

Dr. Aya Soika (office: P 98)

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Seminar times:

Wednesday: 13:30 – 15:00 (ECLA)

Friday: 15:15 – 16:45 (ECLA) or at museums at a time TBC



Romantics, Realists, Revolutionaries: Nineteenth Century Art

This course will focus on nineteenth century painting in Germany and France, from "Romanticism" (Eugene Delacroix, Caspar David Friedrich) over "Realism" (Gustave Courbet, Adolph Menzel) and "Impressionism" (Edouard Manet, Max Liebermann), up to "Post Impressionism" (Paul Cezanne, Paul Gauguin). These "isms" can only be a rough summary of a variety of works by different artists which originated in direct (or indirect) response to the political, economic, social and cultural revolutions of the period. The contextualisation of specific works within their art historical and historical context is therefore an important goal of the class. We will discuss the role of art institutions, exhibitions and museums, and analyze the impact of urban growth and industrialisation.

Art works will be discussed with reference to the writings by Michael Fried, T. J. Clark, Stephen Eisenman and Griselda Pollock, and to testimonies by the artists themselves as well as contemporary art critics. Visits to the Old National Gallery will allow the study of German and French originals, and enable us to reflect upon the important and controversial role of this particular museum in the shaping of a national identity.

Course Requirements:

For this class attendance is mandatory. **Reading assignments** have to be done in advance of class. In addition to the general preparatory reading, there will be several students in charge of **preparing selected paintings** in greater detail before each class. The students in charge are expected to provide additional information and contribute by raising the level of the discussion through relevant information and observation.

There will also be several of **visual art analysis exercises** throughout term which cover the paintings and works discussed in class and at Alte Nationalgalerie. It is therefore highly recommended to take notes during classes at ECLA and in the museum.

There will be a **written paper** of ca. 8-10 pages, due towards the end of term. Students will discuss a specific statement or question of their own choice with reference to specific art works within their wider art theoretical and cultural context. Students will introduce the key questions of their papers in the last weeks of term.

Evaluation:

For the sake of transparency, I will send you short feedback emails with your seminar grade in mid term, as well as at the end of term.

Seminar Grade [Attendance/Participation/Preparation of Art Works/Presentation of outline for written paper]: 40% (15% for Weeks 1-5; 25% for week 5-10)

Grade (in total) for Visual Analysis exercises: 15%

Grade (in total) for short presentations of specific works and final essay outline: 15%

Grade for Final Paper: 30%

Additional Reading Suggestions for presentations, essays and class preparation:

General:

Stephen Eisenman (Ed.) Nineteenth century Art: A critical History. New Haven 1993?

Art in Theory, 1815 1900: An anthology of changing ideas. Ed. Charles Harrison and others, 1993

Modernity and Modernism: French Painting in the nineteenth century. Ed. Francis Frascina and others. New Haven 1993

Spirit of an Age: Nineteenth century painting from the Nationalgalerie, Berlin. Ed. Françoise Foster Hahn. London 2001

Paul Wood (ed.), The Challenge of the Avant Garde. New Haven 1999

Specific:

William Vaughan: German Romantic painting. New Haven 1994

Joseph Koerner: Caspar David Friedrich and the subject of Landscape. Chicago 2009

Michael Fried: Menzel's Realism: Art and Embodiment in nineteenth century Berlin. New Haven 2002

T. J. Clark, The Painting of Modern Life: Paris in the art of Manet and his followers. Princeton 1999

T. J. Clark, Image of the People: Gustave Courbet and the 1848 revolution. Berkeley 1999

Tamar Garb: Bodies of Modernity: Figures and flesh in Fin de Siecla France. London 1998

Phaidon Art and Ideas Series, ECLA Library:

James H. Rubin: Impressionism. (Phaidon Art and Ideas Series, ECLA Library)

William Vaughan: Friedrich. (Phaidon Art and Ideas Series, ECLA Library)

David Blayney Brown: Romanticism (Phaidon Art and Ideas Series, ECLA Library)

Mary Tompkins Lewis: Cezanne (Phaidon Art and Ideas Series, ECLA Library)

Carla Rachman: Monet (Phaidon Art and Ideas Series, ECLA Library)

James H. Rubin: Courbet (Phaidon Art and Ideas Series, ECLA Library)

Week 1: Introduction

Wednesday, 5th October, 13:30 15:00:

An Outline of Themes and an Overview of historical Context

[Napoleon and the Wars of Liberation; The Franco Prussian War of 1870/71; The Proclamation of the Reich and the foundation of the National Gallery; Industrialisation and Foundation Period; Notions of 19th century Art and Avantgarde; "German" Art vs. "French" Art.]

