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CIEE Toulouse, France

Course name:	Masterworks of French Art
Course number:	AHIS 3001 TOFR
Programs offering course:	Toulouse Summer Language and Culture
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Summer 2018
Course meeting times:	Refer to detailed schedule
Course meeting place:	CIEE Toulouse study center, 11 rue Pharaon
Professor:	Eric Créma / Elyse Rivin (weeks 9-15)
Contact Information:	cremaeric@yahoo.fr; elysart@live.fr

Course Description

This course focuses on the masterworks of French art and architecture from the Middle Ages through the 20th century. The course takes into consideration the links between art, history and culture, and works are thus studied within their artistic, historical and social context. Topics covered go all the way from the Romanesque and Gothic churches and monasteries, to the medieval castles and fortifications and to the the ground-breaking pictorial innovations of the French artistic *milieu* in the 19th and 20th centuries. A particular attention is paid to Southern France, more specifically the Toulouse region. The course will take full advantage of on-site classes and day-long tours, both in Toulouse and its region.

Learning Objectives

By the conclusion of this course, students will be able to demonstrate overall knowledge of Art history in France from the Middle Ages though contemporary works. They will be able to distinguish between architectural forms and painting styles and characteristics throughout these periods and quote specific examples to illustrate the differences.

Course Prerequisites

None

Methods of Instruction

Instruction will be supported by a mix of authentic and secondary materials, including films and powerpoint presentations. The main classroom activity is discussion, initiated by short lectures and



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informed by the assigned materials. Readings are assigned to help students gain familiarity with key ideas and terms, which they will then be expected to integrate into their oral and written work (including a midterm and a final exam). Active engagement in class will be enhanced through student-led presentations, and the connection and relevance of the course to Toulouse will be illustrated with several field trips to Toulouse historical sites and museums.

Assessment and Final Grade

1. 1 midterm (40%)
2. 1 final exam and class presentation (40%)
3. Attendance and class presentation (20%)

Course Requirements

Midterm

At the beginning of the course, students will be given a list of essay questions related to the contents of the first seven sessions. Students will choose one question and address it in an essay paper. Students will need to demonstrate their accurate knowledge of architecture, art and historical context from the Middle Ages.

Final exam and class presentation

As a final exam, each student will prepare a short take home exam based on the classwork of the period from week 9 through week 15. The modalities of this exam will be discussed in class. Each student will also prepare a 20 minute oral presentation in class, with power point visuals, and this oral presentation will be based on the work of one of the artists we will study. This oral presentation will be considered as a separate evaluation. Final grade for the second half of the course will be one third class participation, one third oral presentation, and one third the written take home exam.

Attendance and Class Participation

- Only one unexcused absence from each class (including co-curricular events of this class) per six-week term will be permitted. Any additional unexcused absences (defined as absences without a valid excuse such as documented illness or other emergencies), will result in the grade for the course being lowered by one grade level (e.g., a B+ becomes a B). Additional unexcused absences will result in further grade reductions.
- Late papers will be marked down 5% after the first day and 1% every day afterwards



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- In case a student cannot come to class, s/he must inform the professor before the class is to begin. Illnesses that prevent the student from attending more than 2 days of classes must be reported by the student to the Resident Director.
- In the case of absences resulting from illness or other emergencies, the student should contact the professor to design a plan for making up missed material.
- Being late is disruptive to the entire class and will negatively affect a student's participation grade. Being 10 minutes late just once is still disruptive, but can happen to all. Being late more than once, however, will have consequences for the student's participation grade. Students arriving more than ten minutes late to the class will be considered absent for the session.
- Please note that these rules extend to course-related excursions as well.

Weekly Schedule

Architectural Part (with Eric, refer to schedule):

Most of the classes until mid-term will be divided into two weekly sessions, the first being a lecture/discussion in class, the second a field trip to visit a museum/monument to illustrate the topics discussed in class. This is hands-on learning to take full advantage of your being in Toulouse, France.

Session 1: Class: periods of history. Roman conquest and heritage.
Field-study: Saint-Raymond Museum.

Session 2: Class: early Middle Ages, feudal society and Gregorian Reform. Romanesque architecture.
Field-study: Saint-Sernin Basilica.

Session 3: Middle Ages: the Age of Cathedrals
Class: Saint-Louis, the Black Death, the Hundred Years' War. Gothic architecture.
Field-study: Saint-Etienne Cathedral.

Session 4: Class: Art and Religion: iconography, symbols and symbolism.
Field-study: The Augustins' Museum (Romanesque and Gothic sculpture).

Session 5: Middle Ages: Church and Society, the Fight Against Heresies
Class: one class on the Cathars and the Albigensian Crusade.
Field-study: the City of Carcassonne.



