

UNIVERSITY OF KENTUCKY  
APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR

JAN 29 2007

OFFICE OF THE  
SENATE COUNCIL

1. Submitted by College of Fine Arts Date 12-28-06  
Department/Division offering course Art

2. Changes proposed:  
(a) Present prefix & number A-H 340 Proposed prefix & number A-H 340

(b) Present Title EUROPEAN ART 1840-1900: REALISM, IMPRESSIONISM AND POST-IMPRESSIONISM

New Title Studies in Art 1840-1914. Subtitle Required

(c) If course title is changed and exceeds 24 characters (Including spaces), include a sensible title (not to exceed 24 characters) for use on transcripts:

(d) Present credits: 3 Proposed credits: 3

(e) Current lecture: laboratory ratio \_\_\_\_\_ Proposed: \_\_\_\_\_

(f) Effective Date of Change: (Semester & Year) Fall 2006

3. To be Cross-listed as: \_\_\_\_\_ Prefix and Number \_\_\_\_\_ Signature: Department Chair \_\_\_\_\_

4. Proposed change in Bulletin description:

(a) Present description (including prerequisite(s)):  
Study of the artistic movements of Realism, Impressionism, and Symbolism in Europe between 1804-1900 with focused interdisciplinary attention to their historical context, including institutional practices and aesthetic theory. Prereq: A-H 106 recommended

(b) New description:  
Study of specific developments, problems, and issues pertaining to art, art practice, and art theory between 1840 and 1914. May be repeated under a different subtitle to a maximum of six credits.

(c) Prerequisite(s) for course as changed: Prereq: A-H 105 or 106 recommended

5. What has prompted this proposal?  
Shift to a topic based approach from a survey based one. Need to create potential for dealing with non-European material and for cross cultural analysis.

6. If there are to be significant changes in the content or teaching objectives of this course, indicate changes:  
The subtitle of the course will indicate the focus of the course for the semester in which it is offered.

7. What other departments could be affected by the proposed change? None

8. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky?  Yes  No

9. Will changing this course change the degree requirements in one or more programs?  Yes  No  
If yes, please attach an explanation of the change.\*

10. Is this course currently included in the University Studies Program?  Yes  No  
If yes, please attach correspondence indicating concurrence of the University Studies Committee.



11. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

**\*NOTE:** Approval of this change will constitute approval of the program change unless other program modifications are proposed.

## Sample Syllabus

### AH 340 Studies in Art 1840-1914: Group Logic

#### Course Description

Over the course of the 19<sup>th</sup> century, European artists throughout Europe formed an unprecedented number of large and small, formal and informal societies and groups. This course will examine the group phenomenon through case studies of seven societies: the German Nazarenes, the English Pre Raphaelite Brotherhood, the French Impressionists, Neo-Impressionists, and Nabis, the Belgian Les XX, the German Munich Secession, the Austrian Vienna Secession, and the Polish Sztuka. We will consider the character of each group, the context of its formation and activities, its impact on the careers of individual members, and its role within the emerging market for modern art.

#### Course Objectives

By the end of the semester students enrolled in the course are expected to be able to:

1. Identify, distinguish and discuss the groups dealt with in the course.
2. Understand similarities and differences between the various groups
3. Understand the context in which various groups developed
4. Conduct independent research and present it in a written form

#### Course Materials

Readings on e-reserve; originals available at the regular reserve. ArtStor database.

ArtStor password: **GroupLogic** (This password is case sensitive)

E-Reserve user ID: **ah340**

E-Reserve password: **ABrzyski2006** (This password is case sensitive)

#### Students' Responsibilities

1. *Attendance*: Is mandatory and necessary to pass the course. Each unexcused absence will lower the final point total by 5 points.

2. *Exams*: 3 exams on the material covered in the course. Each exam will count for 50 points.

3. *Project*: Each student must pick an artist group and conduct research on its history and activities. There are no geographic limits, but the group must have been founded between from 1800-1945. The final report must be submitted in two formats: a data sheet and a narrative account. The project will count for 50 points (30 for data sheet and 20 for the narrative). More instructions TBA on the course website.

