ART 484 19th-Century European Art

Professor: Dr. David A. Lewis
dlewis@sfasu.edu (use this instead of D2L),  tel. 936-468-4328
Office AR 102 (turn right after the Art Office entrance, first door on the facing wall).
Office hours: M/T/W/R/F 9:30-10:45am; T/R 2:30-4:30; or by appointment
Class meets M/W/F, 11:00 – 11:50 in AR 106

REQUIRED TEXT:

NOTE: You may expect occasional handout readings, most of which may be found in:

COURSE DESCRIPTION:
This course provides an intensive examination of the imagery, ideas and issues that informed the larger aspects of European Art from about 1780 through the 1890s. Beginning with an overview of the period, the introductory lecture will set forth some definitions of “modernism” as an historical phenomenon and explore some of the problems encountered in studying the art of the late 18th- and 19th-centuries (as noted in questions 1-8 below). We will then track the ebb and flow, and the intermingling of three principal currents in European art and culture: 1) Classicism, 2) Romanticism and Expressionism, and 3) Realism. Classicizing art is characterized by its reliance on reason; stylistically, it reflects a tendency to express the “essentials” through simplified forms and rationally ordered, unified compositions. Romanticizing and Expressionistic art draws upon intuition and imagination and strives to evoke intense emotional responses to its imagery; this is often, but not always, accomplished through the use of elaborate, complex, and even ambiguous forms set in dynamic, often unstable compositions. Realistic approaches to art may take a wide variety of directions, but in general, realism draws upon an artist’s experience, most especially, of immediate or first-hand experience, and seeks to accurately record and recreate that experience. Of course, nothing happens in a vacuum: a dynamic interaction between these three great traditions provides a driving force behind the development of art during the late 18th century and the whole of the 19th century: this is the period in which modern art takes shape.

We will consider the following broad questions to gain a fuller understanding of the period:
1) What was the artist’s function in society?
2) What role did arts organizations and institutions have in shaping the art scene?
3) How did the development of art criticism and the rise of the popular press have in shaping the art world of the 19th century and into our own times?
4) How did artists’ understanding of: a) developments in science and technology; b) psychology and medicine; c) their level of engagement with philosophical, religious and political theory; and d) how their awareness of the major events of their times and may have effected their work (and vica versa)?
5) How did art reflect changing attitudes toward nature?
6) How did art reflect changing notions of identity in terms of religion, and the politics of class, race, gender, and self-determination?
7) How did artists use imagery, whether prosaic, operatic or mundane, to achieve their objectives?
8) To what extent does the art of this period still resonate for us today?

COURSE LEARNING OUTCOMES: Students who successfully complete ART 484 will demonstrate competency in understanding the core principles, events, theory and practice of 19th-Century European art from Neoclassicism through Symbolism. They will demonstrate: 1) ability to identify and know the significance of major European Artists and 2) Art Critics, 3) be able to identify representative works of painting, sculpture and some printed media and architecture of the major styles, 4) mastery of the core principles of 19th-century art as a broad historical phenomena and 5) within the context of specific movements, including, Neoclassicism and Academic art, Romanticism, Realism and Victorian styles (e.g., The Clique, the Pre-Raphaelites, Aestheticism, Victorian Classicism and the New Sculpture), Impressionism, Symbolism and Art Nouveau. They will be able to address the eight questions noted above as key aspects to understanding 19th-century European Art.

COURSE REQUIREMENTS and ATTENDANCE POLICY:

Undergraduate Students (ART 484) will be evaluated according to their performance on three exams (100 points each, using objective and/or essay questions), a short research project (50 pts, guidelines and due dates will be announced after the first exam), and active class participation (50 pts). Students are also expected to attend three arts events during the term (this is considered part of class participation), including a field trip (pending scheduling). Final Grades are determined by averaging the total point accumulation (400—360 = A, 359—320 = B, 319—280 = C, 279—240 = D.) NO EXTRA CREDIT ASSIGNMENTS WILL BE ALLOWED; however, extra credit point opportunities do appear on each of the three exams.

Graduate Students (ART 584) will be expected to complete a more rigorous program of study, which will entail, in addition to the above, more intensive examinations and more involved readings and research projects.