Reading:

An outline chronology for German Painting, 1800 1891. In: Spirit of an Age, 2001, pp. 8 9;
Chronology in Stephen Eisenman's Nineteenth Century Art (last pages).

Works:

Friedrich August Stuler, Alte Nationalgalerie, 1865 76

Anton von Werner, The Proclamation of the German Empire at Versailles, 1871, 1877

Anton von Werner, A Billet outside Paris / Im Etappenquartier, 1870, 1894

Saturday, 8th October: 15:00 – 16:30:

The National Gallery: A Temple for "German" Art.

Visit to Alte Nationalgalerie and Museum Island (meeting in front of Alte Nationalgalerie at 16:15)

Reading:

Peter Klaus Schuster: The Birth of a Nation from the Spirit of Art. In: Spirit of an Age, 2001, pp. 11 17

Works:

Otto Geller, Stucco Frieze of "Great Germans" in the Staircase of the National Gallery

Franz Kruger, Parade in the Opernplatz (Opera Square), 1822

Friedrich Overbeck, The Painter Franz Pforr, ca. 1810

Friedrich August Stuler, Alte Nationalgalerie, 1865 76

Week 2: In search of a national identity. Issues in 19th century German Art

Wednesday, 12th October, 13:30 – 15:00:

19th Century Art, Romanticism and Nationalism

Reading:

Francoise Forster Hahn: Art without a national centre. German painting in the nineteenth century. In: Spirit of an Age, 2001, pp. 19 39.

Paintings:

Georg Friedrich Kersting, The Wreath Binder (Die Kranzbinderin), 1815

Georg Friedrich Kersting, On Outpost Duty, 1815

Georg Friedrich Kersting, Friedrich in his studio, 1819

Karl Friedrich Schinkel: Medieval City on a River, 1815

Karl Friedrich Schinkel, Monument to Wars of Liberation, 1819 1821

Moritz von Schwind, The Rose, or the Artist's Journey, 1846 7

Friday, 14th October: 14:00 – 17:00 (Double session due to excursion in week 3):

Part I

Caspar David Friedrich and Karl Friedrich Schinkel at Alte Nationalgalerie

Paintings:

Caspar David Friedrich: Monk by the Sea, 1808 10

Caspar David Friedrich: Abbey in the oak forest, 1809 10

Caspar David Friedrich: Oak Tree in the Snow, 1829

Karl Friedrich Schinkel: Medieval City on a River, 1815

Karl Friedrich Schinkel: A view of Greece in the Golden Age, 1825

Reading:

Romantic Landscape/Catalogue. In: Spirit of an Age, 2001, pp. 58 77.

Part II

Karl Friedrich Schinkel and the question of "style": Architecture and Sculpture

Visit to Friedrichwerdersche Kirche (meeting in front of Alte Nationalgalerie at 16:15)

Buildings:

Karl Friedrich Schinkel, Neue Wache (New Guard House), 1816

Karl Friedrich Schinkel, Friedrich Werdersche Kirche, 1824 1831

Karl Friedrich Schinkel, Altes Museum, 1825 30

Karl Friedrich Schinkel, Bauakademie, 1832 36

Reading:

An outline chronology for German Painting, 1800 1891. In: Spirit of an Age, 2001, pp. 8 9 (parts referring to Schinkel)

Week 3: Romanticism in Germany and France

Wednesday, 19th October, 13:30 – 15:00:

Romanticism

Reading:

Thomas Crow: Classicism in Crisis: Gros to Delacroix. In: Stephen Eisenman: Nineteenth Century Art...

