

## HARC 0247: Realism, Impressionism, and Post-Impressionism (1850-1905)



Claude Monet, *Impression, Sunrise*, 1872

M/W 9:45-11:00am  
MAC 125

Professor Sarah Rogers

Email: [sarogers@middlebury.edu](mailto:sarogers@middlebury.edu) (I will do my best to respond to all emails within 24 hours).

Office Hours in MAC 119: Wednesday 2-3; Thursday 10am-1pm; by appointment

### **Course Description**

In this course, we will examine three prominent artistic movements that evolved in France during the second half of the 19th century: Realism, Impressionism, and Post-Impressionism. This historical moment witnessed the emergence of a bourgeois industrial society and the rise of Parisian modernity. Looking at artists such as Courbet, Manet, Monet, Cassatt, Van Gogh and Gauguin, we consider how these figures artistically engaged with the rapidly changing urban landscape, new scientific theories of color and optics, and France's growing colonial empire. In doing so, we will explore the ways in which the race, gender, and class inform social concepts of the time around the artist and the model, labor and leisure, and modernity and primitivism. ART/EURO/HIST

### **Course Objectives**

- To introduce students to the history of Realism, Impressionism, and Post-Impressionism in France and the intersection of race, class, and gender in thinking about modern art
- To provide students with the analytical tools necessary for visual analysis
- To enhance students' critical skills in reading, thinking, and writing through close readings of visual images and theoretical texts.

### **Required Texts**

There are no required texts for purchase. All readings are available online through links in the course syllabus or under Resources in our class Course Hub. At the end of each week, I will upload the slide lists to the Course Hub.

## Course Requirements

10% Class Participation & Attendance

60% 3 short in-class assessments (20% each)

10% First Person Narrative Essay (500 words)

20% Final Visual Analysis (1000 words)

**NOTE:** *All assignments must be completed in order to pass this course.* If personal or medical problems are affecting your ability to participate in class or complete your work, please let me know you are having difficulties and talk to your Commons Dean earlier rather than later. You have resources at the college specifically here to help you- please reach out to your Commons Dean and/or Health Services.

## Class Participation and Attendance

You are expected to complete readings and assignments on time, and to *actively* participate in class discussions and small group work. *More than one unexcused absence will result in the lowering of your participation grade.*

## Short In-Class Assessments

Throughout the semester, there will be 3 short (30-40 minutes) assessments that will cover material up until that point. The format may vary but will be discussed in advance and may include the following: multiple choice; slide identifications; short comparative essays; term ids (from slide lists); unknowns.

## First Person Narrative (500-750 words)

Choose a painting from the list of works distributed in class. Assume the subject position of the painter, the subject, or someone on site and narrate what you imagine to be the experience of being there in the painting: What do you see, smell, feel, and taste? Specific details will make the writing and the painting come alive for your reader. Try to avoid merely listing different senses, and instead work to craft a narrative that draws in your reader and makes the painting come alive as the moment might have been experienced on site.

## Final Visual Analysis (1000 words)

On display at the Middlebury College Museum of Art are two works by the French artist Édouard Vuillard (1868-1940). Find the works in the Museum (first floor) and choose one on which to write your final paper that responds to the following prompt: How is the work expressive of modernity? Be sure to consider choice of subject, composition, formal elements, and medium. The paper should use visual analysis to craft an argument; in other words, don't merely describe the artwork, but analyze it: What do the aesthetic decisions mean, and how do they speak to modernity in the late nineteenth century France?

## Policy on Quality of Work

Your written work will be evaluated by the clear and logical presentation of ideas as well proper syntax, grammar, and spelling. I am looking to see how engaged you are with the material and how well you use analysis of the art works and readings to form a thoughtful and concise response to the prompt and/or reading or research topic. *Be sure to proofread* for spelling and grammar errors! The following factors are of significance: command of material discussed; depth of research; quality of

expression; organization, grammar, attention to detail; thoroughness and accuracy of citation practices; creativity of expression.

### **Grade Breakdown**

- A** An A grade is reserved for truly outstanding work in every regard.
- B** B-range work is very good. Written work that receives a B shows that the student is critically engaged with both primary and secondary literature and has thought creatively about his/her topic.
- C** C work is average. The student has done the work but has not incorporated any of her/his own ideas and insights.
- D/F** These grades are for work that is below average, insufficient, or grossly overdue.

**Plus/Minus** grades are for the shades in between.

### **Late Policy: *IMPORTANT!***

Unless you request an extension **at least 7 days before the deadline**, extensions will not be granted unless you have a Dean's Note for an unforeseen emergency. *You always have the option to choose to take an extra day or two to complete an assignment, however, late papers will be marked down a half-grade (i.e. B to B-) for each day that passes after the due date.* All assignments will be collected at the beginning of class on the date that they are due.

