Syllabus

AHIS W 3600
Nineteenth Century European Art
Mondays and Wednesdays 1:10 – 2:25 pm
614 Schermerhorn Hall

Cordula Grewe
Office: 908 Schermerhorn Hall
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Office Hours: Thursday 3:00 – 5:00 pm OR BY APPOINTMENT

Teaching Fellows: Susanna Cole (sc734@columbia.edu), Abigail Susik (as451@columbia.edu)

Course Materials:
The following books may be purchased at: Labyrinth Books, 536 West 112th Street, between Broadway and Amsterdam Avenue, just off the Columbia University campus.


*** All books will also be on reserve at Butler Library ***

All other readings are in the Bulk Pack available at COPYQUICK at 1211 Amsterdam Avenue (between 119th & 120th Streets).

Readings in the Bulk Pack are marked with an asterix *.

Course requirements:
Mid-Term exam: 20%
Paper I: 20%
Paper II: 30%
Final exam: 30%

- Paper I (5 pages) due Sept. 30. Describe and analyze an early 19th-century European painting of your choice in a local museum. What is its subject matter? What are its stylistic features? How do the stylistic features relate to the subject
matter? In the museum, what context and/or meaning is created by the relationship between this painting and the others surrounding it? (A list of possible paintings will be supplied in class. Please note that you must see the painting in person at the museum in order to complete this assignment.)

• Mid-term exam on Oct. 16 on the major images and issues covered by that date
• Paper II (7 pages) due Dec. 2. Compare and contrast two late 19th-century paintings hanging in a local museum. Your discussion should deal with both subject matter and style. What factors might help to explain the strategies of representation pursued by the two artists? (A list of possible paintings will be supplied in class.)
• Final exam (Monday, Dec. 16, 1:10 – 4:00 pm)

Introduction
Sept. 4
Overview over course material, organization and requirements.

The Rocaille: Rococo and the visual culture of the eighteenth century: Boucher, Fragonard, Watteau.

Emulation as Regeneration: Winckelmann and the rise of Neoclassicism
Sept. 9
Winckelmann: the exaltation of ancient Greece as a source of a regeneration of modern art, the ideal of emulation, the rise of historicism; culture of antiquarianism.

Reading:

The Grand Manner: Morality, Modern Times, and the Antique
Sept. 11
The Enlightenment critique of culture, knowledge and the old order; the rise of the bourgeoisie and the critique of aristocratic decadence; “sensibilité” as a political and artistic concept; antiquity as exemplum virtutis.

Readings:
The Heroic Body: Jacques-Louis David and French Neoclassicism  
Sept. 16  
History painting, the public sphere, and pre-revolutionary radicalism in France: The case of David.

Readings:  

To look at:  

The Hero as Fragment: Angst and Alienation in Neoclassicism and “Pre-Romanticism”  
Sept. 18  
German Neoclassicism (Carstens, Wächter); the Gothic art of Fuseli and Blake; reactions to the French Revolution; medievalism; the pathologies of genius.

Readings:  
Füssli, Johann Heinrich (anglicized: Fuseli, Henry) Excerpts from *Aphorisms on Art* (1818); Blake, William: Letters and excerpts from the *Descriptive Catalogue*. In: *Art in Theory, 1648-1815*, pp. 948-952, pp. 992-1008.

Suggested Reading:  
Vaughan, Ch. 1 “Attitudes and ambiguities,” pp. 9-26.

Post-Revolutionary Repercussions: Body Politics and the Crisis of Masculinity  
Sept. 23  
On the school of David, the male nude; androgyny as a cultural concept; nationalism and the body; a look across the border: body concepts in Germany; Marianne versus Germania: the Rhine crisis and French-German nationalist hatred.
Readings:


**Goya in Spain: An Alternative View of the Enlightenment and the Napoleonic Wars**

Sept. 25

Goya and his links with France at the end of the old regime; Goya’s and David’s conflicting paths to Enlightenment morality; reflections on the Napoleonic Wars in “The Third of May, 1808.”