Romantic Landscape/Catalogue. In: Spirit of an Age, 2001, pp. 58-77;

Text: Caspar David Friedrich: Observations on viewing a collection of paintings..., ca. 1830. In: Art in Theory, 1815-1900, ed. C. Harrison, pp. 48-54;

Text: Eugene Delacroix: on Romanticism, from Journals, 1822-4. In: Art in Theory, 1815-1900, ed. C. Harrison, pp. 26-30

Paintings:

Caspar David Friedrich, Chalk Cliffs of Rügen, ca. 1818-19

Caspar David Friedrich, Wanderer above the Sea of Fog, ca. 1819

Caspar David Friedrich, Woman at the Window, 1822

Caspar David Friedrich, The solitary Tree, 1822

Caspar David Friedrich, Moonrise over the Sea, 1822

Theodore Géricault, The Raft of the Medusa, 1819

Eugene Delacroix, The 28th of July: Liberty leading the people, 1830

Eugene Delacroix, The Bark of Dante and Virgil, 1822

Friday, 21st October: No class (ECLA Autumn Excursion)

Week 4: History Painting vs. Realism

Wednesday, 26th October, 13:30 15:00:

The case of Courbet

Paintings:

Gustave Courbet, *The Stonebreakers*, 1850

Gustave Courbet, *The Studio of the painter: A real Allegory summing up seven years of my artistic Life*, 1854 5

Gustave Courbet, *A Burial at Ornans*, 1849

Gustave Courbet, *The meeting*, 1854

Gustave Courbet, *Peasants of Flagey returning from the Fair*, 1849

Reading:

Stephen Eisenman: *The Rhetoric of Realism: Courbet and the origins of the Avant Garde*. In: *Nineteenth Century Art...*

Nigel Blake and Francis Frascina: *Courbet: Representing the country to the town*. In: *Modernity and Modernism. French Painting in the Nineteenth Century*, pp. 68 80

Text: Max Buchon: *On Courbet's Stonebreakers and Burial at Ornans, 1850*. In: *Art in Theory, 1815 1900*, ed. C. Harrison, pp. 364 6

Friday, 28th October, 15:15 – 16:45 at ECLA:

On the social History of Art / On the term "Avantgarde"

Paintings:

Gustave Courbet: *A Burial at Ornans*, 1849

Reading:

T. J. Clark on Courbet: *On the social History of Art*. In: *Image of the people. Gustave Courbet and the 1848 Revolution*. London 1973, pp. 9 20;

Paul Wood: *The avant garde from the July Monarchy to the Second Empire*. In: Paul Wood (ed.), *The Challenge of the Avant Garde*. New Haven 1999, pp. 35 55.

Friday:

Visual Art Quiz I

Week 5: Realism in Germany

Wednesday, 2nd November, 13:30 15:00:

Realism and the Social Question: Berlin

Paintings:

Adolph Menzel, Balcony Room, 1845

Adolph Menzel, The Berlin Potsdam Railway, 1847

Adolph Menzel, Burial of the March Dead, 1848

Adolph Menzel, Flute Concert, 1850 2

Adolph Menzel, Departure of King Wilhelm I for the Army, July 31, 1870, 1871

Adolph Menzel: Iron Rolling Mill, 1872 5

Adolph Menzel: The Foot of the Artist, 1876

Adolph Menzel: Supper at the Ball, 1878

Reading:

Jason Gaiger: Modernity in Germany: the many sides of Adolph Menzel. In: Paul Wood (ed.), *The Challenge of the Avant Garde*. New Haven 1999, pp. 91 111;

Catalogue/Colour, light and air; catalogue/The Kaiserzeit. In: *Spirit of an Age*, 2001, pp. 94 115; 128 141.

