New York University in France
Fall 2011

The French Art World in the Nineteenth Century:
From David to Impressionism
Professor Shalini Le Gall

This course investigates French art of the nineteenth-century, paying particular attention to the way in which historical factors informed artistic production during this period. Beginning with David, Neo-Classicism and the French Revolution, we will move to the Napoleonic period, Romanticism, the Revolutions of 1830 and 1848, and trace the connection from Realism to Impressionism. The second half of the course will examine the disparate movements spurred by Impressionism, collectively referred to as Post-Impressionism (including Neo-Impressionism, Synthetism, and Symbolism), and will culminate with the rise of Art Nouveau at the end of the century. Throughout, we will interrogate how social forces (including politics, gender, race, religion, etc.) influenced the manner in which “modern” art was produced and understood in nineteenth-century France. Conducted in English.

Instructor: Professor Shalini Le Gall (shalini.legall@gmail.com)
Term: Fall 2011
Time: Tuesdays 10:45-12:00, Thursdays 11:00-12:30 (NOTE: some museum visits scheduled outside of class time—see below)
Office Hours: Tuesdays 9:45-10:45

Instruction

Instructional format will include slide lectures, seminar-like discussions, group work, and museum visits.

Attendance

Students are expected to be present and on time for weekly lectures and museum visits. Repeated tardiness and unexcused absences will result in a lowered grade.

Assessment

Class Participation 10%
Short Paper 20%
Midterm Examination 20%
Final Research Paper 25%
Final Examination 25%

Readings


Assigned readings can be found in the course textbook, coursepack, and website. Underlined readings below can be found in the coursepack and are to be closely read for discussion. Students are required to bring the coursepack to each class and museum meeting.
1. September 20 / Neo-Classicism and Romanticism

- Eisenman: “Thomas Crow—Patriotism and Virtue: David to the Young Ingres”

2. September 22 / **Musee du Louvre**: Eighteenth & Nineteenth-Century Painting

[Metro: Palais-Royale/Musee du Louvre, (line 1) meet at 99 rue de Rivoli, under red canopy, across the street from the metro]

- Eisenman: “Thomas Crow—Classicism in Crisis: Gros to Delacroix”

3. September 27 / Realism & Impressionism

- Eisenman: “The Generation of 1830 and the Crisis in the Public Sphere”

4. **WEDNESDAY SEPTEMBER 28 / MUSEE DU LOUVRE 18:30**

[Metro: Palais-Royale/Musee du Louvre, (line 1) meet at 99 rue de Rivoli, under red canopy, across the street from the metro]


5. September 29 / **Musee d’Orsay**: Realism, Manet & Impressionism

[Metro: Solferino (line 12), meet outside the museum entrance, facing the Seine river]


6. October 4 / Impressionism

- Eisenman: “Manet and the Impressionists”
- Robert Herbert, “Paris Transformed,” chapter 1 from *Impressionism*, Yale University, 1988, pp. 3-12
7. October 6 / **Musee d’Orsay (10:45):** Impressionism

**[Metro: Solferino (line 12), meet outside the museum entrance, facing the Seine river]**

- Jules Antoine Castagnary, “The Exhibition on the Boulevard des Capucines”, (1874), pp. 572-573

8. October 11 / **Impressionism—PAPER 1 DUE**


9. October 13 / **Petit Palais**

**[Metro: Champs-Elysees Clemenceau (lines 1, 13), meet outside museum entrance]**

- HWGAIiT: Charles Baudelaire, “To the Bourgeoisie & On Heroism of Modern Life”, (1846), pp. 300-304

10. October 18 / Impressionism

- Review for Mid-term Exam

11. October 20 / **MID-TERM EXAM**

12. **MONDAY OCTOBER 24 / MUSEE DU LUXEMBOURG 19:00**

- Exposition “Cézanne and Paris”

13. October 25 / Impressionism

- Eisenman, “Linda Nochlin—Issues of Gender in Cassatt and Eakins”

14. October 27 / Post-Impressionism—**RESEARCH PAPER THESIS DUE**

- Eisenman: “Mass Culture and Utopia: Seurat and Neoimpressionism;”
- HWGAIiT: Félix Fénéon, ”Neo-Impressionism,” (1887), pp. 966-969
November 1 / No Class

15. November 3 / **Musée Marmottan Monet**

*[Metro La Muette (line 9), meet in front of museum]*

- Linda Nochlin, “Why have there been no great women artists,” extract from Women, Art and Power and Other Essays, Westview Press, 1988 by Linda Nochlin, pp.147-158
  [http://www.miracosta.edu/home/gfloren/nochlin.htm](http://www.miracosta.edu/home/gfloren/nochlin.htm)

16. November 8—Post-Impressionism

- Eisenman: “Abstraction and Populism: Van Gogh”

17. November 10 / **Musee d’Orsay**

*[Metro: Solferino (line 12), meet outside the museum entrance, facing the Seine river]*


18. November 15 / Symbolism

- Eisenman: “Symbolism and the Dialectics of Retreat”

19. November 17 / **Musee Gustave Moreau**

*[Metro Trinite or Saint-Georges (line 12), meet in front of museum]*


20. November 22 / Art Nouveau

21. November 24 / **Musee Rodin**

[Metro: Varenne (line 13), meet in front of museum]


22. November 29 / 20th Century Art

- Eisenman: “The Failure and Success of Cezanne”

23. December 1 / **Musée de l’Orangerie**

[Metro: Concorde (lines 1, 8, 12), meet in front of museum]

- Frascina, Modernity and Modernism, Yale University Press, 1993, pp. 214-218

24. December 6 / 20th Century Art—RESEARCH PAPER DUE


25. December 8 / **Centre Pompidou—Musee national d’art moderne**

[Metro: Rambuteau (line 11), Hotel de Ville (1), meet in front of museum]


26. December 13 / No Class

- (Independent Visit to Matisse, Cézanne, Picasso... L’aventure des Stein; Grand Palais, Galeries nationales, 5 oct 2011 – 16 jan 2012)

27. December 15 / **FINAL EXAM 10:45-12:15**