

Impressionism & Post-Impressionism

UNH Course Code: ARH430

Subject Area: Art History

Level: 400

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description

In this course, you will be engaged in an in-depth analysis and pictorial survey of one of the most remarkable and creative phases in modern art: the emergence of Impressionism and Post-Impressionism. In the Louvre, Orsay, Marmottan, and Rodin museums, you will study the original paintings and sculptures of that colorful, creative and revolutionary group of artists that included Monet, Manet, Renoir, Degas, Cezanne, Van Gogh, Gauguin, Seurat, Toulouse-Lautrec and Pissarro. Throughout this exploration, you will seek to understand the impact these and related artists had, not only on late 19th century and later 20th century artistic creativity, but also on the socio-political European—and particularly French—order from which they sprang. And to measure and evaluate the impressive legacy of Impressionism and Post-Impressionism, you will analyze *in situ* the many great masterpieces these movements generated and consider how they came to represent both a sharp break with the past and a harbinger of the future modernist work yet to come.

Your investigation begins by seeking out the origins of modernism, reviewing the foundational aesthetic assumptions of the late 18th and early 19th centuries and linking them to the two structural cataclysms of that anxious age: the French and industrial revolutions. To this end, you will begin with a general overview of the evolution of early 19th century painting, focusing on the key characteristics, artists and masterpieces of the three major stylistic moods of the age: Neo-Classicism, Romanticism and Realism. Here too you will study representative original paintings by David & Ingres, Delacroix & Gericault, Courbet, Millet and Daumier among many others. As you complete your study of these movements and of the fundamental aesthetic evolution heralding the arrival of the Impressionists, you will take particular note of the impact of industrial and social change and of the new technologies both preoccupying and inspiring artists of the day. Side by side with this contextual study, you will explore the new formal aesthetic revolutionizing the treatment of composition, color, light, and brush stroke.

Turning to the mid-19th century revolt against official and academic art, you will then trace the evolution of the many artistic impulses, theories and compositional techniques of Impressionism in the 1860s and after. You will focus on the mixed reception of Impressionism in the new art scene in Europe and on the progressive rejection of many of its principles by the 1870's and 1880's, leading to the construction of new, Post-Impressionist pictorial worlds, such as Neo-Impressionism and Symbolism.

Through a formal and contextual exploration of the most significant painting and sculpture from the late 19th century, you will set the groundwork for understanding and appreciating both the new modernist aesthetic of Impressionism and the even more innovative and revolutionary artistic expressions of the Post-Impressionism period which, taken together, conveyed the colorful exuberance and quaint confidence of the restless years before the Great War.

Learning Objectives

Cognitive Skills (Artistic & Historical)

- Chronologically organize and interrelate the main periods and movements of 19th century art
- Identify selected 19th century art work both by artist and by period
- Acquire a visual literacy that you can verbally articulate and persuasively convey
- Recognize and evaluate specific formal elements of 19th century artistic language (eg. media, technique, content, subject, composition, structure, color, light, texture, perspective, proportion, space, etc.)
- Relate relevant biographical information to corresponding artistic production
- Situate artistic movements within the context of significant political & social events
- Demonstrate how selected works of art convey and reflect societal concerns
- Identify, explain & interrogate the constituent elements of Impressionism and Post-Impressionism

Critical Thinking Skills (Oral & Written)

- Use standards of critical thinking when analyzing 19th century artworks
- Evaluate the impact of theoretical concepts upon understandings of Impressionist and Post-Impressionist art (e.g. Psychoanalysis, Marxism, Feminism, Post-colonialism, and Phenomenology)
- Describe and evaluate how French art engaged other parts of the world via orientalism, imperialism, and colonialism
- Identify the influence of technological and political change on artistic development
- Research, write and defend an essay in conventional form explaining the outlook, techniques and impact of 19th century artists in historical perspective

Attitudinal Skills (Affective)

- Demonstrate a heightened appreciation and curiosity for the form & content of 19th century artworks
- Respond to art on critical-analytical levels appropriate for academic study as well as emotional levels appropriate for personal interest
- Value 19th century art as an approach to learning about cultural differences

Behavioral Skills

- Acquire and use effectively lexical skills for communicating key course-related concept with people from different cultures
- Stimulate active and relevant class discussions on key course concepts

Instructional Format

Class will meet twice a week for 75 minutes. Course work is comprised of in-class lectures and discussions, group exercises, student *exposés*, extensive outside readings, independent group and individual onsite study, a research project, and a number of instructor-led onsite research excursions to relevant course-related sites and institutions in the city. Some onsite study will be integrated into class-time while others will be assigned as out-of-class independent learning.