NOTICE of Attendance Policy:
Three excused absences only are allowed. A penalty of one letter grade will be imposed for the second unexcused absence and upon the sixth absence (including excused absences); an “F” or, at the instructor’s discretion a “Withheld” grade may be granted in rare and extraordinary circumstances that can be fully documented.

SFASU POLICY ON ACADEMIC INTEGRITY (A-9.1)

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

SFASU Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

SFASU Students with Disabilities Notice:
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

COURSE SCHEDULE: (subject to modification at the instructor’s discretion, additional handout readings may be assigned)

Week #1, August 27, 29, 31
   Introductory Lectures: “The Nature of Modernism” and “Coming Attractions”
   Readings: Ten-Doeschette Chu, pp. 15-19, 36-43.

   “The Enlightenment and the Rise of Neoclassicism”
   Readings: Ten-Doeschette Chu, pp. 45-75.

Week #2, September 3, 5, 7
   “The Weight of History: Piranesi’s Prisons and the Antiquities of Rome”
   Readings: a handout will be provided.

   “The Napoleonic Era: Identity Politics, Neoclassicism and Romanticism in France”
   Readings: Ten-Doeschette Chu, pp. 99-143.
Week #3, September 10, 12, 14

“French Romanticism, the Restoration and the July Monarchy.
Readings: Ten-Doeschette Chu, pp. 201-221, 223-235.

“German Romanticism, part I: The Age of Goethe and Kant, the Nazarenes”

Week #4, September 17, 19, 21.

“The Child in the Garden and the Monk in the Cemetery:
Philipp Otto Runge, Caspar David Friedrich and German Romantic Painting”
Readings: Ten-Doeschette Chu, pp. 167-177.

“While Reason Sleeps—the Art of Goya”
Readings: Ten-Doeschette Chu, pp. 145-159.

Week #5, September 24, 26, 28

“Looking within and Seeing Beyond—the British Visionaries: Blake, Fuseli, Barry, Danby, Samuel Palmer and The Ancients”
Readings: Ten-Doeschette Chu, pp. 75-97, and hand-out

“Alpine Excursions & Historical Landscape”—British Romantic Landscape Painting in the Age of Girtin, Turner, and Constable”
Readings: Ten-Doeschette Chu, pp. 179-199.

First Exam: Sept. 28

Week #6, October 1, 3, 5

“Romantic-Realists: Realism, Idealism and the making of 19th Century Popular Culture in France—Daumier, Doré, Corot and the Barbizon School”

Week #7, October 8, 10, 12

“Fixing Shadows: The Origins of Photographic Art”
Readings: Ten-Doeschette Chu, pp. 251-253; handout.

“Salon Style: Academic Art at Mid-century”

Week #8, October 15, 17, 19

“Rubes Rule!—Courbet, Millet, Bonheur & Avant-garde Realism in France

Week #9, October 22, 24, 26

“Victorian Celebration: Art and Commerce and the Triumph of Capitalism at the Great Exposition and other International Expos”

“The Gothic Revival, Ruskin & the Pre-Raphaelites”

Week #10, October 29, 31, November 2

“Victorian Classicism: Victorian Academic Painting and Sculpture”

Review

Week #11, November 5, 7, 9

**Second Exam, November 5th.**


“The Blur Aesthetic: Monet, Bazille, Pissarro, Sisley and the Impressionist Landscape”

Week #12, November 12, 14, 16

“Art for Art’s Sake: Burne-Jones, Morris, Whistler, Aestheticism, Tonalism and the Arts and Crafts Movement”
Readings: Ten-Doeschette Chu, pp. 344-348.

“Where the Real Becomes Unreal and the Unreal Real, or Dreaming with the Symbolists”

THANKSGIVING BREAK, Nov 17—25

Week #13, November 26, 28, 30

“I Love the Night Life—I love the Parisian demi-monde,” “Art Nouveau and Jugenstil Graphics”
Readings: Ten-Doeschette Chu, pp. 462-470; 496-502

“The Substance of Things Imagined: Rodin, Klinger and fin-de-siecle Sculpture”

Week #14, December 3, 5, 7

“Postimpressionism and the New Language of Modernity”

Week #15, **Final Exam:** see on-line schedule or the notice to be posted by the Art Office door.