ART 281: Nineteenth-Century Art  
Wake Forest University Summer 2009 Eurotour  
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This course will discuss European Art from the time of the French Revolution to the beginnings of abstraction in the 1890s. The nineteenth century was a time of social and political change, and we will examine the art of the period in light of these profound transformations. The course will also provide a critical framework in which to think about museums and collections: how did these works of art get here? And how does that influence the way we think about them? We will take advantage of the Eurotour and study the most import artwork of the nineteenth century in person. The itinerary for the trip means that we will be putting together a sort of intellectual jigsaw puzzle, discussing Van Gogh (1880s) in Amsterdam before Delacroix in Paris (1830s). It will be an exciting challenge for us as we make our way through Europe!

A note to auditors: As you will know from my email, you are welcome to join us on our visits, although you will need to decide in advance about the “pre-booked” visits (Amsterdam, Paris, Berlin, and Copenhagen). I ask that you treat your fellow students with respect: please stay with the group and enter into the discussion. If at any time I feel that you are distracting us, I will ask you to leave the group.

Goals for the course:
*To use our travel to introduce the rich visual culture of nineteenth century Europe
*To understand the international context for artistic movements
*To think about the dynamic between art and national identity

To prepare for the trip:
1. Purchase the textbook: Petra ten-Doesschate Chu, Nineteenth Century European Art, Second Edition (Prentice Hall, 2006). Available via Amazon.com and other bookstores online. The book should cost around $85, and you may find used copies at a better price. Students should purchase this text as soon as possible. It should be consulted BEFORE and AFTER the trip, but do not take it on the trip.

2. Peruse the textbook and the list of possible discussion topics (below). SELECT ONE.

3. Email me your selection by Monday, May 11 along with a list of three works illustrated in the textbook that you hope to see on the tour (these don’t have to necessarily be relevant to your discussion topic). Peruse that textbook!

4. In order to prepare for this presentation, you should read and take notes on the chapters in the textbook relevant to your chosen topic (listed below with each presentation topic. Do this BEFORE the Tour begins).
5. Research the biography of the individual artist or artists listed with your selected topic in the Oxford Dictionary of Art; this is available online through WFU library. Search “Oxford Dictionary of Art” as the title and look for the “web” version.

6. An outline of your discussion notes is due to me via email by Wednesday, May 20.

7. Purchase a standard size, college-ruled notebook as your trip journal. I will review your journal entries three times during the tour.

LIST OF POSSIBLE DISCUSSION TOPICS—Select one and email me by 5/11/09

Amsterdam
Instructor will lead discussion and introduce the course

Paris:
Neo-classicism: Jacques-Louis David
   Chapter 2: The Classical Paradigm
   Chapter 4: Art and Revolutionary Propaganda in France

Romanticism: Gericault, Delacroix, Ingres
   Chapter 5: The Arts under Napoleon
   Chapter 9: The Restoration Period

Gustave Courbet and Realism
   Chapter 11: The Revolution of 1848
   Chapter 12: Progress, Modernity, and Modernism

Edouard Manet, the critic Charles Baudelaire, and “The Painting of Modern Life”
   Chapter 12: Progress, Modernity, and Modernism
   Chapter 16: French Art After the Commune

Berlin:
German Romanticism and Realism: Caspar David Friedrich and Adolf von Menzel
   Chapter 13: Art in the German Speaking World
   Françoise Forster-Hahn, “Art without a National Centre: German Painting in the 19th Century” in Spirit of an Age: 19th-Century Paintings from the Nationalgalerie, Berlin (2001), p. 18-40 (many illustrations!). [this text will be a pdf on the Eurotour website]

Copenhagen:
From Neo-Classicism to Expressionism: Bertel Thorvaldsen and Auguste Rodin
   Selection from Robert Rosenblum, Nineteenth-Century Art on the history of sculpture. [this text will be available as a pdf on the Eurotour website]
London:
The Romantic Landscape: J. M. W. Turner and John Constable
   Chapter 8: The Importance of Landscape

The Pre-Raphaelites: Dante Gabriel Rossetti and Edward Burne-Jones
   Chapter 14: Art in Victorian Britain

Impressionism and Neo-Impressionism: Claude Monet and Georges Seurat
   Chapter 16: French Art After the Commune
   Chapter 17: French Avant-Garde Art

Post-Impressionism and Paul Cezanne
   Chapter 17: French Avant-Garde Art
   Chapter 19: France during La Belle Epoque

Course format and requirements:
*Mandatory class visits to one or two museums in each of 7 cities (Amsterdam, Paris, Venice, Prague, Berlin, Copenhagen, and London). We will also discuss tour notes and short (2-3 page) readings handed out during the tour. These will usually be relevant primary texts. Promptness, attendance, and participation is a total 35% of final grade.

