

ART 336: NINETEENTH CENTURY EUROPEAN ART

RHODE ISLAND COLLEGE

Instructor: Dr. Mary Ball Howkins

Course Description

This course will focus on major movements in European painting and sculpture from the French Revolution to circa 1900. The artistic traditions of England, Germany, France, as well as other European nations will be traced with as much emphasis on content and social context as style. Trends will be viewed in the light of artists and subject matter in 19th century art. Students will gain a deeper knowledge of images and traditions, as well as achieve a firmer grasp of art-historical problem solving and critical thinking.

Texts: Stephen S. Eisenman, ed., **Nineteenth Century Art: A Critical History**, 3rd edition, London, 2007.
Charles Harrison and Paul Wood, eds., **Art in Theory: 1815-1900**, Oxford, 1998.

Course Requirements and Grading

- Quizzes (2) on **Art in Theory**20%
- Mid-term examination, **Wednesday, October 21st**25%
- Five to 6 page paper due **Monday, November 16th and 20th**20%
Plan ahead: **no late papers accepted**
- Final examination25%
- Class participation.10%

Make-up examinations are usually harder than those regularly scheduled and can only be arranged when there is a bona fide reason.

To receive above a C grade on your term paper, you must make use of periodical literature in your research, in addition to using secondary book sources. **Graduate students must write longer, more comprehensive papers.*

SEMESTER SCHEDULE AND ASSIGNED READINGS

Eisenman, *Nineteenth Century Art: A Critical History*

Introduction: Critical Art and History

Classicism and Romanticism

Patriotism and Virtue: chapter 1

David, women colleagues and Ingres: authority and history

Visionary History Painting: Fuseli, chapter 4

Classicism in Crisis: chapter 2

Gros, Canova, Gericault and Delacroix

Enlightenment Tensions: chapter 3

Goya defies categorization

Romantic Landscape Painting: chapters 5 and 6

Germany and England

Columbus Day, Monday, October 13th: no class

Realism and Naturalism

1830: Transition in Crisis: sculpture, chapter 10

Realism and the Avant-garde: chapter 11

England and France

The Decline of History Painting in Europe: chapter 13

Modern Art and Life

Naturalism to Impressionism: chapter 15

Gender and Difference in Cassatt: chapter 16

Mass Culture and Pleasure: Seurat: chapter 17

Modernism and Toulouse-Lautrec: Chapter 18

Van Gogh, abstraction and populism: chapter 19

Cezanne and Modernism: chapter 21

Symbolism in France, Belgium, England and Norway: chapter 20

Reading in Harrison and Wood: *Art in Theory: 1815-1900*

by mid-term, through **Karl Marx**

by term's end, through **Redon**

ARTISTS CHRONOLOGICALLY BY NAME

Neo-Classicism: France

Jacques Louis David

Elisabeth Vigee-Lebrun

Neo-Classicism: England

Joshua Reynolds

Thomas Gainsborough

Henri Fuseli

Neo-Classical Sculpture

Jean-Antoine Houdon
Antoine Canova

German Neo-Classicism and Romanticism

Philipp Otto Runge
Friedrich Overbeck
Franz Pforr
Caspar David Friedrich

English Romanticism

John Constable
William Turner

Spain

Francisco Goya

French Romanticism

Baron Gros
Theodore Gericault
Eugene Delacroix
Dominique Ingres

Artistic Identity and its Conflicts

German Biedemeir

Moritz von Schwind
Karl Spitzweg

Romantic Sculpture

Francois Rude
Antoine-Louis Barye

British Realism

John Everett Millais
William Holman Hunt
Dante Gabriel Rossetti
Augustus Egg
Ford Madox Brown

French Realism

Jean-Francois Millet
Honore Daumier
Gustave Courbet

French Naturalism and Academic Painting

Edouard Manet
Claude Monet
Auguste Renoir
Edgar Degas
Mary Cassatt

British Aestheticism and Classical Revival

James McNeil Whistler
Dante Gabriel Rossetti
Albert Moore
Edward Burne-Jones
Frederick Leighton

French Post-Impressionism

Georges Seurat
Paul Cezanne
Vincent Van Gogh
Paul Gauguin

French and Italian Sculpture

Edgar Degas
Paul Gauguin
Auguste Rodin

Symbolism

Edvard Munch
James Ensor
Odilon Redon

Gustav Moreau
Fernand Khnopff
Jean Delville

Readings in *Art in Theory: 1815-1900*

Art and Nature Moralized	
Jean Auguste Dominique Ingres	183
Friedrich Theodore Vischer	196
Originality and Genius	
Theodore Gericault	23
Eugene Delacroix	26
Responses to Nature	
J. M. W. Turner	107
John Constable	117

Systems and Techniques		
Camille Corot	231	
Benjamin R. Haydon	232	
Independence and Individuality		
Anonymous	275	
Charles Baudelaire	300	
Modern Conditions		
Gustave Courbet	372	
Karl Marx	349	QUIZ
The Conditions of Art		
Various authors on Manet's Olympia	514	
Temperaments and Techniques		
Edgar Degas	565	
Empathy and the Problem of Form		
Anonymous	772	
Paul Signac	795	
The Independence of Art		
James McNeil Whistler	833	
Modernist Themes		
Vincent van Gogh	896	
Painting: Expression and Colour		
G.-Aurier	948	
Symbolism		
Jean Moreas	1014	
Odilon Redon	1064	QUIZ