

[This is a previous course syllabus, and all dates, times, readings, and assignments will be updated for FALL 2024. This serves to provide a rough sense of the content of this course only.]

FALL 2024

Impressionism: European Art in a Global Context, 1860-1900
ARTH 2760 (6760)



[all details to be revised for FALL 2024!]

Lectures: Tu. & Th., 3:00–4:20 pm

Room: Stiteler Hall B21

Prof. André Dombrowski

Jaffe 207, 215-573-7027, adom@sas.upenn.edu

Office Hours: Th., 4:30–6:00 pm; Fri., 12:00–1:00 pm, and by appointment

Teaching Assistants:

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Tyler Shine, tshine@sas.upenn.edu

Recitations:

Recitations meet every 3rd or 4th lecture period. The class will be divided into two sections to foster a smaller discussion-oriented class environment: ~~Last names ending in A-N meet in Van Pelt 627 (with Hoon); last names O-Z meet in STIT B21 (with Tyler).~~ See syllabus below for the specific recitation dates.

Course Description:

Impressionism opened the pictorial field to light, perception, science, modernity, bourgeois leisure and, famously, the material qualities of painting itself. This course will survey the movement's major contexts and proponents—Manet, Monet, Morisot, Cassatt, Cézanne, Gauguin, Van Gogh, Rodin—from its origins in the 1860s to its demise in the 1890s, as well as its subsequent adaptations throughout the world until WWI. We will pay particular attention to Impressionism's critical reception and the historical conditions, which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. Questions to be addressed include: how can an art of vision and light figure the complexities of history and politics, and especially the revolutions that marked the period? What are the gendered and sexual politics of Impressionism's obsession with the nude female body? How did the invention of new technologies and media effect the development of modern art? Throughout the course, we will also analyze the effects the rapidly changing social, economic and cultural fabric of Paris had on artistic developments. Arguably, Paris was the "capital of the nineteenth century," and it is here where most artistic innovation of the time took place. Nonetheless, we will look outside of France's borders with some frequency and consider Impressionism in a global context as well, especially in Germany, Britain, Japan, Turkey, Argentina, among other countries.

Requirements:

I expect you to come to class having completed the assigned reading for that session.

Please note: Attendance at recitation is required, and attendance at lecture highly expected. If you attend both, exams and papers will be much more manageable. **Students who miss more than two recitations—except for medical emergencies—will not receive a passing grade. All three written components of the course have to be submitted in order to pass the class.**

[all dates to be revised for FALL 2024!]

Your grade will be assessed as follows:

(10%) attendance and lecture/recitation participation

(25%) ~~OCT. 8~~: One shorter visual analysis paper, ca. 5-6 pages (a descriptive exercise based on a work of art on display at the Philadelphia Museum of Art), due by 3:00 pm on Canvas

(40%) ~~DEC. 3~~: Final analytical paper, ca. 9-10 pages, due by 3:00 pm on Canvas

(25%) ~~DEC. 13~~: Final take-home exam, due by 6:00 pm on Canvas

All assignments will be handed out and discussed extensively in class and recitations. But

for your papers (in terms of both content and style), you might want to consult Sylvan Barnet, *A Short Guide to Writing About Art*, 10th ed. (New York et al, Longman, 2010), available at the Fisher Fine Arts Library.

Please note: We do not accept late written work except in the case of a serious emergency. All late papers will be penalized one full grade, and two full grades if more than five days late, unless a prior arrangement is made with your teaching assistant AND with me. You are expected to adhere to the highest standards of academic integrity; plagiarism will result in a failing grade.

My PowerPoint presentations will be available on Canvas shortly before each lecture, and we will assemble an online file of images as well later in the semester, from which we draw for research papers and the final exam.

You will get most out of my lectures and our discussions if you take notes by hand in a notebook, but I permit laptops in my classroom as well if you sit in rows 1-3 in order to use them for note-taking only (no internet or social media). No cell phones permitted during lectures.

Academic Integrity:

It is your responsibility to be familiar with the University's Code of Academic Integrity. Instances of academic dishonesty will be referred to the Office of Student Conduct for adjudication. <http://www.upenn.edu/academicintegrity/>

Student Disabilities Services:

The university provides accommodations to students with disabilities who have self-identified and been approved by the office of Student Disabilities Services (SDS). Please make an appointment to meet with me as soon as possible in order to discuss your accommodations and your needs. If you have not yet contacted SDS, and would like to request accommodations or have questions, you can make an appointment by calling SDS 215.573.9235. The office is located in the Weingarten Learning Resources Center at Stouffer Commons 3702 Spruce Street, Suite 300. <http://www.vpul.upenn.edu/lrc/sds/> All services are confidential.