Readings:

*(paper II due next week)*

**From Fêtes Galantes to the Sublime: Landscape Painting between Rococo and Romanticism**

Sept. 30

The “minor arts” in the eighteenth century; Watteau and the invention of the “fêtes galante;” the beginnings of plein-air painting, and tourism; the rise of aesthetics, and the politics of the picturesque and the sublime.

Readings:


Art’s Divine Nature: Romantic Landscape Painting and the Quest for Transcendental Meaning

Oct. 2 – Oct. 7

The rise of Romanticism; concepts of the self, the Romantics’ struggle for unity, freedom as authentic self-expression, communion with nature and communion with men; religious revival; issues of land and its possession; landscape and the question of an embodiment of national identity

Section I: Germany (among others, Friedrich, Runge, Carus, Blechen),
Section II: France, England, America (among others, Valenciennes, Corot, Palmer, Turner, Constable, Martin, Bierstadt, Church).

Art’s Divine Nature (Section I):
Oct. 2

Readings:
Vaughan, Ch. 5 “Transcendent landscapes,” pp. 132-183.

Art’s Divine Nature (Section II):
Oct. 7

Readings:
Vaughan, Ch. 6 “ ‘Natural painture’,” pp. 184-220.

Historical Symbolism: The Sacred Imaginary in Romantic History Painting

Oct. 9 – Oct. 14

Medievalism; hierarchies of the arts; the meaning of form: concepts of memory and religious cognition, abstraction and conceptualism; the question of modern anti-modernism, style, subject matter and the quest for national identity.

Section I: The Brotherhood of St. Luke and the Rise of Nazarenism in Germany;
Section II: European Nazarenism and the rise of stylistic alternatives for religious figurative painting
Historical Symbolism (Section I):
Oct. 9
Historicism and medievalism; theories of essential national character; the emulation of Raphael and Dürer; the project of a Bilderbibel (picture bible), revival of fresco painting and the striving for national public art.

Readings:
Vaughan, Ch. 4 “The medieval revival,” pp. 100-120.

Historical Symbolism (Section II):
Oct. 14
The rise of Nazarenism throughout Europe; Ary Scheffer; Puvis de Chavanne and fresco painting; a new brotherhood: the Pre-Raphaelites and the revival of religious art in Great Britain; Delacroix and the reception of the “Tübinger Schule” (German catholic reform movement).

Readings:
Vaughan, Ch. 7 “Sensation,” pp. 222-263.

Suggested Reading:

Oct. 16
Midterm exam

Idealism versus Realism: Social Utopia and the Politics of Style
Oct. 21 – Nov. 6
What is “Realism”? Discussion of terminology (idealism, realism, naturalism) and its use in nineteenth-century writing; the complex interaction between idealism and realism; the politics of style: idealism, naturalism, realism, and the question of defining their meaning(s): the French Revolutions of 1830 and 1848, the coup
d'état of 1851; city versus countryside; painting the *juste milieu*; development of printing technology (illustrated books, popular prints, political caricature).

Section I: The Deceptive Smoothness of Biedermeier Realism and the Rise of the Düsseldorf School of Painting;
Section II: Art as Social Critique in France
Section III: *Liberty on the Barricades* or a *Dance of Death*? The Revolutions of 1830 and 1848 and the Politics of Allegory.
Section IV: Naturalism and Realism in Germany

**Idealism versus Realism (Section I): The Deceptive Smoothness of Biedermeier Realism and the Rise of the Düsseldorf School of Painting**

**Oct. 21**

Biedermeier in Germany and Austria (among others, Schwind, Krüger, Gärtner, Spitzweg, Waldmüller); the Düsseldorf Academy of Art and its international influence; Leutze and the American artist colony in Germany; on the relation of academy, art societies, and the art market.

