
The French Art World in the 19th and 20th centuries

Course Number

ARTH – UA9664

Instruction Mode: In Person

Summer 2022

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact nyu.paris.academics@nyu.edu if you have trouble accessing the Brightspace site.

Contact Information

Laure-Caroline Semmer

Units earned

4 points

Course Details

- Monday-Wednesday-Thursday 14h-16h30 , **Make Up class : Friday 06/24. 14h – 16h 30**
- Location: Rooms will be posted in Albert before your first class.
- COVID-related details: In the interest of protecting the NYU Paris community, we are closely following CDC guidance around COVID-19 and adjusting our

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recommendations and policies accordingly. Your health and well-being is our top priority.

- If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.
- Additionally, in-person students will be split into cohorts who will attend sessions

Course Description

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

Through an examination of form and content distinguishable in works of various artistic disciplines, students will critically evaluate artistic language and expression that is representative of modern ideologies. This course will examine the visual arts and will utilize theoretical texts for supportive analysis.

Course Objectives:

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

- Distinguish major art movements from Neo-Classicism to Modern Art.
- Analyze and contextualize key works of 19th and 20th century French Art.
- Demonstrate awareness and understanding of their historical, social and esthetical background.
- Have a basic reading of essential art critics and art theories dealing with modernity.
- Acquire basic knowledge about the foundations of Modern Art.

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

SAMPLE

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 5 artworks (need to specify artist's name, title, date)
/2.5
2. Short essay to answer to a general question(between 300 and 500 words, mostly one page)
/17.5

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% Due Date 06/27.

Interpretation of an after 1970 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.

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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%.

Assessment Components

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Required Text(s)

Electronic Resources (via Brightspace)

Course Schedule :

- Introduction, Organisation, Timetable, : The academic quarrel: Neo-classicism and romanticism, contributions to modernity?

Wednesday 05/25 Classroom

Other Resource :

About French art history before the French revolution. **Art of France. Episode 1, Plus ça change** Andrew Graham-Dixon on-screen presenter, screenwriter.; Tim Kirby director, producer.; British Broadcasting Corporation, production company.; BBC Worldwide Ltd., film distributor. London, England : BBC Worldwide 2017 1 online resource (52 minutes) (online access on NYU Library)

- Nature and peasantry, Gustave Courbet and realism

Monday 05/30 Classroom

Oral Presentation :

- Comparison between Rosa Bonheur, *Le labourage hivernal*, 1849, musée d'Orsay and Constant Troyon, *Bœufs allant au labour, effet du matin*, 1855, musée d'Orsay ,

Text :

S. Eisenmann, « Rhetoric of realist art and politics », Eisenmann S. (dir.), *19th century ; a Critical History*, Thames and Hudson, 2011, pp. 250-272.

G.Courbet, « The realist Manifesto », 1855 reprinted and translated in Nochlin L. , *Gustave Courbet, A Study of Style and Society*, Garland Publication, 1976, p. 214.

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TJ Clark, « On the social history of art », *Image of the people, Gustave Courbet and the 1848 Revolution*, University of California Press, 1999, pp. 9-21.

- Modern painter, painter of modern life : Manet's painting

Wednesday 06/01 : Musée d'Orsay, Ligne 12. Station Solférino / RER B ligne C Station Musée d'Orsay. Meeting Point : Entrance B

Oral presentation :

- Edouard Manet, *La dame aux éventails*, 1873

Text

TJ Clark, « The Olympia Choice », *The Painting of modern life. Paris in the Art of Manet and his followers*, Princeton University Press, 1999, pp. 79-146.

C. Baudelaire, tr. J. Mayne, « Painter of modern life », Phaidon Press, 1863(1995) ,pp. 1-35

- Plein air painting

Thursday 06/02 : Musée d'Orsay, Ligne 12. Station Solférino / RER B ligne C Station Musée d'Orsay. Meeting Point : Entrance B

Oral presentation :

- Renoir, *Le bal du moulin de la galette*, 1876, Musée d'Orsay

Text

T. Duret, *The impressionists painter*, 1878.; E. Duranty, and other excerpts in Art Humanities Primary Source Reading, "Impressionism"

M. Ward, « Impressionist Installation and Private Exhibitions », *The art Bulletin*, vol. 73, n°4, décembre 1991, pp. 599-622.

S. Eisenmann, « The intransigent artist or how the impressionists got their name », in Charles S. Moffat, *The new Painting Impressionism 1874-1876*, Fine Art Museum of San Francisco, 1986, pp. 51-91.

M. Ward, « Impressionist Installation and Private Exhibitions », *The art Bulletin*, vol. 73, n°4, décembre 1991, pp. 599-622.

- Monet and Renoir : opposites contribution to modernity + exhibition
"Impressionniste et la decoration"

Monday 06/06, Musée de l'Orangerie, Jardin des Tuileries, Ligne 1 / 8, station Concorde, Meeting point : Main Entrance

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Oral Presentation :

- Monet, *The waterlilies panels*

Text

A. Dombrowski : « Instants, Moments, minutes. Impressionism and the Industrialization of Time », in F. Kramer, *Monet and the birth of Impressionism*, Prestel, Frankfurt, Stadel Museum, 2015, pp. 37-46

- Neo-Impressionism and Symbolism, Gauguin

Wednesday 06/08, classroom

Oral Presentation

- Seurat, *The Circus*, Musée d'Orsay

Text

R. Thomson, *Seurat's circus sideshow*, Metropolitan Museum, 2017 pp 15-22 – pp 52-94

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

- Modernization of Paris under Hausmann :

