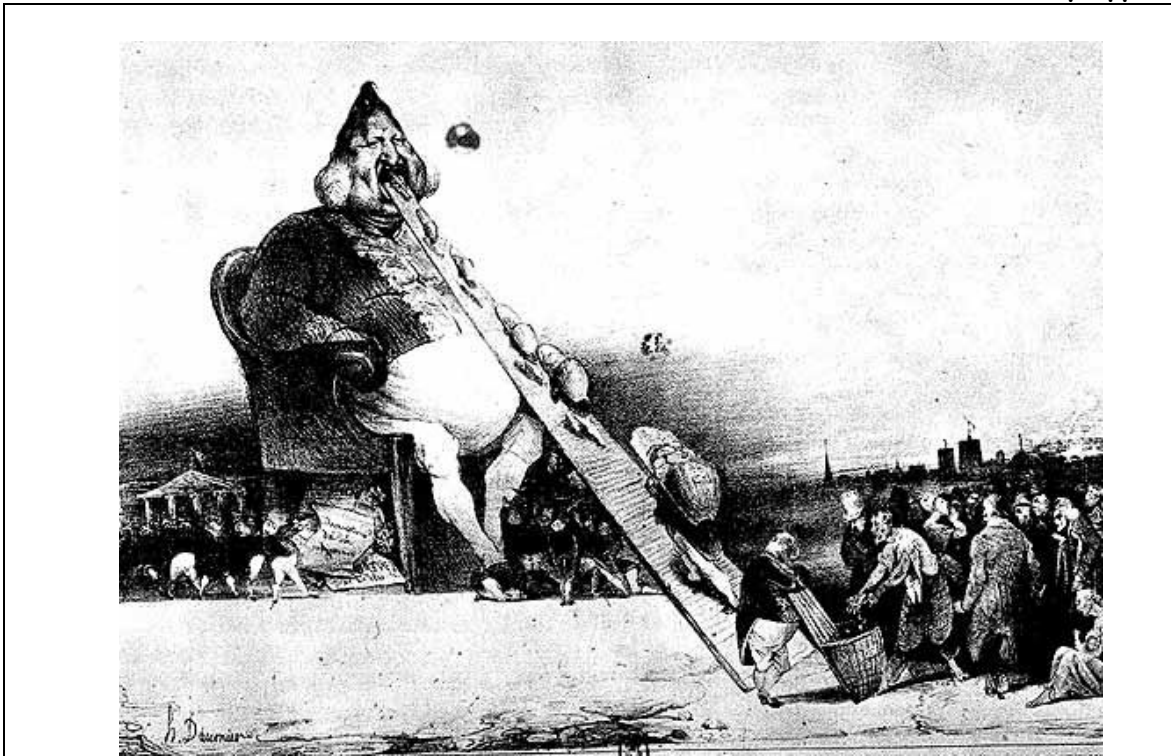


ART, POLITICS, AND SOCIETY IN NINETEENTH-CENTURY EUROPE

ICPRH236A01 (Haverford College)
Fall 2008
MW 2:30 - 4:00
Hall 106

Prof. Carol Solomon
Office: 209 Stokes
E-mail: csolomon@haverford.edu
Phone: 610-795-7968
Office hours: MW 4:00-5:00 and by appt.



Honoré Daumier, *Gargantua*, 1831, lithograph

Course Description

This interdisciplinary course will use a variety of critical approaches to explore European art in the context of political, social, and cultural developments in the period from the late eighteenth century to the mid-nineteenth century. A turbulent era of revolution and rapid social, political, and cultural change, this was the beginning of the modern age. Topics discussed will include the visual representation of the French Revolution; Napoleonic propaganda and royal identity; the representation of war; nationalistic landscape painting, orientalism; social and political caricature; early photography; the Haussmannization of Paris; and the origins of the avant-garde. Artists discussed will include David, Goya, Friedrich, Turner, Constable, Gericault, Delacroix, Ingres, Daumier, Courbet, and Manet. Visits to the Philadelphia Museum of Art and the Metropolitan Museum of Art, New York.