**Readings:**


**Suggested Readings:**

(a basic introduction to the Düsseldorf School of Painting:)


**To look at:**


**Idealism versus Realism (Section II): Art as Social Critique in France**

**Oct. 23**

**Readings:**
Frascina, Introduction, pp. 3-68.

Oct. 28
Readings:
Frascina, Ch. 1 “Modern Practices of Art and Modernity,” 68-111.
Gautier, Théophile, “Art in 1848”; Buchon, Max, on Courbet’s *Stonebreakers* and *Burial of Ornans* (1850); Champfleury, “The Burial at Ornans” (1851/61); Courbet, Gustave, Letter to Champfleury (1854) and Statement of Realism (1855); Millet, Jean/Françoise, on Truth in Painting, Letters (1850-1867); Thoré, Théophile, writing as William Bürger, “New Tendencies in Art” (1857); In *Art in Theory, 1815-1900*, pp. 315-320; pp. 364-388.

Suggested Readings:

*Liberty on the Barricades or a Dance of Death? The Revolutions of 1830 and 1848 and the Politics of Allegory.*

Oct. 30
On the symbolic reworking of the Revolutions of 1830 and 1848 in the art of Delacroix, and Ingres, Rethel and Menzel; Daumier and the 1848 competition for “Marianne;” revolutions and the art market.

Readings:

*Idealism versus Realism (Section IV): Naturalism and Realism in Germany*

Nov. 6
Leibl, the Munich School, and the reception of Courbet in Germany; naturalism in the early work of Liebermann; Adolph Menzel.

Readings:
Claude Keisch. “Menzel Juncures Disjunctures.” In Adolph Menzel, 1815-1905: Between Romanticism and Impressionism, edited by Claude Keisch and


Nov. 11
Urban visuality in France, England, and Germany; the Flâneur and the boulevard; from naturalism to impressionism; the space of the city according to class and gender; discussion of modern conditions of art and its production; different reactions to modernity and the city; the zoo as a utopia within the city; modernism and modern anti-modernism.

Readings:
Frascina, 111-139


Impressionism and the Strategies of the Avant-garde
Nov. 13 – Nov. 20
The evolution of the Impressionist movement in France and its reception in Europe and the United States; art versus science

Nov. 13
Readings:
Frascina, Ch. 2 “Impressionism, Modernism and Originality,” 141-167

Duranty, Louis Emile Edmond Duranty. “The New Painting” (1876); Mallarmé, Stéphane. “The Impressionists and Eduard Manet” (1876); Georges Rivière,

Impressionism and Romanticism

Nov. 18

Readings:

The Margins of Impressionism: On Gender and National Identity

Nov. 20

Questions of gender and representation in Impressionism; Impressionism outside of France; Impressionism as the “other” in Imperial Germany (Max Liebermann as “Jewish artist;” Corinth’s anxiety of influence)

Readings:
Frascina, pp. 219-289.
Deshmukh, Marion. “‘Politics Is Art’: The Cultural Politics of Max Liebermann in Wilhelmine Germany.” In: Imagining Modern German Culture, pp. 165-183.*

Painting Sources

Nov. 25

Post-Impressionism: Seurat and color theory, Toulouse-Lautrec and popular art, Gauguin and primitivism; Cézanne and the reconstruction of pictorial space.

Readings:

Nov 27: No Class Happy Thanksgiving (paper II due next week)

Resurrections: Painting and the Persistence of Religion

Dec. 2

Religious Impulses in modernist art (Delacroix, Van Gogh, Gauguin, Denis), in realism (Fritz von Uhde), and academic art (Nazarenism, popular prints).

Readings:
Silverman, Debora. “Weaving Paintings : Religious and Social Origins of Vincent Van Gogh’s Pictorial Labor.” In Rediscovering History: Culture, Politics,


Dionysus and Thanatos: Symbolism and the Discovery of the Psyche
Dec. 4
Symbolism; “Classicism topsy-turvy”: the art of Böcklin and Marées; Moreau, Stuck, and the myth of the femme fatale.

The Fin-de-Siècle: Endings and Beginnings
Dec. 9

Dec. 16: Final Exam
FEATURES

- 600 TV Lines
- 1/3" Sharp CCD
- 3.6mm Board Lens
- 0.1 Lux @ F1.2
- 75mA
- 12V DC

This camera employs a digital signal processor (DSP) chip-set for image control with an integrated state circuitry which provides extremely long life and high reliability.