Thursday 06/09, Walking tour

Oral Presentation :

- The Opera

Text

C. Baudelaire, tr. J. Mayne, « the Crowd », Phaidon Press, pp. 1-35

- Degas, Toulouse-Lautrec and the decadence

Monday 06/13, classroom

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 :

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C. Armstrong, *Odd Man Out : Readings of the Work and reputation of Edgard Degas*, Los Angeles, Getty Publications, 2003 : « Introduction », pp 1-20

C. Bernheimer, “Degas’s Brothels : Voyeurism and Ideology”, *Representations*, n°20, autumn 1987, University of California Press, pp. 158-186

- Post-Impressionism : Cezanne, Van Gogh,

Wednesday 06/15, Orsay Museum

Oral Presentation

- Paul Cézanne, *La montagne Sainte Victoire*

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

Cézanne, *Correspondence* , letter to Emile Bernard 12/05/1904; 26/05/1904; 25/07/1904, 23/10/1904. In *Texts to study*, pp. 7-9

MID-TERM EXAM

Thursday 06/16 , classroom

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

Monday 06/20 Classroom

Text

L. Nochlin « Why Are There No Great Women Artists? », in Gornick, Vivian; Moran, Barbara. *Woman in Sexist Society: Studies in Power and Powerlessness*. New York: Basic Books, 1971.

- Sculpture : Carpeaux, Rodin

Wednesday 06/22 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

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Text

A. Potts, *The sculptural imagination. Figurative, Modernist, Minimalist*, Yale University Press, 2000, "Introduction", pp. 1-23 / "Modern Figures. Sculpture and Modernity : Rodin, Rilke and Sculptural things", pp 60-101

- Picasso, Cubism. + exhibition

Thursday 06/23 : Musée national Picasso,

Oral Presentation :

- Picasso, Portrait of Dora Maar, 1937

Text

A;H. Barr, « From Cubism to Abstract Art » reprinted from, Harrison Ch. & Wood P. (edited by) *.Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002 in

Guillaume Apollinaire "The Cubists", *L'intransigeant*, 10 october 1911, / Gleizes A. Mezingier J., excerpt *From Cubism*, 1912/ Daniel-Henry Kahnweiler, from *The Way of Cubism* in Art Humanities Primary Source Reading, « Picasso »

- Avant-Garde : From modernity to abstract art

MAKE UP CLASS : Friday 06/24 Musée national d'art moderne 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

Oral Presentation :

- Henri Matisse, *Luxe, calme et volupté* , 1904

Text

H. Matisse, excerpts from *Notes on a painter*, 1908, reprinted from Harrison Ch. & Wood P. (edited by) *.Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002, pp. 57-63 in Texts to study

W. Kandinsky, from *Concerning the spiritual in Art* , 1911, reprinted from Harrison Ch. & Wood P. (edited by) *.Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002, p. 82-89 in Text to study

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W. Kandinsky , « The cologne lecture », 1914, reprinted from Harrison Ch. & Wood P. (edited by) *Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002,p. 89-93. In Text to study

- Call to order : art faces to war : (Dada, Surrealism.)

Monday 06/27, Classroom

Due Date Research paper

Text :

Tristan Tzara, *Dada Manifesto*, from Harrison Ch. & Wood P. (edited bt) *Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002 in Text to study

André Breton, *Manifesto of Surrealism* from Harrison Ch. & Wood P. (edited bt) *Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002 in Text to study

B. Doherty, « The work of art and the problem of politics in Berlin Dada », , *October*, vol. 105, summer 2003, pp. 73-92

FINAL EXAM , Wednesday 06/29 Classroom

- Duchamp and his heirs : Duchamp, Pop art, Nouveau realism

Thursday 06/30 , Musée national d'art moderne Centre Georges Pompidou Place Georges Pompidou, 75004 Paris Ligne 11, station Rambuteau, Ligne 1, station Hotel de ville or Chatelet Meeintg point : Piazza, in front of group entrance

Oral Presentation :

- Yves Klein, Blue monochrome,

Text :

T. De Duve, R. Krauss, « Marcel Duchamp or the « Phynancier » or Modern Life », *October*, vol. 52, spring 1999, pp. 60-75

Marcel Duchamp, « The richard Mutt case », *The Blind Man*, New York, 1917, in Texts to study, p. 29

Classroom Etiquette

Please make you sur read and acknowledge the information regarding this section on the NYU **Paris Resources** site on Brightspace.

SAMPLE

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

US Letter Grade	US numerical	French numerical	
A	96-100 or 4.0	17-20	Excellent
A -	92-96 or 3.8	15-17	Very very good
B+	90-92 or 3.7	14	Very Good
B	87-89 or 3.3	13	Good
B-	84-86 or 2.7	12	Good
C+	80-83 or 2.7	11	Satisfactory
C	77-79 or 2.3	10	Sufficient
D+	74-76 or 2.0	9	Sufficient
D	70-73 or 1.7	8	Sufficient
D-	65-66 or 1.0	5-7	Poor
F	below 65 or 0	1-4	Fail

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Attendance Policy

Studying 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, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to nyu.paris.academics@nyu.edu to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Your professor is entitled to deduct points if you frequently join the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

SAMPLE

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be approved by Academic Affairs (nyu.paris.academics@nyu.edu).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

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For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or

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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. Accommodations for this course are managed through NYU Paris.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, please contact one of the following:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone (NY): +1 (212) 998-2277
- Office of the Director, NYU Paris: +33 1 53 92 50 80