MORAVIAN COLLEGE
Art History 226: Art of the 19th Century
Syllabus Spring 2005
Dr. Radycki phone 610.861.1627
Office: Art Office Complex, South Hall, Priscilla Payne Hurd Campus
Hours: Mon & Wed 4:00-5:00pm in office (& by chance or appointment)

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This lecture course is a survey of the visual arts in Europe and America in the 19th century, from the post-revolutionary period to the world’s fair of 1900. Emphasis is placed on stylistic developments (romanticism, realism, academicism, impressionism, and post-impressionism) in cultural and historical contexts. Painting, sculpture, photography, graphic and decorative arts are surveyed. Major artists from David to Cezanne are discussed, as well as important German artists. Women artists, such as Bonheur, Morisot, Cassatt, Kollwitz, Modersohn-Becker, are also included. Lectures and readings emphasize the development of style, the materials of art and the voice of the artist. Art museum and gallery visits are required.

This course qualifies as an elective for the major in German Studies.

REQUIRED TEXTS for purchase
1) Rosenblum, Robert and Horst W. Janson, 19th Century Art
2) Art in Theory 1815-1900, eds. Charles Harrison and Paul Wood

RECOMMENDED READINGS on reserve at Reeves Library (see attached)

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COURSE REQUIREMENTS
Mid-term and final exam
One short paper (“Looking Assignment”) and one research paper/project
A field trip to New York City (to be announced)

GRADING
50% of the grade is determined by exams and 50% by written work.
Exams: mid-term exam 20% and final exam 30%
Written work:
Short paper ("Looking Assignment" 4-5 pages in length, comparing works of art seen on New York City trip) 20%
Research paper/project (TBA) 30%

RECOMMENDED READINGS (* good illustrations)
Art Nouveau: Art and Design at the Turn of the Century, Museum of Modern Art, 1960


French Painting 1774-1830: Age of Revolution, *Detroit Institute of Art and The Metropolitan Museum of Art*, 1975


Lipton, Eunice, *Alias Olympia: A Woman’s Search for Manet’s Notorious Model & Her Own Desire*, Charles Scribner & Sons, 1992


**LOOKING ASSIGNMENT GUIDELINES**

"You cannot say more than you see." Henry David Thoreau

Part I: describe a work of art in one and a half to two pages (no less, no more);

Part II: describe a second work in a like number of pages; and

Part III: compare/contrast the two artworks in one page, answering a question that will be given to you in class.

Start your description with materials (marble, oil paint, etc), size (ignore the frame or pedestal), and palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any narrative that is represented.

Next, consider the overall composition. For example, before you describe a scene as Virgin and Child with two
Saints, step back and realize that it is a composition with four figures in a certain setting (such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; then make note of where the figures are placed in the composition (center or off-center).

If the work is a sculpture, be sure to look at it from all sides; if an out-of-doors sculpture, be sure to take its site into consideration.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your description accordingly. In other words, do not describe the work simply from left to right, nor from top to bottom. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of their importance.

Attention! Ignore the following at the peril of a markdown!

The paper should be between four to five pages in length. Papers that are too short, as well as those that are too long, will have to be rewritten to receive a grade. (Use the following as guidelines: 1) double spacing will produce a 26-line page; 2) the margin should be 1” all around; 3) use a standard font, such as Times New Roman, 10 point).

The quality of your writing is an important component of your grade. Papers that are not proofread will be marked down. Consult THE ELEMENTS OF STYLE by Strunk & White.

Titles of paintings are treated the same as titles of books (underline or italicize, but do not put in quotation marks).

Do not use the phrase "piece of art" ("piece of pie"--yes; "piece of art"--no). Instead, use the term "artwork," "work of art," or, better yet, "painting" and/ or "sculpture."

Finally, do not split an infinitive.

SAMPLE LOOKING ASSIGNMENTS from previous semesters are on reserve in the Library for you to consult. In addition, the following visual description is taken from the Museum of Modern Art’s audio tour. The picture in question is The Bather by Cezanne.

“This is a framed, vertical, rectangular picture, over four feet in height. It’s dominated by the figure of a young man. He’s wearing only a pair of white briefs and is standing alone in a bare landscape. The ground is pinkish and flat and suggests a sandy beach. It is tinged in some areas with green. In places, there appear to be shallow, bluish pools—left behind by the tide perhaps. The figure’s naked body is painted in pale pinkish flesh tones, but shadowed by the same greens, blues and violets as the sky and watery ground. . . . He seems poised to move towards us. But he’s caught in a moment of stillness in the hazy, dream-like landscape.”
AR226 PROPOSED SCHEDULE OF MEETINGS

Spring 2005

Week 1/ Jan 10 and Jan 12

INTRODUCTION

Required reading: Rosenblum & Janson [R&J], pp 14-50 and 62-7

Recommended: peruse catalogue French Painting 1774-1830: Age of Revolution

Suggested looking: Greuze, David

Week 2/ Jan 19

MARTIN LUTHER KING JR DAY

GOYA; FRENCH ROMANTICISM (figure painting)