#### 4. *Communication with the Instructor*

As a student, it is your responsibility to notify me if you will have to miss a class or an assignment. Please let me know as soon as possible if you anticipate any scheduling problems, are having trouble understanding the course material, or working on an assignment. I have an open door policy. You are always welcome during my office hours. If you want to avoid waiting, please make sure to sign up for an appointment. Outside of the office hours, the easiest and most efficient way to reach me is through the e-mail. I urge you to do so!

## Final Grade

The grading in the course will be consistent with the university guidelines (see University Bulletin 2003-2004, pp. 54-55).

Exams: 150 points

Project: 50 points

Final Grade Scale:

A+: 200-195

A: 194-185

A-: 184-175

B+: 174-165

B: 164-155

B-: 154-145

C+: 144-135

C: 134-125

C-: 124-115

D: 114-100

E: less than 100

*This syllabus is subject to change at the discretion of the instructor to accommodate instructional and/or student needs.*

### Schedule of Reading Assignments

#### Week 1 Introduction Group Logic

Reading:

Morowitz, Laura, and William Vaughan, eds. "Introduction." In *Artistic Brotherhoods in the Nineteenth Century*, 1-31. Burlington, VT: Ashgate, 2000.

#### Week 2 Nazarenes

Reading:

Frank, Mitchell Benjamin. "Chapter 1 Brotherhood" and "Chapter 6 Marginalization of the Nazarenes." In *German Romantic Painting. Nazarene Tradition and the Narratives of Romanticism*, 11-35 & 143-167. Burlington, VT: Ashgate, 2001.

#### Week 3- 4 PRBs (2 lectures)

Reading:

Rosenfeld, Jason. "The Pre-Raphaelite 'Otherhood' and Group Identity in Victorian Britain." In *Artistic Brotherhoods in the Nineteenth Century*, edited by Laura Morowitz and William Vaughan, 67-81. Burlington, VT: Ashgate, 2000.

Prettejohn, Elizabeth. "Chapter 1 the Pre-Raphaelite Brotherhood." In *The Art of the Pre-Raphaelites*, 17-65. Princeton: Princeton Univ. Press, 2000.

Further Reading:

Hilton, Timothy. *The Pre-Raphaelites*. New York: Thames and Hudson, Ltd., 1985

Barringer, Tim. *Reading the Pre-Raphaelites*. New Haven: Yale University Press, 1998.

#### Week 4-5 Impressionists (3 lectures)

Reading:

Rewald, John. "Chapter 9. The First Group Exhibition (1874) and the Origins of the Word 'Impressionism'." In *The History of Impressionism*, 309-40. New York: Museum of Modern Art, 1973.

Eisenman, Stephen. "The Intransigent Artist or How the Impressionists Got Their Name?" In *The New Painting: Impressionism, 1874-1886*, 51-59. San Francisco: Fine Arts Museum, 1986.

## Further reading:

Buisson, Sylvie, and Cristian Parisot. *Paris Montmartre. A Mecca of Modern Art 1860-1920*. Paris: Pierre Terrail, 1996, especially 23-44.

Tucker, Paul. "The First Impressionist Exhibition and Monet's *Impression, Sunrise*: A Tale of Timing, Commerce and Patriotism." In *Readings in Nineteenth-Century Art*, edited by Janis Tomlinson, 147-63. Upper Saddle River, NJ: Prentice-Hall, Inc., 1996.

## Week 6 Neo-Impressionists (2 lectures)

## Reading

Ward, Martha. "Chapter 2 The Neo-Impressionist Avant-Garde: Critics, Spaces, Histories." In *Pissarro, Neo-Impressionism and the Spaces of the Avant-Garde*, 49-63. Chicago: University of Chicago Press, 1996.

Feneon, Felix. "The Impressionists in 1886" and "Neo-Impressionism." In *Art in Theory 1815-1900. An Anthology of Changing Ideas*. Edited by Harrison, Charles, Paul Wood, and Jason Gaiger, 963-969. Oxford: Blackwell Publishing Ltd., 1998.

## Further reading:

Buisson, Sylvie, and Cristian Parisot. *Paris Montmartre. A Mecca of Modern Art 1860-1920*. Paris: Pierre Terrail, 1996, especially 44-55.