Readings:

There are two textbooks for this course (both are optional! and readily available online for purchase):

- 1. T. J. Clark, *The Painting of Modern Life* (1984) (Princeton University Press, 1999). ANY EDITION IS FINE.**
- 2. James H. Rubin, *Impressionism* (London, New York: Phaidon, 1999). ANY EDITION IS FINE.**

Required readings for each lecture are listed below and are available on Canvas. All readings are listed with the date by which they should be completed. I have added a few optional pieces, which are by no means mandatory to read and will not appear in any

papers or exams unless in the ways they were introduced by me in lecture. In addition, books on related topics have been placed on reserve at the Fisher Fine Arts Library for your use (see bibliography below). My lectures will sometimes relate directly to the readings, sometimes not. I do ask you, nonetheless, to read all required material carefully, as I expect you to be familiar with it for papers and exams.

[all dates/readings to be revised for FALL 2024!]

Aug. 27: Introduction

Aug. 29: Art and Revolution before Manet

Reading: **“Chronology,”** from Stephen F. Eisenman, *Nineteenth-Century Art. A Critical History*, 459-63. (+ please browse key underlined terms online)

Optional: **Rubin**, chs. 1 & 2.

Sept. 3: Recitation (see above): Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).

Sept. 5: Modernity & Haussmannization

Reading: **Baudelaire**, Charles, “The Painter of Modern Life (1863),” in eds. V. Schwartz, J. Przyblyski, *The Nineteenth-Century Visual Culture Reader* (New York, London: Routledge, 2004), 37-42.

Baudelaire, Charles, “To the Bourgeois (1846),” in idem, *Art in Paris, 1845-1862* (Phaidon, 1965), 41-43.

Harvey, David, *Paris, Capital of Modernity* (Routledge, 2005), 93-116.

Optional: **Clark**, ch. 1, “The View from Notre-Dame.”

Sept. 10: Manet’s Modernism

Reading: **Clark**, ch. 2, “Olympia’s Choice.”

Optional: **Fried**, Michael, *Manet’s Modernism, or, The Face of Painting in the 1860s* (Chicago, London: The University of Chicago Press, 1996), 280-302.

Sept. 12: World’s Fairs and the Painting of Modern Life

Reading: **Murrell**, Denise, *Posing Modernity: The Black Model From Manet to Matisse to Today*, 2018, excerpts.

Optional: **Grigsby**, Darcy Grimaldo, “Still Thinking About *Olympia*’s Maid,” *Art Bulletin* (December 2015): 430-51.

Sept. 17: Recitation: Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).

Sept. 19: The Life of an Impressionist and the Origins of Impressionism

- Reading: **Green**, Nicholas, "Dealing in Temperaments: Economic Transformation of the Artistic Field in France During the Second Half of the Nineteenth Century," *Art History*, 10, no. 1 (March 1987): 59-78.
- Optional: **Rubin**, ch. 3.
Wagner, Anne M., "Why Monet Gave Up Figure Painting," *The Art Bulletin* 76, no. 4 (Dec. 1994): 612-629.
- Sept. 24:** **The Impressionist Decade: The Impressionist Exhibitions, Critical Reception, First Collectors**
- Reading: **Clark**, ch. 3, "The Environs of Paris."
Duranty, Edmond, excerpts from *The New Painting* (1876), &
Mallarmé, Stéphane, excerpts from "The Impressionionists and Edouard Manet (1876)," &
Castagnary, Jules-Antoine, "The Exhibition on the Boulevard des Capucines (1874)," &
Leroy, Louis, "The Exhibition of the Impressionists," in ed. C. Harrison et al., *Art in Theory 1815-1900* (Oxford: Blackwell, 1998), 572-593.
- Sept. 26:** **Recitation:** Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).
- Oct. 1:** **Impressionism/Modernism**
- Reading: **Greenberg**, Clement, "Towards a Newer Laocoon (1940)," in idem, *The Collected Essays and Criticism*, Vol. 1 (Chicago, London: The University of Chicago Press, 1993), 23-38.
Greenberg, Clement, "Impress of Impressionism: Review of *Impressionism* by Jean Leymarie (1956)," in idem, *The Collected Essays and Criticism*, Vol. 3 (Chicago, London: The University of Chicago Press, 1993), 257-259.
- !! WED. OCT. 2: 6:00-8:00 pm, optional VISIT TO Philadelphia Museum of Art's Impressionism collection, in preparation for first assignment**
- Oct. 3:** **Recitation: (incl. paper preparation and guidance).** Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).
- Oct. 8:** **Painting an "Impression": The Industrialization of Vision, Time, Light, and Color**
- Reading: **Laforgue**, Jules, "Impressionism: The Eye and the Poet," in ed. L. Nochlin, *Impressionism and Post-Impressionism, 1874-1904. Sources & Documents* (Englewood Cliffs, NJ: Prentice-Hall, 1966), 14-20.
Kalba, Laura, *Color in the Age of Impressionism*, Penn State Press, 2017, introduction.