More specifically, each session will be a combination of lectures, studies of illustrated painting & sculpture, and formal analysis of artworks. *The second half of each session at CEA will be devoted to the "Discussion" readings, which you should print out in hard copy and be prepared to discuss in-depth.* A significant portion of class-time will also be spent in many of the world's greatest galleries and museums located here in Paris, including the Louvre, Musée d'Orsay, and the Musée Rodin. You will be required to take notes and complete assignments on-site.

Please be advised: If you require any special accommodations or have any special learning needs, please inform the instructor and the onsite academic affairs staff on the first day of class.

Workload Expectations: In conformity with CEA policy, all students are expected to spend at least two hours of time on academic studies outside of, and in addition to, each hour of class time.

Form of Assessment

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Please be advised: Any grade dispute you encounter in this course must immediately be discussed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA's formal grade appeal procedure. For more information, see [CEA Academic Policies](#).

Class Participation	10%
Short Paper	20%
Midterm Examination	20%
Final Research Paper	25%
Final Examination	25%

Class Participation: This grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the required texts, your ability to use language effectively, and your analytical skills in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Additionally, it is important to demonstrate a positive and supportive attitude to the instructor and your classmates, and give full attention to class activities (i.e., cell-phones off, laptop for notes only, etc.). Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–89.90)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.69)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.90)

Short Paper: Museum/Exhibition Review: For this paper, you will write a 3-page (12-point font, double-spaced) review of a museum or exhibition that you attend in Paris. See Paper 1 Guidelines.

Midterm & Final Examinations: The midterm and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of both ID and essay questions which test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

Research Project: The instructor will explain in detail the specific approach and suggested content that will be integrated into your research, methodology and paper on an angle to be decided in conjunction with the instructor. You will submit to the instructor periodic updates on the progress of your research. As a quick checklist of things to begin thinking about, the following guidelines will help you in deciding on a research topic and in planning its execution.

1. Make a clear & compelling link between your topic, course themes and France.
2. Link your topic to the course learning objectives listed above.
3. Search out a wide variety of bibliographical, visual & “residual” extant sources.
4. Show personal involvement in your subject in a demonstrable way.
5. Make your finished project one that could only be done in your host city.

In this exercise, your work will be evaluated according to the tenets and principles of scholarly academic research and Standard English usage and expository writing. Therefore, ensure that you are using a recognized handbook of style, a good dictionary, and that you are guided by the highest principles of academic integrity. The instructor will supply you with additional guidelines and advice on research topics, methods and resources for successfully completing your paper here in a “foreign” country. See Research Paper Guidelines.

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 – 93.9%	3.70
B+	8.70	8.99	87.0 – 89.9%	3.30
B	8.40	8.69	84.0 – 86.9%	3.00
B-	8.00	8.39	80.0 – 83.9%	2.70
C+	7.70	7.99	77.0 – 79.9%	2.30
C	7.00	7.69	70.0 – 76.9%	2.00
D	6.00	6.99	60.0 – 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA Attendance Policy

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day’s class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In this course, a maximum of four days of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.

- Your final course grade will drop one full letter grade (e.g. A- to B-) for missing five days of class and another full letter grade for missing six days of class, regardless of the reason for your absence.
- You will automatically fail a course if your absences exceed six days of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week in accordance with this policy. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings

Listed below are the required course textbook (Eisenman) and additional readings. Whether you buy your books from our locally affiliated merchants or whether you acquire these before arrival, you must have constant access to these resources for reading, highlighting and marginal note-taking. It is required that you have a personal copy. Copies of the Eisenman, Frascina, and Harrison texts will be placed on-reserve in the Academic Affairs office for short-term loans. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located here in the city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

Stephen F. Eisenman, *Nineteenth Century Art: A Critical History*, 3rd edition, Thames & Hudson, 2007, 480 pp.

Francis Frascina et al, *Modernity and Modernism: French Painting in the Nineteenth Century (Modern Art, Practices & Debates)*, Yale University Press, 1993, 304 pp.

