Syllabus

Paris: Capital of the 19th Century - 5515

Last update 08-09-2015

HU Credits: 4

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: history of art

Academic year: 0

Semester: Yearly

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Gal Ventura

Coordinator Email: gal.ventura@mail.huji.ac.il

Coordinator Office Hours: Sundays 15:00-16:00

Teaching Staff:
Dr. Gal Ventura
**Course/Module description:**

This course is devoted to Parisian art and culture of the second half of the 19th century, which flourished under Napoleon III's reign and the Baron Haussmann's patronage. It will examine the urban and social changes seen in the rise of leisure, consumerism, journalism and transport that Paris went through during the Second Empire and the Third Republic. Special attention will be given to the official art exhibition managed by the government, the "Salon", which became the most significant art exhibition in the west and attracted a hundred thousand visitors from all social status. While discussing its management and authorities, we will examine the artists that participated in the Salon, as well as those who were excluded from it. In addition, we will converse the Universal Exhibitions held in Paris, as well as the evolution of alternate exhibition spaces, such as display windows, cafes and private galleries. Special attention will be given to the 1863 "Salon des Refusés", as well as to private exhibitions of prominent artists such as Gustave Courbet, Edouard Manet and the Impressionists, as a manifestation of the construction of Modernity, avant-garde and democratization of culture.

**Course/Module aims:**

The course is designed to provide stimulating discussions on 19th century French art and culture, while developing skills of critical observation of images and texts. A central aim is to stimulate small-group learning, exchange of ideas, and testing of interdisciplinary methods of work.
- Develop knowledge and understanding of the cultural and artistic origins of modernity and modernism
- Understanding of historical processes, including social, economic, cultural, political, intellectual and gender
- Reflect critically on differing interpretations of 19th century art and culture
- Engage with primary as well as secondary sources
- Impart skills and qualities of mind relevant to the discipline of art history; Reflect on the theoretical underpinnings of the art history discipline.

**Learning outcomes - On successful completion of this module, students should be able to:**

**Course learning outcomes:**
- Have gained knowledge of a range of 19th century artistic, literary, historical and political data, highly relevant today
- Have gained an understanding of the cultural, social and historical context in which works of art are produced and read
- Have demonstrated awareness and understanding of relevant methodologies and theories in Art History and Visual Studies
- Reflect critically on the nature of the discipline, its social rationale, its theoretical underpinnings and its intellectual standing
Formulate, execute, and complete an extended piece of writing under appropriate supervision.

Attendance requirements(%):
80% participation

Teaching arrangement and method of instruction: Frontal teaching and active student participation

Course/Module Content:
- Democratization of culture
- Sociology of leisure
- Patronage, critics and artists
- Modernity and Parisian Life: coffee houses, theaters, public gardens and brothels
- Press and transport
- Consumerism and the department stores: "I Buy therefore I am"
- The Exposition Universelle
- The Official Salon
- The Salon des Refusés
- Independent exhibitions (Courbet, Manet, the Impressionists, Petits Boulevard and private galleries)
- Women artists and the Académie Julian

Required Reading:
2. Geva, Tzipora, "נסים车载 עניינים, אלפא אימני שמן, מטר מטר נסום כל", מיתר המבנה לובול, העולמות הד מופן, 1835 (תורגם מצרפתית ליאורה בינג היידקר, הארח, מרוצפאו ופותר, 7 באוקטובר 2011.
4. Burcharth, Ewa Lajer. "Modernity and the Condition of Disguise: Manet’s


Petits)


נשים אמניות ואקדמי ז'וליאן

1. Garb, Tamar. "'Art Fiminin': The Formation of a Critical Category in Late Nineteenth-Century France," in Norma Broude and Mary Garrard (eds.), The

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Page 4 / 6

Additional Reading Material:
Taylor, Joshua C. (ed.). Nineteenth-Century Theories of Art. Berkeley, University of

Course/Module evaluation:
End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 10 %
Project work 80 %
Assignments 10 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: