

The Hebrew University of Jerusalem

Syllabus

Paris: Capital of the 19th Century - 5515

Last update 27-07-2021

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: History of Art

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Gal ventura

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

Coordinator Office Hours: Wednesday, 9-10:00

Teaching Staff:

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. The course examines 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

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- 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(%):

100% participation

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

Course/Module Content:

- Charle Baudelaire: The Flaneur and the concept of Modernité
- From a medieval city to a modern metropolis: paris and the Baron Haussmann
- Visual methodologies
- Consumerism and the department stores
- The popular press and Le petit journal
- Democratization of culture: Coffee houses, theaters and public gardens
- Art and illusion: Panorama, Diorama and Cinerama
- The Official Salon and the Salon des Refusés
- Women artists and the Académie Julian

Required Reading:

שיעור 1:

• בודלר, שארל, צייר החיים המודרניים, (Figaro Le) 1863, (בני-ברק, 2003), 25-20, 51-46, 71-62, 97-81.

• Gluck, Mary. "The flâneur and the aesthetic appropriation of urban culture in mid nineteenth-century Paris," in Theory, Culture, and Society 20 (5), (October 2003): 53-80.

שיעור 2:

• Forgione, Nancy, "Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris," The Art Bulletin 87, no. 4 (Dec., 2005): 664-687.

לקריאה נוספת:

• Lenard Davis, "The Social Construction of Public Locations," Browning Institute Studies 17 (Victorian Popular Culture, 1989): 23-40.

• David Harvey, "The Right to the City," New Left Review 53 (September 2008): 23-40.

• גיאורג זימל, "העיר הגדולה וחי הנפש", בתוך: אורבניזם: הסוציולוגיה של העיר המודרנית (תל-אביב: רסלינג, 2004), 40-23.

• שמיר, חיים, "המהפכה הפריסאית של הברון אוסמן: בינוייה מחדש של עיר אירופאית גדולה," זמנים 2 (1980): 54-44.

• Michael Taylor, "The Bicycle Boom and the Bicycle Bloc: Cycling and Politics in the 1890s," *Indiana Magazine of History* 104, no. 3 (September, 2008): 213-240

• Richard Holt, "Women, Men and Sport in France c. 1870-1914: An Introductory Survey," *Journal of Sport History* 18, no. 1 (Spring, 1991): 121-134.

שיעור 3:

• פנופסקי, ארווין, "איקונוגרפיה ואיקונולוגיה: מבוא לחקר אמנות הרנסנס," המדרשה 12 (סתיו 2009): 93-69.

שיעור 5:

• Margraw, Roger, "The Birth of Consumer Society?", *France 1800-1914: A Social History* (London: Pearson Education, 2002), 295-311.

לקריאה נוספת:

• Chaney, David, "The Department Store as a Cultural Form," *Theory, Culture and Society* 1, no. 3 (1983): 22-31.

שיעור 6:

• Anderson, Benedict, "Memory and Forgetting," *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1991), 1-36.

שיעור 8:

• Boime, Albert, "Manet's "Un bar au Folies-Bergère," as an Allegory of Nostalgia," *Zeitschrift für Kunstgeschichte* 56, no. 2 (1993): 234-248.

• Iskin, Ruth, "Selling, Seduction, and Soliciting the Eye: Manet's Bar at the Folies-Bergère," *The Art Bulletin* 77, no. 1 (March 1995): 25-44.

שיעור 10:

• Strenberger, Dolf and Joachim Neugroschel, "Panorama of the 19th Century," *October* 4 (Autumn 1977): 3-20.

לקריאה נוספת:

• Strenberger, Dolf and Joachim Neugroschel, "Panorama of the 19th Century," *October* 4 (Autumn 1977): 3-20.

• Crary, Jonathan, "Techniques of the Observer," *October* 45 (1988): 3-35.

• Huhtamo, Erkki, "Introduction: Moving Panorama – A Missing Medium," in *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (Cambridge, MA: MIT Press, 2013), 1-28.

שיעור 11:

• Boime, Albert, "The Salon des Refusés and the Evolution of Modern Art," *The Art Quarterly*, (Spring 1970): 411-426.

לקריאה נוספת:

• Carrington Shelton, Andrew, "Ingres versus Delacroix," *Art History* 23, no. 5 (December 2000): 726-742.

• Boime, Albert, "Thomas Couture and the Evolution of Painting in Nineteenth-Century France," *The Art Bulletin* 51, no. 1 (March 1969): 48-56.

• Ten-Doesschate Chu, Petra, "Gustave Courbet's Venus and Psyche: Uneasy Nudity in Second-Empire France," *Art Journal* 51, no. 1 (Spring, 1992): 38-44.

• Shaw, Jennifer, "The Figure of Venus: Rhetoric of the Ideal and the Salon of 1863," *Art History* 14 (1991): 541-570.

