

TUTORIAL: PAINTING MODERNITY

Fall 2004

BCA 242

Tues & Thurs. 8:30-9:50

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Description:

Our tutorial is concerned with understanding the emergence of modernity -- broadly speaking, what is meant by saying we live in a "modern world." European capitals of the later nineteenth century (e.g., London, Vienna, Berlin, and especially Paris) are usually considered a major locus of modernity as it developed in the "long" twentieth century. Our approach to the topic will be to focus on the scope and character of cultural phenomena in the city of Paris in the later nineteenth century, particularly painting. We will examine paintings of the 1860s and 1870s, along with period texts and later interpretive and critical analyses, in order to consider how art is connected to the new phenomena and experiences of modern life, such as new dimensions of urban space, new technologies (photography, rail travel), the beginnings of commodity culture (department stores), urban social class consciousness and tensions, the speeding up of time, the proliferation of mass media, etc.

Required Texts:

T. J. Clark. The Painting of Modern Life. Painting in the Art of Manet and His Followers (Princeton University Press, 1984).

Michael B. Miller. The Bon Marché. Bourgeois Culture and the Department Store, 1869-1920 (Princeton University Press, 1981)

Linda Nochlin. Realism (Penguin 1971)

T. Fulwiler and A. Hayakawa. The College Writer's Reference, 3rd edition (Upper Saddle River, New Jersey: Prentice Hall, 2002) (CWR)

The above books are available for purchase in the College Bookstore.

Packet (to be handed out in class)

Kirk Varnedoe. A Fine Disregard. What Makes Modern Art Modern (Harry N. Abrams, Inc. 1989) (Hand-out and Course Reserve, Burling Library)

Recommended Text for Images:

Gary Tinterow and Henri Loyrette, Origins of Impressionism. (New York: The Metropolitan Museum of Art, 1984) (*on Burling Library reserve; list of booksellers for used copies to be distributed)

Course Purpose:

While the examination of modernity is the content of our tutorial, the primary academic goal is to improve your abilities in the basic survival skills of Grinnell College learning. These skills include the following:

- ▶ the ability to read a text closely and critically;
- ▶ the ability to discuss textual and visual material intelligently and productively;
- ▶ and the ability to analyze material in clear and concise written form;
- ▶ Combined, these tasks constitute the process of thinking critically and communicating effectively.

Course Structure and Approach:

Most of our class meetings will be discussion of the assigned textual and visual material. I have made the reading assignments fairly brief for several reasons. Their brevity will give us sufficient time for a focused and detailed discussion. Second, because the tutorial is about the process of your education (as well as about the topic

of modernity in its artistic manifestations), we will spend some time discussing methods and procedures of reading, speaking, listening, and writing well. Third, people often approach art history texts with the erroneous assumption that they are not rigorous because they are full of images. On the contrary, art historical texts require considerable time and thought, because the reproductions require concentrated examination on their own and the accompanying text, though brief by literature standards, is often dense. With brief selections, you will have ample time to do the reading and to prepare thoroughly for class discussion.

As you will experience at Grinnell, discussion is one of the most prevalent classroom formats because it sets the stage for dynamic learning with students actively engaged through class participation. Specifically, discussion allows you to explore and test your understanding, exchange views, rethink, defend, ask questions, etc. As you may also already know, or will discover, the value and success of class discussion depend on each individual's preparation, on each person's willingness to speak, to listen, and to respond. If it is to be informed discussion, each of you must prepare for class and participate in class. Your intellectual growth (and your grade) depends on it.

Grinnell College places a strong emphasis on skilled, effective writing. The tutorial provides an entry opportunity for you to improve your skills and to make the transition to the kinds of writing you will be doing for the next four years. You will have a number of short papers to write in the tutorial. Sometimes we may share these writings in class; more frequently, I will meet with each of you individually for writing conferences on your papers.

Our tutorial will stress your responsibility for your own educational progress. Concretely, this means (1) you should be self-consciously aware about your thinking on the topic of modernity and how it changes over the semester; (2) you should be self-reflective about how you are developing your writing and speaking skills in order to express your thinking. If you take seriously the prospect of being in charge of your own intellectual growth, then you will find both that your cognitive skills (reading, speaking, listening, writing) improve and that your ideas grow and deepen.

Grading:

Everyone will be evaluated on all aspects of participation in the course, from class attendance and discussion to papers.