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Required Text

(Available at Haverford College Bookstore, Campus Center)

Petra ten-Doesschate Chu, *Nineteenth-Century European Art*, Prentice-Hall, 2006

(Copy on reserve)

Additional Required Readings

See Course Outline (Assigned readings -on Blackboard or on reserve at Magill Library)

Course Images

Available on ARTstor (www.artstor.org) See images groups for: HC Solomon ICPRH236A

Course Requirements

1. Attendance
2. Assigned readings, film screenings
3. Class participation - (discussion of readings and lecture material) 20% of final grade
4. Quiz I, II (Take-home) - 20% each
5. Short paper - Exhibition review (*Turner*) or film review (*Copolla, Marie Antoinette*) (3-4 typed pages) 10%
6. Term paper - 30% (written part 20%, oral presentation 10%) (6-8 typed pages, double-spaced, font not larger than 12 points, one inch margins)

Policy regarding missed classes, late papers, and missed exams

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

*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, 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

- Wed 9/3 Introduction, Course Objectives, Overview
- Mon 9/8 Historical Background - The Eighteenth Century: Rococo,
Wed 9/10 Enlightenment, the Academy, and the Call for a New Art
Assignment: Chu, Introduction, Chapter 1

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- Mon 9/15 The Classical Paradigm: Neoclassicism; Jacques-Louis David;
Wed 9/17 Benjamin West and Contemporary History Painting
Assignment: Chu, Chapter 2,3 (esp. 88-91)
- Sat 9/20 Field Trip - New York City, Metropolitan Museum of Art**
To view exhibition *J.M. W. Turner* and visit 19th-century European
Galleries
Exhibition catalogue - Ian Warrell and Franklin Kelly, eds,
J.M.W. Turner, London 2007 (on reserve); Jonathan Crary, "Memo from
Turner: Jonathan Crary on J.M.W. Turner," Exhibition review, *Art*
Forum (Summer 2008), 199-200 (hand out); Also Chu, 191-97 (on Turner)
- Mon 9/22 Art and Revolutionary Propaganda in France: Image of the King, Image of
the Queen, the ; Revolutionary Heroes and Martyrs; David's *The Death of*
Marat
Assignment: Chu, Chapter 4; Browse images on websites: Jack Censor
and Lynn Hunt, eds, *Imaging the French Revolution: Depictions of the*
***Revolutionary Crowd* (<http://chnm.gmu.edu/revolution/imaging/>); Jack**
Censor and Lynn Hunt, eds., *Liberty, Equality, Fraternity, Exploring the*
***French Revolution* (<http://chnm.gmu.edu/revolution/>) (Section "How to**
Read Images"); Mary Sheriff, "The Portrait of the Queen," in *The*
Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of
***Art*, London, 1996, Chapter 5 (Blackboard)**
- Film: *Marie Antoinette*, Directed by Sofia Coppola (Columbia Pictures, 2006);**
***Marie Antoinette, A Film by David Grubin* (Paramount, PBS, 2005)**
(Times and Place TBA)
- Wed 9/24 David's *The Death of Marat*; Alexandre Lenoir and the *Musée des*
monuments français

Assignment: Chu, Chapter 4; Helen Weston, "The Corday-Marat Affair:
No Place for a Woman," in William Vaughan and Helen Weston, eds.,
***Jacques-Louis David's Marat*, Cambridge, 2000, Chapter 5 (Blackboard).**
- Mon 9/29 The Arts under Napoleon: Napoleonic Propaganda; David's *Sacre*
Wed 10/1 **Assignment: Chu, Chapter 5 (to p. 128); Todd Porterfield, "*David sans***
David*," in Mark Ledbury, ed, *David after David, Essays on the Later
***Work*, Williamstown, MA, 2007, 39-53 (Blackboard); Albert Boime, "**
Iconography of Napoleon," in Carole Gold Calo, *Viewpoints, Reading in*
***Art History*, 2nd ed., Upper Saddle River, NJ, 1994 Chapter 8**
(Blackboard)