*A journal of your reflections on art experiences to be handed in, reviewed, and discussed three times during the tour (perfect for those long train rides!). These entries must also reflect your experience of a museum during TWO “independent” visits. At various moments in the trip, you will select a museum or collection for an “independent” visit. You will produce a journal entry of your observations. What type of museum did you visit? How was the art displayed? How did they organize their collection? Total of 30% of final grade.

*Advance preparation on an art movement/artist(s) and leadership of class discussion, drawn from a list (see above) and selected in advance. EMAIL YOUR SELECTION TO ME BY Monday, MAY 11 and EMAIL YOUR DISCUSSION OUTLINE TO ME BY Wednesday, MAY 20. Class discussion comprised a total of 15% of final grade.

*Final paper comparing and contrasting three works of art, from at least different collections, based on bibliographic research and your first-hand observations. Together, we will discuss your thesis and select examples on the trip. That journal will come in handy! 8-10 double spaced, typed, with one-inch margins and 12 point font, to be submitted via email to morna.e.oneill@vanderbilt.edu by August 1, 2009. Total 20% of final grade.

Schedule of Topics and Visits:
Amsterdam, Saturday, 23 May: the Van Gogh Museum
Introduction to the course, and visit to the Van Gogh Museum and the special exhibition Van Gogh and the Colors of the Night (http://www3.vangoghmuseum.nl/vgm/index.jsp?page=150362&lang=en)
Paris, Wednesday, 27 May: visit to the Louvre Museum
Discussions:
- Neo-classicism: Jacques-Louis David
- Romanticism: Gericault, Delacroix, Ingres

Paris, Thursday, 28 May: visit to the Musée D’Orsay
Discussions:
- Romanticism: Gericault, Delacroix, Ingres
- Edouard Manet and the Painting of Modern Life

On the train to Interlaken, Friday, 29 May
A discussion of the place of the Alps in Romantic art and theories of the sublime.

Venice, Thursday, 4 June: Ruskin’s Venice
A walking tour of Venice inspired by the writings of Victorian art critic John Ruskin

Prague: Friday, 12 June: Art Nouveau Prague and National Identity
A walking tour of Prague that highlights Art Nouveau architecture and decoration, as well as a visit to the Alphone Mucha Museum.

Berlin, Tuesday, 16 June: Visit to the Alte Nationalgalerie, Museumsinsel
German Romanticism and Realism: Caspar David Friedrich and Adolf von Menzel

Copenhagen, Thursday, 18 June: Thorvaldsen Museum and Ny Carlsberg Glyptothek
From Neo-Classicism to Expressionism: Bertel Thorvaldsen and Auguste Rodin

London, Monday, 22 June: a visit to Tate Britain
The Romantic Landscape: J. M. W. Turner and John Constable
The Pre-Raphaelites: Dante Gabriel Rossetti and Edward Burne-Jones

London, Tuesday, 23 June: visit to National Gallery and the Courtauld Institute Gallery
Impressionism and Neo-Impressionism: Claude Monet and Georges Seurat
Post-Impressionism and Paul Cezanne

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Suggested Opportunities for Independent Visits:
This is a partial list. If you have a museum you would particularly like to visit, let me know and we can discuss whether or not it fulfills this requirement. Budapest and Krakow are ideal cities to complete your independent visit assignments and catch up on your journal entries.

Paris
Musée Rodin, [www.musee-rodin.fr](http://www.musee-rodin.fr)
Musée de l’Orangerie des Tuileries, [www.musee-orangerie.fr](http://www.musee-orangerie.fr)
Les Arts Decoratifs, [www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)


Rome
Keats-Shelley Memorial House, www.keats-shelley-house.org


Florence

Budapest
Museum of Fine Arts, www.szepmuveszeti.hu


Hungarian National Gallery, www.mng.hu/en

Krakow
Czartoryski Museum, http://www.muzeum.krakow.pl/?L=1


Berlin
Märkisches Museum, www.stadtmuseum.de

London
Victoria and Albert Museum, www.vam.ac.uk

Wallace Collection, www.wallacecollection.org

British Museum, www.britishmuseum.org
