

**Art History 223**  
**19<sup>th</sup> Century Art**  
**Winter 2009**

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Office Hours: Tuesday 9:00–11:00am and 1:30–3:30pm, or by appointment.

**Course Description:**

The 19<sup>th</sup> century was a time of technological, economic, political, and cultural shifts around the globe. This course takes a selective, topics-based approach to understanding the diverse and varied means of artistic expression produced and exhibited during this century, with the focus on artists working primarily in France.

**Requirements:**

- o **Weekly reading assignment and class discussion: 45%**
  - o 2-3 page reflection on readings due in class on Mondays (except for Weeks One and Three). Reflections should touch on each of the readings for the week. (30%)
  - o Be an active contributor to class discussion. (15%)
  
- o **Research Project: 55%**
  - o Part 1: Arrange to meet with me sometime before the start of week three to discuss research paper topic. (5%)
  - o Part 2: Write 1-2 page proposal due at the end of week three. Proposals will be distributed and discussed in class during week four. (10%)
  - o Part 3: 20-minute presentation of your research during week ten. (10%)
  - o Part 4: 15-page final paper due March 15<sup>th</sup> (30%)

**Optional Texts to Purchase**

T.J. Clark, The Painting of Modern Life: Paris in the Art of Manet and His Followers, New York: Alfred A. Knopf, 1985.

Richard Shiff, Cézanne and the End of Impressionism, Chicago: the University of Chicago Press, 1986.

## Syllabus

Readings can be found on library reserve.

### **Week One: Introduction**

Richard Shiff, "Art History and the Nineteenth Century: Realism and Resistance," Art Bulletin, Vol. 70, No. 1 (Mar., 1988), pp. 25-48.

### **Week Two: Manet**

T.J. Clark, The Painting of Modern Life: Paris in the Art of Manet and His Followers, New York: Alfred A. Knopf, 1985.

**Week Three:** No class this week. **Proposals due Friday, January 23<sup>rd</sup> by 5:00pm via email.** Our field trip to the Art Institute of Chicago (date to be scheduled) will serve as our makeup class.

### **Week Four: Monet and the early Impressionist Exhibitions**

Martha Ward, "Impressionist Installations and Private Exhibitions," The Art Bulletin, Vol. 73, No. 4 (Dec., 1991), pp. 599-622.

Michael Fried, Manet's Modernism, Chicago: University of Chicago Press.

Discussion of proposals

### **Week Five: Morisot and Cassatt**

Perspectives on Morisot, Hudson Hills Press, New York, in association with Mount Holyoke College Art Museum, 1991).

Mary Cassatt: Modern Woman, Chicago: Art Institute of Chicago, 1999.

### **Week Six: Degas and the Symbolists**

Carol Armstrong, "Against the Grain: J.K. Huysmans and the 1886 Series of Nudes," in Odd Man Out (Chicago, 1991): 157-209.

Richard Kendall, Beyond Impressionism, Chicago: Art Institute of Chicago and National Gallery, 1996.

### **Week Seven: Pissarro and Pointillism**

Martha Ward, "Transcending Touch," in Pissarro, Neo-impressionism and the Spaces of the Avant-garde (Chicago, 1996): 88-97.

Nancy Forgione, "The Shadow Only": Shadow and Silhouette in Late Nineteenth-Century Paris, The Art Bulletin, Vol. 81, No. 3 (Sep., 1999), pp. 490-512

### **Week Eight: Monet and the late series**

John House, "Time's Cycles," Art in America 80 (October 1992): 126-135, 161.

Steven Z. Levine, "Décor / Decorative / Decoration in Claude Monet's Art," Arts Magazine 51 (February 1977): 136-139.

Steven Z. Levine, "Monet, Lumière, and Cinematic Time," The Journal of Aesthetics and Art Criticism, Vol. 36, No. 4 (Summer, 1978), pp. 441-447

Richard R. Brettell, "Monet's Haystacks Reconsidered," Art Institute of Chicago Museum Studies, Vol. 11, No. 1 (Autumn, 1984), pp. 4-21

### **Week Nine: Vuillard, the Nabis, and Puvis de Chavannes**

Susan Sidlauskas, "Contesting Femininity: Vuillard's Family Pictures," Art Bulletin 79 (March 1997): 85-111.

Jennifer L. Shaw, "Imagining the Motherland: Puvis de Chavannes, Modernism, and the Fantasy of France," Art Bulletin, Vol. 79, No. 4 (Dec., 1997), pp. 586-610.

### **Week Ten: Cézanne**

Richard Shiff, Cézanne and the End of Impressionism, Chicago: the University of Chicago Press, 1986.

Class Presentations on the last day of class – March 11<sup>th</sup>.