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- Mon 10/6 Imperialism, Orientalism, and the Representation of War
Wed 10/8
Assignment: Chu, Chapter 5 (to p. 128); Excerpts from Edward Said, *Orientalism* (1978), New York, 1994, 1-28, 73-92.
- Wed 10/8 **Take-Home QUIZ I (20%) - Due in class on Mon, 10/20**
- Mon 10/13 **NO CLASS - FALL BREAK**
Wed 10/15 **NO CLASS - FALL BREAK**
- Mon 10/20 The School of David; Androgynous Bodies; Troubadour Style Painting
Assignment: Chu, Chapter 5 (128-141); Abigail Solomon-Godeau, "Male Trouble: A Crisis in Representation," *Art History*, vol. 16, no. 2 (June 1993) 286-312 (Blackboard)
- Mon 10/20 **Take-Home QUIZ I (20%) Due in class**
- Wed 10/22 Horror Relived: Goya's Subjective Realism
Assignment: Chu, Chapter 6; (Handout on Print Techniques)
- Mon 10/27 Goya's Graphic Series
Wed 10/29 **Visit to Print Study Room, Philadelphia Museum of Art**
- Mon 11/3 The Restoration Period in France: Challenging the Norms of History Painting: Géricault's *Raft of the Medusa*; The Salon of 1819; Early Lithography and Caricature
Assignment: Chu, Chapter 9 (to 216); Darcy Grimaldo Grigsby, "CANNIBALISM: Senegal, Gericault's Raft of the Medusa, 1819" in Darcy Grimaldo Grigsby, *Extremities: Painting Empire in Post-Revolutionary France*, New Haven and London, 2002, Chapter 4 (Blackboard); Patricia Mainardi, "When Seeing is Believing: The Graphic Image," in Patricia Mainardi, *Husbands, Wives, and Lovers: Marriage and Its Discontents in Nineteenth-Century France*, New Haven and London, 2007, Chapter 3 (Blackboard)
- Wed 11/5 Delacroix and Ingres: Orientalism
Assignment: Chu, Chapters 9 (216-223); 10 (to p. 237, 242-246); Linda Nochlin, "The Imaginary Orient " in Vanessa R. Schwartz and Jeannene M. Przyblyski, eds., *The Nineteenth-Century Visual Culture Reader*, New York and London, 2004, 289-298 (Blackboard)
- Films: ***Eugène Delacroix, "Liberty Leading the People"* (The Louvre Museum and Britannica); *Jean-Dominique Ingres, "The Turkish Bath"* (The Louvre Museum and Britannica)**

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Mon 11/10 The Popularization of Art and Visual Culture in France during the July Monarchy (1830-1848) - Daumier, Political Caricature, and Louis-Philippe
Assignment: Chu, Chapter 10 (246-end); Elizabeth C. Childs, "Big Trouble: Daumier, Gargantua, and the Censorship of Political Caricature," *Art Journal* (Spring 1992), vol. 51, no. 1, 26-37 (Blackboard)

Wed 11/12 Visit to Print Study Room, Philadelphia Museum of Art: Daumier prints

Wed 11/12 Submit brief abstract with bibliography of approved term paper topic

Mon 11/17 Varieties of Nationalistic Landscape Painting: Germany and Great Britain

Wed 11/19

Assignment: Chu, Chapters 7, 8

Film: Peter Schamoni, *The Boundaries of Our Time: Caspar David Friedrich*, Munich, Peter Schamoni Film Production, 1991

Mon 11/24 Courbet, and Realism; the Haussmannization of Paris; Manet and "The Painter of Modern Life";

Assignment: Chu, Chapters 11, 12; 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 (Blackboard)

Film: *Gustave Courbet, The Origin of His World*, Directed by Romain Goupil, RMN, 2007

Wed 11/26 Happy Thanksgiving

Mon 12/1 The Birth of Photography

Assignment: Chu, Chapter 10 (253-255); 282-283; 300-303

Mon 12/1 Take-Home QUIZ II (20 %) Due Fri 12/5

Wed 12/3 Student Presentations

Fri 12/5 Take-Home QUIZ II Due - Stokes 209 by 4:00 p.m.)

Mon 12/8 Student presentations

Wed 12/10 Student presentations

Fri 12/12 Final Date for submission of Term Paper (30%) (Submit at Stokes 209 by 4:00 p.m.)

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Supplemental Reserve at Magill Library

- Barnet, Sylvan. *A Short Guide to Writing about Art*, 8th ed, New York, 2005
- Doyle, William. *The French Revolution, A Very Short Introduction*, Oxford, 2001
- Furet, François. *Revolutionary France 1770-1880*, trans. Antonio Nevill, Oxford, 1992
- Lambert, Susan. *Prints: Art and Techniques*, London, 2001
- Price, Roger. *A Concise History of France*, Cambridge, 1993
- Solomon Kiefer, Carol. *The Empress Josephine: Art and Royal Identity*, Amherst, 2005
- Vaughan, William and Helen Weston, eds., *Jacques-Louis David's "The Death of Marat,"* Cambridge, 2000

For additional references, see Chu, Bibliography, 535 ff