Impressionism to Postimpressionism

Class Code : ARTH – UA9412001
Professor: Laure-Caroline Semmer
Period: Tuesday 10h30 – 12h / Thursday 16h-17h30 / One make up day : Friday 05/03
Office Hour : Tuesday 9h30-10h30
Contact : lcs10@nyu.edu / 06 11 16 87 58

Course Information :

This course traces the artistic contribution to modernity in 19th century and the very beginning of 20th century art, its utopian dimension, its different achievements and its decline. In France, since the French Revolution, major works of art, art critics and artists themselves contributed to change drastically the artist’s role and the role of the arts. In the newly established bourgeois, industrialized and modernized society, the co-existence of opposite art practices and ideologies appeared as well as the quickly following changes and innovations in successive art-movements, such as realism, impressionism, postimpressionism, symbolism. Those artistic movements will be analysed with regards to their respective claim for modernity.

By studying the major artistic movement and their contribution to modernity, we will also enlarge the topic to social change like the rise of female painter and the social impact of art. The industrialization of France under Napoleon III, Hausmann’s transformation of Paris, the World Fairs and mechanical inventions, such as photography, also permitting the technical reproduction of the image and marked some of the most important steps towards modern industrial society in 19th century France. As every artistic discipline have been impacted we will also make connections to dance, literature, music, theatre and make connections with early 20th century movement. Thanks to primary and secondary source readings, the birth of the new era and its impacts will be also considered and the occasion of debates and discussions.
Course Overview and Goals:

Upon completion of the course the student will be able to:

- Identify the main artworks studied in class and in the museums by artist and period and to situate them into art movement and context.
- Distinguish and understand major Art movement from Impressionism to early Avant-Garde.
- Demonstrate awareness and understanding of their historical, social and esthetical background.
- Develop critical thinking about the influence of technical change and the new definition of art proposed by the rise of modernity.

Course Requirement:

Oral Presentation 15%
These will be a 15mn oral presentation upon list given by the professor and noted in the syllabus. It will take place in museums or in class, in this case you must come with a power point file with images, preferably on a flash drive.
In the content, you must organize your ideas and put the work of art in context. You could compare with work of art from the same artists or some others if it’s relevant to illustrate your issue.
Depending on the work art you need to enlighten the political context, or the esthetical approach or the social purpose of the painting. In case of comparison, you will show the interest to compare those two artworks.

Midterm 25% and Final 25%:

Paper in class in two parts:

1. Identify 7 artworks (need to specify artist’s name, title, date and media)
   30% of the grade

2. Short essay to answer to a general question (between 300 and 500 words, mostly one page)
   70% of the grade

In this essay, you’ll have to show that you understand how to use artworks and put it back in context. You must organize your ideas, make a short introduction and a short conclusion. Your development will be organized around themes. You’ll need to use examples of work of art seen in class to illustrate your ideas. Only example with artist’s name, title, and date will be considered.

Material in class lectures, work viewed in museums, slides, video shorts, and assigned readings in text will be the basis for the mid-term and final exam. It is imperative that students attend and participate in class discussions and museum sessions in order to pass the exams.

Research Paper: 25%
Interpretation of an after 1910 work of art related to a 19th century one.

Inducing an interesting comparison, your choice must show a relevant interaction between two artists, two interpretations, two cultural readings or two art movements. You must weave the research information with your own ideas and thoughts about the subject to produce an interesting report.

The length of the report should be a minimum of 700-1000 words of the text only – not the title page and the resource page.

Grading criteria: You must show your documentation of the presented information. You must not copy or lift information from Internet sites without citing those references. You must use prescribed rules of grammar and correct spelling. Finally, Exciting visuals will not redeem a poorly written paper.

Daily Performance Grade 10%
The daily performance will be awarded on regular attendance, participation in discussions, meeting deadlines, and effort spent on class projects will minimize or increase the final grade of 10%.

Letter Grades
Letter grades for the entire course will be assigned as follows:

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<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
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<td>B</td>
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Course Schedule:

Session 1: Introduction
- General Introduction, Organisation, Timetable,

Tuesday 02/05: Classroom
- The academic quarrel: Neo-classicism and romanticism.

