

AH 314 - Nineteenth-Century Art in France: PAINTING, ARCHITECTURE, SCULPTURE
IES Abroad Nantes

DESCRIPTION:

In the 19th century, France occupies a central place in the artistic world. Numerous artists from all over the world came to Paris to experience artistic modernity and to seek artistic consecration. In this context, art in the 19th century evolves very quickly and undergoes major changes.

Art is more political than ever: on the one hand the modern states put it at their services and lay the foundations of propaganda, on the other hand appears a protest art with artists who oppose - sometimes at the risk of their lives - the power in place. If the artists can move away from the power, it is that their sponsors change. The development of the art market and of private commissions partly liberated artists from official programs. Within this framework appears the figure of the bohemian or romantic artist, misunderstood individual who lives in the margin of the society. This image of the artist - which rarely corresponds to reality - marks for a long time our representation of the art world. Especially since the artists of the XIXth century also invented new media techniques to make speak about them: the scandal, the provocation, the shock, etc. the artists understand that it is more important to make speak about itself than to be simply appreciated.

This new position of the artist must be placed in a world in full upheaval. The industrial age changes the face of the planet, from the railroad to electricity, machines, tools and techniques upset the relationship of the artists to the world. While the industrial society and modern capitalism are imposed, the Western empires leave to conquer the world. Human relations also change profoundly, marked in turn by feminist demands, the abolition of slavery and at the same time the development of colonialism and a "scientific" racism. The arts allow us to understand the complexity of this modern world that is being put in place, between faith in a progress considered emancipatory and a critical look at the violence of a divided and unequal society.

The objective of this course is to provide students with a basic understanding of 19th century French art (major artists, movements, dates), while examining many of the themes that underlie modernity today:

- The political role of the arts
- The visual translation of sensitivity
- The visual effectiveness of a message
- The notions of avant-garde and modernity
- The place of women
- Orientalism and the view of otherness

In addition, students will be invited to take an interest in the materiality of the works, to recognize the style of the artists and the different artistic techniques.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF PRESENTATION: French

ADDITIONAL COST: None

PREREQUISITES: None

METHOD OF PRESENTATION:

Lectures accompanied by a museum visit and an architectural tour

REQUIRED WORK AND FORM OF ASSESSMENT:

- Homework - 25%
- Midterm - 25%

- Final exam - 40%
- Attendance / participation / miscellaneous works – 10%

Homework assignments

Two topics of your choice are offered each week to broaden the elements seen in class. This is an in-depth study of a specific subject for which the student must do serious research based on books, journals or Internet sites presenting verifiable scientific information. The evaluation will focus on the content of the assignment, the writing skills and the bibliography.

- Commentary on the work, 1 A4 page, max. 500 words. It consists of the following elements:
 - o The cartel (the informative elements, name of the artist, title of the work, technique, measure, date of realization, place of conservation)
 - o A short description of the work. It highlights the main elements of the composition.
 - o A formal analysis. The specific and characteristic elements of the work must be highlighted among the following elements: composition (lines), colors, touch, light
 - o Replace a work in an artistic movement (explain why)
 - o 2 or 3 keys to the interpretation of the work
- Summary sheet on an artist, 1 A4 page, max. 500 words. It is composed of the following elements
 - o Biographical elements (date, place of birth and death, places of residence...)
 - o Training ("pupil of ...") and main influences of the artist
 - o The main characteristics of the work (formal, iconographic, genre...), if possible divided by period of creation
 - o The major works of the artist to be related to the characteristics of his work
 - o The artist's "descendants": did he or she form a school, have a lasting influence... what is his or her place in the history of art?

Midterm

This test lasts 1h15. It consists of :

- Recognition of works seen in class (for each work you must find the name of the artist, the title of the work and the date of creation)
- Attribution of works (you must find the name of the artist from a work not seen in class)
- Recognition of artistic techniques
- Course questions

Final exam

This test lasts 2 hours. It consists of :

- 4 course questions (10 points) to evaluate the understanding of the essential notions seen in class.
- An analysis of a work (10 points). This is a commentary on a work in which the student must make a formal analysis (composition, lines, colors, touch, light, perspective...), an iconographic analysis (the subject represented) and give the main keys of interpretation to place the work in the history of art.