### **Academic Integrity**

All students must abide by the expectations of the Honor Code, details of which may be found at go/honorcode. Students must include and sign the Honor Code Pledge, "I have neither given nor received unauthorized aid on this assignment," at the *end* of all assignments. If you have any questions regarding plagiarism or the Honor Code, please consult below and ask if you have any questions.

#### **Plagiarism**

Plagiarism is intentionally or unintentionally representing the ideas, research, language, creations, or inventions of another person as one's own. In written work and oral and artistic presentations, even a single sentence or key phrase, idea, image, or sound taken from the work of another without specific citation of the source and quotations around verbatim language constitutes plagiarism. It makes no difference whether the source is a student, a professional, or a source with no clear designated author.

Although it does not involve reproducing language verbatim, paraphrasing is the close restatement of another's idea using approximately the language and/or structure of the original. Paraphrasing without acknowledgment of authorship is also plagiarism and is as serious a violation as an unacknowledged quotation.

#### **Cheating**

Cheating is defined as giving, receiving, or attempting to give or receive any aid unauthorized by the

instructor for any assigned work. On assignments other than exams, academic assistance from the staff of the Center for Teaching, Learning and Research (CTLR) and from Middlebury's professional librarians is considered authorized aid unless an assignment or course clearly indicates otherwise.

### Duplicate Use of Work

Any work submitted to meet the requirements of a particular course is expected to be original work completed for that course. Students who wish to incorporate any portion of their own previously developed work into a new assignment must consult with the involved faculty members to establish appropriate expectations and parameters. The same work, or substantially similar work, may not be used to meet the requirements of two different courses.

### Falsifying Data

The collection and analysis of data are fundamental aspects of many types of research. It is the researcher's responsibility to ensure that data are recorded and documented accurately. Fabrication, misrepresentation or falsification of data, and practices that significantly deviate from those that are commonly accepted in the academic community, are prohibited. "Data" includes but is not limited to laboratory research, human subjects research, and fieldwork.

### **Citations and Style**

All written work, including short assignments, should use proper methods of citation when acknowledging the written work of others. Most common and recommended for our course are the formats and practices outlined in the Chicago Manual of Style. For an overview, see the "Citation and Style Guide" on the Middlebury website, which can be found here:

<http://guides.middlebury.edu/content.php?pid=486673&sid=3990529>

Improper or incomplete citations can result in a returned assignment to be re-written with a grade penalty, or a grade reduction separate from content and argumentation. If you have any questions, please see a reference librarian or me.

### **Technology in the Classroom- *IMPORTANT!***

The use of laptops, tablets, cell phones, and Apple watches will *not* be permitted during class time. You retain far more when you put pen to paper, and you will not be distracted by persistent digital notifications. Exceptions for designated class activities will be announced prior to class. If you require accommodations that requires the use of a laptop in class, please reach out to me.

### **AI & Technology in the Classroom**

We are in the middle of paradigm shift regarding generative AI technologies. In the context of this course, I *strongly discourage* the use of AI tools (e.g., ChatGPT, Bard). However, if you choose to use these tools for any reasons, including generating bibliographic sources, copy editing, etc., *you but must cite that use in the assignment.* You may not submit *any* work generated by an AI tool as your own. Any uncited or inappropriate use of AI tools will be treated as a violation of Middlebury's Honor Code. Note that outputs generated by these programs may be inaccurate, incomplete, or otherwise problematic and I will hold you accountable for the accuracy of your research.

For an art-world related case of false research results, see:

<https://news.artnet.com/art-world/chatgpt-art-theory-hal-foster-2263711>

### **Disability Access/Accommodation**

*Students who have Letters of Accommodation in this class are encouraged to contact me as early in the semester as possible to ensure that such accommodations are implemented in a timely fashion.* For those without Letters of Accommodation, assistance is available to eligible students through the Disability Resource Center (formerly called Student Accessibility Services). Please contact Jodi Litchfield for more information: [litchfie@middlebury.edu](mailto:litchfie@middlebury.edu) or 802-443-5936. All discussions will remain confidential.

## **Relevant Campus Resources**

Center for Teaching, Learning, and Research: The CTLR provides academic support for students in many specific content areas and in writing across the curriculum through both professional tutors and peer tutors. The Center is also the place where students can find assistance in time-management and study skills. These services are free to all students. For more information on how to get the help you need, go to <http://www.middlebury.edu/academics/resources/ctlr/students>.

Disability Resource Center (formerly called Student Accessibility Services): The DRC provides support for students with disabilities and facilitates the accommodations process by helping students understand the resources and options available and by helping faculty understand how to increase access and full participation in courses. The DRC can also provide referrals for students who would like to undergo diagnostic testing. Students who are on financial aid and have never undergone diagnostic testing can apply to the CTLR for support to cover the cost of off-campus testing. DRC services are free to all students.