Text:

Thursday 02/07 Musée du Louvre
Ligne 1. Station Palais-Royal Musée du Louvre
Meeting Point: Passage Richelieu (between Rue de Rivoli and the Louvre Pyramid)

Session 2: Art as a social weapon: Barbizon School and Gustave Courbet
- Nature and peasantry

Tuesday 03/12 Musée d’Orsay
Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay
Meeting Point: Entrance B

Oral presentation:
Jean-François Millet, « The Angélus », Orsay
Comparison between Rosa Bonheur, *Le labourage hivernais*, 1849, musée d’Orsay, and Constant Troyon, *Bœufs allant au labour, effet du matin*, 1855, musée d’Orsay

Text:

- The strategy of scandal: Gustave Courbet

Thursday 02/14 Classroom

Oral Presentation:

Text:
TJ Clark, « On the social history of art », *Image of the people, Gustave Courbet and the 1848

**Session 3 : Modern painter, painter of modern life : Manet’s painting**

- The Revolution of the symbolic

*Tuesday 02/19 Musée d’Orsay*  
*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*  
*Meeting Point : Entrance B*


**Text**


- Painter of modern life

*Thursday 02/21 Classroom*

**Oral presentation :**

- Edouard Manet, *The execution of Maximilien Emperor*, 1867, Mannheim, Stadttische Kunsthalle and other versions

**Text :**


**Session 4: Impressionism: Inventing modern images and illustrating modern life-style.**

- Plein air painting

*Tuesday 02/26, classroom*

**Oral Presentation :**

- Eugène Boudin, *La plage de Trouville*, 1864, Musée d’Orsay

**Text**


- Nature and Leisure in the Age of Industry

**Thursday 02/28 Musée d’Orsay**

Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay  
Meeting Point : Entrance B

**Oral presentation :**

- Gustave Caillebotte, *les raboteurs de parquet*, (the floorscrappers), 1875, Musée d’Orsay  
- Renoir, *Le bal du moulin de la galette*, 1876, Musée d’Orsay

- Art critics, Art dealer, Exhibition : a new world of art

**Tuesday 03/05 Classroom**

**Oral Presentation :**

- Renoir, *Paul Durand-Ruel*, 1910, private collection

**Text**


- Monet and Renoir : opposites contribution to modernity

**Thursday 03/07 Musée de l’Orangerie**

Jardin des Tuileries,  
Ligne 1 / 8, station Concorde  
Meeting point : Main Entrance

**Oral Presentation :**

- Monet, *The waterlilies panels*

**Text**


- A scientific approach : Neo-impressionism

**Tuesday 03/12, classroom**

**Oral presentation :**

- Seurat, « dimanche après-midi à la grande jatte », Chicago, Art Institut
Text

Session 5 The new city

- Degas and the decadence

Thursday 03/14 Classroom

Oral Presentation:
Comparison between Degas, *L’absintheoudans un café*, 1875-76, Musée d’Orsay, Picasso, *la buveuse d’absinthe*, 1901, Hermitage state museum

Text:

Midterm exam
Tuesday 03/19 Classroom

- Modernization of Paris under Hausmann :

Thursday 03/21 :Walking tour
Meeting point : Piazza of Cathedrale Notre Dame,
Rer C, St Michel, Cluny la Sorbonne / Ligne 4, station Cité

Oral Presentation:
The history of Vendôme Place and its links to La Commune

Text

- Paris, night and day : Baudelaire, flâneur and Toulouse-Lautrec at Moulin-Rouge

Tuesday 04/02 Classroom

Oral Presentation
Henri de Toulouse-Lautrec, *At the Moulin Rouge*, Art Institute Chicago, 1892-1895

Text:

**Session 6: A new society?**

- The rise of female artists : Rosa Bonheur, Mary Cassatt, Berthe Morisot

*Thursday 04/04 Classroom*

**Text**

- Modernity and Alterity : Japonism and Exoticism

*Tuesday 04/09 Classroom*

**Oral Presentation :**

Gauguin, « *La belle angèle* », 1889, Musée d’Orsay

**Text**

- Black model : from Gericault to Matisse,

*Thursday 04/11 Musée d’Orsay, special exhibition*

**Session 7 : Art as myth**

- Cézanne, father of modern art

*Tuesday 04/16, Classroom*

**Text**
P. Cézanne, *Correspondence*, letter to Emile Bernard 15/04/1904; 26/05/1904; 23/10/1905
V. Van Gogh, *Correspondence*, letter to his brother 25/05/1889
http://www.vangoghletters.org/vg/letters/let783/letter.html#translation
L-C. Semmer, “Birth of the figure of the father of modern art; Cézanne in International Exhibition 1910-1913”, http://www.artsetsocietes.org/a/a-semmer.html

- Van Gogh, legend or painter ?
Thursday 04/18, Classroom

Oral Presentation:

Van Gogh, Series of Self-Portrait

Text


- Symbolism in France and Europe

Tuesday 04/23 Musée d’Orsay exhibition : Le talisman.

