DESCRIPTION:
If we generally pay particular attention to specific details of a painting, or the biography of a painter, we often neglect the institutional context in which these details arose. Indeed, artistic creations have always been linked to the kind of society that produced them. This course thus proposes to focus on the structure and function of the world of art in a broader sense, and the evolution of the artistic milieu throughout history. The history of artistic institutions and social artistic practices in France can, in fact, allow us to better understand the major shifts in artistic production, particularly in the 17th century with the introduction of guilds, academia (beginning of classic paintings: Nicolas Poussin, Charles Lebrun), up until the major shifts and tendencies in style after the French Revolution in the 18th century. We will consider neo-classicism (David) and the decline of academic study (Courbet, Manet), with particular emphasis on the major shifts towards Impressionism (Monet, Renoir, Degas, Cezanne...). We will also pay particular attention to new types of artistic study (the creation of academies, workshops, the opening of the Louvre...), the establishment of art dealers, as well as technical and aesthetic innovations in order to understand the effects these movements had on painting as an artistic discipline and the types of works thus created. This will also allow us to observe, from century to century, the aesthetic and stylistic changes connected to politics, as seen from Louis XVIII to the death of Louis XIV, and from the Regency and the reign of Louis XV and the propagation of the “rocaille” style (Fragonard, Watteau, Boucher), all of which led to a swift return to austerity with neoclassicism, more related to the revolutionary sensibility.

This course is mainly focused on Paris. We will analyze how the cultural and institutional systems allowed for Paris to become the artistic center in Europe, and then globally in the 19th century. The Impressionists will also make up a major part of the coursework; in particular, we will study their role within a new artistic discipline and the novel conception of “the artist.” Finally, to conclude, we will study the most important cultural and institutional systems that determined artistic creation in the 20th and 21st centuries. We will look in particular at the construction of the ministry of cultural affairs (Andre Malraux, 1959) and its role and mission (up until the present day) in creating support and locations for artistic expression, including FNAC (National Funding for Contemporary Art) and FRAC (Regional Funding for Contemporary Art), The Palais de Tokyo, and others.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: none

METHOD OF PRESENTATION:
Courses will be taught in French, with a focus on lectures based on texts and illustrations. There will also be a booklet of documents for each student, to be given at the beginning of the semester.

Because a variety of art work will form the basis of our study, there will be multiple (mandatory) museum outings to complement coursework (see the list at the end of the document). There are three types of visits: Mandatory visits, which we will do together. Time and place, as well as meeting place, can be found in the syllabus. Open Mandatory Visits are those visits which students may complete on their own time (they are still mandatory!), but which can also be completed during the stated week in the syllabus (there will be a questionnaire to complete in relation to these visits). Finally, there are recommended visits, which are not mandatory but nonetheless provide an interesting complement to coursework.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Research Paper - 20%
- Oral Presentation - 10%
- Midterm Exam - 20%
- Class Participation - 10%
Quizzes - 20%
Final Exam - 20%

Research Paper
8 page paper (2/3 students per subject) with a detailed bibliography on specific subjects decided upon at the beginning of the semester

Oral Presentation
(15 minute) to accompany the research paper

Midterm Exam
Description of images, questions based on coursework

Quizzes
Two quizzes at the end of each chapter

Final Exam
A comprehensive exam including analysis of images

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Understand French culture and the historical context that gave rise to major artistic works and movements;
- Use specific vocabulary pertaining to art history, which will allow students to express themselves orally and on the page;
- Analyze art history texts.

ATTENDANCE POLICY:
Attendance is mandatory for all course meetings, including visits. Absences and lateness will affect your ability to master class content. In addition, your final grade will be lowered by 1/6 of a letter grade for each absence.

For 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 (amilan@iesparis.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, he or she must contact Scott, Seth or Alexandra.

CONTENT:

<table>
<thead>
<tr>
<th>Session</th>
<th>Content</th>
<th>Readings and Assignments</th>
</tr>
</thead>
</table>

| Session 1 | General Introduction  
**Mandatory Visit:** Louvre Museum. French Painting, 2nd Floor |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Session 2</td>
<td>French painting, 17th and 18th centuries. Classicism, Rocaille, neoclassicism.</td>
</tr>
</tbody>
</table>
| Session 3 | I. Origins of the artistic system in the 19th century  
1. Medieval paintings and the Royal Academy of Painting and Sculpture (created by Lebrun under Louis XIV)  
   ● Nicolas Poussin  
   ● Charles Le Brun  
Distribution of paper topics/presentations |
| Season 4 | 2. The triumph of the Royal Academy of Painting and Sculpture and the creation of the Salon  
   ● The success of the salon, 18th century  
   ● Changing of the guard, changing of style: the art of life in the 18th century  
   Art “rocaille” and debauchery Maurice Quentin de La Tour |

**Readings:**
  ○ All texts can be found on Moodle  
  ○ *La carrière des peintres au XIXème siècle* is in the IES library, if interested

**Assignment:**
- give an oral presentation of the most important parts of this text by relating the major themes in artistic institutions up until the 19th century

**Readings:**
- History of the academy of fine arts, important dates. Documents taken from the official website of the academy of fine arts: [http://www.academie-des-beaux-arts.fr/histoire/](http://www.academie-des-beaux-arts.fr/histoire/)  

**Recommended readings:**

**Assignment:**
- With the help of the readings (cite your sources if using others than those specified here, and make a note of the library in which you found them), **define the Salon and**
| Session 5 | The Revolution of 1789 and new artistic organization  
J.-L. David and the art commune  
- Paris / Province  
- 1795 : The French Institute  
- Neoclassicism  
- Jacques-Louis David  
Jean-Auguste-Dominique Ingres | explain its importance within the artistic system in France (1-2 pages to read in class)  
Readings:  
Assignment:  
- oral presentation on the most important changes following the Revolution AND oral presentations of neo-classical works from the Louvre |
| --- | --- |
| Session 6 | II. Paris, capital of the arts, 19th century  
1. The artist after the revolution:  
- school of fine arts  
- the Rome prize  
- prizes and medals | Quiz 1  
Readings:  
| Session 7 | The school of fine arts and the French Institute  
Visits: The French Institute  
National School of Fine Arts |  
Readings:  
| Session 8 | 1. The life of a major 19th century artist::  
2. Ingres (neoclassical)  
Eugène Delacroix(Romanticism) |  
Readings:  
Assignment:  
- Who is Vivant Denon (1/2 page to 1 page, with references). Oral presentation. |
| Session 9 | Eugène Delacroix *in situ*  
Visits: Eglise St Sulpice  
Musée Delacroix |  
Readings:  
| Session 10 | 3. Exposition locations of the 19th century  
- The Salon of the 19th century  
- The birth of the museum  
- The Central Museum of Art (The Louvre): Napoléon & Vivant-Denon  
- Luxembourg Museum (1750) becomes the museum of living artists (1818)  
First museums in Europe |  
Readings:  
Assignment:  
- Who is Vivant Denon (1/2 page to 1 page, with references). Oral presentation. |
| Session 11 | The Academy in the 19th century and realism  
(Barbizon, Courbet, Manet) |  
Readings:  
| Session 12 |  |  
Readings:  
Assignment:  
- Who is Vivant Denon (1/2 page to 1 page, with references). Oral presentation. |
| Session 11 | Mandatory Visit: Musée d’Orsay

**Paris and the Impressionists: Paris under the Second Empire**
- Modern Paris and Haussmann
- Ordinary life, La Bohème

**Mandatory Visit:** Paris under the Second Empire/ordinary life/La Bohême (the Europe neighborhood, St. Lazare Train Station, Batignolles, Monceau, J. Andre Museum, Montmartre)

| Session 12 | Vernissage: Possibilities of a Fragmented World,
Exposition of Celebrated Graduates of The School of Fine Arts, 2014 promotion

**Mandatory Visit:** Exposition of Celebrated Graduates of the School of Fine Arts

| Session 12 | 4. 1863, The “Salon des Refusés”

Edouard Manet—painter of modern life

**Readings:**

**Assignment:**
- Who is Manet? What parts of Manet’s art caused a scandal during his time, and why? (Cite sources)
- Written assignment to be sent before the course by email

| Session 13 | Midterm exam

| Session 14 | 5. Impressionism

1874: First Impressionist exhibition, Boulevard des Capucines, Paris

**Readings:**

| Recommended Visit | *Exhibition: Impression, soleil levant*
*The true story of Claude Monet’s Masterpiece*