**Course Schedule** (may be subject to change with advanced notice)

### **Week 1**

**Monday, September 9 Course Overview**

**Wednesday September 11 The Art World Before Impressionism: Academic Painting and the French Salon**

*Reading:*

- *The Syllabus* (read through the entire document!) & bring *any and all* questions to class.
- <https://smarthistory.org/royal-academy-france/>
- Thomas Crow, "The Salon Exhibition in the 18<sup>th</sup> Century and the Problem of Its Public," chapter one in his *Painters and Public Life in 18<sup>th</sup> Century* (1985): 1-22.

### **Week 2**

**Monday September 16 Enlightenment, Slavery, and Revolution: Neoclassicism and Romanticism**

*Reading:*

- Immanuel Kant, "What is Enlightenment?" in *Art in Theory 1815-1900* (1998): 771-776.
- <https://www.khanacademy.org/humanities/whp-origins/era-6-the-long-nineteenth-century-1750-ce-to-1914-ce/61-liberal-and-national-revolutions-beta/a/read-the-enlightenment-beta>
- <https://www.khanacademy.org/humanities/whp-origins/era-6-the-long-nineteenth-century-1750-ce-to-1914-ce/61-liberal-and-national-revolutions-beta/a/read-the-enlightenment-beta>

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- <https://smarthistory.org/benoist-portrait/>
- <https://blog.britishmuseum.org/visualising-toussaint-louverture/>

### Wednesday September 18 **Realism**

Reading:

- Stephen Eisenman, “The Rhetoric of Realism: Courbet and the Origins of the Avant-Garde,” in his *Nineteenth Century Art: A Critical History* (1994): 206-224.
- Meyer Schapiro, “Courbet and Popular Imagery: An Essay on Realism and Naivete” in his *Modern Art, Selected Papers* (1941): 47-85.

### **Week 3**

#### Monday September 23 **Courbet and The Emergence of Avant-Garde Artist**

Reading:

- Selections from *Letters of Gustave Courbet*. Edited and translated by Petra ten-Doesschate Chu (University of Chicago, 1992): 86-87;91-94; 101-102. Bring hard copy to class to discuss.
- Anthea Callen, “Amitre Courbet: The Worker-Painter,” chapter 2 in her *The Work of Art: Plein-air Painting and Artistic Identity in Nineteenth-century France* (2015): 105- 159 (lots of images!)

#### Wednesday September 25 **Daumier and Lithography—Meet at the Middlebury College Museum of Art**

Reading:

- Elizabeth Childs, “Big Trouble: Daumier, Gargantua, and the Censorship of Political Caricature,” *Art Journal* (1992): 26-37.

### **Week 4**

#### Monday September 30 **Haussmann’s Paris**

Reading:

- Charles Baudelaire, “The Salon of 1846: On the Heroism of Modern Life,” in *Modern Art and Modernism: A Critical Anthology*, eds. Francis Francina and Charles Harrison (The Open University, 1982): 17-18.
- Robert L. Herbert, “Paris Transformed,” chapter 1 in his *Impressionism: Art, Leisure, and Parisian Society* (1988): 1-32.

#### Wednesday October 2 **Assessment #1**

### **Week 5**

#### Monday October 7 **Class & Race in Manet’s *Olympia***

Reading:

- T.J. Clark, “Olympia’s Choice,” in his *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (1984): 79-146.

#### Wednesday October 9 **The 1874 Impressionist Exhibition and Plein-air Painting**

Reading:

- Anthea Callen, “Colour: The Material and the Ephemeral,” chapter 4 in her *The Work of Art: Plein-air Painting and Artistic Identity in 19<sup>th</sup> Century France* (2015): 211-269 (lots of images!)
- Christopher Lloyd, “Impressionists on Paper: Degas to Toulouse-Lautrec,” in *Impressionists on Paper: Degas to Toulouse-Lautrec*, Royal Academy of Arts exhibition catalogue (2023): 12-33.

## **Week 6**

### **Monday October 14 The Flaneur, Leisure, and Gender in the New Public Spaces of Paris**

#### *Reading:*

- Walter Benjamin, “Paris, Capital of the Nineteenth Century,” in his *Reflections: Essays, Aphorisms, Autobiographical Writings* (1955; 1978): 146-162.
- Griselda Pollock, “Modernity and the Spaces of Femininity,” chapter 3 in her *Vision and Difference: Femininity, Feminism, and the Histories of Art* (1988): 50-90.

