

UC Center Program Courses - Fall 2015

PCC 125. **From Watteau to Toulouse-Lautrec – A History of French Art, 1700-1900.**

Tuesdays, class lectures – 1:30 to 3:00 pm

Wednesdays, museum visits - Group A: 11:45 am to 1:15 pm / Group B: 2:15 to 3:45 pm

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### **COURSE DESCRIPTION:**

This course traces the evolution of French painting from the decline of the Ancien Régime, through the upheavals of the Revolutionary age, to the birth of modern industrial and capitalist France in the 19<sup>th</sup> century ending at the dawn of the 20th century just before the advent of “Modernism”.

Paris and its museum collections will provide the concrete background for the discussion of the artistic, social and political context in which the painters produce, exhibit and sell their work. Students will receive a basic grounding in the standard stylistic evolutions (Rococo, Neoclassicism, Romanticism Realism, Impressionism, Post-Impressionism, Symbolism) of these 2 centuries and will study the major masters of French painting from Watteau to Gauguin.

Students will become familiar with the range of the Paris collections from the Louvre to the Musée d’Orsay, their history and their ways of presenting pictures to the public. The classic categories of painting - history, portraiture, the nude, genre, landscape and still life - will be used as the unifying themes in the course for the discussion of meaning, style and technique and their evolution from one period to the next. Rebellion against the past but also the constant need to return to and to re-evaluate tradition will be another important theme in our analysis of one of the richest artistic periods of Western art. **5.0 credits.** Suggested subject areas for this course: *Art History/European Studies/History*

### **Goals**

The goal of this course is to introduce students to the evolution of French painting from the decline of the Ancien Régime, through the upheavals of the Revolutionary age, to the birth of modern industrial and capitalist France in the 19<sup>th</sup> century ending circa 1900 just before the advent of “Modernism”. Paris and its museum collections provide the concrete background for the discussion of the artistic, social and political context in which the painters studied produce, exhibit and sell their work.

In order to meet this goal, the course focuses on the following texts/themes/topics:

Texts:

- Selections from art historians and critics, such as Rosenblum, Levey, and Baudelaire
- The principal masters of French painting from Watteau to Gauguin.

Topics/Themes:

- Stylistic evolutions (Rococo, Neoclassicism, Romanticism Realism, Impressionism, Post-Impressionism, Symbolism)
- The range of the Paris collections from the Louvre to the Musée d’Orsay, their history and their ways of presenting pictures to the public
- Categories of painting - history, portraiture, the nude, genre, landscape and still life
- Rebellion against the past but also the constant need to return to and to re-evaluate tradition

### **Learning Outcomes**

The course also seeks to develop students’ written and oral analytical skills through the following assignments and activities:

- Class discussion on paintings and their categorization to evaluate meaning, style and technique and their evolution from one period to the next
- Throughout the course, students are presented techniques in how to analyze pictures and their formal and thematic components as well as their social and historical context to situate paintings in the evolving history of their period, which students apply in a research paper due at the end of the term
- Through the museum visits they are confronted with the presentation of pictures in institutional spaces and learn to analyze their visual impact *in situ* and in relation to their adjacent works

The midterm and final exams test students on their understanding of the movements, categories, and thematic content of two centuries of paintings.

## **COURSE MATERIALS**

### **Texts:**

Rosenblum and Janson – *19th Century Art* - Abrams.- Copies are on reserve in the UC Study Center Library. Note: selected excerpts are also available on the [ucparis.fr](http://ucparis.fr) website.

Course Reader (**CR** hereafter): Michael Levey *History of 18<sup>th</sup> century French art*, Charles Baudelaire - "The painter of Modern Life" – additional reading from other sources is being prepared and will be included in course reader or handed out periodically during the course.

## **COURSE REQUIREMENTS**

Students are expected to attend all classes, whether on-campus (UC Study Center) or on-site (museum). As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies.

