



AH 275 PARIS MUSEUMS

IES Abroad Paris

DESCRIPTION:

This course will approach the history of French Art from a chronological perspective, from the 17th century to modern art, as seen in the museums of Paris. Our route will begin at the Louvre with Nicolas Poussin (17th century) and will finish with the avant-garde (Fauvism and Cubism). Along the way, we will visit Neo-Classicism (David), Romanticism (Géricault, Delacroix), the Realists (Courbet, Manet), the Impressionists (Monet, Renoir, Degas), and many others. Each class/visit will be devoted to a work, a historical movement, or a specific artist. Our visits will take us to different types of museums, from the most renowned to the lesser known, from the most traditional to the most original: the large, national museums (Le Louvre, Musée d'Orsay), art collectors' former houses (Le Musée Jacquemart-Andre, le Musée Marmottan Monet), artist studios (Musée Delacroix, Musée Gustave Moreau), and places of study and production (L'Institut de France, L'école Nationale des Beaux-arts). In order to maintain a diverse approach and to benefit from our presence here in Paris, we will devote two classes to locations that have inspired artists. We will give priority to Impressionism, visiting Montmartre (where Renoir painted *Le Bal au Moulin de la Galette*), and Montparnasse, where the avant-garde found its home in 1910.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: none

METHOD OF PRESENTATION:

- Visits to museums
- Note taking
- Literary texts in chronological order
- Three quizzes based on visits and course readings

REQUIRED WORK AND FORM OF ASSESSMENT:

- Essay + presentation based on specific work or subject - 20%
- Midterm Exam - 20%
- Class participation - 20%
- Quizzes during the semester - 20%
- Final Exam - 20%

Essays

Essays based on specific work or subject (5 pages + a detailed bibliography a 10-15 minute oral presentation)

Midterm Exam

Analysis of images and overview of questions treated in class

Class participation

Oral presentations, preparation, active participation in class and during museum visits

Quizzes

Three quizzes based on visits and course readings

LEARNING OUTCOMES:

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

- Understand the history of French Art



- Analyze different expositions and spaces and understand their history
- Discuss art history with specific vocabulary
- Express and explain themselves orally as well as on the page
- Understand major texts related to French Art

ATTENDANCE POLICY:

Attendance is mandatory for all sessions, including visits. Absences and lateness will affect your ability to master class content. In addition, your final grade will be lowered for each absence.

Example:

- Final grade: A-
- 1 absence = A-, 2 absences = B+, 3 absences = B, 4 absences = B-

Being more than 15 minutes late to a course counts as an absence. 3 late arrivals (less than 15 minutes) count as an absence.

If a student misses more than 25% of class time, s/he will receive an F in the course.

Assignments and presentations missed because of absences will be given the grade of F.

When absences occur, students must inform their teacher and the French Studies Academic Coordinator as soon as possible (mfedon@iesabroad.org). In some instances (sickness with doctor's note for example), absences may be excused. If a student believes that an absence should be excused, they must contact Meghann or Seth.

Students should always inform their professor of their absence, as well as Meghann (mfedon@iesabroad.org).

CONTENT:

Week	Content	Reading and Paintings/Assignments
Session 1	General introduction: From Classicism to Contemporary and Modern Art I. The paintings of Louis XIII and Louis XIV (The Louvre)	<ul style="list-style-type: none">• Nicolas Poussin• Charles Lebrun• French paintings of 18th century (Fragonard, Watteau, Boucher)
Session 2	Classical and Academic Painting Nicolas Poussin (1594-1665), renowned French painter, is considered the master of classical art in France. The artist includes a genre (portrait) and a traditional motif in painting, the painter's workshop.	<ul style="list-style-type: none">• Nicolas Poussin and the classical model• The Royal Academy of Painting and Sculpture (1648)• The Salon (1667)• Oeuvres: <i>L'enlèvement des Sabines</i>, 1637-38, The Louvre; <i>Autoportrait</i>, 1650, The Louvre
Mandatory Museum Visit	Musée Carnavalet 23, rue de Sévigné, 75003, Metro Saint Paul OPEN from Tuesday to Sunday, 10am to 6pm (free) Work to be presented in class: you must have seen, at the Musée Carnavalet, the five periods mentioned,	<ul style="list-style-type: none">• Rooms to see: Paris under Louis XV/XVI/The Revolution/The Empire/The Second Empire

