



CIEE Global Institute – Paris

Course name:	20 th Century French Art History (FREN)
Course number:	AHIS 3001 PAFR (FREN)
Programs offering course:	Paris Open Campus (Language, Literature and Culture Track)
Language of instruction:	French
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2017

Course Description

This course traces the events, movements, and artists' activities in Paris from the 1860s to the early 1900s that contributed to the birth of what is today categorized as Modern Art. Courbet's questioning of the superiority of historical painting as a pictorial genre, which provoked a cascade of questions regarding the aesthetic criteria handed down from the Renaissance, may be taken as one of the first clarion calls towards a new kind of art. From Courbet's Realism and rejection of idealization to the provocations of DADA, Paris attracted a number of important artists who, through their diverse origins and singular research, fueled a resurgence of artistic activity of exceptional richness. The scandal of Manet's "Luncheon on the Grass" at the 1863 *Salon des Refusés* ("Exhibition of Rejects"), the group of young independent artists that came to be called the "Impressionists," Van Gogh, Cézanne, and Gauguin, the uproar surrounding the "*Cage aux fauves*" at the 1905 Autumn Salon, the birth of Cubism – these are further moments or steps that we will look at to get a broader understanding of this unique moment in artistic and cultural history.

Learning Objectives

By the end of the course, students will be able to:

- To equip students with analytical tools for a better appreciation of Modern Art
- To undertake a process of critical reflection on the different movements of artistic production leading up to and encapsulating the birth of Modern Art

Course Prerequisites

A level of French language equal to B2 (high intermediate).

Methods of Instruction

This course will be structured in thematic seminars illustrated by slides. Active student participation is strongly encouraged. Museum visits (Musée d'Orsay and the Pompidou Center) will support the class sessions.

Assessment and Final Grade

Midterm Exam	30%
Research Paper	40%
Final Exam	30%



ENGAGE. EXPERIENCE. EMBRACE. EDUCATE.

Course Requirements

Participation

Students should come to class having prepared all readings and homework assignments and ready to participate actively in class discussion and all class activities. Students will be required to research and present one in-class presentation.

Midterm Exam

Students will be asked to identify (artist, title, and date) 10 works studied in the class up to this point, and to analyze one work in particular.

Research Paper

7-page minimum, on a subject approved by the professor.

Final Exam

Identification of 10 works of art, and a short essay on a subject chosen by the professor.



Class Attendance

Regular class attendance is required throughout the program. Students must notify their instructor via Canvas, beforehand, if possible, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must inform the instructor and the Academic Director (or a designated staff member) and provide appropriate documentation as noted below. A make-up opportunity will be provided to the extent this is feasible.

Due to the intensive nature of the block schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B).

Students who transfer from one class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

CIEE program minimum class attendance standards are as outlined below. Center-specific attendance policies may be more stringent than the policies stated below. The Center / Resident Director sets the specific attendance policy for each location, including how absences impact final grades. Such policies are communicated to students during orientation and via Study Center documents. In the event that the attendance policy for host institution courses differs from CIEE's policy, the more stringent policy will apply.

- Excessively tardy (over 15 minutes late) students will be marked absent.
- Students who miss class for personal travel will be marked as absent and unexcused. No make-up opportunity will be provided.
- An absence will only be considered excused if:
 - A doctor's note is provided.
 - A CIEE staff member verifies that the student was too ill to attend class.
 - Evidence is provided of a family emergency.
- Attendance policies also apply to any required co-curricular class excursion or event.
- Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) may lead to a written warning from the Academic Director or Resident Director, notification to the student's home school, and/or dismissal from the program in addition to a reduction in class grade(s).

Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Week 1

Session 1: Introduction

Distribution of syllabus and presentation of course.

The Paris artistic context around 1850; the domination of academic painting.

Session 2: Landscape Painting and Realism

Revival of landscape painting, rejection of classic and romantic idealism, and irruption of the “social” into the world of art.

Corot, the school of Barbizon, Courbet, Millet, Daumier.

Reading:

Brève histoire de l’art, Jean-Louis Ferrier. L’entrée de la démocratie dans l’art, Un enterrement à Ornans, de Gustave Courbet. P.165-174.

Week 2

Session 1: Manet and Impressionism

Manet: Provocative painter between traditionalism and modernity.

Brève histoire de l’art, Jean-Louis Ferrier. La naissance du style d’esquisse, *Le déjeuner sur l’herbe*, d’Edouard Manet. P. 175 - 184.

