Impressionism to Postimpressionism

Class Code: ARTH – UA9412001
Professor: Bernard Zimnheal
Period: Tuesday 16h-17h30 / Thursday 16h-17h30

ATTENTION !!! Double Period, May 7, 16h-19h
Office Hour: Tuesday 17h30 – 18h30

Course Information:

Our course traces the emergence of aesthetic modernism in Parisian artistic production of the nineteenth and early twentieth centuries. From the French Revolution forward, artists and intellectuals affected a dramatic change in the role of the artist and the role of the arts in social life. That transition was an integral part of the emergence of a bourgeois industrial society, a context in which visual production was defined by coexisting but insistently opposed artistic practices and ideologies. We will consider the defining moments, the utopian ambitions, and the contradictions of those movements associated with the rise of Parisian modernity: realism, impressionism, postimpressionism, symbolism, fauvism, and cubism. Our course will expand upon the standard art historical narrative to encompass such questions as the status of the female painter and the implications for art of the position of Paris as a colonial metropole. Using primary and secondary source readings, we will explore and debate the birth of a new era and what that rendered both possible and desirable in visual art.

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 within their respective artistic movement and historical context.
- Distinguish and understand major art movements from Impressionism to early Avant-Garde.
- Demonstrate awareness and understanding of their historical, social and aesthetic backgrounds.
- Develop a critical perspective on the implications of the technological and social changes associated with modernity for the redefinition of art.
**Course Requirement:**

**Oral Presentation 15%**
You will prepare with your partner a fifteen-minute in-class comparison of two works assigned by the professor and noted in the syllabus. You must prepare a slide presentation and bibliography and arrive to class with your presentation on a flash drive. Be prepared to engage the class in a dialogue about your ideas. Your presentation must demonstrate a capacity for visual analysis, must place the works of art in context, and link them to the themes of our course. You might wish to discuss artworks by the same artists or other relevant figures to illustrate your thesis.

**Midterm 25% and Final 25%:**

**Both in-class exams will consist of:**

1. Identification of 10 artworks (artist’s name, title, date and media)  
   40% of the grade

2. Short thematic essay (300 - 500 words, roughly one page)  
   60% of the grade

   In this essay, you will demonstrate your ability to visually analyze artworks and to place them in context. You must organize your ideas, with a short introduction and conclusion. Your essay will use detailed analysis of works of art seen in class to concretize larger themes discussed in the course. Only examples with artist’s name, title, and date will be accepted.

Material in class lectures, work viewed in museums, slides, 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%**

**Comparison of a post-1910 artwork to a nineteenth-century work.**

In order to provide the basis of a productive comparison, choose works that demonstrate thematic links between two artists, two art movements, or a larger cultural phenomena. You must deploy your research in a manner guided by your own ideas. That is, do not use citation to make your argument! The length of the report should be a minimum of 700-1000 words not including title page or bibliography. You must include illustrations.

Grading criteria : You must draw upon published academic sources and peer-reviewed articles. Newspaper articles, online museum sites and other internet sites are not acceptable sources. You must use prescribed rules of grammar and correct spelling.

**Daily Performance Grade 10%**
The daily performance will take into account regular attendance, pertinent participation in discussions, meeting deadlines, and effort spent on class projects.
Letter Grades
Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>Description</th>
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<tr>
<td>A+</td>
<td>17-20</td>
<td>Outstanding</td>
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<tr>
<td>A</td>
<td>15/17</td>
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<tr>
<td>A-</td>
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Course Schedule:

Introduction

* Tuesday 02/04: Classroom
  - General Introduction, The history of 19th-century Paris; Course Organisation, Timetable,

* Thursday 02/06 Musée du Louvre
  Ligne 1, Station Palais-Royal Musée du Louvre
  Meeting Point: Passage Richelieu (between Rue de Rivoli and the Louvre Pyramid)
The academic quarrel: Neo-classicism and romanticism.