	and choose one to present in class (PowerPoint) with a group of 3-4 people. For each group/period: History, 1-2 works in detail, general style and bibliography.	
Session 3	<p>II. The 18th and 19th centuries</p> <p>Lecture on: Paris under Louis XV, Louis XVI, The Revolution, The Empire, The Second Empire</p> <p>Work to be presented in class: you must have seen, at the Musée Carnavalet, the five periods mentioned, and choose one to present in class (PowerPoint) with a group of 3-4 people.</p>	
Session 4	<p>III. The 19th Century: Return to Classicism</p> <p>Student of Francois Boucher, in 1766 David enters the workshop of Joseph-Marie Vien, a painter who was renowned for his return to antiquity, a style that was defended in particular by Winckelmann in Germany. In Rome, he will truly find his passion for the art of antiquity. Upon returning to Paris in 1784, he paints, for the Count D'Angiviller, <i>Le Serment des Horaces</i>, where one can see a return to the classical style found in Poussin, but also something more rigid: the painting must illustrate a certain number of examples taken from Roman tales, such as patriotism and heroism. With these Roman ideals, David becomes the official painter of the Revolution</p> <p>Work to be presented in class: In groups of 3-4, present on a neo-classical work from The Louvre and define neo-classicism (oral presentation with PowerPoint. Specify the bibliography at the end of the ppt.)</p>	<ul style="list-style-type: none"> Oeuvre: Jacques-Louis David, <i>Le serment des Horaces</i>, 1784.
Mandatory Museum Visit	<p>Musée d'Orsay</p> <p>Meet at Musée d'Orsay in front of the B ENTRANCE (next to the Seine), Metro Solferino, Line 12</p> <p>Academic paintings of the 19th century, Musée d'Orsay</p> <p>Choose an Impressionist or post-Impressionist work visible in the Musée d'Orsay or in the Museum of</p>	

	Modern Art (Pompidou) for your oral presentation/paper. Presentations on Impressionism will be done at the Musée d'Orsay, at IES for post-Impressionism, and at Pompidou for 20th century art.	
Session 5	<p>The 21st century: Academic principles</p> <p>Artistic feud: Ingres vs. Delacroix</p> <p>Drawing versus color: a history of the theory of colors</p>	<p>Readings:</p> <ul style="list-style-type: none"> • Ingres, « Du dessin », <i>Ecrits sur l'art</i>, La Bibliothèque des Arts, Paris, 1994, pp. 41-50 • Ingres, « De la couleur, du ton et de l'effet », <i>ibid.</i>, pp. 51-56 • Delacroix, « Couleur », <i>Dictionnaire des beaux-arts</i>, éd. Hermann, Paris, pp. 41-46
Session 6	<p>Neo-Classical and Romantic Painters</p> <p>Neo-Classical: Greuze, David, Ingres</p> <p>Romantic: Géricault, Delacroix</p>	<ul style="list-style-type: none"> • Oeuvres: Jacques-Louis David, <i>Le serment des Horaces</i>, 1784, Paris, musée du Louvre; Ingres, <i>Le bain turc</i>, 1862, Paris, musée du Louvre; Géricault, <i>Le radeau de la méduse</i>, 1816, Paris, musée du Louvre; Delacroix, <i>La Mort de Sardanapale</i>, 1826, Paris, musée du Louvre
Mandatory Museum Visit	<p>Musée Delacroix</p> <p>Meet at Denfert-Rochereau Metro, at the corner of Rue Daguerre and Avenue du General Leclerc</p> <p>The life of a major artist at the beginning of the 19th century: Eugene Delacroix (Romanticism) <i>in situ</i></p>	<p>Readings:</p> <ul style="list-style-type: none"> • Loïs Cassandra Hamrick, « Etre un artiste en 1838 (Avec une lettre inédite d'Eugène Delacroix) », <i>Romantisme</i>, n°54, 1986, pp. 78-88
Session 7	<p>Quiz #1: Jean Dominique Ingres</p> <p>Film: <i>Le regard captif – Le Bain turc d'Ingres</i> (Palette Arte)</p> <p>At the end of his career, Ingres prepared a canvas with 25 naked women. Some of them evoke lovers of his past; others are inspired by engravings that the painter collected and used to inform his paintings. In <i>la Grande Odalisque au Bain turc</i>, there is a fascination with The Orient, which the painter never visited. <i>Le Bain turc</i> began as a rectangular canvas; afterwards, Ingres reshaped it multiple times before becoming a “tondo,” a circular painting in the tradition of classical religious paintings. An extensive analysis of the archives by the painter Montauban and a laboratory analysis allow us to reconstruct the history of a painting that has inspired much fascination – for example in Picasso or Man Ray – as</p>	<ul style="list-style-type: none"> • Oeuvres: Dominique Ingres, <i>La baigneuse de Valpincon</i>, 1808 au <i>Bain Turc</i>, 1863 • To turn in: outline and detailed bibliography for the class presentation (no online sources w/ exception of museum websites)