Optional: **Dombrowski**, André, “Instants, Moments, Minutes: Impressionism and the Industrialisation of Time,” in ed. Felix Krämer, *Monet and the Birth of Impressionism*, exh. cat. Städel Museum, Frankfurt am Main, 2015, 36-45.

[FIRST PAPER DUE by 3:00 pm on Canvas]

FALL BREAK OCT. 10-13

Oct. 15: Impressionism, Gender and Sexuality

Reading: **Pollock**, Griselda, “Modernity and the Spaces of Femininity,” in idem, *Vision & Difference. Femininity, Feminism, and the Histories of Art* (London, New York: Routledge, 1988), 50-90 [205-209].

Optional: **Rubin**, ch. 6.

Oct. 17: Impressionism, Money, and Consumer Culture

Reading: **Marx**, Karl, “Commodities and Money (1867),” in eds. V. Schwartz, J. Przyblyski, *The Nineteenth-Century Visual Culture Reader* (New York, London: Routledge, 2004), 42-47.

Zola, Émile, *Au Bonheur des dames* (*The Ladies’ Paradise*), 1883, excerpts

Optional: **Clark**, ch. 4, “A Bar at the Folies-Bergère.”

Oct. 22: **Recitation:** Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).

Oct. 24: Impressionism and Photographic Vision

Reading: **Varnedoe**, Kirk, “The Artifice of Candor: Impressionism and Photography Reconsidered,” *Art in America* (January 1980), 66-78.

Crary, Jonathan, excerpts from *Techniques of the Observer* (1990), in eds. V. Schwartz, J. Przyblyski, *The Nineteenth-Century Visual Culture Reader* (New York, London: Routledge, 2004), 82-92.

Oct. 29: No War in Sight: Impressionism and 1870/71

Reading: **Przyblyski**, Jeannene M., “Revolution at a Standstill: Photography and the Paris Commune of 1871,” *Yale French Studies*, no. 101, *Fragments of Revolution* (2001): 54-78.

Clayson, S. Hollis, *Paris in Despair: Art and Everyday Life under Siege* (1870-71) (Chicago, London: The University of Chicago Press, 2002), 3-47.

Optional: **Dombrowski**, André, “History, Memory, and Instantaneity in Edgar Degas’s *Place de la Concorde*,” *The Art Bulletin* 93, no. 2 (June 2011): 195-219.

Oct. 31: **Recitation:** Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).

- Nov. 5:** **Orientalism and Global Impressionism: Algeria, Japan, Turkey, Argentina (with Prof. Eve Troutt Powell, Dept. of History)**
 Reading: **Antmen, Ahu**, “Turkish Impressionism: Interplays of Culture and Form” (MS)
Benjamin, Roger, *Renoir and Algeria*, Williamstown, MA: Sterling and Francine Clark Art Institute; and New Haven: Yale University Press, 2003, excerpts.
 Optional: **Volk**, Alicia, *In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art* (UC Press, 2010), 13-41.
- Nov. 7:** **Art in Victorian Britain and Imperial Germany**
 Reading: **Pater**, Walter, “Conclusion (1868)” & “The School of Giorgione (1877)” & **Whistler**, J. McNeill, at Ruskin-Trial (1877-78) & **Wilde**, Oscar, excerpts: *The Decay of Lying* (1889) and *Dorian Gray* (1890), in ed. C. Harrison et al., *Art in Theory 1815-1900* (Oxford: Blackwell, 1998), 828-838, 859-862.
- Nov. 12:** **Impressionism and Seriality**
 Reading: **Monet**, Claude: letters, interviews (in excerpts), in ed. B. Ehrlich White, *Impressionism in Perspective* (Englewood Cliffs, NJ: Prentice-Hall, 1978), 13-18.
Levine, Stephen Z., “Monet’s Series: Repetition, Obsession,” *October* (Summer 1986), 65-75.
 Optional: **Rubin**, ch. 9.
- Nov. 14:** **Recitation:** Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).
- Nov. 19:** **Neo-Impressionism: Seurat’s Sunday Afternoon on La Grande Jatte**
 Reading: **Herbert**, Robert L., *Seurat and the Making of La Grande Jatte*, exh. cat., The Art Institute of Chicago, 2004, 96-131.
 Optional: **Rubin**, ch. 8.
- !! WED., NOV. 20: 6:00-8:00 pm, optional VISIT TO Philadelphia Museum of Art’s Impressionism collection, in preparation for second assignment**
- Nov. 21:** **Paul Cézanne (and some Van Gogh)**
 Reading: **Clark**, Timothy J., “Phenomenality and Materiality in Cézanne,” in ed. T. Cohen, *Material Events. Paul de Man and the Afterlife of Theory* (Minneapolis: University of Minnesota Press, 2001), 93-113.
Aurier, Albert, “Vincent, an Isolated Artist (1890),” in *Van Gogh in Perspective* (Prentice-Hall, 1974), 55-57.
 Optional: **Rubin**, ch. 10.
- Nov. 26:** **Recitation: (incl. paper preparation and guidance).** Last names A-N = Van Pelt 627 (with Hoon); last names O-Z = STIT B21 (with Tyler).