Friday, 4th November, 14:30 – 16:00, Alte Nationalgalerie:

Adolph Menzel at Alte Nationalgalerie

Paintings:

Adolph Menzel, Balcony Room, 1845

Adolph Menzel, The Berlin Potsdam Railway, 1847

Adolph Menzel, Flute Concert, 1850 2

Adolph Menzel, Iron Rolling Mill, 1872 5

Adolph Menzel, The Foot of the Artist, 1876

Adolph Menzel, Supper at the Ball, 1878

Gustave Courbet, The Wave, 1870

Constantin Meunier, Return of the Minders, ca. 1897 (Bronze in Wooden Frame)

Reading:

Jason Gaiger: Modernity in Germany: the many sides of Adolph Menzel. In: Paul Wood (ed.), *The Challenge of the Avant Garde*. New Haven 1999, pp. 91 111;

Catalogue/Colour, light and air; catalogue/The Kaiserzeit. In: *Spirit of an Age*, 2001, pp. 94 115; 128 141.

Week 6: Impressionism

Wednesday, 9th November, 13:30 15:00:

Modern Life: Baudelaire & Manet

Paintings:

Edouard Manet, The Old Musician, 1862

Edouard Manet, Luncheon on the Grass, 1863

Edouard Manet, A Balcony, 1868 9

Edouard Manet, Olympia, 1863

Edouard Manet, Argenteuil, les canotiers (The Boaters, Argenteuil), 1874

Edouard Manet, A Car at the Folies Bergere, ca. 1882

Reading:

Stephen Eisenman: Manet and the Impressionists. In: Nineteenth Century Art...

Nigel Blake and Francis Francina: Modernity, realism and the history of art: Manet's Old Musician In: Modernity and Modernism. French Painting in the Nineteenth Century, pp. 80 103;

T. J. Clark: Preliminaries to a possible treatment of „Olympia“ in 1865. In: Screen, vol. 21, 1980, pp. 18 41.

Text: Charles Baudelaire: from "The Painter of Modern Life", 1859 63. In: Art in Theory, 1815 1900, ed. C. Harrison, pp. 493 506

Friday, 11th November, 15:00 16:30:

French and German Impressionism at Alte Nationalgalerie

Paintings:

Claude Monet, St. Germain l'Auxerrois, 1867

Claude Monet, Summer, 1874

Claude Monet, View of Vetheuil, 1880

Edouard Manet, In the conservatory, 1879

Edouard Manet, Mansion in Rueil, 1882

Auguste Renoir, Afternoon of the children in Wargemont, 1884

Max Liebermann, Amsterdam Orphan Girls, 1876

Fritz von Uhde, Little Heathland Princess, 1889

Reading:

Embracing the French Avant garde. In: Spirit of an Age, 2001, pp. 166 175.

Week 7: From Impressionism to Neoimpressionism

Wednesday, 16th November, 13:30 15:00:

Modernity and the spaces of femininity

Paintings:

Gustave Caillebotte, Paris, a rainy day, 1877

Mary Cassatt, The bath, 1892

Mary Cassatt, Young woman in black: portrait of Mrs Gardner Cassatt, 1883

Mary Cassatt, Young girl in a blue armchair, 1878

Mary Cassatt, At the opera, 1879

Edouard Manet, A bar at the Folies Bergere, 1881-2

Berthe Morisot, On a summer's day, 1880

Reading:

Griselda Pollock, *Modernity and the spaces of femininity*. In: *Vision & Difference. Femininity, Feminism and the History of Art*. London 1999, pp. 50-90.

Friday, 18th November, 15:15 – 16:45 at ECLA:

Photography and modernity

Photographs by:

Gaudenzio Marconi; Jean Baptiste Anfosso; Numa Blanc; A.A. E. Disderi; Charles Soulier; Hippolyte Collard; Charles Marville; Nadar; Gustave Le Gray; Jacques Antoine Moulin

Reading:

Steve Edwards: *Photography and modernity in nineteenth century France*. In: Paul Wood (ed.), *The Challenge of the Avant Garde*. New Haven 1999, pp. 70-90.