שיעור 13:

קריאת חובה:

- Janet Wolff, "The Invisible Flâneuse: Women and the Literature of Modernity," *Theory, Culture, and Society* 3 (1985): 37-46
- לקריאה נוספת:
- Garb, Tamar, "'L'Art Féminin': The Formation of a Critical Category in Late Nineteenth-Century France," in Norma Broude and Mary Garrard (eds.), *The Expanding Discourse: Feminism and Art History* (New York: Harper Collins, 1992), 207-230.
- Garb, Tamar, "Revising the Revisionists: The Formation of the Union des Femmes Peintres et Sculpteurs," *Art Journal* 48, no. 1 (Spring 1989): 63-70.
- Margraw, Roger, "Gender," *France 1800-1914: A Social History* (London: Pearson Education, 2002), 314-355.
- Pollock, Griselda, *Vision and Difference: Feminism, Femininity and the Histories of Art*, chapter 3: "Modernity and The Spaces of Femininity," (London: Routledge, 1998), 50-90.

שיעור 14:

- אופיר, עדי, "פוסט מודרניזם: עמדה פילוסופית," מתוך: אילן גור-זאב (עורך), *חינוך בעידן השיח הפוסטמודרניסטי* (תל-אביב, 1997), 135-163.
- בנימין, וולטר, "פריס, בירת המאה התשע-עשרה," בתוך הרהורים, מבחר כתבים (תרגום: דוד זינגר), (תל-אביב: הקיבוץ המאוחד, 2004), 23-40.

Additional Reading Material:

גוטיה, תיאופיל, "שום דבר אינו יפה באמת, אלא אם אינו מועיל כלל", מתוך המבוא לנובלה העלמה דה מופן, 1835 (תרגום מצרפתית ליאורה בינג היידקר), הארץ, מדור תרבות וספרות, 7 באוקטובר 2011.

דבור, גי, *חברת הראווה* (תל אביב: בבל, 2001).

זימל, גיאורג, "העיר וחיי הנפש", אורבניזם: הסוציולוגיה של העיר המודרנית (תל-אביב: רסלינג, 2004).

מלמן, בילי, "קפיטליזם גדול: קריסטל פאלאס, 1851", מתוך *לונדון: מקום, אנשים ואימפריה, 1800-1960* (תל-אביב: האוניברסיטה המשודרת, 2009), 106-128.

עמישי-מייזלש, זיוה (עורכת). *שער לאמנות המודרנית, אמנות המאה התשע עשר (ירושלים: מאגנס, 2010).*

צוקרמן, משה, "חרושת התרבות," פרקים בסוציולוגיה של האמנות (תל-אביב, 1996), 58-68.

Auerbach, Jeffrey A. *The Great Exhibition of 1851: A Nation on Display* (New Haven, 1999).

Armstrong, Carol, "Against the Grain: J.K. Huysmans and the 1886 Series of Nudes," in *Odd Man Out* (Chicago, 1991), 157-209.

Ayers, Andrew. *The Architecture of Paris: An Architectural Guide* (Stuttgart and London: Axel Menges, 2004).

Balducci, Temma. *Gender, Space, and the Gaze in Post-Haussmann Visual Culture: Beyond the Flâneur* (Routledge, 2017).

Bauman, Zygmunt, "Industrialism, Consumerism and Power," *Theory, Culture and Society* 1, no. 3 (1983): 32-43.

Bellet, Roger. *Presse et Journalisme sous la second empire* (Paris: A. Colin, 1967).

Benjamin, Walter, "The Paris of the Second Empire in Baudelaire," in: Michael Jennings (ed.), *The Writer of Modern Life: Essays on Charles Baudelaire* (Cambridge, Massachusetts, 2006), 46-133.

Boime, Albert. *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton, N. J.: Princeton University Press, 1995).

Boime, Albert. *Revelation of Modernism: Responses to Cultural Crises in Fin-de-Siècle Painting* (Columbia: University of Missouri Press, 2008).

Bowlby, Rachel, *Just Looking: Consumer Culture in Dreiser, Gissing and Zola* (New York and London: Methuen, 1985).

Broude, Norma and Mary D. Garrard (eds.). *Feminism and Art History: Questioning the Litany* (New York, 1982).

Broude, Norma and Mary D. Garrard (eds.). *The Expanding Discourse: Feminism and Art History* (New York, 1992).

Broude, Norma, "Mary Cassatt: Modern Woman or the Cult of True Womanhood?," *Woman's Art Journal* 21, no. 2 (Autumn, 2000): 36-43.

Brown, Jack Perry, "The Return of the Salon: Jean Léon Gérôme in the Art Institute", *Art Institute of Chicago Museum Studies* 15, no. 2 (1989): 154-173, 180-181.

Burcharth, Ewa Lajer, "Modernity and the Condition of Disguise: Manet's 'Absinthe Drinker'," *Art Journal* 45 (Spring 1985): 18-26.

Callen, Anthea. *The Work of Art: Plein-air Painting and Artistic Identity in Nineteenth-century France* (London: Reaktion Books, 2015).

Clark, Timothy J. *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (Princeton, 1984).

