



## AH215-01 History of Paris in Architecture and Art

IES Abroad Paris

### DESCRIPTION:

This class retraces the major steps in the evolution of the city of Paris through art and architecture from the medieval period to today. Particular attention is paid to the 19<sup>th</sup> century from the Second Empire and the major urban planning programs conducted by the Baron Haussmann, which gave the capital its current form and style in the year 1900. We will then focus on the modern innovations of the 20<sup>th</sup> century.

Students will study questions related to urban planning, the new Parisian lifestyle, as well as the modernity and modernization of the city but also questions of style. These will be contextualized and paralleled with the major artistic movements of the times such as impressionism.

In order to illustrate these changes and the architectural history of Paris, beside major monuments and buildings, we will look at the works of famous painters such as Lebrun, Boucher, David, Ingres, Delacroix for the pre and post-revolutionary era, and Edouard Manet who illustrated “Modern” Paris as with the monuments, the impressionists, post-impressionism and the 20<sup>th</sup> century avant-garde artistes.

We will use historical novels, films and specific readings from Alistair Horne’s *Seven Ages of Paris* to complete our knowledge on the topic.

**CREDITS:** 3

**INSTRUCTOR:** Anne Catherine Abécassis

**LANGUAGE OF INSTRUCTION:** English

**ADDITIONAL COSTS:** None

**PREREQUISITES:** none

### METHOD OF PRESENTATION:

The courses include a set of lectures whose basis will be the study of texts, of sites, of specific buildings and art works on site.

The texts to be read are available on Moodle if not from the textbook and the date for which they must be read is indicated on the syllabus/Moodle. Students will also be required to do oral presentations.

As the course focuses primarily on works of art and the architecture, most of the classes will take place in the city and in museums.

### REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation: 10%
- Midterm: 30%
- Homework (oral presentations, papers, PPT): 15%
- quizzes on readings: 15%
- Final exam: 30%

### Course Participation

Students are expected to come prepared to class. The readings and the assignments given on Moodle/syllabus for each class, are expected to be seriously done in order to be able to answer questions and to participate actively to discussions. Work will be assessed on the basis of students’ visual observations, mastery of course material, and critical interventions.

### Midterm Exam



20 specific questions will be asked; 10 with short answers (dates, facts, names, etc.) and 10 with short essays from images to identify based on lectures, pdfs, visits and readings.

### Final Exam

You will have 5 images, and questions for each image, some short, some essay questions. Each image is worth 4/20

### Quiz

There will be 3 announced quizzes on the readings and films and a third unannounced quiz on readings and films.

### Oral presentations

Homework to prepare and to be able to present in class

### LEARNING OUTCOMES:

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

- Identify topics of urban planning of the period and relate it to the current form of the city.
- Analyze the urban development of Paris and relate this to the new Parisian lifestyle.
- Recognize the evolutions during this period, specifically the modernity and modernization of the city.
- Understand the context of architectural style with the major artistic movements of the times.

## IES Paris Attendance Policy

Your academics are a priority, and regular class attendance class is mandatory, respectful, and essential to academic success. Being absent from class will prevent you from maximizing your learning and will negatively affect your participation grade.

### Lateness

Please arrive on time for each class meeting. Arriving late for class is disruptive for faculty members and students alike and will prevent you from maximizing your learning.

- 0 to 15 minutes = late
- Over 15 minutes = 1 absence

If you arrive late 3 times, it will be counted as an absence.

### Absences

If you must be absent, please email both your professor and the academic team as soon as possible ([mfedon@iesabroad.org](mailto:mfedon@iesabroad.org)) and ([emaines@iesabroad.org](mailto:emaines@iesabroad.org)). Absences for medical reasons and/or emergencies will be considered excused, but justification will be required. In this case, we will need:

- a certificat médical,
- from a French doctor,
- must be submitted within 24 hours of the absence,
- or proof of upcoming medical appointment.

If you are absent for an exam, presentation, or other graded in-class assignment, you must provide justification for the absence, or you will receive an automatic F.

Our attendance policy allows each student to miss one 3h course and two 1.5h class sessions without it affecting the final grade of the class. Above that, your final grade will be lowered. The following example is for a 1.5h class:

Final grade: A-

1 unexcused absence: A-

2 unexcused absences: A-

3 unexcused absences: B+

4 unexcused absences: B

And so on...

Lastly, an important reminder!

For any and all absences students are required to fill out the ABSENCE FORM, which can be found using the following link:

<https://airtable.com/appwRScHoi8XeQUhz/shrkeAL2VXGdy1RH5>

Any documentation FOR AN EXCUSED ABSENCE must be uploaded to this platform.

#### CONTENT:

Week	Content	Assignments
<p>1. Tuesday, 21 January 2025</p> <p>3:05-6:10 pm</p>	<p>General presentation</p> <p>I. INTRODUCTION: HISTORY OF PARIS IN ART AND ARCHITECTURE</p> <ul style="list-style-type: none"> <li>• From Lutetia to Paris: an overview of the city, the housing, the style, the period</li> <li>• The beginning: The Gallo Roman city in Gallia (52BC-476 AD)</li> </ul> <p><b>Visits:</b> The Cradle of Paris: Île de la cite. Crypte archéologique, Notre Dame</p>	<p>Meeting in class</p> <p>Interviewing classmates to know each other.</p> <p>Asking and sharing their motivations for studying in Paris</p> <p>Asking and sharing their motivations to study the history of Paris through art and architecture.</p> <p>Asking and discussing what they already know about the city's history and how they see it after few days in Paris.</p>
<p>2. Tuesday, 28 January 2025</p> <p>3.30-6.30 Pm</p>	<p>From Middle Ages, the Renaissance (16<sup>th</sup> century)</p> <ul style="list-style-type: none"> <li>• Philippe Auguste (Middle-Ages)</li> <li>• The middle-ages: The medieval city of Paris (476-1515)</li> <li>• The 1st city planning of Philippe Auguste (1180-1223)</li> </ul> <ul style="list-style-type: none"> <li>• François 1er (Renaissance)</li> <li>• Henri the IV's Royal City (Renaissance)</li> </ul> <p><b>Visits:</b> Musée Cluny, Philippe Auguste (Middle Ages, 12<sup>th</sup>-13<sup>th</sup> century), la Conciergerie, Place Dauphine &amp; Pont Neuf (early 17<sup>th</sup> century)</p>	<p>Meeting metro stop Cluny-La Sorbonne (line 10), exit 3, rue Saint Jacques)</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>• Timelines 1 (P.2 on PDF)</li> <li>• Alistair Horne, Age 1. Chapter 2, <i>The Seven Ages of Paris</i>, 2002</li> <li>• AH, "Age 2, Chapter 4 Henri the IV<sup>th</sup>", <i>Ibid.</i></li> <li>• PPT on Middle Ages and the Renaissance</li> </ul> <p>Quiz on timeline &amp; readings to post on Moddle before class.</p>
<p>3. Tuesday, 4 February 2025</p> <p>3:30-6:30 pm</p>	<p>3. From the Renaissance to the 18<sup>th</sup> century</p> <ul style="list-style-type: none"> <li>• Musée des Arts décoratifs</li> <li>• Outside the Louvre</li> </ul>	<p>Meeting metro stop Palais Royal (line 1 &amp; 7) exit 2, Pl. Palais Royal</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• AH, "Age three: 1643-1795", chapter 7, pp. 117- 151.</li> </ul> <p>Assignments:</p>

	<p><b>Visits:</b> Musée des arts décoratifs &amp; the Louvre (outside)</p>	<ol style="list-style-type: none"> <li>1. You have to <b>Go to the Louvre before</b> class to see the circled sections on the map on Moodle (Count on at least 1 hour and a half visit)</li> <li>2. Assignment in the Louvre: <b>from Louis XIV to Napoleon</b> (1PPT/group with your own pictures in the Louvre): <ul style="list-style-type: none"> <li>• In groups of 4/5 (you must visit the Louvre together - a photo of you all together with your names on the first slide)</li> <li>• For each period: <ul style="list-style-type: none"> <li>• The style of the period in general and introduce us to the king or emperor of the chosen period.</li> <li>• Paris urbanism projects &amp; major constructions for the period you chose.</li> <li>• You must choose 5 or 6 works (paintings, objects, furniture piece from the Louvre and/or a room from the Louvre) to define that period. Each work must be presented (artist, title, year) and you must show how the work is specific to the chosen period (by naming and defining the style (classical, rocaille, neo-classical, for example)).</li> </ul> </li> </ul> <p>Period to cover:</p> <ul style="list-style-type: none"> <li>• Louis XIV</li> <li>• Louis XV</li> <li>• Napoleon</li> </ul> <ul style="list-style-type: none"> <li>• Last slide with your bibliography (sources you used. Use only academic sources, museum websites. No other websites (and NO WIKIPEDIA, NO INSECULA, etc.!).</li> </ul> <p>To Post on Moodle before class.</p> </li> </ol>
<p>4. Tuesday, 11 February 2025</p> <p>3:30-6:30 pm</p>	<p>Paris before &amp; after the French Revolution</p> <p><b>The Musée Carnavalet - The museum of the history of Paris.</b></p> <ul style="list-style-type: none"> <li>• It was founded in 1866 during the often-destructive modernization of Paris launched by Napoleon III and Baron</li> </ul>	<p>Meeting in front of the Carnavalet museum, 23 Rue de Sévigné, 75003 Paris (closest metro stop Saint-Paul line 1)</p>

	<p>Hausmann to preserve -paradoxically – elements of Parisian architecture and historic interiors saved from demolition.</p> <ul style="list-style-type: none"> <li>• Focus on the pre-revolution period to the 19th century in the permanent collection.</li> <li>• 1793-1794 - Exhibition</li> </ul> <p><b>Visits:</b> Musée Carnavalet &amp; Pavillon de l'Arsenal</p>	
<p>5. Tuesday, 18 February 2025</p> <p>3:05-6:10 pm</p>	<p>PARIS A 19<sup>TH</sup> CENTURY CITY FROM THE COVERED PASSAGES TO THE BIRTH OF THE DEPARTMENT STORE.</p> <p>From the mid to the late 19<sup>th</sup> century department stores became the new temples of modernity and consumerism in Paris. Aristide Boucicaut was the founder of the first Parisian department store, Le Bon Marché, which he inaugurated in 1852. The MAD exhibition focuses on the history of Au Bon Marché, Les Grands Magasins du Louvre, Au Printemps, La Samaritaine and Les Galeries Lafayette from the Second Empire to their consecration at the celebrated Art Deco exhibition (International Exhibition of Modern Decorative and Industrial Arts) of 1925.</p> <p>Department stores benefited from the rise of the bourgeoisie as the newly prosperous class of French society. The stores catered to the beginnings of mass culture and the emergence of modern leisure activities, so that "shopping", much like the theater, dance halls, cafés and concerts, became the new bourgeois pastime. They became the "kingdom of women" famously described by Émile Zola in his preparatory notebooks for his great novel devoted to the department store, <i>Au Bonheur des Dames</i>.</p> <p><b>Visit:</b> Covered Passages</p>	<p>Meeting in class</p> <p><b>Assignment:</b> Read. <i>Paris and Napoléon</i> to page 8 on. Moodle. Based on your reading, present in a PPT the situation of Paris during the reign of Napoleon the 1<sup>st</sup>, his projects for city, his realizations for the city, add some of your own photos. Visit the Invalides, see the Napoleon part in the Louis XIV – Napoleon   17<sup>th</sup> – 19<sup>th</sup> century permanent collection of the Musée de l'armée and the imperial tomb of Napoleon inside the Dome. Add your photos of your visit in your PPT and comment them. You are welcome to use the Invalides Website to help you comment your photos. Group project (max 4 people)</p>
Winter break	22-February-2 March 2025	
<p>6. Tuesday, 4 March 2025</p> <p>3:30-6:30 pm</p>	<p>Hausmann and the Second Empire</p> <p>In just 17 years, the famous Baron Hausmann changed the face of a still "medieval" Paris. An</p>	<p>Meeting 8 rue Scribe on the left side of the Opera Garnier (closest metro Opera). From BIA take line 13 to Saint Lazare then line 3 to Opéra exit rue Scribe</p>

	<p>unprecedented metamorphosis, ordered by Napoleon III, which elevated Paris to the rank of the great capitals.</p> <ul style="list-style-type: none"> <li>• The Opera House</li> <li>• Department store (Galleries Lafayette, Printemps)</li> <li>• Haussmann and the Second Empire: The city of lights</li> <li>• The Haussmann building.</li> </ul>	<p>Reading:</p> <ul style="list-style-type: none"> <li>• AH, "Age 5", Chapter 14<sup>th</sup> – The Second Empire, pp. 262-284.</li> <li>• PPT Paris before and after Haussmann</li> </ul> <p>Homework: 1 page on the Second Empire and on Napoleon III to post on Moodle before class</p> <p>Recommended reading: Emile Zola, <i>Au Bonheur des dames</i> (Ladies' delight), 1883, Penguin 2001, Introduction and Chap. 1 (Moodle)</p> <p><b>Oral Quiz</b> on reading and on the Second Empire and Napoleon III</p>
<p>7. Tuesday, 11 March 2025</p> <p>3:30-6:30 pm</p>	<p><b>Midterm exam</b></p> <p>and</p> <p>Film: Stan Neumann, François Loyer, <i>Paris, 19th Century, The Invention of the Modern City</i>, Les Films d'Ici, 1991</p>	<p>In class</p>
<p>8. Tuesday, 18 March 2025</p> <p>3:30-6:30 pm</p>	<p>Paris a 19<sup>th</sup> century city</p> <p>19<sup>th</sup> century art: Academic painters v/s Painters of modern life</p> <p>Visit: Musée d'Orsay's permanent collection</p>	<p>Meeting in front of the Musée d'Orsay, entrance B Closest metro Solferino (line 12)</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• AH, "Age 5", Chapter 15<sup>th</sup> – L'Année Terrible, pp. 285-313.</li> </ul>
<p>9. Tuesday, 25 March 2025</p> <p>3:30-6:30 pm</p>	<p>Art is in the Street!</p> <p>Exhibition devoted to the spectacular development of the illustrated color poster in the late 19th century.</p> <p>Visit:</p> <ul style="list-style-type: none"> <li>• Musée d'Orsay &amp; The Bon Marché</li> </ul>	<p>Meeting in front of the Musée d'Orsay, entrance B Closest metro Solferino (line 12)</p>
<p>10. Tuesday, 1 April 2025</p> <p>3:30-6:30</p>	<p>Paris 1900 &amp; Early XX<sup>th</sup> century</p> <ul style="list-style-type: none"> <li>• 1900 World's Fair</li> <li>• La belle époque</li> <li>• Europe on the Brink: The Art and Politics of the 1937 Paris</li> </ul> <p><b>Visits:</b></p>	<p>Meeting metro stop Champs-Élysées-Clemenceau line 1 &amp; 13. Exit 1</p>