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Session 6: Middle Ages: Architecture and Politics

Class: the Mendicant Orders (Dominicans, Franciscans), the Inquisition. Southern Gothic.

Field-study: the Jacobins' Convent.

Session 7: the End of the Middle Ages

Class: the birth of the Renaissance period.

Field-study: the Pastel Trade (Renaissance palaces in Toulouse).

Session 8: MIDTERM

Painting Part (with Elyse, refer to schedule) 17th through 21st centuries – Painting and the French aesthetic

The course will be mostly lecture-discussions in class, with several field trips to visit museums where some of the artworks discussed in class can be seen, observed, and analyzed directly. The course will give every opportunity to witness directly as many of the works under discussion as possible.

The focus of the class will be to understand and identify the stylistic differences and the works of specific artists, and understand the social and historical contexts and changes that contribute to the creation of new movements and new ways of seeing and understanding art.

Session 1:

Introduction – “From the beginning”. A short examination of the origins of paintings as we know them and the power of the image.

A review of 17th century and early 18th century French painting. Vigee leBrun, Moillon, Poussin

Session 2:

1. The 18th century – The Age of Enlightenment, New Ideas in Painting: Watteau, Fragonard, Chardin, Boucher,

Old ideas vs new ideas.- Classicism, Romanticism and Realism David; Géricault, Delacroix, Ingres, Courbet, Corot

Session 3:

1. Impressionism – “Breaking the rules” painters of feeling and light: Manet, Renoir, Monet, Sisley, Pissarro,

2. Augustins Museum visit

Session 4

1. Post Impressionism – new visions: Toulouse Lautrec, Seurat, Cézanne, Gauguin, Vuillard, Bonnard

Session 5:

1. Fauves and Abstraction – The beginning of new forms in art -Crazy Color and Abstraction
2. Surrealism and Dada: A changing world: Marcel Duchamp, André Breton, Man ray, Art and Intellect

Session 6:

1. Painting and Photography – Inspiration and competition
2. After World War II: A new beginning
Martial Raysse, Niki de St Phalle, Yves Klein, Dubuffet
3. Abattoirs Museum visit

Session 7 :

Contemporary Art is universal and specific : Soulages, Sophie Calle, Daniel Buren, Ernst Pignon,

Final class: Research paper and presentation in class**Readings**

Allard, Sebastien; Loyrette, Henri; Des Cars, Laurence. *Nineteenth-century French Art : from Romanticism to Impressionism, Post-Impressionism and Art Nouveau*. Paris: Flammarion, 2007.

Bishop, Michael. *Contemporary French Art I. Eleven studies*. Amsterdam-New York: Rodopi, 2008.

Buchold, Benjamin H; Joselit, David. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2011

Clark, Timothy J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton: Princeton University Press, 1999 (rev. ed.).

Colquhoun, Alan. *Modern Architecture*. Oxford: Oxford University Press, 2002.

Green, Christopher. *Art in France: 1900-1940*. New Haven-London: Yale University Press. 2000 (Pelican History of Art).

Lansing, Carol; English, Edward E. *A Companion to the Medieval World*. London: Blackwell Publishing, 2009.

Lemerle, Frederique; Pauwels, Yves. *Baroque Architecture 1600-1750*. Paris: Flammarion, 2008.

Minne-Seve, Vivienne; Kegall, Herve. *Romanesque and Gothic France. Art and Architecture*. New York: Harry N. Abrams, 2000



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Porterfield, Todd; Siegfried, Susan L. *Staging Empire: Napoleon, Ingres and David*. Philadelphia: The Pennsylvania State University, 2006.

Scott, Robert A. *The Gothic Enterprise. A Guide to Understanding the Medieval Cathedral*. Berkeley and Los Angeles: University of California Press, 2011.

Southern, Richard W. *Western Society and the Church in the Middle Ages*. Penguin Books.

Zerner, Henri. *Renaissance Art in France*. Paris: Flammarion, 2003.

Berger, John, “*Ways of Seeing*”, BBC Series in Print and Penguin Press, 1972

Clark, Kenneth, “*Civilisation – A Personal View*”, BBC Series, 1969

Mitchell, Carolyn B; “*Great French Paintings from the Barnes Foundation – Impressionist, Post-Impressionist and Early Modern*”, Knopf, 1995

Stuckey, Charles, “*French Painting*” Hugh Lauter Levin Associates, New York, 1997

Stuckey, Charles – *Interview on StudioCrasher* – YouTube, October 2012

Sturgis, Alexander, “*Understanding Paintings: Themes in Art Explored and Explained*”, Wason Guptill, New York, 2000