Clark, T.J., "The View From Notre-Dame," in Vanessa Schwartz and Jeannene M. Przyblyski (eds.), *The Nineteenth Century Visual Culture Reader* (New York: Routledge, 2004), 178-193.

Cooke, Peter, "Gustave Moreau's 'Oedipus and the Sphinx': Archaism, Temptation and the Nude at the Salon of 1864", *The Burlington Magazine* 146, no. 1218 (September 2004): 609-615.

Crane, Diana. "Clothing Behavior as Non-Verbal Resistance: Marginal Women and Alternative Dress in the Nineteenth Century," *Fashion Theory* 3, no. 2 (1999), 241-258.

Crapo, Paul B., "The Problematics of Artistic Patronage under the Second Empire: Gustave Courbet's Involved Relations with the Regime of Napoleon III", *Zeitschrift für Kunstgeschichte* 58 (1995): 240-261.

Denvir, Bernard. *The Chronicle of Impressionism: An Intimate Diary of the Lives and World of the Great Artists* (London, 2000).

Doy, Gen. *Women and Visual Culture in 19th Century France, 1800-1852* (Leicester University Press, 2001).

D'Souza, Aruna and Tom McDonough, eds. *The Invisible Flâneuse? Gender, Public Space and Visual Culture in Nineteenth-Century Paris* (Manchester: Manchester University Press, 2008).

Eisenman, Stephen F. *Nineteenth Century Art: A Critical Survey* (London, 1994).

Forgione, Nancy, "The Shadow Only": Shadow and Silhouette in Late Nineteenth-Century Paris, *The Art Bulletin* 81, no. 3 (Sep., 1999): 490-512.

Fried, Michael. *Manet's Modernism, or, The Face of Painting in the 1860s* (Chicago, 1996).

Garb, Tamar. *Sisters of the Brush* (New Haven, 1994).

Gluck, Mary. "The flâneur and the aesthetic appropriation of urban culture in mid nineteenth-century Paris," in *Theory, Culture, and Society* 20 (2003): 53-80.

Harvey, David. *Paris, Capital of Modernity* (New York: Routledge, 2003).

Herbert, Robert L. *Impressionism: Art, Leisure, and Parisian Society* (New Haven, 1988).

Iskin, Ruth E. *Modern Women and Parisian Consumer Culture in Impressionist Painting* (New York, 2007).

Iskin, Ruth. *The Poster: Art, Advertising, Design and Collecting, 1860s-1900s* (Hanover, New Hampshire: Dartmouth College Press, 2014).

Krauss, Rosalind. *The Originality of the Avant-Garde and Other Modernist Myths* (Massachusetts: MIT Press, 1985).

Krell, Alan. *Manet and the Painters of Contemporary Life* (London, 1996).

Lasc, Anca I., Georgina Downey, and Mark Taylor (eds). *Designing the French Interior: The Modern Home and Mass Media* (London: Bloomsbury Academic, 2015).

McMillan, James F. *France and Women, 1789-1914: Gender, Society and Politics* (London, 2000).

Nead, Lynda, "The Layering of Pleasure: Women," *Nineteenth-Century Contexts* 35, no. 5 (2012): 489-509.

Nochlin, Linda. *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (London, 1991).

Pollock, Griselda. "Modernity and the Spaces of Femininity." In *Vision and Difference: Feminism, Femininity and the Histories of Art* (New York: Routledge Classics, 1988), 70-127.

Prendergast, Christopher. "Parisian Identities" in *Paris and the Nineteenth Century* (Oxford: Blackwell, 1995).

Rewald, John. *The History of Impressionism* (New York, 1973).

Steele, Valerie, "Femme Fatale: Fashion and Visual Culture in Fin-de-siècle Paris," *Fashion Theory* 8, no. 3 (2004): 315-328.

Röhrl, Boris. *World History of Realism in Visual Arts, 1830-1990: Naturalism, Socialist Realism, Social Realism, Magic Realism, New Realism, and Documentary Photography* (Hildesheim, Germany: Georg Olms Verlag, 2013).

Sutcliffe, Anthony. "The Impressionists and Haussmann's Paris". *French Cultural Studies* 6 (1995): 197-219.

Taylor, Joshua C. (ed.). *Nineteenth-Century Theories of Art* (Berkeley, University of California Press, 1987).

The New Painting: Impressionism, 1874-1886, exh. cat. (Washington D.C.: Fine Arts Museum of San Francisco and National Gallery of Art, 1986).

Wechsler, Judith. *A Human Comedy, Physiognomy and Caricature in 19th Century Paris* (Chicago: The University of Chicago Press, 1982).

Wilson, Elisabeth, "The Invisible Flaneur," *The Contradictions of Culture: Cities, Culture, Women* (London: Sage, 2001), 72-94.

Willms, Johannes. *Paris, Capital of Europe: From the Revolution to the Belle Epoque*, trans. Eveline L. Kanes (New York: Holmes & Meier, 1997).

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 0 %

Project work 80 %

Assignments 20 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: