

Department of Art History and Communications Studies

Fall 2010

ARTH 226 CRN 9812

Introduction to 18th Century Art and Architecture

Tuesday and Thursday, 11:35 – 12:55, ARTS W-215

Dr. Ryan Whyte

Office: Arts W-115

Office Hours: Tuesday and Thursday 13:30-15:00

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TA: TBA

Course description:

This course surveys European art and architecture of the eighteenth century. We will study period painting, sculpture, prints, and architecture in the context of the emergence of modern aesthetics and exhibition practices, modern conceptions of the role of the artist and of artistic training, and modern practices of official, state and propagandistic art. We will examine the role of art in the projects of Enlightenment, including social reform, science and industry. While the focus of the course will be European, with an emphasis on developments in Britain and France, we will also examine how colonial interactions shaped the production and reception of art. We will think about how discourses of class, education, morality, national identity, taste, gender and race were not merely reflected in, but constituted by the art of this period of radical change.

Required Readings:

Mandatory weekly readings have been compiled in a coursepack, which is for sale at the university bookstore.

Website: The course website can be found on WebCT.

Course requirements:

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| Focus Piece | 15% (due September 30) |
| Midterm Exam | 20% (October 14, in class) |
| Term Paper | 35% (due at the beginning of class, December 2) |
| Final Exam | 30% (during final exam period) |

Assessment

Assessments will focus on issues and themes covered in lectures, readings and discussions. They will require students to write essay answers in response to specific questions and images. **In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. (Approved by Senate on 21 January 2009)**

Papers must be passed in order to pass the course. Please submit your paper on time, as late papers will be graded down 5% per day. Extensions will ONLY be granted if previously agreed, and supported by written medical documentation, valid for the period in question. Extensions will not be given if students are absent because of vacation or any other reason deemed to be illegitimate by the professor. Students who do not complete all assignments by the end of term will not be given the opportunity to do supplementary assignments in order to pass. If a student fails to attend any type of test due to illness or other credible cause, they must contact the professor within 48 hours. Failure to do so will result in the grade of F.

More than one test, quiz or assignment scheduled on the same day does not constitute a conflict – plan your schedule in advance. Please consult the Calendar, section 4.7.2.1, General University Information and Regulations at www.mcgill.ca. Exam conflicts should be reported to the Faculty of Arts Student Affairs Office. Student obligations regarding exams are outlined at: www.mcgill.ca/student-records/exam/

If you require special testing accommodations or other classroom modifications, please notify the instructor and the Office for Students with Disabilities as soon as possible. They are located in: Suite 3100, Brown Student Services Building, Tel: 398 6009 (voice), 398 8198 (TDD), www.mcgill.ca/osd/

All assignments should be placed in the lock-box outside the departmental office, where they will be datestamped at the close of each day (4 pm). Please do not slide your papers under my office door or leave them in my mailbox. Only printed copies will be accepted – no electronic submission.

Good writing style and the ability to formulate arguments clearly are very important. Please be very careful to footnote any ideas or quotations taken from any sources other than your own imagination or common sense (see statement below on academic integrity) – Plagiarism is a serious offence, and could result in a failing grade.

If you are unsure about the correct conventions for footnoting, remember, if in doubt, better safe than sorry. Students are expected to primarily refer to printed sources – Wikipedia is not an academic text! Please be consistent in your footnoting style, and include all necessary information to allow a reader to find the source easily. If in doubt consult standard reference sources such as the *Chicago Manual of Style* or *The MLA Handbook*. *The Writing Centre* offers individual consultations on all aspects of writing. Appointments are required. You can find them at: room 244, Education Building, Tel: 398 6960, www.mcgill.ca/writing/

McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity/ for more information).

L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le

Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site <http://www.mcgill.ca/integrity/>).

