Impressionism - Postimpressionism

Class code
ARTH-UA 9412-001

Instructor Details
Nele Putz
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Centre allemand d'histoire de l'art, Hôtel Lully, 45 rue des Petits Champs, 75001 Paris

Class Details
Impressionism - Postimpressionism

Mon 12:30-14h, Wed 13-14:30

Mon 410, Wed museums

Class Description
Beginning by considering how impressionism refined and redirected the artistic aims of 19th-century realism, follows the development of progressive art to the brink of cubism and pure abstraction in the first years of the 20th century. Following impressionism and post-impressionism, close attention is paid to symbolism, aestheticism, art nouveau, the Arts and Crafts movement, fauvism, and expressionism. The aesthetic aims of these movements are analyzed in tandem with the social and cultural conditions that generated them.

Desired Outcomes
[Click here and enter 3 to 5 learning goals or objectives]

Assessment Components
Presentation in class (30 %, 30 min), presentation at museum (20%, 20min), paper on class topic (40%, 10-12 pages, due on May 1st), paper on museum topic (10%, 2-3 pages – due after the presentation at the museum)

Failure to submit or fulfil any required course component results in failure of the class.

Assessment Expectations

Grade A: Outstanding own contribution to research field, permanent participation

Grade B: Own contribution and sound knowledge of the material at hand (literature, historical background, works of art), permanent participation

Grade C: Knowledge of the material at hand (literature, historical background, works of art), permanent participation

Grade D: Attempt to know the material at hand, permanent participation

Grade F: Failure / Absence
**Grade conversion**

- **A** = 16  Félicitations
- **A-** = 15 Excellent
- **B+** = 14 Très bien
- **B** = 13 Bien
- **B-** = 12 Encourageant/Assez bien
- **C+** = 11 Moyen plus
- **C** = 10 Moyen
- **C-** = 9 Passable
- **D+** = 8
- **D** = 7
- **D-** = 6

**Grading Policy**

NYU Paris aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

**Attendance Policy**

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 affect students’ semester grades. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

As per the Global Academic standard, unexcused absences will be penalized with a two percent deduction from the student’s final course grade.1

Other guidelines specific to NYUParis include:

- **Attendance to class and all course-related events, even outside of regularly scheduled course times, is expected and mandatory.** Some class outings/make-up classes take place on Fridays.
- **Under no circumstances will non-University-related travel constitute an excused absence from class.** DO NOT book travel until you have received and carefully studied the syllabus of each of your classes.
- **If you are not sick enough to go to the doctor, you are well enough to go to class.** Doctor’s notes will be expected for all medical-related absences.
- **No tests, quizzes, or exams will be made up.** A missed test, quiz, or exam will result in a zero. Questions about this policy should be directed to the Academic Affairs team, not your professor.

**Late Submission of Work**

Failure if not discussed otherwise

**Plagiarism Policy**

New York University in Paris, as an academic community, is committed to free and open inquiry, to creating an intellectual and social environment that promotes this,

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1 NYU’s “Policies and procedures for students studying away at a Global Academic Center”
and to upholding the highest standards of personal and academic integrity.

All NYUP students have the responsibility to uphold these stated objectives. As a member of this community, you accept the responsibility for upholding and maintaining these standards, which include refraining from all forms of plagiarism and cheating as detailed below.

Cases of plagiarism at NYUParis will be brought to the attention of NYUParis academic administration as well as the implicated student’s home school Dean.

PLAGIARISM: a form of fraud, presenting someone else’s work as though it were your own

- A sequence of words from another writer who you have not quoted and referenced in footnotes
- A paraphrased passage from another writer’s work that you have not cited.
- Facts or ideas gathered and reported by someone else
- Another student’s work that you claim as your own
- A paper that is purchased or “researched” for money
- A paper that is downloaded free of charge from the Internet

CHEATING

- Copying from another student’s exam or quiz
- Giving or receiving unauthorized assistance (crib sheets, internet, etc.) during an exam or quiz
- Having someone take your exam
- Accessing an exam or quiz in an unauthorized fashion prior to its administration
- Collaborating with other students or unauthorized persons on a take home exam
- Using the same written material for two courses without the express permission of both instructors
- Fabricating or falsifying data

Required Text(s)

Will frequently be sent as pdf via Email if not available at the NYU library

Emile Zolà, Au Bonheur des Dames (1883)
Joris-Karl Huysmans, A Rebours (1884)

Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)

Jonathan Crary: Suspensions of Perception: Attention, Spectacle and Modern Culture

Michael Fried: Manet’s Modernism, or The Face of Painting in the 1860s

Charles Baudelaire: Peintre de la vie moderne

Timothy Clark : The Painting of Modern Life. Paris in the Art of Manet and his followers

Felix Krämer: Monet and the birth of impressionism

Carol Armstrong: Odd man out

Anthea Callen: The work of art: Plein air painting and artistic identity in 19th
century France

Gloria Groom: L'impressionnisme et la mode

Richard Brettell :L'impressionnisme et les Americains

Elizabeth Prettejohn : Art for Art’s sake

Stephen Calloway: The cult of beauty

Aileen Ribeiro: Facing Beauty

Cécile Debray: Le fauvism

Angelika Wesenberg: Impressionnisme-Expressionnisme: Le tournant dans l’art

Caroline Arscott : William Morris and Edward Burne-Jones. Interlacings

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Internet Research Guidelines

[Click here and enter guidelines on Internet Research, if appropriate]

Additional Required Equipment

[Click here and enter information (e.g. camera and film, sketch book)]