Charles Baudelaire, *The Salon of 1859: The Modern Public and Photography*. In: *Modern Art and Modernism. A critical Anthology*, ed. Francis Francina and Charles Harrison, London 1982, pp. 19-21

Friday:

Visual Art Quiz II

Week 8: Seurat and Cezanne: Ways of Seeing

Wednesday, 23rd November, 13:30 15:00:

Georges Seurat

Paintings:

Georges Seurat; A Bathing Place, Asnieres, 1883 4

Georges Seurat, A Sunday Afternoon on the Island of the Grande Jatte, 1884 6

Georges Seurat, The Models, 1886 8

Georges Seurat, The Circus, 1890 91

Reading:

Stephen Eisenman: Mass Culture and Utopia: Seurat and Neoimpressionism

Text: Georges Seurat: Letter to Maurice Beaubourg, 1890. In: Art in Theory, 1815 1900, ed. C. Harrison, pp. 969 970

Friday, 25th November, 15:15 – 16:45:

Paul Cezanne

Paintings:

Paul Cezanne, Still life with Apples, ca. 1895 8

Paul Cezanne, Selected depictions of the Mont Saint Victoire, 1880s

Paul Cezanne, The Large Bathers, 1900 1906

Reading:

Stephen Eisenman, The Failure and Success of Cezanne

Charles Harrison: Impressionism, Modernism and Originality. In: Modernity and Modernism. French Painting in the Nineteenth Century, pp. 201 213

Text: Paul Cezanne: Letters to Joachim an Henri Gasquet, 1897 9. In: Art in Theory, 1815 1900, ed. C. Harrison, pp. 991 992

Week 9: Paul Gauguin and the Going Away

Wednesday, 30th November, 13:30 15:00:
Gauguin & Post Impressionism

Paintings:

Emile Bernard, Breton Women at the Pardon, 1888
Emile Bernard, The Buckwheat Harvest, 1888
Pascal Dagnan Bouveret, Le Pardon en Bretagne (The Pardon in Brittany), 1886
Paul Gauguin, Two fighting Boys, 1888
Paul Gauguin, The Vision after the Sermon. Jacob wrestling with the Angel, 1889
Paul Gauguin, Agony in the Garden: Christ in the Garden of Olives, 1889

Reading:

Griselda Pollock & Fred Orton: Post Impressionism: Les Donnes Bretonnantes: La Prairie de la Representation. In: Art History, 3, 3, 1980, pp. 314 344;
Gill Perry: Part 1: The going away – a preparation for the “modern”?. In: Primitivism, Cubism, Abstraction, pp. 8 34 (sections on Brittany);
Stephen Eisenman: Symbolism and the dialectics of retreat (relevant sections). In: Nineteenth Century Art... (sections on Brittany);
Gil Perry: Exhibiting “les Independants”: Gauguin and the Cafe Volpini show. In: Paul Wood (ed.), The Challenge of the Avant Garde. New Haven 1999, pp. 164 181.

Friday, 2nd December, 15:15 – 16:45 at ECLA:
Gauguin in Tahiti / A brief introduction to Colonialism and Primitivism

Paintings:

Jean Auguste Dominique Ingres, Le Bain Turc (The Turkish Bath), 1862
Paul Gauguin, Spirit of the Dead watching, 1892
Paul Gauguin, Faa Iheihe, 1898
Henri Matisse, Nu bleu. Souvenir de Biskra (Blue Nude. Souvenir of Biskra), 1907

Reading (as above, sections on Tahiti):

Text: Paul Gauguin, Notes on Painting, ca. 1889 1890. In: Art in Theory, 1815 1900, ed. C. Harrison, pp. 1022 1024

Friday:

Visual Art Quiz III

Week 10: Conclusion

Wednesday, 7th December, 13:30 15:00:
Conclusion
Presentation of Student Papers

Friday, 9th December, 15:15 – 16:45 at ECLA:
Conclusion
Presentation of Student Papers continued

List of Key Paintings

Anton von Werner, The Proclamation of the German Empire at Versailles, 1871, 1877