Attendance and participation

Every class and every visit is mandatory. Participation is strongly recommended and will be taken into account. Students will also be asked to present a work of art during the museum visit.

LEARNING OUTCOMES:

Expand your knowledge:

- Discover the artists and works of 19th century France
- Understand the relationships between a society, an era and an artistic milieu
- Acquire theoretical notions on art (styles, iconography...)
- Master the technical vocabulary

Develop one's eye:

- Recognize works and artists
- Recognize and describe artistic techniques
- Evaluate the quality of a work
- Understand the way images "speak", approach the visual language

Develop skills:

- Develop speaking skills in French and self-confidence
- Improve written expression in French
- Develop intellectual analysis based on sensitive data

IES ABROAD NANTES ATTENDANCE POLICY

Attendance is mandatory. Absences are excused for valid reasons only. It is the student's responsibility to provide proof of absence, such as medical certificate. Absences due to travel or visits from friends or family members are not valid. Unexcused absences will affect your final grade in the course: each unexcused absence will lead to a reduction of half a letter grade (e.g., B+ will be reduced to B, A to A-) and may also lead to a lower grade for participation. Seven absences in a course will result in an "F" for that course. Each exam, test, presentation, research paper, or other assignment not completed due to an absence may be rescheduled only in the case of a medical or family emergency with proper justification.

Students who are more than fifteen minutes late as "absent".

Attendance on field trips organized as part of many courses is also mandatory. In the event that these field trips take place at a different timeslot or location than the class, you will be notified in a timely manner and will be required to attend the field trip.

Multiple and repeated absences may also lead to additional disciplinary sanctions and will be subject to academic review.

CONTENT

Week & Unit	Content	Assignment
Course 1 Introduction : Neoclassicism	Presentation of the course, general vocabulary and techniques. Historical context: The 18th century, the Enlightenment and the Revolution. Styles: rococo and neo-classicism The genres in painting	
Course 2 David and his students	David: Synthesis between form and moral sense Balance between realism and epic sense Napoleonic Iconography David's students	<i>Commentary on the work : Gros, Bonaparte visiting the Pest in Jaffa, 1804, Paris, Musée du Louvre.</i> <i>Summary sheet : Anne-Louis Girodet</i>

Course 3 Ingres	Workshop and students: how to train in drawing in the 19th century and the notion of filiation. The importance of drawing in the 19th century Ingres and the genres Bathers and odalisques	<i>Commentary on the work :</i> Ingres, <i>The Turkish Bath</i> , Louvre Museum, 1848-59 <i>Summary sheet :</i> Théodore Chassériau
Course 4 Romanticism	Introduction to Romanticism and presentation of two great French artists: Géricault and Delacroix	<i>Commentary on the work :</i> Eugène Delacroix, <i>Freedom Leading the People</i> , Louvre Museum, 1830 <i>Summary sheet :</i> Theodore Géricault
Course 5 Realism	The main artists of French Realism: Daumier Millet Courbet	<i>Commentary on the work :</i> Jean-François Millet, <i>The Gleaners</i> , 1857, Musée d'Orsay. <i>Summary sheet :</i> Honoré Daumier
Course 6 Manet	Manet and modern life	<i>Commentary on the work :</i> Edouard Manet, <i>Lunch on the Grass</i> , 1863 <i>Summary sheet :</i> Henri Fantin-Latour
Course 7 Photography	The invention of photography Scientific photography Pictorialism	<i>Commentary on the work :</i> <i>The Daguerreotype technique</i> <i>Summary sheet :</i> Gustave Le Gray