Paul Serusier, Le talisman, 1888, Musée d’Orsay

Text:
M. Facos, Symbolist art in context, University of California Press, 2009, p. 9-37

Session 8 : An opening door to the 20th century

- Toulouse-Lautrec and the beginning of graphic design

Thursday 04/25, Classroom

Text


- Picasso and Cubism

Thursday 05/02 : Musée national Picasso
5, rue de Thorigny, 75003 Paris,
Ligne 1 station Saint Paul
Meeting point : courtyard

Text


- From Delacroix to Signac : Matisse and les fauves

Make up class : Friday 05/03
Text
P. Signac, excerpts from From Eugéne Delacroix to Neo-Impressionism (1899)

- Sculpture: Carpeaux, Rodin

**Tuesday 05/07: Musée Rodin**
Hotel Biron, 77, avenue de Varenne, Ligne 13 station Varenne, Meeting point: main entrance

**Oral Presentation:**

- Rodin – Jean Turcan, *Le baiser*, Musée Rodin, 1889

Text

**Session 9: Technics of a modern era**

- Photography and cinema

**Thursday 05/09 Classroom**

Text
Ch. Baudelaire, “On photography”, Salon de 1859

- Danse and Music: Wagner and the Gesamtkunstwerk concept, Loie Fuller

**Tuesday 05/14 Classroom**

Text
R. Wagner, *The art work of the future and other works*, trans W. A. Ellis, Lincoln, University of Nebraska Press, p. 69-215 (extracts)
Conclusions

Thursday 05/16, classroom

Course Materials

• Required Textbooks

• Internet Resources;

Major American Museums have website with exhibition catalog
https://www.metmuseum.org/art/metpublications/search-publication

Resources

• Access your course materials: NYU Classes (nyu.edu/its/classes)
• Databases, journal articles, and more: Bobst Library (library.nyu.edu)
• Assistance with strengthening your writing: NYU Writing Center (nyu.mywconline.com)
• Obtain 24/7 technology assistance: IT Help Desk (nyu.edu/it/servicedesk)

Course Policies

Attendance and Tardiness

• Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.

• Unexcused absences affect students’ grades: unexcused absences will be penalized with a 2% deduction from the students’ final course grade.

• Absences are excused only for illness, religious observance, and emergencies. Illness: For a single absence, students may be required to provide a doctor’s note, at the discretion of the Associate Director of Academics. In the case of two consecutive absences,
students must provide a doctor’s note. Exams, quizzes, and presentations will not be made up without a doctor’s note.

**Religious Observance:** Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Associate Director, in coordination with the instructor, will reschedule them.

**Please note:** if you are unable to attend class, you are required to email your professors directly to notify them.

**Late Assignment**
Late submission or work will be accepted only with justifiable reasons of health or family emergency.

**Academic Honesty/Plagiarism**
At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

**Plagiarism:** presenting others' work without adequate acknowledgement of its source, as though it were one’s own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another's work
- the use of ideas, sound recordings, computer data or images created by others as though it were one’s own
- submitting evaluations of group members’ work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

For further information, students are encouraged to check [www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html](http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)

**Disability Disclosure Statement**
Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.
Bibliography


C. Armstrong, Odd Man Out : Readings of the Work and reputation or Edgard Degas, Los Angeles, Getty Publications, 2003


R. R. Bretell, Impressionism, Painting quickly in France 1860-1890, New Haven, Yale University Press, 2001


TJ Clark, Image of the people, Gustave Courbet and the 1848 Revolution, University of California Press, 1999,


T.J Clark, Farewell to an Idea, Episodes from a History of Modernism, Yale University Press, 1999

J. Crary, Suspensions of Perception : Attention, spectacle and Modern Culture, Cambrdige, MIT Press, 1999,


M. Facos, Symbolist art in context, University of California Press, 2009


S. Greub, *Gauguin Polynesia,* Munich, Hirmer, 2011

F. Kramer, *Monet and the birth of Impressionism,* Prestel, Frankfurt, Stadel Museum, 2015,


R. Thomson, *Seurat’s circus sideshow,* Metropolitan Museum, 2017


H C. White, C White, *Canvases and Careers, Institutional Change in the French Painting World,* University of Chicago press, 1993