Grading Scale:

Class participation: 15%

First day assignment : diagnostic 5%

Writing Assignments: 50%

Final Paper and Presentation: 20%

Writing Conferences: 10%

***Nota bene:** You will be expected to prepare for each class meeting and each writing conference, to hand in your assignments on time, and to do passing work on each assignment. You must complete every assignment in order to pass the tutorial. No extensions are given for papers or projects except for documented health reasons (documented through a physician) or a legitimate personal reason (documented through the Office of the Dean of Student Affairs). Late assignments will drop a grade a day (B to C).*

There will be more flexibility for rewriting a paper than in a regular course. The need to rewrite a paper will be determined on an individual basis. Since the tutorial is focused on skill development, my overall evaluation will stress how much you improve your writing and discussion over the course of the semester.

COURSE SCHEDULE:

WEEK ONE (August 22-27)**Sunday, August 22: Introductory Meeting.**

Introductions. What the Tutorial Is. The Curriculum, Registration, Academic Advising.

Monday & Tuesday, August 23-24: Advising Appointments BCA 248**Wednesday, August 25: Registration** 1:30 PM

***WRITING ASSIGNMENT for Class Thursday morning:

Look through the reproductions in Nochlin Realism; Clark, The Painting Of Modern Life; and Origins of Impressionism and select a painting for class discussion and for writing. The criterion of selection is a painting which you think represents “modernity” (a painting which seems “modern” to you). Bring to class a one page description or definition of modernity in which you organize your description or definition to demonstrate how the painting represents “modernity.”

By Wednesday (8/25) 5 PM send me by email (straubes@grinnell.edu) the artist and the painting title. I will need this information in order to bring slides to class.

Thursday, August 26: Introduction. Beginning an Intellectual Inquiry. Vocabulary, the “discourse.”

READING: Packet: LeGoff, “Antique (Ancient) / Modern”: 21-top of 24, 32-42 (mid-page).

CLASS: Discussion of reading and paintings you have selected.
What makes a good discussion?

WEEK TWO (August 31-September 2)**Tuesday, August 31:**

READING: Realism: 13-56; Images: Origins, figs. 143, 175.

WRITING ASSIGNMENT DUE:

A one-page summary of Nochlin’s argument due in class.

CLASS: Discussion of reading and images.
Why write a summary?

Thursday, September 2:

READING: Packet: Williams, “When was Modernism?”; “Metropolitan Perceptions and the Emergence of Modernism”

CLASS: Discussion of reading. In class discussion & exercises about writing: go over summaries.

WEEK THREE (September 7-9)**Tuesday, September 7: Reading Primary Sources (period texts)**

READING: Packet: Baudelaire, “The Painter of Modern Life”
Reading, Note-taking & Comprehension

Thursday, September 9:

READING: Packet: Baudelaire, “The Painter of Modern Life”; Images: Origins, figs. 332-360

WRITING ASSIGNMENT:

Paper on Baudelaire, due **Monday, September 13**
Good Foundations: Critical analytic skills and writing

WEEK FOUR (September 14-16)

WRITING ASSIGNMENT DUE:

Monday, September 13:

Baudelaire paper due 5:00 PM in BCA 162 (Fine Arts Office)

Tuesday, September 14:

READING: Realism: 137-78; Images: Origins, figs. 242, 208, 332, 358; Varnedoe, fig. 86 (p. 91);
 Clark, XVIII;
 Packet: Saalman “Hausmann”; Pinckney (reproductions)

Thursday, September 16

No Class

WEEK FIVE (September 21-23)

ASSIGNMENT:

Writing Conferences on Baudelaire paper this week (Tuesday class time and appointments)
 Possible Baudelaire paper revisions.
Revise, revise, revise. How to think of writing as a process.

Tuesday, September 21: Research Skills

Information Literacy Session with Reference Librarian –Burling Library (2 groups; 50 min. sessions)

WRITING ASSIGNMENT:

Create a select annotated bibliography of critical reviews of T. J. Clark, The Painting of Modern Life or of Kirk Varnedoe, A Fine Disregard. What Makes Modern Art Modern.
 Due **Friday October 8, 5:00 PM** in BCA 162 (Fine Arts Office)
Annotated Bibliographies: Practical research tools and ethical responsibility in the world of ideas

Thursday, September 23: Case Studies

READING: Realism: 57-102, 179-192; Images: Origins, figs. 68, 232, 255.
 Packet: Herbert, “Industry in the changing landscape . . .”; Images: Origins, figs. 75-83,
 87-88, 92-102, 108-115, 118-122, 306-329; Clark, XVII.

WEEK SIX (September 28-September 30)**Tuesday, September 28: Case Studies**

READING: Packet: Nochlin, “A House is not a Home . . .”; Realism, 193-199; Images: Origins,
 figs. 258, 272, 276, 283, 284, 287.
 Isaacson, “Impressionism and Journalistic Illustration” <http://www.msu.edu/course/ha/446/joelisaacson.pdf>

Thursday, September 30: Difficult Texts

READING: T. J. Clark, Modern Life, Introduction; Chapter 1; Images: Origins, figs. 1, 2, 143, 169;

Varnedoe, pp. 30, 245

WEEK SEVEN (October 5-7)

Tuesday, October 5:

READING: T. J. Clark, Modern Life, Introduction; Chapter 1 continued; Images: Origins, figs. 1, 2, 143, 169; Varnedoe, pp. 30, 245

Thursday, October 7:

READING: Varnedoe, 9-88 (mid-page)

Baudelaire paper rewrites due (as applicable).

WRITING ASSIGNMENT DUE:

Annotated Bibliographies due **Friday, October 8, 5:00 PM** in BCA 162 (Fine Arts Office)

WEEK EIGHT (October 12-14)

Tuesday, October 12:

READING: T. J. Clark, Modern Life, Chapter 2

Thursday, October 14:

READING: Varnedoe, 103-143, 217-277

WRITING ASSIGNMENT: "How'm I doin'?" (Self-evaluation due **Thursday, November 4 in class**)

October 16-October 24 Fall Recess

WEEK NINE (October 26-28)

WRITING ASSIGNMENT:

Write a 4-5 page comparative analysis of Clark's and Varnedoe's accounts of modernity. Due **Monday, November 1.**

Female-male, north-south, western-eastern: Plusses and minuses of Comparison/Contrast

Tuesday, October 26: Research Skills

Discussion of Information Literacy assignment with Reference Librarian. (or, Clark continued)

Thursday, October 28: (Looking at Original Works of Art)

Class meets in Print & Drawing Study Room: Images of City & Country

WEEK TEN (November 2-4)

*****FINAL PAPER ASSIGNMENT:**

Write a 5 page paper analyzing one aspect of modernity as manifested in 1860s-1870s painting. Your

paper should be based on texts and images from the tutorial, should include references to Baudelaire, T. J. Clark, and Varnedoe, and should include in-depth critical discussion of one work of art.

Select painting or painter-aspect for presentation on **Thurs., Nov. 4 & Tues., Nov. 9.**

Work with Writing Lab on thesis for paper **Thurs., Nov. 11.**

Final paper due **Mon., Nov. 29**

The trees become a forest: Creating and maintaining focus, unity, connected sequences, and closings in the analytic academic paper

WRITING ASSIGNMENT DUE:

Monday, November 1: Varnedoe-Clark comparative analysis **paper due 5 PM** in BCA 162 (Fine Arts Office)

Tuesday, November 2:

READING: Miller, Bon Marché

Thursday, November 4:

READING: Packet: Schwartz, "Morgue and Musée Grevin. . ."

PAPER PREPARATION: Presentation and discussion of work selected for final paper – in class

WRITING ASSIGNMENT DUE: Self-evaluation due in class

WEEK ELEVEN (November 9-11)

ASSIGNMENT:

Writing Conferences on Varnedoe-Clark comparative analysis paper this week.

Tuesday, November 9:

PAPER PREPARATION: Presentation and discussion of work selected for final paper – in class

Taking the stage. Making the words come alive. what do I learn from making an oral presentation?

Thursday, November 11:

PAPER PREPARATION: Final Paper thesis planning with Writing Lab

WEEK TWELVE (November 16-18)

Tuesday, November 16:

READING: T. J. Clark, Modern Life, Chapter 4

Thursday, November 18:

Continue Clark or Open

WEEK THIRTEEN (November 25-27)

Tuesday, November 23:

CLASS SYMPOSIUM: "Consumer Culture, 'Reality' Effects, and the Entertainment Industry 1880/2004: Continuity or Difference?" (Prepared Discussion of Miller, Schwartz, and Clark, Chap.

4)

The value of discussion: "The most fruitful and natural exercise for our minds is, in my opinion, conversation." (Michel de Montaigne, "On the Art of Conversation" (c. 1572-73)

Thursday, November 25: Thanksgiving

WEEK FOURTEEN (November 30-December 2)

WRITING ASSIGNMENT DUE:

Monday, November 29:

Final paper due **9:00 AM** in BCA 162 (Fine Arts Office)

Tuesday, November 30:

Presentations on papers in class

Thursday, December 2:

Presentations on papers in class

WEEK FIFTEEN (December 7-9)

WRITING ASSIGNMENT DUE:

Friday, December 10: Revised Final paper due, 5:00 PM in BCA 162 (Fine Arts Office).