	well as revulsion. Paul Claudel saw in this painting a “pancake with maggots.”	
Mandatory Museum Visit	<p>The French Institute and The School of Fine Arts</p> <p>Meet at Denfert-Rochereau metro exit, at the corner of Rue Daguerre and Avenue du General Leclerc</p>	<ul style="list-style-type: none"> The French Institute (1795), The School of Fine Arts (Paris), The Royal Academy of Painting and Sculpture, the Salons, lecture on classical painting
Session 8	<p>The French Landscape</p> <p>It was against the Academy, against the historic sense of landscape, against conventions thought to be fatal to artistic integrity and the truth of the artist’s work, that young men born around 1810 - Rousseau, Dupre, Paul Huet, Decamps, Fiers, Cabat, Diaz, Troyon, Chintreuil, Daubigny – fought with ingenious methods and diverse aspirations. The Barbizon school is one of the most important aspects of the history of landscape in the 19th century. This first lesson will underline the major steps in the history of landscape painting through various works found in the Louvre, in order to recognize the importance and role of the Barbizon school, most notably amongst the impressionists</p>	
Session 9	<p>Realism</p> <p>Gustave Courbet was born on June 10, 1819, to a family of peasant proprietors. He came to Paris in 1839, where he frequented inner circles of romantic artists, hostile to all forms of artistic instruction and success scandals. He became one of the most important painters of the 19th century, when Paris was the universal capital of the Arts. His art spearheaded the rupture with the Academy and allowed for the freedom of subject and motif that would lead to Impressionism.</p>	<ul style="list-style-type: none"> Oeuvres: Gustave Courbet, <i>Un enterrement a Ornans</i>, 1849 et <i>L’atelier du peintre</i>, 1855 Readings: All of the pages on Courbet on the Musée d’Orsay website (link on Moodle); Caroline Mathieu, «Les expositions universelles à Paris : architectures réelles et utopiques». Les expositions universelles à Paris, Musée d’Orsay, Paris 2007, pp. 7-10. Assignment: summarize the most important aspects of the life and career of G. Courbet with help from the reading (oral)
Session 10	<p>Modernism and Manet</p> <p>The “Salon des Refusés” is created in 1863 to appease many painters who were rejected by the Official Salon. Manet presents his <i>Le Dejeuner sur l’Herbe</i> at this salon, which was judged indecent and created a scandal. The scandal begins anew with <i>Olympia</i>, a work that is accepted at the Official Salon two years after its creation. <i>Olympia</i> once again gives rise to public and private criticism. Cabanel’s work,</p>	<ul style="list-style-type: none"> Oeuvres: <i>Le déjeuner sur l’herbe</i>, 1863, Paris, musée d’Orsay. Manet, <i>Olympia</i>, 1863, Paris, musée d’Orsay. Cabanel, <i>La naissance de Vénus</i>, 1863, Paris, musée d’Orsay. Readings: Multiple authors on the “Salon des Refusés” (texts from 1863) and on Manet’s <i>l’Olympia</i> (texts from 1865), <i>Art in Theory</i>, op. cit., 509-513 and 514-518; Emile Zola, “Chapter “, <i>L’oeuvre</i>, 1886.

	purchased by Napoleon III, denotes contrary to official art of this period.	
Session 11	Midterm Exam New neighborhoods: Montmartre and Bohemian Life, the European quartier and La Plaine Monceau; Camondo, Impressionist art collector	
Mandatory Museum Visit	Montmartre Museum, Camondo Museum Meet at the exit of Metro Blanche (Line 2)	
Mandatory Museum Visit	Marmottan-Monet Museum, 2 Rue Louis Bouilly, 75016 Paid-entry, reduced price with IES student card. You must bring me the ticket to be reimbursed.	<ul style="list-style-type: none"> • Work to hand in: Formal analysis of Monet's <i>Impression, soleil levant</i>, 1873, Marmottan-Monet Museum (check Moodle for more information on analysis)
Session 12	Impressionism Some thirty painters who worked on the Boulevard des Capucines, friends of Manet, having adopted the practice of clear tones and open air, attracted much interest. Claude Monet had sent many characteristic paintings, and this is one of them. He showed five, one of which was entitled <i>Impression, soleil levant</i> , a view of a port. Boats on the water, subtly indicated, appear through a transparent fog that highlights a red sun. The title, <i>Impression</i> , corresponds to light and quick strokes and subtle contours. This formula gave rise to the Art Nouveau, which also lent itself to the name that best characterizes these artists and their style, Impressionism. The word, spontaneously defined by onlookers, was taken and applied by <i>le Charivari</i> on April 25.	<ul style="list-style-type: none"> • Oeuvre: Claude Monet, <i>Impression, Soleil levant</i>, 1874 • Assignment: Formal analysis of Monet's work, <i>Impression, soleil levant</i>, 1873, Marmottan-Monet Museum (check Moodle for more information on analysis). • Readings: Robert de la Sizeranne, "L'Art à l'Exposition de 1900: Bilan de l'Impressionnisme", <i>Revue des deux mondes</i>, Paris, 1900, vol. 159, p. 628.
Session 13	Modern Painters, Modern Life, Haussmann	<ul style="list-style-type: none"> • Field study: Saint Lazare Train Station, Les Grands Magasins • RENDEZ-VOUS at Gaité Metro, right next to IES Abroad Center
Mandatory Museum Visit	Musée d'Orsay Rendez-vous in front of B Entrance (next to the Seine), Metro Solferino Line 12	<ul style="list-style-type: none"> • Modern Painters and Modern Life: Courbet's Realism to Manet, the Impressionists • Student presentations on Impressionism