Nov. 28 - Dec. 1: THANKSGIVING BREAK

Dec. 3: Symbolism and Gauguin

Reading: **Aurier**, Albert, from "Symbolism in Painting: Paul Gauguin," in ed. C. Harrison et al., *Art in Theory 1815-1900* (Oxford: Blackwell, 1998), 1022-29.
 Solomon-Godeau, Abigail, "Going Native," *Art in America* 77 (July 1989): 118-128, 161.

[FINAL RESEARCH PAPER DUE by 3:00 pm on Canvas]

Dec. 5: Art & Image Culture Around 1900, from Rodin to Film to Eiffel Tower

Reading: **Barthes**, Roland, "The Eiffel Tower," in *Mythologies*, 3-16.

**Fri., DEC. 13: FINAL TAKE-HOME EXAM, due by 6:00 pm on Canvas
FURTHER READING (on reserve at Fisher Fine Arts Library)**

Armstrong, Carol, *Manet Manette* (New Haven, London: Yale University Press, 2002).

Benjamin, Walter, *The Arcades Project*, transl. H. Eiland, K. McLaughlin (Cambridge, MA; London: The Belknap Press of Harvard University Press, 1999).

Berson, *The New Painting. Documentation*, 2 vols.

Brettel, Richard R., *Impressionism. Painting Quickly in France 1860-1890*, exh. cat., The National Gallery, London; Van Gogh Museum, Amsterdam; Sterling and Francine Clark Art Institute, Williamstown, MA, 2000-2001.

Clark, T. J., *Image of the People. Gustave Courbet and the 1848 Revolution* (London: Thames & Hudson, 1973).

--, *The Painting of Modern Life. Paris in the Art of Manet and His Followers* (London: Thames & Hudson, 1984).

Clayson, Hollis, *Painted Love. Prostitution in French Art of the Impressionist Era* (New Haven, London: Yale University Press, 1991).

--, *Paris in Despair. Art and Everyday Life under Siege (1870-71)* (Chicago, London: The University of Chicago Press, 2002).

Crary, Jonathan, *Suspensions of Perception. Attention, Spectacle, and Modern Culture* (Cambridge, MA; London: The MIT Press, 1999).

Fried, Michael, *Courbet's Realism* (Chicago, London: The University of Chicago Press, 1990).

--, *Manet's Modernism or, The Face of Painting in the 1860s* (Chicago, London: The University of Chicago Press, 1996).

Garb, Tamar, *Bodies of Modernity. Figure and Flesh in Fin-de-Siècle France* (London, New York: Thames & Hudson, 1998).

Herbert, Robert L., *Impressionism. Art, Leisure, and Parisian Society* (New Haven, London: Yale University Press, 1988).

House, John, *Impressionism. Paint and Politics* (New Haven, London: Yale University Press, 2004).

Locke, Nancy, *Manet and the Family Romance* (Princeton, Oxford: Princeton University Press, 2001).

Mainardi, Patricia, *Art and Politics of the Second Empire. The Universal Expositions of 1855 and 1867* (New Haven, London: Yale University Press, 1987).

--, *The End of the Salon. Art and State in the Early Third Republic* (Cambridge, New York: Cambridge University Press, 1993).

Manet, 1832-1883, eds. F. Cachin, C. Moffet, exh. cat., Galeries nationales du Grand Palais, Paris; Metropolitan Museum of Art, New York, 1983.

Milner, John, *Art, War and Revolution in France 1870-1871. Myth, Reportage and Reality* (New Haven, London: Yale University Press, 2000).

The New Painting. Impressionism 1874-1886, exh. cat. San Francisco, 1986.

Nord, Philip, *Impressionists and Politics. Art and Democracy in the Nineteenth Century* (London, New York: Routledge, 2000).

Roos, Jane Mayo, *Early Impressionism and the French State (1866-1874)* (Cambridge, New York: Cambridge University Press, 1996).

Tinterow, Gary; Henri Loyrette, eds., *Origins of Impressionism*, exh. cat., Galeries Nationales du Grand Palais, Paris; The Metropolitan Museum of Art, New York, 1994-95.

Tucker, Paul Hayes, ed., *Manet's Le Déjeuner sur l'herbe* (Cambridge, New York: Cambridge University Press, 1998).