In addition to class participation, a short test, and a midterm and a final exam, students are responsible for one written assignment:

**Written Assignment – Announce your choice of paintings by email on 28 October or before.**

Length: 12-15 pages

**Outline due: 24 November**

**Paper due: 8 December**

Using the outline given to you in class write a comparative analysis of two paintings of your choice from a Paris museum in the period of the course (1700-1900.) **Research will be required for this paper. All papers must include a bibliography and footnotes when necessary.**

### **Grading**

Attendance/Participation: 10%

Quiz (Week 4): 5%

Midterm examination (Week 7): 20%

Research paper (due Week 12): 35%

Final examination (Week 13): 30%

### **A Note on Plagiarism:**

Plagiarism is a serious offense and could result in your dismissal from the program. All instances of suspected plagiarism will be reported to EAP for disciplinary action. If you borrow words or an idea from any source, whether it be a book, journal, magazine, the Internet, or a lecture, you need to indicate where the information came from. Diana Hacker's *A Writer's Reference* identifies three different acts that are considered plagiarism: "(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases [of other texts] into your own words" (Hacker 261). (By both citing the source of this definition of plagiarism and by "enclosing borrowed language in quotation marks," this syllabus has avoided charges of plagiarism.) If you have any questions regarding plagiarism, please ask me.

### **A Note on Electronic Devices:**

As a courtesy to your instructor and fellow students, please do not use cell phones, laptops, tablets, e-readers, or other electronic devices during class, even to check the time. Make sure phones are turned off. Use of these devices will lower your participation grade. No recording (audio or visual) of class sessions will be permitted.

## COURSE SCHEDULE

### WEEK 1.

#### The “Grand Style” and the Royal Academy – Painting for the King, and the aristocracy. (Le Brun, Rigaud, Largillière)

Session 1: Tuesday, 15 September: Lecture at UC Center.

Session 2: Wednesday, 16 September:

Visit – **Musée du Louvre** – meet by information desk under Pyramid. Métro: Palais Royal-Musée du Louvre.

**Make sure you have your Louvre passes. Use those to come in through the group entrance inside passage Richelieu. Exit on place du Palais Royal, cross street and enter passage, show your passes at group entrance and descend escalator to Pyramid.**

Weekly reading: **CR – Blunt**, Anthony – The Decline of Louis XIV (p. 359-362), Largillière, Rigaud (p. 394-404).

### WEEK 2.

#### Rococo! – Painting for the nobility, the bourgeoisie and the Salon. (Watteau, Boucher, Chardin, the portraitists)

Session 1: Tuesday, 22 September: Lecture at UC Center.

Session 2: Wednesday, 23 September:

Visit – **Musée du Louvre** – meet by information desk under Pyramid. Métro: Palais Royal-Musée du Louvre.

Weekly reading: **CR - Levey**, Michael: chapters on Watteau, Boucher, Chardin.

### WEEK 3.

#### Virtue, History and Revolution – The Neoclassical Age. (Greuze, Robert, Vigée Le Brun, David)

Session 1: Tuesday, 29 September: Lecture at UC Center.

Session 2: Wednesday, 30 September:

Visit – **Musée du Louvre** – meet by information desk under Pyramid. Métro: Palais Royal-Musée du Louvre.

Weekly reading: **CR - Levey**, Michael: chapters on Greuze, Labille-Guiard and Vigée Le Brun, David.

### WEEK 4.

#### The Romantic Rebellion – French Art in the Age of Revolution.

Session 1: Tuesday, 6 October: Lecture at UC Center. **QUIZ, contents to be discussed in class**

Session 2: Wednesday, 7 October:

Visit – **Musée du Louvre** – meet by information desk under Pyramid. Métro: Palais Royal-Musée du Louvre.

Weekly reading: **Rosenblum and Janson**: David (p. 26-40), The Image of the Ruler (p. 63-73, Retrospective and Introspection (p. 120-121), Géricault, Delacroix, Ingres (p. 125-147).

### WEEK 5.

#### Eclecticism and Realism – French Art at the beginning of the Industrial Age. (Delaroche, Couture, Daumier, Courbet, Millet)

Session 1: Tuesday, 13 October: Lecture at UC Center.

Session 2: Wednesday, 14 October:

Visit – **Musée du Louvre** – meet by information desk under Pyramid. Métro: Palais Royal-Musée du Louvre.

Weekly reading: **Rosenblum and Janson**: Couture (p. 172-173), Social Observers, Daumier (p. 194-196), Millet, Courbet, Materialism vs Idealism (p. 228-250).

### WEEK 6.

#### “The Painter of Modern Life” – French Art 1860-1880. (Manet, Degas, and the Impressionists)

Session 1: Tuesday, 20 October: Lecture at UC Center

Session 2: Wednesday, 21 October: visit – **Musée d’Orsay** – rue de Bellechasse 75007 – Meet in front of entrance B (Seine side.) RER Musée d’Orsay or Métro Solférino.

Weekly reading: **Rosenblum and Janson**: 1860s Manet (p. 288-301), Degas (p. 304-308).

**CR: Baudelaire**, excerpts from the “Painter of Modern Life” and **19c Art, a Critical History** p.285-288.

## WEEK 7.

### **Painting Women- Class, Marriage and Sexuality in French Art 1870-1890 (Manet, Degas, Renoir, Morisot, Cassatt).**

Session 1: Tuesday, 27 October: **MIDTERM EXAMINATION.**

Session 2: Wednesday, 28 October: visit - **Musée d'Orsay** – rue de Bellechasse 75007 – Meet in front of entrance B (Seine side.) RER Musée d'Orsay or Métro Solférino.

**Announce your paper topic by email.**

Weekly reading: **Rosenblum and Janson:** Toward Impressionism (p. 310-316), Renoir, Monet (p. 320-322), First Impressionist Exhibition, Manet (p. 349-360).

FALL BREAK (Oct. 31-Nov. 8)

## WEEK 8. **Note: Exceptional Course Meetings this Week**

### **Nature and the City – Landscape and cityscape in French Art 1870-1880. (Monet, Pissarro, Sisley, Caillebotte, Cézanne).**

**Session 1: Monday, 9 November (1:30-3:00 pm):** Lecture at UC Center.

ARMISTICE HOLIDAY (Wednesday, Nov. 11)

**Session 2: Tuesday, November 10<sup>th</sup> visits (1:30-3:00 & 3:30-5:00 pm Groups TBA) - Musée d'Orsay** – Meet in front of entrance B (Seine side.) RER Musée d'Orsay or Métro Solférino.

Weekly reading: **Rosenblum and Janson:** 1870s, Realism to Aestheticism (p. 363-369), Caillebotte (p. 372-374), Manet (p. 378-381). **CR 19c Art, a Critical History:** Impressionism and the Commodity (p. 288-298).

## WEEK 9.

### **Later Impressionism and Neo-Impressionism - French art in the 1880's. (Monet, Seurat).**

Session 1: Tuesday, 17 November: Lecture at UC Center.

Session 2: Wednesday, 18 November: visit - **Musée d'Orsay** – rue de Bellechasse 75007 – Meet in front of entrance B (Seine side.) RER Musée d'Orsay or Métro Solférino.

Weekly reading: **Rosenblum and Janson:** Georges Seurat (p. 407-422). **CR 19c Art, a Critical History:** The Grande Jatte, Le Chahut (p. 320-330).

## WEEK 10. **24 November - RESEARCH PAPER OUTLINE DUE**

### **Symbolism and Post-Impressionism – Gauguin, Van Gogh, later Cézanne.**

Session 1: Tuesday, 24 November: Lecture at UC Center.

Session 2: Wednesday, 25 November: visit - **Musée Marmottan** - 2, rue Louis-Boilly 75016 Meet in front of museum entrance. Métro La Muette.

Weekly reading: **Rosenblum and Janson:** Van Gogh (p. 422-433) Gauguin (p. 439-450).

**CR 19c Art, a Critical History:** van Gogh in Arles (p. 350-355) Symbolism, Gauguin in Brittany (p. 358-364).

## WEEK 11.

### **Fin de Siècle! Art Nouveau, the Nabis and conflicting trends in French art 1890-1900 (Gauguin, Vuillard, Ranson, Denis, Bonnard, Toulouse-Lautrec, Cézanne and late Impressionism).**

Session 1: Tuesday, 1 December: Lecture at UC Center.

Session 2: Wednesday, 2 December: **Musée Gustave Moreau**, 14, rue de la Rochefoucauld 75009 Métro Trinité. Meet on front steps.

Weekly reading: **CR 19c Art, a Critical History:** Gauguin in Tahiti (p. 379-383) Cézanne (p. 394-402) Toulouse-Lautrec (p. 333-338).

## WEEK 12. **8 December RESEARCH PAPER DUE (12-15 pages)**

### **Catching-up and review**

Session 1: Tuesday, 8 December: Lecture at UC Center.

Session 2: Wednesday, 9 December: **Musée d'Orsay** – rue de Bellechasse 75007 - meet in front of entrance B (Seine side.) RER Musée d'Orsay or Métro Solférino.

No assigned reading

## WEEK 13.

### **REVIEW & FINAL EXAMINATION (DATES AND TIMES TBA)**