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Session 1

18.1. (12:30 -14:00) / 20.1. (13:00-14:30) Picturing one’s own impression – an introduction to 19th century vision

Jonathan Crary: Suspensions of Perception: Attention, Spectacle and Modern Culture, p. 11-81

Angelika Wesenberg: Impressionnisme-Expressionnisme: Le tournant dans l’art, p.20-34

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Session 2

25.1. 19th century characters: Meeting flaneurs and cocottes

Michael Fried: Manet’s Modernism, or The Face of Painting in the 1860s, chapter “Manet in his Generation”

Presentation: The Flaneur

27.1. (13:00-14:30) Musée d’Orsay

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Session 3

1.2. The role of photography in 19th century art


Nele Putz: Of Peaceful Coexistence and Conducive Competition. On The
Relationship of Painting and Photography at the Time of Impressionism, In: Monet and the Birth of Impressionism, p.223-244.

Presentation: Nadar (Allison Jones)

Presentation: The Barbizon School (Amina Sayeed)

3.2. (13:00-14:30) Musée de l'Orangerie, Expo: Qui a peur des femmes photographes (Amina Sayeed)

Session 4
8.2. Exotic influence – exploring East Asian art and its possibilities

[Enter date] Margaret MacDonald: Whistler, Women and Fashion, Chapter: East and West. Sources and Influences, p. 52-75

Presentation: Whistler and the Far East (Daniel Valente)

10.2. (13:00-14:30) Musée d'Orsay (Ashley Siflinger)

Session 5
15.2. The weal and woe of urbanization: Haussmann's Renovation of Paris


Presentation: Baron Haussmann's re-organization of a city (Juliana Mascolo)

Presentation: Documenting the „old“ Paris - photographic impressions of a vanishing era (Andre Kaplan)

17.2. (13:00-14:30) Petit Palais / Walking through Paris

Session 6
22.2. The international city : Anglophone artists in Paris

[Enter date] With Emily Burns, Auburn University, Terra Foundation Fellow

24.2. (13:00-14:30) Musée Rodin

Session 7
29.2. Artists and writers

[Enter date] Charles Baudelaire: Peintre de la vie moderne, p.1-35

Browse through: Carol Armstrong: Odd man out.
Presentation: Charles Baudelaire (Jack Manoogian)

Presentation: Artistic friendships - Zolà and the artists (Haeun ??)

2.3. (13:00-14:30) Musée des Arts Décoratifs, Expo: Publicité et graphisme 1850 – 1918 (Allison Jones)

Session 8
7.3. Fashion in 19th century France

[Enter date] Cary Tinterow: l’apparition et le rôle de la mode dans la peinture du XIXe siècle, In: Gloria Groom: L’impressionnisme et la mode, p. 29-40

Aileen Ribeiro: Facing Beauty, p.240-280 (ca.)

Presentation: The Parisienne (Sarah Mendez)

Presentation: The fashion plate (Cindy Qi)

9.3. (13:00-14:30) Palais Galliera, Expo: Comtesse Greffulhe (Sarah Mendez)

Session 9
14.3. Between creativity and repetition – the ornament in 19th century furniture and design

[Enter date] Elizabeth Prettejohn : Art for Art’s sake. Introduction


Presentation: William Morris

16.3. (13:00-14:30) Musée des Arts Décoratifs (Meubles/Design) (Andre Kaplan)

Session 10
21.3. Country life and city splendours – consequences of industrialization


Presentation: Monet’s Plein air painting (Ashley Siflinger)

23.3. (13:00-14:30) Musée Jacquemart André, Expo: L’atelier en plein air / Normandie (Juliana Mascolo)
**Session 11**
30.3. (13:00-14:30) Looking for the pure and original
[Enter date]
Presentation: Gauguin - between Brittany and Haiti (Ane Johannessen)

1.4. Musée d'Orsay, Expo: Henri Rousseau (Ane Johannessen, Cindy Qi)

**Session 12**
4.4. Escaping reality? Dreams of childhood in 19th century art
[Enter date]
Presentation: Portraits of Children by John Everett Millais, John Singer Sargent and Auguste Renoir (Francisco Rodriguez)

6.4. (13:00-14:30) Musée Marmottan, Expo: L’art et l’enfant (Francisco Rodriguez)

**Session 13**
11.4. Searching for abstraction
[Enter date]
Presentation: Aristide Maillol

Presentation: Paul Cézanne (Luz Carabano)

13.4. (13:00-14:30) Musée Maillol (Jack Manoogian)

**Session 14**
2.5. The repelling downsides of 19th century Parisian life
[Enter date]
Presentation: Prostitutes, alcohol and corpses in 19th century painting (Brittany Maldonado)

4.5. (13:00-14:30) Musée de Montmartre

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**Classroom Etiquette**
- No eating in class.
- No cell phones in class.
- No laptop computers in class unless permission is expressly given by your professors.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

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**Required Co-curricular Activities**
[Click here and enter information about required activities, whether organised by NYU or not.]

**Suggested Co-curricular Activities**
[Click here and enter information about suggested activities, societies, lectures, etc.]
Nele Putz is based at the Centre allemand d'histoire de l'art, Paris (DFK) where she works as Scientific Coordinator. Her fields of interest include portrait theory, French and Anglophone art (18th-20th century), history of photography, history of dress (18th-20th century) as well as fashion sociology and transmediality. Nele studied art history, British literature and Italian studies at the universities of Hamburg, Munich, Eichstätt and at the École Normale Supérieure, Paris and in 2013 she was appointed as Assistant Professor at the Paris-Lodron-University, Salzburg.