Course 8 The architecture	Key concepts in 19th century architecture Neo-classicism Historicism and eclecticism	<i>Commentary on the work :</i> Charles Garnier, The Paris Opera, 1861-1875 <i>Summary sheet :</i> Eugène Viollet-le-Duc
Course 9 Urban stroll	Visit of the 19th century monuments of Nantes: Graslin theatre, Passage Pommeraye...	
Course 10 Visit to the museum	Visit to the museum	Choose the 19th century work you would like to hang in your home at the Nantes Museum of Art. Take a photo of it and hand in a small sheet explaining your choice. The deadline for submission is 19 October.
Course 11 MIDTERM	Review: midterm - date to be confirmed	
Course 12 Orientalisms	Ingres' Bathers Delacroix's journey Orientalist fashion	<i>No assignment: midterm correction</i>
Course 13 Impressionism 1	Monet and the outdoors	<i>Commentary on the work :</i> Claude Monet, <i>Bathing at the Grenouillère</i> , 1869 <i>Summary sheet :</i> Claude Monet

Course 14 Impressionism 2	Painting modern life Degas	<i>Commentary on the work :</i> Degas, <i>The Dancing Class</i> , Orsay, 1874 <i>Summary sheet :</i> Gustave Caillebotte
Course 15 Haussmannian Paris	Architecture, urbanism and painting of a modern metropolis	<i>Commentary on the work :</i> <i>The Eiffel Tower</i> , 1889 <i>Summary sheet :</i> The works in Paris under the prefect Haussmann
Course 16 Sculpture	Romanticism (Rude) Statuomania Carpeaux Rodin	<i>Commentary on the work :</i> J-B Carpeaux, <i>The Dance</i> , 1869 <i>Summary sheet :</i> Auguste Rodin
Course 17 Women artists	Being a woman artist in the 19th century. The reasons for the low visibility of women artists in the 19th century	<i>Commentary on the work :</i> Berthe Morisot, <i>The Cradle</i> , Orsay, 1872 <i>Summary sheet :</i> Rosa Bonheur
Course 18 Neo- Impressionism	The neo-impressionist movement Seurat Signac	<i>Commentary on the work :</i> Seurat, <i>A Sunday Afternoon on the Ile de la Grande Jatte</i> , 1886 <i>Summary sheet :</i> Paul Signac

Course 19 Art and science	Technique of visions, colour, technical progress	<i>Commentary on the work :</i> The chronophotographs of Etienne Jules Marey <i>Summary sheet :</i> Michel-Eugène Chevreul and the arts
Course 20 Gauguin	Gauguin His travels The Nabis	<i>Commentary on the work :</i> Gauguin, <i>Arearea</i> , 1892, Musée d'Orsay <i>Summary sheet :</i> Emile Bernard
Course 21 Symbolism	What is symbolism? Characteristics and specificity in art. Main French artists: Puvis de Chavanne Gustave Moreau Odilon Redon	<i>Commentary on the work :</i> Pierre Puvis de Chavanne, <i>The Poor Fisherman (1881)</i> , Paris, Musée d'Orsay. <i>Summary sheet :</i> Gustave Moreau
Course 22 Van Gogh	The career and main works of Vincent Van Gogh. The liberation of colour in painting	<i>Commentary on the work :</i> Van Gogh, <i>The Starry Night</i> , MoMA <i>Summary sheet :</i> Vincent Van Gogh
Course 23 Cézanne	The career and main works of Paul Cézanne. The liberation of line and form in painting	<i>Commentary on the work :</i> Cézanne, <i>The Great Bathers</i> , 1898, Philadelphia <i>Summary sheet :</i> Paul Cézanne

Course 24 Art Nouveau	Architecture, decorative arts of the Art Nouveau period in France	<i>Commentary on the work</i> : Henri Sauvage, Villa Majorelle, 1901-1902 <i>Summary sheet</i> : Hector Guimard
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REQUIRED READINGS :

- Philippe DAGEN, Françoise HAMON (éd.), *Histoire de l'art. Époque contemporaine, XIXe-XXe siècles*, Paris, Flammarion, 2011.

RECOMMENDED READING :

- Bertrand Tillier (dir.), *L'Art du XIX^e siècle : l'heure de la modernité 1789-1914*, Paris, Citadelles & Mazenod, 2016.
- Béatrice Joyeux-Prunel, *Les avant-gardes artistiques 1848-1918. Une histoire transnationale*, Paris, Gallimard, coll. « Folio Histoire », 2016.
- Lorenz EITNER, *La Peinture du XIXe siècle en Europe*, Paris, Hazan, 2007.