Session 2: Monet: Painter of light.

Reading:

1863. Naissance de la peinture moderne. Gaëtan Picon. Gallimard, coll. « folio/essais ».1988. P. 41-111.

Session 3: Renoir, Degas, Caillebotte: Painters of modern life

Week 3

Session 1: After Impressionism

Cézanne and the “deconstruction” of traditional pictorial space.

Reading:

Brève histoire de l’art, Jean-Louis Ferrier. « L’homme qui n’avait pas de défaut dans l’œil ». *La Montagne Sainte-Victoire vue de Bibemus*, de Paul Cézanne. P. 213-221.

Session 2: Van Gogh and the expression power of color

Gauguin and the attraction of primitivism.

Seurat and pointillism.

Reading:

Etudes de sociologie de l’art. Pierre Francastel; « Destruction d’un espace plastique ». P.191-252.

Session 3: Visit to the Musée d’Orsay

Week 4

Session 1: Midterm Exam

Session 2: First Avant-Garde Movement, Fauvism

Matisse, Derain, Vlaminck, Dufy...

The roar of color in reaction to an overly homogenous methodology and an overly “bourgeois” impressionistic palette.

Henri Matisse and decorative bi-dimensionality.

Reading:

Trente tableaux de la Renaissance à nos jours. De la sardane aux papiers découpés. Les trois *Danse* d’Henri Matisse, P. 263-272.

Art en théorie, 1900-1990. Une anthologie par Charles Harrison et Paul Wood.

Henri Matisse. *Notes d’un peintre*. P. 103-109.

Session 3: Cubism: The Artistic Revolution of the Century

From Cézanne-inherited analytic cubism to synthetic cubism, integrating real objects and linguistic codes.

Pablo Picasso: The unpredictability of art.

Reading:

Brève histoire de l’art. *Trente tableaux de la Renaissance à nos jours*.

J.-L. Ferrier. Le principe posé de la peinture-équation. *Les Demoiselles d’Avignon*, de Pablo Picasso. P. 231-240.

Art en théorie, 1900-1990. Une anthologie par Charles Harrison et Paul Wood.

Guillaume Apollinaire. *Du sujet dans la peinture moderne*. P. 214-215.

Week 5

Session 1: Abstract Art

Pioneers of abstract art (Kandinsky, Mondrian, and Malévitch)

Reading:

Qu'est-ce que l'art moderne?, Denys Riout, La naissance de l'abstraction. P. 33-82.
Brève histoire de l'art. Trente tableaux de la Renaissance à nos jours. J.-L. Ferrier, A la recherche de l'équilibre absolu. *Compositions*, de Piet Mondrian. P. 253-261.
Art en théorie, 1900-1990. Une anthologie par Charles Harrison et Paul Wood.
 Wassily Kandinsky. *Conférence de Cologne.* P. 126-130
 Kazimir Malevitch. *Du cubisme et du futurisme au suprématisme. Le nouveau réalisme pictural.* P. 201-211.
 Piet Mondrian. *Dialogue sur la nouvelle plastique.* P. 322-327.

Session 2: Dada

Rejection of avant-gardes and artistic innovations (Marcel Duchamp, Picabia, Ernst, Arp)

Reading:

Qu'est-ce que l'art moderne?, Denys Riout, L'attrait du reel. P.149-185.
Art en théorie, 1900-1990. Une anthologie par Charles Harrison et Paul Wood.
 Marcel Duchamp. *Le cas Richard Mutt.* P. 284.
 Tristan Tzara. *Manifeste Dada 1918.* P. 284-289
 Francis Picabia. *Francis Merci!.* P. 311-312.

Session 3: Visit to Pompidou Center

Week 6

Session 1: Surrealism: The Intrusion of Freudian Psychoanalysis into the Arts

From the metaphysical paintings of De Chirico to the automatism of Masson.

Reading:

Une histoire de l'art du XXè siècle, B. Blistène, Le Surréalisme, « du Manifeste à l'exil ». P. 67-74.
Art en théorie, 1900-1990, Anthology by Charles Harrison and Paul Wood.
 André Breton. Excerpts from *Premier manifeste du Surréalisme.* P. 486-492.
 André Breton. Excerpts *Le Surréalisme et la peinture.* P. 493-500.
 André Breton. Excerpts from *Second manifeste du Surréalisme.* P. 500-503.

Session 2 : Final Exam

Session 3: Discussion of final exam and concluding remarks.