Required: R&J, pp 50-6, 67-74 and 114-50; Art in Theory [AiT], pp 26+

Recommended: Eisenman, ch 3 (“The Tensions of Enlightenment: Goya”); Friedlaender, chs 4 and 6 (“Ingres” and “Delacroix”); Nochlin, Politics, ch 3 (“The Imaginary Orient”) Majesty”

Suggested looking: Goya, Delacroix, Ingres

Week 3/ Jan 24 (meet at Allentown Art Museum) and Jan 26

ALLENTOWN ART MUSEUM: “PATHS TO IMPRESSIONISM: FRENCH AND AMERICAN LANDSCAPE PAINTING”; GERMAN ROMANTICISM

Required: R&J, pp 74-89 and 176-86; AiT, pp 48+

Recommended: Eisenman, chs 6 and 7 (Pohl, “New World Frontiers”)

Suggested looking: Caspar David Friedrich (peruse catalogue German Masters of the 19th Century); The Nazarenes

Week 4/ Jan 31 (meet at Payne Gallery) and Feb 2

PAYNE GALLERY

ENGLISH ROMANTICISM; FRENCH REALISM


Recommended: Nochlin, Realism, ch 1 (“The Nature of Realism”)

Suggested looking: The Pre-Raphaelites, Constable, Turner, Courbet, Rosa Bonheur (peruse catalogue Rosa Bonheur)

Week 5/ Feb 7 and Feb 9
TBA

Week 6/ Feb 14 and Feb 16

GERMAN REALISM; PHOTOGRAPHY

Required: R&J, pp 264-78 and 326-31; AiT, pp 675+ and 932+

Recommended: Tillim

Suggested looking: peruse catalogue by Peter Galassi

Week 7/ Feb 21 (mid-term) and Feb 23

MID-TERM: ACADEMICISM

Required: R&J, PP 161-76; AiT, pp 772+

Recommended: Rosen & Zerner, ch 8 (“The Ideology of the Licked Surface: Official Art”); Radycki

Suggested looking: Cabanel

Week 8/ Feb 28 and Mar 2

MANET

Required: R&J, pp 278-95 and 354-57

Recommended: Clark, ch 2 (“Olympia’s Choice”); Lipton, pp 1+ (“History of an Encounter”)

Suggested looking: Manet, Morisot

Week 9 SPRING BREAK

Week 10/ Mar 14 and Mar 16

DEGAS; FRENCH IMPRESSIONISM

Required: R&J, pp 357-76, 296-305 AND 331-54; AiT, pp 565+

Recommended: Armstrong, ch 1 (“Degas, the Odd Man Out: The Impressionist Exhibitions”)

Suggested looking: Baron Haussmann (Paris boulevards), Degas, Cassat, Monet, Renoir

Week 11/ Mar 21 and Mar 23

GERMAN AND AMERICAN IMPRESSIONISM

Required: R&J, pp 376-93; AiT, pp 593+

Recommended: White, ch 4 (“The Impressionists: Their Roles in the New System”)
Suggested looking: Corinth, Liebermann, Homer, Sargent, Whistler

Week 12/ EASTER RECESS and Mar 30

PRINTS; FRENCH POST-IMPRESSIONISM

Required: R&J, pp 394-406; AiT, pp 991+

Recommended: Schapiro, pp 1+ (“The Apples of Cezanne”)

Suggested looking: Lautrec (lithography), Cezanne, Seurat, van Gogh (& Japanese prints)

Week 13/ Apr 4 and Apr 8 (meet at MMA)

FRENCH AND GERMAN POST-IMPRESSIONISM

Required: R&J, pp 406-16 and 421-28; AiT, pp 1037+

Recommended: Rosenblum, ch 3 (“van Gogh”); Maginnis

Suggested looking: van Gogh, Gauguin, Modersohn-Becker

Week 14/ Apr 11 and Apr 13 (paper due date)

GRAPHIC DESIGN & DECORATIVE ARTS; SCULPTURE


Recommended: Art Nouveau (“Graphic Design” and “Decorative Arts”); Callen, ch 2 (“Ceramics”)

Suggested looking: Gauguin

Week 15/ Apr 18 and Apr 20

SYMBOLISM; THE TURN-OF-THE-CENTURY

Required: R&J, pp 416-21 and 428-63; AiT, pp 859+, 925+ and 1025+

Recommended: Rosenblum, ch 4 (“Munch and Hodler”)

Suggested looking: Munch, Kollwitz

Week 16/ Apr 25 and Apr 27

THE TURN-OF-THE-CENTURY; REVIEW

Required: TBA

Recommended: TBA

Suggested looking: Beardsley

Week 17 EXAM WEEK