C. Harrison, P. Wood & J. Gaiger (eds.), *Art in Theory 1815-1900, An Anthology of Changing Ideas*, Blackwell Publishing LTD, 2005., 1097 pp.

ceaClassroom: CEA's Moodle CMS

CEA instructors use the open source course management system (CMS) called Moodle which creates a virtual and interactive e-learning environment for students and educators alike. This web-based platform provides you with 24/7 virtual access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support for helping ensure you achieve the course learning objectives. The *ceaClassroom* website is located here <https://www.ceaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

Recommended Readings

The following books, databases and web links are excellent additional sources of relevant course material and it is recommended that you use them.

Writing Guides

Mary Acton, *Learning to Look at Paintings*, New York, Routledge, 1997.

Sylvan Barnet, *A Short Guide to Writing about Art*, New York, Harper Collins College, 1993.

Michael Clarke, *The Concise Oxford Dictionary of Art Terms*, 2001.
Marcia Pointon, *History of Art: A Student's Handbook*, Routledge, 1997.

Further Reading in Art History

T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet & His Followers*. Knopf, 1985.
Michael Fried, *Manet's Modernism: or, The Face of Painting in the 1860s*. The University Press of Chicago, 1996.
H.E. Gombrich, *The Story of Art*. Phaidon, 1995.
Robert L. Herbert, *Impressionism: Art, Leisure, & Parisian Society*. New Haven, Yale University Press, 1988.
John Rewald, *The History of Impressionism*. Harry N. Abrams, 1990.
Robert Rosenblum, H.W. Janson, *Nineteenth-Century Art*, Prentice Hall, 2nd ed., 2005, 544 pp.
James Rubin, *Impressionism*, Phaidon Press Limited, 2004.
James Rubin, *Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh*, University of California Press, 2008, 256 pp.
Paul Smith, *Impressionism. Beneath the Surface*. Perspectives: Prentice Hall, 2003.
Belinda Thomson, *The Post-Impressionists*. Phaidon Press Limited, 2nd ed., 1994.
Emile Zola, *The Masterpiece*. Oxford University Press, 1999.

Online Reference & Research Tools

ArtSource: <http://www.ilpi.com/artsource/>

ArtSource is a gathering point for networked resources on Art and Architecture. The content is diverse and includes pointers to resources around the net as well as original materials submitted by librarians, artists, and art historians.

Art Full Text: <http://www.hwwilson.com/databases/artindex.htm>

This database offers full text plus abstracts and indexing of an international array of peer-selected publications—now with expanded coverage of Latin American, Canadian, Asian and non-Western art, new artists, contemporary art, exhibition reviews, and feminist criticism.

Art Index Retrospective: <http://www.hwwilson.com/databases/artretro.htm>

An invaluable, in-depth record of contemporary art history, Art Index Retrospective allows users to search 55 years of art journalism at a keystroke. You can research leading English-language sources, plus others published in French, Italian, German, Spanish, and Dutch. Besides periodicals, you have access to data from important yearbooks and select museum bulletins.

ARTBibliographies modern: <http://www.csa.com/factsheets/artbm-set-c.php>

ARTBibliographies Modern (ABM) provides full abstracts of journal articles, books, essays, exhibition catalogs, PhD dissertations, and exhibition reviews on all forms of modern and contemporary art, with more than 13,000 new entries being added each year. Entries date back as far as the late 1960s.

Bibliography of the History of Art: <http://library.dialog.com/bluesheets/html/bl0190.html>

Bibliography of the History of Art (BHA) abstracts and indexes current publications in the history of art. BHA is the successor to RILA (International Repertory of the Literature of Art) and RAA (*Répertoire d'Art et d'Archéologie*). The database is a joint effort of the Art History Information Program (AHIP) of the J. Paul Getty Trust and the *Institut de l'Information Scientifique et Technique* (INIST) of the *Centre National de la Recherche Scientifique*. The database corresponds to the print bibliography of the same name. BHA records consist of bibliographic citations, abstracts, and indexing. Abstracts may be in English or French. The database is available with both English and French indexing.

The Joconde Database: <http://www.culture.gouv.fr/documentation/joconde/fr/pres.htm>

This is a Digital library of works of art in French national museums.

Words of Art: <http://web.ubc.ca/okanagan/creative/links/glossary.html>

This online glossary of terms & concepts give you the full array of art history vocabulary.