Anton von Werner, A Billet outside Paris / Im Etappenquartier, 1870, 1894

Georg Friedrich Kersting, The Wreath Binder (Die Kranzbinderin), 1815

Georg Friedrich Kersting, On Outpost Duty, 1815

Georg Friedrich Kersting, Friedrich in his studio, 1819

Moritz von Schwind, The Rose, or the Artist's Journey, 1846 7

Karl Friedrich Schinkel: Medieval City on a River, 1815

Karl Friedrich Schinkel: A view of Greece in the Golden Age, 1825

Karl Friedrich Schinkel, Neue Wache (New Guard House), 1816

Karl Friedrich Schinkel, Monument to Wars of Liberation, 1819 1821

Karl Friedrich Schinkel, Friedrich Werdersche Kirche, 1824 1831

Karl Friedrich Schinkel, Altes Museum, 1825 30

Karl Friedrich Schinkel, Bauakademie, 1832 36

Theodore Gericault, The Raft of the Medusa, 1819

Eugene Delacroix, The 28th of July: Liberty leading the people, 1830

Eugene Delacroix: The Bark of Dante and Virgil, 1822

Caspar David Friedrich: Woman at the Window, 1822

Caspar David Friedrich: The solitary Tree, 1822

Caspar David Friedrich: Moonrise over the Sea, 1822

Caspar David Friedrich: Monk by the Sea, 1808 10

Caspar David Friedrich: Abbey in the oak forest, 1809 10

Caspar David Friedrich: Oak Tree in the Snow, 1829

Adolph Menzel: Iron Rolling Mill, 1872 5

Wilhelm Leibl: Town Politicians, 1877

Whistler: The White Girl, 1862

Gerome: Reception of the Siamese Ambassadors by Napoleon III and the Empress Eugenie at Fontainebleau, June 27, 1861 (1861 4)

Jules Breton: Blessing the Wheat in the Artois, 1857

Rosa Bonheur: The Horse Fair, 1853

Adolph Menzel, Flute Concert, 1850 2

Adolph Menzel: Iron Rolling Mill, 1872 5

Adolph Menzel: The Foot of the Artist, 1876

Gustave Courbet: The Stonebreakers, 1850

Gustave Courbet: The Studio of the painter: A real Allegory summing up seven years of my artistic Life, 1854 5

Gustave Courbet: A Burial at Ornans, 1849

Gustave Courbet: The meeting, 1854

Gustave Courbet: Peasants of Flagey returning from the Fair, 1849

Edouard Manet: The Old Musician, 1862

Edouard Manet: Luncheon on the Grass, 1863

Edouard Manet: A Balcony, 1868 9

Edouard Manet: Olympia, 1863

Edouard Manet: A Car at the Folies Bergere, ca. 1882

Edouard Manet: In the conservatory, 1879

Gustave Caillebotte, Paris, a rainy day, 1877

Mary Cassatt, The bath, 1892

Mary Cassatt, Young woman in black: portrait of Mrs Gardner Cassatt, 1883

Mary Cassatt, Young girl in a blue armchair, 1878

Mary Cassatt, At the opera, 1879

Edouard Manet, A bar at the Folies Bergere, 1881 2

Berthe Morisot, On a summer's day, 1880

Georges Seurat: A Bathing Place, Asnieres, 1883 4

Georges Seurat: A Sunday Afternoon on the Island of the Grande Jatte, 1884 6

Georges Seurat: The Models, 1886 8

Georges Seurat: The Circus, 1890 91

Paul Cezanne, Still life with Apples, ca. 1895 8

Paul Cezanne, Selected depictions of the Mont Saint Victoire, 1880s

Paul Cezanne, The Large Bathers, 1900 1906

Emile Bernard, Breton Women at the Pardon, 1888

Paul Gauguin, The Vision after the Sermon. Jacob wrestling with the Angel, 1889

Paul Gauguin, Agony in the Garden: Christ in the Garden of Olives, 1889

Jean Auguste Dominique Ingres, Le Bain Turc (The Turkish Bath), 1862

Paul Gauguin, Spirit of the Dead watching, 1892

Paul Gauguin, Faa Iheihe, 1898

Henri Matisse, Nu bleu. Souvenir de Biskra (Blue Nude. Souvenir of Biskra), 1907