



AH 320 ART HISTORY: 19TH CENTURY ART - IMPRESSIONISM AND POSTIMPRESSIONISM

IES Abroad Arles

DESCRIPTION:

This course provides an in-depth study and pictorial survey of Impressionism, its origins and its legacy presented from a general overview of the evolution of painting, with a focus on key elements in the Impressionist movement such as composition, color and style; a study of the aesthetic evolution of Impressionism through the works of the movement's forerunners, artists who constitute the core group and their immediate descendants; and a study of the Impressionist movement's effects on 20th century art and the ways in which today's artists reaffirm the legacy by using elements that gave the movement its vitality and energy.

Students will study works from the following artists: Millet, Manet, Monet, Renoir, Degas, Seurat, Cezanne, Van Gogh and Gauguin. The course is made up of lectures illustrated by slides and group discussion. Visits will be made to local museums, such as Musée Réattu and Fondation Van Gogh, to view the art studied in the classroom.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: None

ADDITIONAL COSTS: None

METHOD OF PRESENTATION:

Lectures, course-related trips, group discussions and presentations

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation - 10%
- Midterm Exam - 30%
- Final Exam - 30%
- Research Paper - 30%

Course Participation

Class participation is not limited to attendance and includes answering questions as well as general participation in class discussions

Midterm Exam

The exam consists of two general questions and one critical analysis question related to coursework seen up until the date of the exam.

Final Exam

A comparative analysis of two paintings seen in class since the beginning of the program.

Research Paper

The research paper will be based on a specific painting. The final grade for the research paper also includes a 15-minute presentation.

Individual research paper on a theme to be determined by the professor. 2500 words (Times New Roman, 12 pt. font, 1.5 line spacing), in addition to a relevant bibliography citing all relevant sources. This paper must be properly introduced, constructed (outlined), and properly argued. The work must be submitted July 25.

LEARNING OUTCOMES:

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By the end of the course, students will be able to:

- Utilize acquired, in-depth knowledge of the French cultural system and of the historical context that gave birth to major works and artistic movements
- Utilize vocabulary specific to art history, allowing the student to express themselves in French, both verbally and written
- Analyze art history texts
- Make a well-argued analysis of a painting

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies.

CONTENT:

Week	Content	Assignments
Week 1	Introduction • The French art world before 1850 • The Academy and the Salon • Imitation: Illusion/Reality • Analysis of Van Gogh's painting in Arles	• La Conquête de la réalité, Corinne Cathaud, pp. 34 – 46 *see below under required readings • Rupture dans la tradition, Petra Ten-Doeschate-Chu, pp. 10 – 22 • La puissance et la gloire I et II, Jean-Daniel Baltassat pp. 50 – 62 • Dossier L'œil, <i>La critique d'art aux XIXe et au XXe siècle</i>, n°564, décembre 2004, pp.72 – 92 • 4. Vincent van Gogh, <i>Les lettres à Théo</i>, pp. 189 - 195
Week 2	Color/Drawing/Landscape painting • The last fight: Ingres/Delacroix/Chevreul • French landscape painting: Millet, Corot, Daubigny • Course-related trip: Musée Réattu • David, painter of the French Revolution	• "L'école de la nature", Michael Fried pp. 1 - 3 • Claude Eveno: "Un Monde avant, voyages intérieurs dans la peinture" Christian Bourgois Editeur, chapitres à définir, 30 pages • "La Révolution permanente", Théophile Silvestre pp. 4 - 6 • "A la recherche de critères nouveaux", Jean-Louis Ferrier pp. 2 – 3 • Marie-Pierre Foissy-Aufrère, la mort de Bara, "Bara, de l'imaginaire révolutionnaire à la mémoire nationale". pp. 3-6 • Marie-Pierre Foissy-Aufrère, la mort de Bara, "Bara, de l'imaginaire révolutionnaire à la mémoire nationale". pp. 85-110

Week	Content	Assignments
Week 3	Painters of Modern Life/Manet - Courbet's realism (1850-55) - Manet, first modern painter? - The Salon de refuses, 1863 - Analysis of two of Manet's paintings	"Réalisme et Histoire", Bertrand Tillier, pp. 1 - 23 - Abe, Yoshio. "Baudelaire et La Peinture Réaliste." Cahiers de l'Association Internationale Des Études Françaises, vol. 18, no. 1, 1966, pp. 205–214 "L'Exposition universelle de 1855", - Abe, Yoshio. "Baudelaire et La Peinture Réaliste." Cahiers de l'Association Internationale Des Études Françaises, vol. 19, no. 1, 1966, pp. 3 –24 "L'Exposition universelle de 1855" "Napoléon III impose le Salon des refusés", Véronique Krings, pp. 46 - 69
Week 4	The Impressionists and the First Impressionist Exhibition - The Impressionist Exhibitions: 1874-1886 - Bazille, the young impressionist - Degas, the ingenious one Mid-term Exam	- Leroy, Louis. "L'Exposition Des Impressionnistes." Le Charivari, 25 Apr. 1874, pp. 572–573. "L'art de choquer", Catherine Valenti, pp.1 – 15 "Une petite entreprise", A. Chevallier pp. 28 – 43 - Richard Kendall et Jill De Vonyar, Degas et les danseuses, "Danse et photographie: premier contacts" pp. 20 – 67 - Vincent van Gogh, <u>Lettres à Théo</u>, pp. 203 - 207
Week 5	Painters of modern life in Provence/Majors influences on impressionist artists/New exhibition opportunities - Chabaud/Leydet/Grivolas - Monet and Eugène Boudin - Monet and the Japanese prints - The individual career of Berthe Morisot/The education of the artists	- Francastel, Pierre. "La Fin De l'Impressionnisme: Esthétique et Causalité." Annales. Economies, Sociétés, Civilisation, vol. 17, no. 4, 1962, pp. 737–745 "Le Peintre de la lumière", Avila, pp. 1 – 17 - Article <u>Connaissance des arts</u>, octobre 2012 "L'impressionnisme en habits (de leur époque)", pp.49 – 56 - Coralie Bernard, L'audace des impressionnistes, 2015, édition du Net, "le sujet moderne : industrie", pp. 39 - 58 - Dossier Arts Magazine, "Les Impressionnistes peintres du quotidien", n°94, Janvier-Février 2015, pp. 68 – 79

Week	Content	Assignments
Week 6	After Impressionism - Vincent van Gogh/course-related trip: Fondation Van Gogh - Gauguin and Picasso in Arles - Cézanne and Signac in the South of France - Van Gogh and Gauguin in Arles	"Héritage et Influence", P. Riviale, pp. 1 - 7 "La difficile relève de l'impressionnisme parisien", A. Guerrand, pp. 33 – 40 - Vincent van Gogh, <u>Lettres à Théo</u>, pp. 342-344 "Le travail", H. Rolland, pp. 42 – 49 "Un art d'expérimentation", F. de Forbin (1p) - Article <u>L'œil</u>, mars 2005, Le néo-impressionnisme ou la science de l'arc-en-ciel", pp. 37 – 42 "La consolidation moderne de la fin de siècle", H. Cassimatis, pp. 12 - 19 "France : la querelle cosmopolite et la réaction nationaliste en art", C. Pouzadoux, pp. 17 - 24 "Ce que le symbolisme laissa à l'avant-garde", M.O. JENTEL, pp. 22 - 29 - Jean-Luc Chalumeau "Van Gogh, un fou Van Gogh?", pp.5 – 9 - Vincent van Gogh, <u>Lettres à Théo</u>, pp. 214 - 2019

COURSE-RELATED TRIPS:

- Visits will be made to local museums such as Musée Réattu and Fondation Van Gogh to view the art studies in the classroom.

REQUIRED READINGS:

* Assembled extracts from recent PhD dissertations, distributed by professor (see under 'Assignments' for titles and author names)

- Abe, Yoshio. "Baudelaire Et La Peinture Réaliste." Cahiers De L'Association Internationale Des Études Françaises, vol. 18, no. 1, 1966, pp. 205–214
- Francastel, Pierre. "La Fin De L'Impressionnisme: "Esthétique et Causalité." Annales. Economies, Sociétés, Civilisation, vol. 17, no. 4, 1962, pp. 737–745
- Vincent van Gogh, Lettres à Son frère Théo. Gallimard, 1989.
- Haddad Michèle. Gustave Courbet: Peinture Et Histoire. Presses Du Belvédère, 2007.
- Joyeux-Prunel Béatrice. Les Avant-Gardes Artistiques 1848-1918: Une Histoire Transnationale. Gallimard, 2015.
- Leroy, Louis. "L'Exposition Des Impressionnistes." Le Charivari, 25 Apr. 1874, pp. 572–573.
- Mauduit, Xavier, and Lemagnent Cédric. La véritable Histoire Des Impressionnistes. Armand Colin, 2017.
- E.H. Gombrich, Histoire de l'art, Phaidon, 2001.
- Marie-Pierre Foissy-Aufrère, La mort de Bara, édité par la fondation du Muséum Calvet, Avignon, 1989
- Marie-Christine Gamberini, Claude Monet, sa vie son œuvre, Librairie Grund, 1992
- Richard Kendall et Jill DeVonyar, Degas et les danseuses, "L'image en mouvement", Skira Flammarion, 2011
- Raymond Cogniat, Pissarro, Flammarion, 1877
- Connaissance des arts, "Y a – t – il une mode impressionniste ?" octobre 2012, n°708
- Coralie Bernard, "L'audace des impressionnistes", Edition du net, 2015
- L'œil, "La critique d'art aux XIXe et XXe siècle", décembre 2004, n°594
- Arts Magazine, "Degas, Renoir, Cézanne...les impressionnistes peintres du quotidien", n°94, janvier-février 2015
- Jean-Luc Chalumeau, "Un fou, Van Gogh ?", Edition Découvrons l'art, 2003

RECOMMENDED READINGS:

- Antoine Terrasse, *Pont-Aven l'Ecole buissonnière*, Découvertes Gallimard, 1992

- Frédéric Martinez, *Delacroix*, Gallimard, 2016
- Zola, *L'Oeuvre*, Gallimard, 1983
- Connaissance des arts, *L'impressionnisme et la mode*, Hors-série N°550
- Gérard-Georges Lemaire, *Histoire du Salon de peinture*, Klincksieck, collection "Etudes", 2004.