IMPRESSiONiSM and POST-ImpRESSiONiSM


**Art History 396 (01:082:396), Spring 2019**
**Wednesday, 9:50-12:50pm**
**Professor Isabel Taube**
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**COURSE DESCRIPTION**
This course explores the meanings and myths of Impressionism and Post-Impressionism. Artists discussed will include Manet, Monet, Renoir, Degas, Cassatt, Morisot, Cézanne, Sargent, Gauguin, van Gogh, and Toulouse-Lautrec. Representative works will be considered in the context of their social, historical, and artistic conditions. Among the topics to be addressed are the contested concepts of modernism and primitivism, the politics of the female body, and the representation of Paris and its café society. Rather than an exhaustive survey, this class will consider a relatively small number of key works by each artist. The lectures will be supplemented by critical readings that approach the course material from diverse perspectives.

**COURSE FORMAT**
Although this is a lecture course, you will be encouraged to participate in class discussions, which will be factored into your grade. You must come to class prepared to discuss the readings. Since each class meeting is 3 hours, there will be a 10-minute break after the first hour and a half.

**COURSE TEXTS**
The following 2 textbooks may be purchased at the Rutgers Book Store as well as online:

1) Petra ten-Doesschate Chu, *Nineteenth-Century European Art* (the page numbers listed in the syllabus are from the 2003 edition; if you have another edition, you will have to determine the corresponding pages). ISBN: 9780205707997 (available new and used to buy and rent, ranging in price from approximately $163.20 to $76.70.)
A copy will be available on reserve at the Art Library.

All other readings will be available on-line at the Sakai site for the course or on reserve at the Art Library, Voorhees Hall. Questions about the readings will be included on each of the exams, so it is *imperative* that you keep up with the readings.

**COURSE IMAGES**
All the images for which you are responsible will be available on the course website on Sakai under Resources in a folder titled Course Images and Lectures.

**ASSIGNMENTS**
1) 1 in-class writing assignment to prepare you for the midterm exam
2) Visual Analysis Paper (a separate assignment sheet will be handed out in class; 4 pages, at least 1000 words, typed and double-spaced; you will be required to go to a museum to complete the paper)
3) Reading Response Paper (a separate assignment sheet will be handed out in class; 3 pages, at least 750 words, typed and double-spaced)
4) Midterm exam (the exam will include 3 short take-home questions and 3 pairs of images that you must compare/contrast using the material you have learned in class and from the readings)
5) Final exam (same format as the midterm exam except the take home questions are cumulative)

Both the midterm and final are open note / open book exams that focus on core concepts rather than on memorizing artists’ names, titles, and dates.

**EVALUATION**
All assignments must be completed to pass the course.
Grades will be calculated as follows:
15% attendance and class participation
5% in-class writing assignment
20% visual analysis paper
20% reading response paper
20% midterm exam
20% final exam

**LEARNING GOALS:**
This course is intended to provide a focused study of key works associated with Realism, Impressionism, and Post-Impressionism as well as an understanding of individual artists and their styles. By the end of the semester, students should be able to recognize the style and approach of each artist and analyze the meaning and visual characteristics of specific works. They also will improve their ability to speak and write about visual imagery, and, in particular, they will develop the skills for writing a point-by-point compare and contrast.
ADDITIONAL COURSE REQUIREMENTS AND POLICIES

CONDUCT CODE
The Department of Art History expects all its students to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, prepared to listen and participate as appropriate, and to stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors, teaching assistants, and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a “must,” that cell phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty.

* Turn off cell phones before class begins.
* No walking in or out. If you must leave class early, please let me know in advance and sit near an exit.
* No distracting behavior: i.e. texting, conversations, surfing the web, or email.
* No cheating on any assignment. Instant failure for that assignment.
* No plagiarism on the papers. Instant failure for that paper.
Please familiarize yourself with Rutgers’ official Academic Integrity Policy: http://academicintegrity.rutgers.edu/academic-integrity-policy.
* Attendance is mandatory and will be taken during class. Repeated absences will affect your grade and your ability to continue in the course.

PRELIMINARY COURSE SCHEDULE (subject to change)

Jan. 23: Introduction; Gustave Courbet and Realism

Jan. 30: Edouard Manet and The Origins of Impressionism (Claude Monet and Auguste Renoir)

Feb. 6: Impressionism continued: The Landscape of Suburban Leisure and Industry; Camille Pissarro

Feb. 13: Paul Cézanne and his Legacy

Feb. 20: Edgar Degas: “Odd Man Out”

Feb. 27: Gender and Impressionism: Mary Cassatt and Berthe Morisot

Mar. 6: Gustave Caillebotte; American Impressionism

Mar. 13: Midterm Exam; Introduction to Post-Impressionism

Mar. 20: No class. Spring Break.

Mar. 27: Georges Seurat and Post-Impressionism
Apr. 3: Claude Monet’s Late Work: the End of Impressionism?; Vincent van Gogh: the Mythology of Modernism

Apr. 10: Paul Gauguin and Primitivism

Apr. 17: Art Nouveau and Graphic Design in the 1890s; Henri de Toulouse-Lautrec and Celebrity Culture

Apr. 24: The Nabis (Pierre Bonnard and Edouard Vuillard) and the Cult of Symbolism; Edvard Munch and the Exploration of the Self

May 1: Last Class: Auguste Rodin, Camille Claudel, Medardo Rosso, and the Beginnings of Modern Sculpture

Final Exam Date and Time: TBD