AR Thompson 276 920 – Impressionism

Summer Session II—July 2-Aug. 7, 2020
M, W, F, 5-7:30 p.m.

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Course Description:
Impressionism opened the pictorial field to light, perception, science, modernity, bourgeoisie leisure and famously the material qualities of paint itself. This course will survey the movement's major contexts and proponents—Manet, Monet, Morisot, Cezanne, Gauguin, Van Gogh, Rodin—from its origins in the 1860's to its demise in the 1890's, as well as its subsequent adaptations throughout the world until World War I. Particular attention is paid to the artists' critical reception and the historical conditions which allowed one nation, France, to claim the emergence of early Modernism so firmly for itself. The course also analyzes the effects of the rapidly changing social and cultural fabric of Paris, and its effects on artistic developments. We also look outside of France's borders to Germany and Britain.

Course Requirements:
* I expect you to come to class having completed the assigned reading for that session. Class discussion and groupwork will regularly follow the lecture portion of our meetings. Reading the assigned material carefully will make our work together much more productive, and you will be expected to be familiar with the reading material in your papers and exam. Required readings for each lecture are listed below and will be available on Canvas. All readings are listed with the date by which they should be completed. There are recommended readings for some weeks, which are not mandatory and will not appear on the exam except for in the ways I have introduced them in lecture.

There is one optional, recommended textbook for this course, which is readily available for purchase: James H. Rubin, Impressionism (London, New York: Phaidon, 1999).

* All three written components of the course must be submitted in order to pass. All assignments will be discussed extensively in class, and I will be available to go over assignments further in office hours. For guidance in writing papers (in terms of both style and content), I recommend you consult Sylvan Barnet, A Short Guide to Writing About Art, 10th ed. (New York et al, Longman, 2010), available at the Fisher Fine Arts Library.

* I do not accept late work except in the case of emergency or prior arrangement with me. All late assignments will be penalized one half grade, and a full grade if more than three days late. You are expected to adhere to the highest standards of academic integrity; plagiarism will result in a failing grade in the course. You may view the Code of Academic Integrity at https://catalog.upenn.edu/pennbook/code-of-academic-integrity/

* My PowerPoint presentations will be available on Canvas shortly following each lecture. I will assemble an online image file from which I will draw for exams.
*Laptop/tablet use in lectures and discussions is not recommended. Using your laptop or tablet to take notes often leads to checking email and social media or browsing the internet. This hinders your learning and has also been shown to distract those around you. Therefore, I highly recommend taking notes on paper. In this vein, I suggest taking notes on printed readings and bringing those and your books to class. If you choose to use your laptop or tablet in class for the purposes of taking notes only, please sit in the first two rows. Please keep your cell phones on silent and put away in your bag or pocket. Violating this policy will negatively affect your participation grade.

Your final grade will be assessed as follows:

- (15%) Attendance and participation in class discussion
- (25%) Short page visual analysis paper (2-3 p) based on one work at the Philadelphia Museum of Art, DUE JULY 17
- (35%) Research paper (5-6 p), DUE AUG. 3
- (25%) In-class final exam

**Week 1**

Fri., July 3: **Course introduction/Art and Revolution before Manet**
Reading:

**Week 2**

Mon., July 6: **Modernity, Haussmannization, and Manet**
Reading:

Wed., July 8: **Painting Thickly and Thinly: Impressionism’s Techniques and Materials**
Reading:

Fri., July 10: **Visit to Philadelphia Museum of Art Impressionism collection**
Week 3

Reading:

Wed., July 15: **The Business of Impressionism**
Reading:

Fri., July 17: **The New Painting: Impressionist Exhibitions and Critical Reception**
Reading:
1. Duranty, Edmond, excerpts from *The New Painting* (1876)
2. Mallarmé, Stéphane, exercepts from “The Impressionists and Edouard Manet (1876)”
3. Castagnary, Jules-Antoine, “The Exhibition on the Boulevard des Capucines (1874)”
4. Leroy, Louis, “The Exhibition of the Impressionists”

*Short visual analysis paper (2-3 pages) due on Canvas by 11:59 p.m.*

Week 4

Mon., July 20: **Painting an “Impression”: Optics and Vision**
Reading:

Wed., July 22: **Impressionism and Photographic Vision**
Reading:

Fri., July 24: **Impressionism, Leisure, and Popular Culture**
Reading:

**Week 5**

Mon., July 27: **Impressionism’s Genders**
Reading:
4. Recommended: Rubin, ch. 6

Wed., July 29: **The Impressionist Landscape**
Reading:
3. Recommended: Rubin, ch. 3.

Fri., July 31: **Neo-Impressionism: Sunday Afternoon on La Grande Jatte and Beyond**
Reading:

Week 6

Mon., Aug 3: Impressionism and Labor
Reading:

*Research paper (5-6 pages) due on Canvas by midnight

Wed., Aug 5: Post-Impressionism and Symbolism
Reading:
4. Recommended: Rubin, chs. 10, 11

Fri., Aug 7: In-class Final Exam