Hutton, John G. "Chapter 2 Anarchism and the Search for Solid Ground." In *Neo-Impressionism and the Search for Solid Ground: Art, Science, and Anarchism in Fin-De-Siècle France*, 46-93. Baton Rouge, LA: Louisiana State University Press, 1994.

1<sup>st</sup> Test: Nazarenes. PRBs, Impressionists

## Week 7-8 Nabis (2 lectures &amp; discussion)

## Reading

Maurer, George L. *The Nabis: Their History and Their Art, 1888-1896*, 14-84. New York: Garland Publishing, Inc., 1978.

Serusier, Paul. "Letter to Maurice Denis." In *Art in Theory 1815-1900. An Anthology of Changing Ideas*. Edited by Harrison, Charles, Paul Wood, and Jason Gaiger, 1020-1021. Oxford: Blackwell Publishing Ltd., 1998.

Denis, Maurice. "Definition of Neo-Traditionalism." In *Art in Theory 1815-1900. An Anthology of Changing Ideas*. Edited by Harrison, Charles, Paul Wood, and Jason Gaiger, 862-869. Oxford: Blackwell Publishing Ltd., 1998.

## Further reading:

Buisson, Sylvie, and Cristian Parisot. *Paris Montmartre. A Mecca of Modern Art 1860-1920*. Paris: Pierre Terrail, 1996, especially 55-91.

Boyer, Patricia Eckert, ed. *The Nabis and the Parisian Avant-Garde*. New Brunswick: Rutgers University Press, 1988.

## Week 9 Les XX (2 lectures)

## Reading

Block, Janet. "Chapter 3 The Formation of Les XX and the Inaugural Exhibition" and "Chapter 4 Les XX and L'Art Moderne: Artistic Theory and Political Implications." In *Les XX and Belgian Avant-Gardism 1868-1894*, 17-40. Ann Arbor: UMI Research Press, 1984.

## Further Reading:

Goddard, Stephen, ed. *Les XX and the Belgian Avant-Garde: Prints, Drawings, and Books Ca. 1890*. Lawrence, KS: Spencer Museum of Art, 1992.

## NO CLASS – Spring Break

## Week 11-12 Munich Secession (3 lectures)

## Reading

Lewis, Beth Irwin. "Chapter 5 Modern Art for an Elite Public." In *Art for All? The Collision of Modern Art and the Public in Late Nineteenth Century Germany*, 238-66. Princeton, NJ: Princeton University Press, 2003.

"Memorandum of the Munich Secession." In *Art in Theory 1815-1900. An Anthology of Changing Ideas*. Edited by Harrison, Charles, Paul Wood, and Jason Gaiger, 911-914. Oxford: Blackwell Publishing Ltd., 1998.

Further reading:

Makela, Maria. *The Munich Secession. Art and Artists in Turn-of-the-Century Munich*. Princeton: Princeton Univ. Press, 1990.

**2<sup>nd</sup> Test: Neo-Impressionists, Nabis, Les XX**

**Week 13-14 Vienna Secession (3 lectures)**

Reading

James Shedel, "Art and Identity: The Wiener Secession, 1897-1938" and Gottfried Fliedl, "The Secession as Sacred Center" in *The Vienna Secession – From Temple of Art to Exhibition Hall* (Verlag Gert Hatje, 1997): 13-81.

Further reading:

Waissenberger, Robert. *Vienna Secession*. London: Academy Editions, 1977.

**Week 15 Sztuka (2 lectures)**

Reading:

Anna Brzyski, "Unsere Polen...: Polish Artists and the Vienna Secession, 1897-1904" in Michelle Facos and Sharon Hirsh, eds. *Art, Culture, and National Identity in Fin-de-Siècle Europe* (Cambridge University Press, 2003): 65-89.

Further Reading:

Cavanaugh, Jan. *Out Looking In. Early Modern Polish Art, 1890-1918*, 59-97. Berkeley: University of California Press, 2000; especially pp. 39-97.

**Week 16 Summing up**

**Exam Week: 3<sup>rd</sup> Test: Munich Secession, Vienna Secession, Sztuka**