UBC Art Resources on the Web:

http://web.ubc.ca/okanagan/creative/links/Art_Resources_on_the_WWW.html

Getty, Art & Architecture Thesaurus: http://www.getty.edu/research/conducting_research/vocabularies/aat/

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Course Content

Session	Topic	Activity	Assignments
1	<p>Introduction The French Art World before 1850 Towards the Birth of Modern Art</p>	<p>Presentation of Syllabus Lecture & Discussion</p>	<p>Readings: Eisenman, "Introduction: Critical Art and History," pp. 7-18 Marjorie Munsterberg, "Formal Analysis," http://www.writingaboutart.org/pages/formalanalysis.html</p>
2	<p>I. Neoclassicism The Academy and the Salon The Romantic-Classic Conflict Changes in History Painting</p>	<p>Lecture & Discussion</p>	<p>Readings: <i>Discussion: Marijke Jonker, "'This Deep, Great, and Religious Feeling': Delécluze on History Painting and David," Nineteenth-Century Art Worldwide (Autumn 2005)</i> http://www.19thc-artworldwide.org/index.php/component/content/article/58-autumn05article/209--qthis-deep-great-and-religious-feelingq-delecluze-on-history-painting-and-david</p>
3	<p>II. Romanticism Gericault, Delacroix, Chassériau, Girodet</p>	<p>Lecture & Discussion</p>	<p>Readings: Eisenman, "Patriotism and Virtue: David to the Young Ingres," pp. 18-55 Harrison, Wood, Gaiger, <i>Art in Theory</i> (Henceforth abbreviated: HWGAT) <i>Art in Theory</i> Charles Henry, "Introduction to a Scientific Aesthetic", (1885), pp. 953-958. <i>Discussion: Edward Said, "Orientalism" (1978), pp. 1-5.</i> "On Orientalism," An Interview with Edward Said http://www.youtube.com/watch?v=xwCOSkXR_Cw</p>
4	<p>II. Romanticism: Religious Subjects & Orientalism</p>	<p>Onsite Instruction: <i>Musee Delacroix</i></p>	<p>Readings: Eisenman, "Classicism in Crisis: Gros to Delacroix," pp. 55-85</p>

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5	<p>II. Romanticism Delacroix, Friedrich, Turner, Goya, Ingres</p>	Lecture & Discussion	<p>Readings: Eisenman, “Nature and History in English Romantic Landscape Painting,” pp. 119-143</p> <p><i>Discussion: Patricia Mainardi, “The Political Origins of Modernism,” Art Journal 45/1 Manet (Spring 1985), pp. 11-17.</i></p>
6	<p>I. Neoclassicism & II. Romanticism David, Gros, Drouais, Delacroix, Ingres From Revolution to Empire</p>	<p><u>Onsite Instruction:</u> <i>Musée du Louvre</i></p>	<p>Readings: HWGAIT: Ingres, “Opinions on the Salon & Patronage of Art” (1848-9), pp. 468-71; Charles Blanc, “On Colour” (1867), pp. 618-625 ; Eugène Delacroix, “On Romanticism” (1822-4), pp. 26-30; Eugène Delacroix, “On Realism & Naturalism”, (1849-60), pp. 359-364.</p>
7	<p>III. Realism The Rejection of Idealistic Tendencies <i>Art Engagé</i> and Revolution</p>	Lecture & Discussion	<p>Readings: HWGAIT: Champfleury, “The Burial at Ornans,” (1851-61), pp. 366-370.</p> <p>Recommended: Judith Wechsler, <i>Honoré Daumier, A Human Comedy: Physiognomy and Caricature in 19th Century Paris</i>, University of Chicago, (1982), pp. 132-172.</p> <p><i>Discussion: Ting Chang, “The Meeting: Gustave Courbet and Alfred Bruyas,” Burlington Magazine 138 (Sept. 1996), pp. 586-591.</i></p>
8	<p>II. Romanticism Delacroix, Gericault, Chassériau, Girodet Orientalism</p>	<p><u>Onsite Instruction:</u> <i>Musée du Louvre</i></p>	<p>Readings: Eisenman, “The Decline of History Painting: Germany, Italy, and France,” pp. “Girodet, Romantic Rebel” http://www.artic.edu/aic/exhibitions/girodet/themes.html</p>

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9	<p>IV. Impressionism The Franco-Prussian War Manet and Early Impressionism</p>	Lecture & Discussion	<p>Readings: Eisenman, “The Generation of 1830 and the Crisis in the Public Sphere,” pp. 224-242 Recommended: (HWGAT), Emile Zola, “Edouard Manet”, (1867), pp. 554-565; “Various authors on Manet’s Olympia” (1863-5), pp. 514-519. <i>Discussion: T.J. Clark, “Olympia’s Choice,” from The Painting of Modern Life (extract), 1999, pp. 4-50</i></p>
10	<p>III. Realism and IV. Impressionism Daumier, Millet, Corot, The Barbizon School Courbet and Manet</p>	<p>Onsite Instruction: <i>Musée d’Orsay</i></p>	<p>Readings: Eisenman: “The Rhetoric of Realism,” pp. 242-265 (HWGAT): Jean-François Millet, “On Truth in Painting”, Letters, (1850-67), pp. 373-378. Gustave Courbet, “Statement”, (1855), p. 372.</p>
11	<p>IV. Impressionism Gendered Subjects and Entertainment in Haussmannian Paris</p>	Lecture & Discussion	<p>Readings: Eisenman, “Manet and the Impressionists,” pp. 332-349 <i>Discussion: Robert Herbert, “Paris Transformed,” Impressionism, Yale University, 1988, pp. 3-12.</i></p>
12	<p>IV. Impressionism Monet, Bazille, Degas, Fantin-Latour, Renoir, Caillebotte</p>	<p>Onsite Instruction: <i>Musée d’Orsay</i></p>	<p>Readings: Richard Kendall, "The World of the Little Dancer," from <i>Degas and The Little Dancer</i>, Yale University Press (1998), pp. 3-24. (HWGAT): Louis Leroy, “The Exhibition of the Impressionists”, in <i>Charivari</i>, (1874), pp. 573-576; Jules Antoine Castagnary, “The Exhibition on the Boulevard des Capucines”, (1874), pp. 572-573.</p>
13	<p>Berthe Morisot Monet in Paris, London & Giverny</p>	<p>Onsite Instruction: <i>Musée Marmottan Monet</i></p>	<p>Readings: Griselda Pollock, "Modernity and the Spaces of Femininity" from <i>The</i></p>

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			<p><i>Expanding Discourse: Feminism and Art History</i>, Westview Press, (1992), pp. 245-267.</p> <p>Linda Nochlin, "Why have there been no great women artists," extract from <i>Women, Art and Power and Other Essays</i>, Westview Press, (1988), pp.147-158 http://www.miracosta.edu/home/gfloren/nochlin.htm</p>
14	<p>IV. Impressionism Impressionist Exhibitions and the Art Market Cosmopolitan Paris and Scenes of Leisure</p>	Lecture & Discussion	<p>Readings:</p> <p>Eisenman, "Photography, Modernity, and Art," pp. 265-293</p> <p><i>Discussion: Rubin, "Art and Technology, Impressionism and Photography", Impressionism and the Modern Landscape, University of California Press, 2008, pp. 39-56.</i></p> <p>PAPER 1 DUE</p>
15	<p>IV. Impressionism Monet, Sisley, Pissarro, Cassatt, Cézanne</p>	<p>Onsite Instruction: <i>Petit Palais</i></p>	<p>Readings</p> <p>Stephen Eisenman, "The Intransigent Artist or How the Impressionists Got Their Name," from <i>Art in Modern Culture</i>, ed. Francis Frascina, The Open University (1994), pp. 189-198.</p> <p>HWGAIT: Charles Baudelaire, "To the Bourgeoisie & On the Heroism of Modern Life", (1846), pp. 300-304.</p>
16	<p>The Legacy of Impressionism Review for Mid-term</p>	Discussion & Workshop	<p>Readings:</p> <p>Richard Shiff, "Defining Impressionism and the Impression," from <i>Art in Modern Culture</i>, pp. 181-188.</p> <p>(HWGAIT): Pissarro, "The Constitution of the Independent Artists", (1874), pp. 569-571; E. Degas, "From Notebooks" (1867-83), pp. 565-568.</p>
17	MID-TERM EXAM	Exam	Review all Course Materials and Readings

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18	<p>IV. Impressionism <i>Japonisme</i> Impressionists Abroad Monet's Series Paintings</p>	Lecture & Discussion	<p>Readings: Eisenman, "Issues of Gender in Cassatt and Eakins," pp. 349-368 <i>Discussion: Rubin, "Impressionism and Political Power," from Impressionism, Phaidon Press, 1999, pp. 265-292.</i></p> <p>RESEARCH PAPER THESIS & BIBLIO. DUE</p>
19	<p>V. Post-Impressionism Neo-Impressionism, Pointillism and Divisionism</p>	Lecture & Discussion	<p>Readings: Eisenman, "Mass Culture and Utopia: Seurat and Neoimpressionism," pp. 368-382 <i>Discussion: (HWGAT) Félix Fénéon, "Neo-Impressionism," (1887), pp. 966-969.</i></p>
20	<p>IV. Impressionism Fashion</p>	<p>Onsite Instruction: <i>Musee d'Orsay</i> "Impressionisme et la mode"</p>	
21	<p>V. Post-Impressionism Gauguin, Bernard, and the Pont-Aven School Synthetism, Primitivism</p>	Lecture & Discussion	<p>Readings: Eisenman, "Abstraction and Populism: Van Gogh," pp. 390-406 <i>Discussion: Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in The Expanding Discourse, eds. Norma Broude and Mary Garrard, New York, (1993), pp. 315-329.</i></p>
22	<p>V. Post-Impressionism Van Gogh, Toulouse-Lautrec, Seurat, Gauguin, Rousseau, Serusier, the Nabis</p>	<p>Onsite Instruction: <i>Musée d'Orsay</i></p>	<p>Readings: Stephen Eisenman, "Introduction," <i>Gauguin's Skirt</i>, Thames & Hudson, (1997), pp. 15-21. (HWGAT): Vincent Van Gogh, "Letters to his Brother Theo", (1855), pp. 896-902; Seurat, "Letter to Maurice Beaubourg", (1890), pp. 969-970.</p>

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23	<p>VI. Symbolism Literary Influences: Huysmans and Moréas Redon, Gauguin, and Munch Van Gogh, Cezanne</p>	Lecture & Discussion	<p>Readings: Eisenman, "Symbolism and the Dialectics of Retreat," pp. 406-440 <i>Discussion: (HWGALT) Maurice Denis (1870-1943), "Definition of Neo-traditionism", Art et Critique, (1890), pp. 862-869.</i></p>
24	<p>VI. Symbolism Moreau: Forerunner to the Symbolist Movement</p>	<p><u>Onsite Instruction:</u> <i>Musée Gustave Moreau</i></p>	<p>Readings: (HWGALT) Joris-Karl Huysmans, "On Gustave Moreau," (1884), pp. 999-1003. John Rewald, "Some Notes and Documents on Odilon Redon," <i>Studies in Post-Impressionism</i>, pp. 215-243.</p>
25	<p>Art Nouveau Fin de Siècle, Belle Epoque, 1900 Exposition Universelle in Paris</p>	Lecture & Discussion	<p>Readings: Eisenman, "The Appeal of Modern Art: Toulouse-Lautrec," pp. 382-390 <i>Discussion: Richard R. Brettell, "Modernity, Representation and the Accessible Image," from Modern Art 1815-1929 (1999), pp. 65-80.</i></p>
26	<p>Modernist Sculpture</p>	<p><u>Onsite Instruction:</u> <i>Musée Rodin</i></p>	<p>Readings: Albert Elsen, "The Gates of Hell," from <i>Rodin Rediscovered</i>, University of Washington (1981), pp. 63-79. Petra ten-Doesschate Chu, "Fin-de-Siecle Sculpture," from <i>Nineteenth-Century European Art</i>, Harry N. Abrams, 2003, pp. 478-483.</p>

Impressionism & Post-Impressionism

Course Content

Session	Topic	Activity	Assignments
27	Early 20th Century Art Cezanne, Fauvism, Cubism	Lecture & Discussion	Readings: Eisenman, "The Failure and Success of Cezanne," pp. 440-454 <i>Discussion: Clive Bell, "The Aesthetic Hypothesis," (1914), pp. 107-110 in Harrison & Wood, Art in Theory 1900-2000.</i>
28	Claude Monet <i>Nymphéas</i> (Water Lilies)	<u>Onsite Instruction:</u> <i>Musée de l'Orangerie</i>	Readings: Nina Athanassoglou-Kallmyer, "An Artistic and Political Manifesto for Cezanne," <i>The Art Bulletin</i> , (Sept. 1990), pp. 482-492. Frascina, <i>Modernity and Modernism</i> , Yale University Press, 1993, pp. 214-218.
29	Early 20th Century Art	Film [Monet "La couleur de l'instant"] & Review	Readings: Clement Greenberg, "Avant-Garde and Kitsch," <i>Partisan Review</i> (1939) http://www.sharecom.ca/greenberg/kitsch.html RESEARCH PAPER DUE
30	Final Exam		Review all course materials and readings