Mandatory Museum Visit	Jacquemart André Museum Rendez-vous in front of Metro Gaité, Line 13	<ul style="list-style-type: none"> Jacquemart André, art collector at the time of Impressionism
Mandatory Museum Visit	Rodin Museum Rendez-vous in front of Metro Gaité, Line 13	<ul style="list-style-type: none"> Auguste Rodin
Session 14	After Impressionism	<ul style="list-style-type: none"> Student presentations on post-Impressionism
Session 15	Symbolism, Les Nabi, Art Nouveau	
Mandatory Museum Visit	Orangerie Museum Rendez-vous in front of the Orangerie, Metro Concorde (Museum is in the Tuileries garden, next to the Seine), Lines 1, 8 and 12	<ul style="list-style-type: none"> After Impressionism: Gustave Moreau
Session 16	The 20th Century Historic avant-garde: Fauvism, Cubism, Dadaism	<ul style="list-style-type: none"> Oeuvres: Matisse, La femme au chapeau, 1908, SFMoMa; Picasso, Les demoiselles d'Avignon, 1907, Moma NY; Duchamp, Fountain, 1917, MNAM Assignment: divide the class into three groups. Each group to present one of the three works cite (oral PowerPoint)
Mandatory Museum Visit	Picasso Museum and Pompidou Museum (Museum of Modern Art) Rendez-Vous at the exit of Metro Saint Paul, Line 1	<ul style="list-style-type: none"> At Pompidou, student presentations on 20th century art
Mandatory Museum Visit	Montparnasse of the Artists (beginning of 20th century) Rendez-vous Metro Denfer-Rochereau, corner of Rue Daguerre and Avenue du Général Leclerc	<ul style="list-style-type: none"> From 1910, the avant-garde artists leave Montmartre and go to Montparnasse. The Steins. Neighborhood visit.
Session 17	Museums: The Louvre	<ul style="list-style-type: none"> Meet with Cyrille Gouyette, cultural specialist at The Louvre

Session 18	Museums: Centre George Pompidou	<ul style="list-style-type: none"> Meet with Baptiste Coutureau, event organiser, Centre Pompidou
Session 19	Course conclusion	
Session 20	Final Exam	

COURSE-RELATED TRIPS:

- Musée Carnavalet
- Musée d'Orsay
- Louvre
- Musée Delacroix
- The French Institute and The School of Fine Arts
- Montmartre Museum
- Camondo Museum
- Musée d'Orsay
- Jacquemart André Museum
- Rodin Museum
- Orangerie Museum
- Picasso Museum
- Pompidou Museum (Museum of Modern Art)

REQUIRED READINGS:

- Ingres, « Du dessin », *Ecrits sur l'art*, La Bibliothèque des Arts, Paris, 1994, pp. 41-50
- Ingres, « De la couleur, du ton et de l'effet », *ibid.*, pp. 51-56.
- Delacroix, « Couleur », *Dictionnaire des beaux-arts*, éd. Hermann, Paris, pp. 41-46.
- Loïs Cassandra Hamrick, « Etre un artiste en 1838 (Avec une lettre inédite d'Eugène Delacroix) », *Romantisme*, n°54, 1986, pp. 78-88.
- Caroline Mathieu, «Les expositions universelles à Paris : architectures réelles et utopiques». Les expositions universelles à Paris, Musée d'Orsay, Paris 2007, pp. 7-10
- Divers auteurs sur le Salon des refusés (textes de 1863) et sur *l'Olympia* de Manet (textes de 1865), *Art in Theory*, *op. cit.*, pp. 509-513 et 514-518
- Emile Zola, « Chapitre V », *L'oeuvre*, 1886
- ROBERT DE LA SIZERANNE, "L'Art à l'Exposition de 1900: Bilan de l'Impressionnisme", *Revue des deux mondes*, Paris, 1900, vol. 159, p. 628