No class this week. (Presentations on papers in class continued, if necessary, on Tues. Dec. 7)

PAINTING MODERNITY Tutorial Reading List

PACKET:

Jacques Le Goff “Antique (Ancient/Modern)” in Jacques Le Goff, trans. by Steven Rendall & Elizabeth Claman, History and Memory (New York: Columbia University Press 1992) 21-24, 32-47.

Raymond Williams, “When Was Modernism?” and “Metropolitan Perceptions and the Emergence of Modernism,” in The Politics of Modernism. Against the New Conformists. (London & New York; Verso, 1989) 31-48

Howard Saalman, Haussmann: Paris Transformed (New York: George Braziller 1971)
14-24; 46-48, 113

David Pinkney Napoleon III and the Rebuilding of Paris (Princeton New Jersey, Princeton University Press, 1958) –
images

Charles Baudelaire, “The Painter of Modern Life” (written 1859-60; publ. December 1863) (from Baudelaire, The Painter of Modern Life and Other Essays. Trans. & edited by Jonathan Mayne (Phaidon 1965).

Robert Herbert, "Industry and the Changing Landscape from Daubigny to Monet" from John Merriman, ed., French Cities in the 19th Century. (New York: Holmes & Meier Publishers, Inc. 1981) 139-164.

Linda Nochlin “A House is not a Home: Degas and the Subversion of the Family” in Richard Kendall and Griselda Pollock, eds. Dealing with Degas: Representations of Women and the Politics of Vision (London: Pandora Press 1992) 43-65.

Joel Isaacson. “Impressionism and Journalistic Illustration,” Arts Magazine 56 (1982): 92-115.
<http://www.msu.edu/course/ha/446/joelisaacson.pdf>

Vanessa Schwartz, “The Morgue and the Musée Grevin: Understanding the Public Taste for Reality in fin-de-siècle Paris,” in Margaret Cohen and Christopher Prendergast, eds., Spectacles of Realism: Gender Body Genre (Minneapolis: University of Minnesota Press 1995): 268-293.

BOOKS:

Linda Nochlin. Realism. (Penguin 1971)

23-56 (The Nature of Realism)

57-102 (Death in the Mid-Nineteenth Century)

137-178 (The Plein Air Problem; Urban Milieu – City as Attitude and Viewpoint)

179-208 (Heroism of Modern Life)

T.J. Clark, The Painting of Modern Life. Painting in the Art of Manet and His Followers (Princeton University Press, 1984).

23-78 (chap. 1: “The View from Nôtre-dame”)

79-143 (chap. 2: “Olympia’s Choice”)

205-258 (Chap. 4: “A Bar at the Folies-Bergère”)

Kirk Varnedoe. A Fine Disregard. What Makes Modern Art Modern. (Harry N. Abrams, Inc. 1989)

9-88 Introduction Near and Far

103-143 Fragmentation and Repetition

217-277 Overview: The Flight of the Mind

Michael B. Miller. The Bon Marché. Bourgeois Culture and the Department Store, 1869-1920 (Princeton New Jersey, Princeton University Press, 1981)

Gary Tinterow and Henri Loyrette Origins of Impressionism. (New York: The Metropolitan Museum of Art 1984).
images

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Howard Saalman, Hausmann: Paris Transformed (New York: George Braziller 1971) 14-24; 46-48, 113

David Pinkney Napoleon III and the Rebuilding of Paris (Princeton New Jersey, Princeton University Press, 1958) – *images*

Charles Baudelaire, “The Painter of Modern Life” (written 1859-60; publ. December 1863) (from Baudelaire, The Painter of Modern Life and Other Essays. Trans. & edited by Jonathan Mayne (Phaidon 1965).

Robert Herbert, "Industry and the Changing Landscape from Daubigny to Monet" from John Merriman, ed., French Cities in the 19th Century. (New York: Holmes & Meier Publishers, Inc. 1981) 139-164.

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Joel Isaacson. “Impressionism and Journalistic Illustration,” Arts Magazine 56 (1982): 92-115. (electronic access) <http://www.msu.edu/course/ha/446/joelisaacson.pdf>

Vanessa Schwartz, “The Morgue and the Musée Grevin: Understanding the Public Taste for Reality in fin-de-siècle Paris,” in Margaret Cohen and Christopher Prendergast, eds., Spectacles of Realism: Gender Body Genre (Minneapolis: University of Minnesota Press 1995): 268-293.