### **Wednesday October 16: No Class, Professor Rogers in London at Conference**

- **DUE**: First Person Narrative (drop off a hard copy outside my office)

## **Week 7**

### **Monday October 21 Suburban Leisure Outside of Paris**

#### *Reading:*

- Robert Herbert, “Suburban Leisure,” chapter 6 in his *Impressionism: Art, Leisure, and Parisian* (1988): 195-263 (lots of images!)
- Paul Hayes Tucker, “Monet and Argenteuil,” and “Views of the Town,” chapters 1 & 2 of his *Monet at Argenteuil* (1982): 9-56.

### **Wednesday October 23 Labor and Class**

#### *Reading:*

- Linda Nochlin, “Morisot’s Wet Nurse: The Construction of Work and Leisure in Impressionist Painting,” in her *Women, Art, and Power and Other Essays* (1988): 37-56.
- Hollis Clayson, “Suspicious Professions,” chapter 4 in her *Painted Love: Prostitution in French Art of the Impressionist Era* (1991): 113-153.

## **Week 8**

### **Monday October 28 Class Debate: Photography & Impressionism**

#### *Reading:*

- James Rubin, “Art and Technology: Impressionism and Photography,” chapter 2 in his *Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh* (2008): 39-55.
- Karin Sagner, “Gustave Caillebotte, An Impressionist and Photography,” in the exhibition catalogue, *Gustave Caillebotte: An Impressionist and Photography* (2013): 16-33.
- Kirk Varnedoe, “The Artifice of Candor: Impressionism and Photography Reconsidered,” *Art in America* 68:1 (January 1980): 66-68.

### **Wednesday October 30 Assessment #2**

## **Week 9**

### **Monday November 4 Japonisme**



Reading:

- Listen to this 36-minute podcast from The Lonely Palette: <http://www.thelonelypalette.com/episodes/2020/2/5/episode-42-katsushika-hokusais-the-great-wave-off-kanagawa-18301831>
- Alicia Volk, "A Unified Rhythm: Past and Present in Japanese Art," in *Japan & Paris: Impressionism, Post-Impressionism, and the Modern Era*, exh. Catalogue (2004): 38-55.

### Wednesday November 6: Post-Impressionism: Seurat and Toulouse-Lautrec

Reading:

- Stephen Eisenmann, "Mass Culture and Utopia: Seurat and Neoimpressionism," in his *Nineteenth Century Art: A Critical History* (1994): 274-287.
- Mary Weaver Chapin, "Toulouse-Lautrec and the Culture of the Celebrity," in *Toulouse-Lautrec and Montmartre*, edited by Richard Thompson et al. (2005): 46-64.

### Week 10

#### Monday November 11 **Symbolism: Van Gogh and Gauguin**

Reading:

- <https://smarthistory.org/pont-aven-synthetism/>
- <https://smarthistory.org/the-artist-project-sopheap-pich-on-van-goghs-drawings/>
- Stephen Eisenmann, "Abstraction and Populism: Van Gogh," in his *Nineteenth Century Art: A Critical History* (1994): 288-303.
- Janet Walker, "Van Gogh, Collector of 'Japan,'" *The Comparatists* v32 (2008): 82-114.

#### Wednesday November 13: **Primitivism: Gauguin in Tahiti**

Reading:

- Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," *Art in America* 77:7 (July 1989): 118-29, 161.  
<https://msu.edu/course/ha/446/goingnative.pdf>
- Paul Gauguin, *Noa Noa: The Tahitian Journal*. Trans. O.F. Theis (Dover Publications, 1985; originally published 1919): 1-25.

### Week 11:

#### Monday November 18: **Anarchism and the Dreyfus Affair**

Reading:

- Patricia Leighton, "Fénéon's Anarchist Avant-Gardism," in *Félix Fénéon: The Anarchist and the Avant-Garde*, MoMA exhibition catalogue (2020): 93-107.
- Norma L. Kleeblatt, "Introduction: The Dreyfus Affair: A Visual Record," in *The Dreyfus Affair: Art, Truth, and Justice*, exhibition catalogue (1987): 1-24.

#### Wednesday November 21: **In lieu of class, go to the Museum (on your own choice of time) and begin work on your final visual analysis**

Reading:

- James Rubin, "Commerce and Creativity: Series and Originals," and "Towards an Aftermath: Paul Cezanne's Modernism." Chapters 9 & 10 of his *Impressionism* (1999): 329-402

### Week 12



No Classes- Thanksgiving Break

**Week 13**

Monday December 2: Kahoot! Competition & Course Responses

*Reading:*

- Email to Professor Rogers by Wednesday December 7 at 3pm: your **top 3 favorite art works**, which we studied in class throughout the semester.

Wednesday December 4: Assessment #3

**FINAL VISUAL ANALYSIS DUE December 9<sup>th</sup> at 12noon (submitted in MAC 119-outside my office)**