**Text:**

**Art as a social weapon: Barbizon School and Gustave Courbet**

*Tuesday 03/11 Musée d’Orsay*

*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*

*Meeting Point: Entrance B*

- Nature and peasantry

**Text:**

*Thursday 02/13 Classroom*

- The strategy of scandal: Gustave Courbet

**Oral Presentation:**
- Comparison Rosa Bonheur, *Le labouage hivernais*, 1849, musée d’Orsay, and Constant Troyon, *Bœufs allant au labour, effet du matin*, 1855, musée d’Orsay

**Text**

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

*Tuesday 02/18 Musée d’Orsay*

*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*

*Meeting Point: Entrance B*

- The Revolution of the symbolic
**Text**


**Thursday 02/20 Classroom**

- Painter of modern life

**Oral presentation**:


**Text**:


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

**Tuesday 02/25, classroom**

- Plein air painting

**Oral Presentation**:

- Comparison of Claude Monet, *The Railway Bridge at Argenteuil*, 1874, Musée d’Orsay and Jean-Baptiste Camille Corot, *The Mill at Saint-Nicolas-Arras*; 1874, Musée d’Orsay

**Text**


**Thursday 02/27 Musée d’Orsay**

Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay

**Meeting Point : Entrance B**

- Nature and Leisure in the Age of Industry

**Tuesday 03/03 Classroom**
Art critics, Art dealer, Exhibition : a new world of art

**Oral Presentation :**

**Text**

**Thursday 3/5 Classroom**

Mechanical Reproduction and Popular Media

**Text**

**Oral Presentation :**

**Tuesday 03/10 Musée d’Orsay**
*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*
*Meeting Point : Entrance B*
- A scientific approach : Neo-impressionism

**Text**

**The new city**

**Tuesday 03/12 Classroom**
- Paris, night and day : Baudelaire, flâneur and Toulouse-Lautrec at Moulin-Rouge

**Oral Presentation**
Comparison Georges Seurat, Sideshow (Circus Parade), Metropolitan Museum of Art, 1887-1888 and Pierre-Auguste Renoir, The Umbrellas, 1880-1886, Lane Gallery

Text:

Tuesday 03/17 Classroom

- Midterm exam

Thursday 03/19 : Walking tour
Meeting point : Place Palais-Royal at exit of Metro Palais-Royal
Metro: Palais-Royal Musée du Louvre

- Modernization of Paris under Haussmann:

Text

A new society?

Thursday 03/24 Classroom

Photography and Cinema

Oral Presentation
Comparison Charles Nègre, Chimney Sweeps, Salted Paper Print, 1851, National Gallery of Canada and Gustave Le Gray, Brig Upon the Water, albumen print, 1856, Nelson-Atkins

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

Thursday 03/26 Classroom

- Degas and Decadence

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

Text:

**Thursday 03/31 Classroom**

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

**Oral Presentation** :


**Text**

Griselda Pollock; ‘Modernity and the Spaces of Femininity’

**Thursday 04/02 Classroom**

- Primitivism

**Oral Presentation** :

- Comparison Gauguin, « La belle angèle », 1889, Musée d’Orsay and Gauguin ‘In Orana Maria’, 1891, Metropolitan Museum of Art

**Text**


**Art as myth**

**Tuesday 04/14, Musée d’Orsay**

- Cézanne, father of modern art

**Text**

P. Cézanne, *Correspondence*, letter to Emile Bernard 15/04/1904; 26/05/1904; 23/10/1905

**Thursday 04/16, Musée de l’Orangerie**

Jardin des Tuileries,
Ligne 1 / 8, station Concorde
Meeting point : Main Entrance
• Monet and Renoir: opposites contribution to modernity

Text

Tuesday 04/21 Musée d’Orsay

• Synthetism

Text:
V. Van Gogh, Correspondence, letter to his brother 25/05/1889
http://www.vangoghletters.org/vg/letters/let783/letter.html#translation

Thursday 04/23, musée Gustave Moreau
14 rue de la Rochefoucauld
Metro Trinité ou Saint-Georges

Symbolism

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

Tuesday 04/28 : Musée Rodin
Hotel Biron, 77, avenue de Varenne,
Ligne 13 station Varenne,
Meeting point: main entrance

Sculpture: Rodin

Text

Thursday 04/30 : Class Cancelled
Double period on May 7 to make up the session

Tuesday 05/05 Petit Palais
Republican Aesthetics and Anti-Naturalism

TEXT


Thursday 05/07 Musée national d’art modern Centre Georges Pompidou
Place Georges Pompidou, 75004 Paris
Ligne 11, station Rambuteau, Ligne 1, station Hotel de ville or Chatelet
Meeting point : Piazza, in front of group entrance
ATTENTION DOUBLE PERIOD FROM 16H TO 19H

- Fauvism and Cubism

Text

Tuesday 05/12 Classroom

Parisian Modernism as A Global Phenomenon

Text

- Final Exam

Thursday 05/14,

- Conclusion
Tuesday 05/19
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.

Ilness: 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

**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**


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 Univerity Press, 1999

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


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


M. Foucault, Manet and the object of painting, Londres, Tate Publishing, 2009, pp. 27-79

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


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