 Rodin and *La Belle Epoque*

TH 4/29 Last Class: Conclusion  
**Quiz II (40 % of grade) Take Home (Submitted by Wed., May 5, 2009)**

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**RESERVE**

- A Passion for Art: Renoir, Cézanne, Matisse, and Dr. Barnes* (CD ROMS ND 547.5.14 P3 2003)
- Barnet, Sylvan. *A Short Guide to Writing about Art*. 9<sup>th</sup> ed. New York: Pearson/Longman, 2008
- Berger, Maurice., ed. *Modern Art and Society: An Anthology of Social and Multicultural Readings*. New York: Harper Collins, 1994
- Boime, Albert. *Revelation of Modernism: Responses to Cultural Crises in Fin-de-Siècle Painting*. Columbia and London: University of Missouri Press, 2008
- Eisenman, Stephen F., ed. *Nineteenth-Century Art, A Critical Introduction*. 2<sup>nd</sup> ed. London: Thames & Hudson, 2002
- Facos, Michelle, *Symbolist Art in Context*. Berkeley, Los Angeles, London, 2009
- Lewis, Mary Tompkins. *Cézanne*. London: Phaidon, 2000
- Lewis, Mary Tompkins, ed. *Critical Readings in Impressionism and Post-Impressionism, An Anthology*. Berkeley, Los Angeles, London: University of California Press, 2007
- Nochlin, Linda. *The Politics of Vision, Essays on Nineteenth-Century Art and Society*. New York: Harper & Row, 1989
- Nochlin, Linda. *Impressionism and Post-Impressionism 1874-1904, Sources and Documents*. Englewood Cliffs, New Jersey: Prentice Hall, 1966
- Rubin, James H. *Impressionism*. London: Phaidon, 1999
- Thomson, Belinda. *Post-Impressionism*. Cambridge: Cambridge University Press, 1998