	<p>Petit Palais &amp; walking tour to the Théâtre des Champs Élysées, Musée d'art moderne of the city of Paris, Trocadéro</p>	<p>Reading:</p> <ul style="list-style-type: none"> <li>"Age 6 - 16. La Belle Epoque", <i>Seven Ages of Paris</i>, pp. 317-343.</li> </ul> <p>Assignment:</p> <ul style="list-style-type: none"> <li>Group project on Art Nouveau. PPT. 4 people/group.). With your own pictures and sketches. Define Art nouveau on slide 1 (with bibliography). Find 4 Art Nouveau buildings in Paris. Take a group photo in front of the chosen buildings. Give the address and the name of the architect. Describe, take photos of details and sketches and comment the architecture by looking at it.</li> </ul>
<p>11. Tuesday, 8 April 2025</p> <p>3:30-6:30 pm</p>	<p>The added districts (1860)</p> <ul style="list-style-type: none"> <li>Montmartre &amp; La plaine Monceau</li> </ul> <p><b>Visits:</b> Montmartre (musée Montmartre) &amp; Monceau</p>	<p>Meeting at metro Anvers line 2</p>
<p>12. Tuesday, 15 April 2025</p> <p>3:30-6:30 pm</p>	<p>The City under the City "Paris has under it another Paris; a Paris of sewers; which has its streets, its crossroads, its squares, its cul-de-sacs, its arteries, and its traffic, which is mire, with the human form of less." (Victor Hugo, <i>L'Intestin de Léviathan</i>)</p> <ul style="list-style-type: none"> <li>The history of the sewers of Paris and that of the city are intimately linked. The evolution of one, influences that of the other, and vice versa. At the end of the 18th century, the sewer was a cesspool, and the capital was invaded by disease. As the 19th century progressed and technical advances were made, the sewers gradually became a nimble network, deftly winding their way beneath the city to form a unified, gravity-fed network. Paris began to breathe and grow.</li> </ul> <p><b>Visit:</b> Paris Sewers Museum &amp; Musée du Quai Branly</p>	<p>Meeting stop Alma-Marceau line 9, exit 2 Pont de l'Alma</p>
<p>13. Tuesday, 22 April 2025</p>	<p>Review session and conclusion</p>	<p>In class</p>

3:05-4:35pm		
14. Thursday, TBA	<b>Final exam</b>	In Class (1 hour and a half)

#### REQUIRED READINGS:

- *Napoléon and Paris: Dreams of a Capital*, musée Carnavalet, Paris 2015
- Alistair Horne, *Seven Ages of Paris*, Pan Books, London, 2002
- Heilbrunn Timeline of Art History – Metropolitan Museum of Art <https://www.metmuseum.org/toah/>
- “In the Times of the Impressionist Exhibitions (1874-1886),” Musée d’Orsay

#### REQUIRED FILMS:

- P. Leconte, *Ridicule*, 1996
- JP Jeunet, *Amélie (Le fabuleux destin d’Amélie Poulain)*, 2001

#### RECOMMENDED READINGS:

- T.J. Clark, *The Absolute Bourgeois: Artists and Politics in France, 1848-1851*, Princeton, Princeton University Press, 2e éd., 1982
- T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, (Princeton University Press, 1984; édition révisée, 1999).
- Richard Burton, *Blood in the City, Violence & Revelation in Paris 1789-1945*, Richard D.E. Burton, 2001, Cornell University
- Emile Zola, *Au Bonheur des dames* (Ladies’ delight), 1883, Penguin 2001
- E. Hemingway, *A Moveable Feast*, 1964

#### RECOMMENDED FILMS:

- *Le Souper*, film d’Edouard Molinaro, 1992 : On Fouché and Talleyrand.
- *Le Colonel Chabert*, film d’Yves Angelo, 1994. On Napoleon

**INSTRUCTOR BIOGRAPHY:** Doctor in art history graduated from the Sorbonne, Anne Catherine Abécassis specializes in French painting from the nineteenth and twentieth centuries, while remaining attached to the Danish culture by her origins. She collaborates with various specialized magazines on Nordic art, and translates from Danish artist’s writings such as Per Kirkeby and Asger Jorn in particular for the Pompidou Center and for the editions of the National School of Fine Arts in Paris. She has been teaching at the Sorbonne since 1994, and also taught at the University of Rouen and the University of Paris III-Censier.