**Visit:** Monet Marmottan Museum
<table>
<thead>
<tr>
<th>Session</th>
<th>Text</th>
<th>Readings</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Painters’ careers: The Impressionists (II/II) : Monet, Renoir, Caillebotte, Morisot, Degas, Cézanne...</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Session 16** | 6. The Increase of Exhibition Locations  
   a. The Salon of Independants, the Autumn Salon  
| **Recommended Visit** | Musée de l’Orangerie |                                                                                                     |            |
| **Session 17** | 7. Art buyers and collectors  
   a. Evaluate the price of one  
   b. Durand-Ruel, Paul Guillaume  
   c. The Impressionists and money | Have seen the Orangerie if possible  
   Assignment: Oral Presentation  
   • Who is Durand-Ruel?  
   • Who is Paul Guillaume? (Orangerie visit)  
   • Who is le Père Tanguy? (include bibliography!) |            |
|           | Le Père Tanguy, Georges Petit, Amboise Vollard, Paul Guillaume, the Steins, etc. |                                                                                                     |            |
| **Mandatory Visit** | Luxembourg Museum. *Paul Durand-Ruel, le pari de l'impressionnisme* |                                                                                                     |            |
| **Session 18** | III. Paris and the Artists’ milieu of the 20th century  
   1. Paris in 1900  
   a. From Montmartre to Montparnasse |                                                                                                     |            |
|           | Visit: Montparnasse & art at the beginning of the 20th century |                                                                                                     |            |
| **Recommended Visit** | Picasso Museum |                                                                                                     |            |
|           | b. The Steins and the avant-garde  
   • Matisse  
   Picasso | **Quiz 2 + Quiz on G. Stein (reading)**  
   Readings:  
| Session 19 | 2. Art during the Fifth Republic (1/2)  
- 1959: The creation of the ministry of culture (A. Malraux)  
- 1947: the creation of the national museum of modern art  
1976: the creation of FNAC | Make a note of the most important chronological elements, notably G. Stein and the avant-garde in Paris  
Readings:  
- Governmental site on André Malraux  
Assignment:  
- With the help of the reading, André Malraux’s career, who he is, and his important contributions as minister of culture |
| --- | --- |
| Session 20 | IV. Present-day institutions  
Cultural activity within the museums  
Meet with Cyrille Gouyette, cultural mediator at the Louvre  
**Guest speaker**: Cyrille Gouyette, Head of Artistic Education at The Louvre |  
| Session 21 | Meet with Baptiste Coutureau, National Museum of Modern Art (Pompidou)  
**Guest speaker**: Baptiste Coutureau, Ph.D., Centre Pompidou |  
| Session 22 | Conclusion  
- What does it mean to be an artist today  
- Education, career, and places of exhibition  
The role of the Academy and current members of the Academy | Assignment:  
- Students should have gone to at least one vernissage (a datebook as well as a map is provided at the beginning of the semester)  
AND should have visited at least one landmark of contemporary art (Cartier, Vuitton, Ricard)  
- Speak about your experience at the vernissage and speak about an artist you saw at the exhibition (ppt) |
| Session 23 | Final Exam |  

**COURSE-RELATED TRIPS:**  
Mandatory Visits  
- The Louvre
Musée d’Orsay
Paris under the Second Empire. Ordinary life and la Bohème (Les Batignolles, la plaine Monceau, Montmartre, Musée Jacquemart André)
Vernissage at the ENSBA Exposition (celebrated students at the School of Fine Arts)
Paul Durand-Ruel Exhibition at the Luxembourg Museum

Mandatory Open Visits (to be completed individually before the specified date)
- The Louvre (Major formats, neo-classicism)
- Before the end of the semester:
  - Fondation Paul Ricard 12 rue Boissy D’anglas Paris 8 (Metro Concorde)
  - Fondation Louis Vuitton bois de Boulogne
  - Fondation Cartier for contemporary art
  - Galeries mode d’emploi (map given at the beginning of the semester)

Recommended Visits
- Musée Marmottan
- Musée de l’Orangerie

Other suggestions:
- Musée Gustave Moreau 14 rue de La Rochefoucauld Paris 9(Métro Trinité d’Estienne d’Orves. Ligne 12)
- Musée Rodin 79 rue de Varenne Paris 7 (Métro Varenne)
- Musée d’art moderne de la ville de Paris
- Palais de Tokyo 13 avenue du Pdt Wilson Paris 16 (métro Iéna)

REQUIRED READINGS:
- Art in Theory, Blackwell Publishing, 2005
- HAMRICK, Lois Cassandra, « Etre un artiste en 1838 (Avec une lettre inédite d’Eugène Delacroix) », Romantisme, n°54, 1986
- LEMAIRE, Gérard-Georges, Histoire du Salon de Peinture, Klincksieck études, Paris 2004
- MONNIER, Gérard, Des Beaux-arts aux arts plastiques, éd. La Manufacture, Besançon, 1991
- ZOLA, Emile, L’œuvre, publié en 1886, Folio Classique, Paris, 2006

Websites
- http://www.academie-des-beaux-arts.fr/histoire
- http://www.institut-de-france.fr/institut/acabeaux.htm
- http://www.culture.gouv.fr/rome