COURSE SYNOPSIS

French Impressionism is the centerpiece of this course, which will explore paintings (as well as some sculpture, photography, and architecture) produced between 1848 and 1906. We will analyze the work and reputations of French, Dutch, and Scandinavian artists who painted and exhibited in Paris during these years, as well as read key writings on the major artists and movements of the period. We will reflect on such central ideas of modernism as the “misogyny” of Degas, the “obsessiveness” of Cézanne, the “primitivism” of Gauguin and, of course, the “madness” of Van Gogh. All art will be analyzed within the context of the social, economic, and political changes that were taking place in and around Paris - the capital of the nineteenth century. Whenever possible, we shall consider a relatively small number of key works by each artist, rather than attempt to master an exhaustive survey.

LECTURES AND SECTIONS:

This course will consist of lectures, and section meetings led by the teaching assistants. Sections will meet once a week, and there will be three lectures every two weeks (one week will have two lectures, and the next week will have one lecture). Faithful attendance at both lectures and sections is required. In addition, consistent and thoughtful participation in section discussions will enrich your understanding of the course material and will be factored into your final grade. Sections will focus on the readings for each week, consisting of important primary and secondary texts, and a selection of key works of art. Over the course of the semester, two sections will be held in local museums, one in the Philadelphia Museum of Art and the other in the Rodin Museum.

EXAMS AND PAPERS

Two papers, a mid-term examination, and a final examination are required. Detailed assignment sheets for each paper will be handed out during the semester, and review sessions will be held for the mid-term and final exams.

READINGS

With the exception of readings in the course textbook, all of the readings for the course will be in a xeroxed course packet.
Textbook:

Course Packet:
Available for purchase from Wharton Reprographics, located at 3620 Locust Walk, in the basement of Steinberg Hall-Dietrich Hall.

Questions about the readings will be included on both exams, and the readings will be central to section discussions. In addition, both papers will require close analysis of the readings, so it is imperative that you keep up with all the reading assignments.

IMAGES AND THE WEB

All the images you are responsible for in this course will be available on the web shortly after each class lecture. Images (and details of images) are accompanied by information on the artist, title, date, medium—all of which can be downloaded and printed out. You can access the images via the course Blackboard site or through the homepage for the course, which is: www.arthistory.upenn.edu/courses285-06c.htm. The syllabus will be available on the course homepage shortly after the semester begins. Lists of images from each lecture and all assignments for the course will be posted on Blackboard, in addition to being handed out in class.

CAUTIONARY WORDS

Attendance is mandatory at both lectures and sections. If you attend both, the exams and paper assignments will seem much more manageable. There will be NO MAKE UPS for either exam, unless there is a death in the immediate family, or a student has a very serious illness (proof is required in either case). Papers will be marked down for every day they are late, unless a prior arrangement is made with either the teaching assistant or the lecturer. You are expected to adhere to the highest standards of academic integrity in this course. Plagiarism will result in a failing grade.

EVALUATION

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Section Participation</td>
<td>15%</td>
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<tr>
<td>Mid-term Exam (October 19)</td>
<td>20%</td>
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<tr>
<td>Two Papers (Due October 12 and December 5)</td>
<td>20% each</td>
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<tr>
<td>Final Exam (December 15)</td>
<td>25%</td>
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LECTURE AND RECITATION SCHEDULE

Week 1:

Thursday, Sept. 7 – Introduction to the Course

Week 2: First Week of Sections

Tuesday, Sept. 12 – Gustave Courbet and Realism in France
Thursday, Sept. 14 – Baron Haussmann’s Modern Paris
Section: Courbet

Readings:

Week 3:

Tuesday, Sept. 19 – Edouard Manet
Thursday, Sept. 21 – No Lecture
Section: Manet

Readings:
- Carol Armstrong, “Mlle V… In the Costume of…,” in Manet Manette, 134-159.

Week 4:

Tuesday, Sept. 26 – The Impressionist Group
Thursday, Sept. 28 – Monet and Impressionist Landscape Painting
Section: Monet

Readings:
- Petra Chu, 389-395.
Week 5:

Tuesday, Oct 3 – Degas, Renoir and the Female Figure
Thursday, Oct. 5 – No Lecture
Section: Degas and Renoir

Readings:

Week 6:

Tuesday, Oct 10 – Woman as Artist and Subject: Mary Cassatt and Berthe Morisot
Thursday, Oct. 12 – Georges Seurat: Anti/Neo-Impressionist

Paper #1 Due Oct. 12 in Lecture

Section: Cassatt and Morisot

Readings:
- Chu, 407-419.

Week 7:

Tuesday, Oct 17 – Exam Review Session
Thursday, Oct. 19 – Mid-term Exam

No section and no reading this week

Week 8:

Tuesday, Oct 24 – No Lecture, Fall Break
Thursday, Oct. 26 – Paul Cézanne’s Perception of Bodies, Objects, and Landscapes
Section: Cézanne, in the Philadelphia Museum of Art

Readings:
- Chu, 425-432.
- Rainer Maria Rilke, Excerpt from Letters on Cézanne, 79-89.
Week 9:

Tuesday, Oct 31 – Symbolism, Van Gogh
Thursday, Nov. 2 – **No Lecture**
Section: Van Gogh

Readings:
- Chu, 432-439.

Week 10:

Tuesday, Nov 7 – Primitivism and Paul Gauguin in France
Thursday, Nov. 9 – Paul Gauguin’s Tahitian Paradise
Section: Gauguin

Readings:
- Chu, 441-445, 474-482.
- Gill Perry, “Primitivism and the ‘Modern,’” in *Primitivism, Cubism, Abstraction*, 3-34.
- Abigail Solomon-Godeau, “Going Native,” 119-129.

Week 11:

Tuesday, Nov 14 – European Symbolism, the Nabis
Thursday, Nov. 16 – **No Lecture**
Section: Bonnard and Vuillard

Readings:
- Chu, 483-489.

Week 12:

Tuesday, Nov 21 – Henri de Toulouse-Lautrec and Modern Bohemia
Thursday, Nov. 23 – **No Lecture, Happy Thanksgiving**
**No section this week**

Readings:
- Chu, 469-474.
Week 13:

Tuesday, Nov 28 – Auguste Rodin and Modern Sculpture
Thursday, Nov. 30 – Nineteenth-Century Photography
Section: Rodin, in Rodin Museum

Readings:
- Chu, 490-497.
- Leo Steinberg, “Rodin,” in Other Criteria, 322-403.

Week 14:

Tuesday, Dec. 5 – Late Cézanne, Renoir, and Monet - Looking Forward into the 20th Century
Paper #2 Due on Dec. 5 in Lecture
Thursday, Dec 7 – No Lecture
Section: Late Cézanne, Monet, and Renoir

Readings:
- Chu, 420-421.

Final Exam - Friday, December 15, 9:00-11:00am