In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

Exams:

The exams will focus on the issues and themes covered in the lectures, readings and discussions. They will require students to write brief essay answers in response to specific questions and images. ***You must write the exams to pass the course.*** Makeup exams can only be scheduled if the student provides written medical documentation. Please contact me as soon as possible if you miss the exam: within 48 hours at the very most. Do not make travel arrangements during the final exam period or on the date of the midterm exam. ***According to Senate regulations, instructors are not permitted to make special arrangements for final exams. Please consult the Calendar, section 4.7.2.1, General University Information and Regulations at www.mcgill.ca.*** Final exam conflicts should be reported to the Faculty of Arts Student Affairs Office. Student obligations regarding exams are outlined at the following site:

<http://www.mcgill.ca/student-records/exam/>

Term Paper:

The term paper for this course will be based around set questions, which will be distributed by the professor in week 7. All students must answer one of these questions. The questions will be broad enough to allow you to pursue topics which interest you, and you are encouraged to think and research widely across the themes and artists covered in the course.

The term paper should be 7-9 pages long, including notes, but excluding bibliography. Papers that are longer will not be read beyond the page limit. For ease of reading, please use footnotes rather than endnotes.

Focus piece:

In *no more than 3 pages*, describe one work of your choice from the period (it does not have to be a work discussed in class), briefly outlining its main themes and historical significance. This work should not be discussed again in the research paper.

Contact:

You do not need an appointment to come by during office hours. This is the best time to get your questions answered. For advice outside office hours, please make an appointment by email, allowing for a 48-hour response time. Please avoid lengthy discursive email correspondence – your question will be answered quicker and more fully in office hours. You must use your McGill email in all correspondence.

COURSE OUTLINE AND READINGS

1. Sept. 2: Introduction

Introduction – aims and objectives of course – description of assignments and evaluation

2. Sept. 7, 9: Academies and Salons

Thomas Crow, *Painters and Public Life in Eighteenth-Century Paris* (New Haven/London: Yale University Press, 1988), pp. 1-22.

Joshua Reynolds, “A DISCOURSE Delivered to the Students of the Royal Academy on the Distribution of the Prizes, December, 14, 1770, by the President,” in *Seven Discourses on Art*, available as an ebook at Project Gutenberg:

<http://www.gutenberg.org/files/2176/2176-h/2176-h.htm>

3. Sept. 14, 16: Childhood and Enlightenment

Johnson, Dorothy, “Picturing Pedagogy: Education and the Child in the Paintings of Chardin,” *Eighteenth-Century Studies*, Vol. 24, No. 1 (Autumn, 1990), pp. 47-68

Angela Rosenthal, “Infant Academies and the Childhood of Art: Elisabeth Vigée Lebrun’s *Julie with a Mirror*,” *Eighteenth-Century Studies*, Vol. 37, No. 4 (Summer 2004), pp. 605-628

4. Sept. 21, 23: Exceptional Women

Paula Rea Radisich, “Que peut définir les femmes?: Vigée-Lebrun's Portraits of an Artist,” *Eighteenth-Century Studies*, Vol. 25, No. 4, (Summer 1992), pp. 441-467

Anne L. Schroder, “Going Public against the Academy in 1784: Mme de Genlis Speaks out on Gender Bias,” *Eighteenth-Century Studies*, Vol. 32, No. 3, (Spring 1999), pp. 376-382

5. Sept. 28, 30: Natural Artifice: The Rococo

Elise Goodman, “‘Les jeux innocents’: French Rococo Birding and Fishing Scenes,” *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 23, No. 4 (1995), pp. 251-267

Melissa Hyde, “The ‘Makeup’ of the Marquise: Boucher's Portrait of Pompadour at Her Toilette,” *The Art Bulletin*, Vol. 82, No. 3 (Sep. 2000), pp. 453-475

Focus piece due September 30

6. Oct. 5, 7: Enlightenment and Reform

Emma Barker, "Painting and Reform in Eighteenth-Century France: Greuze's 'L'Accordée de Village'," *Oxford Art Journal*, Vol. 20, No. 2 (1997), pp. 42-52

Barthelemy Jobert and Richard Wrigley, "The 'Travaux d'encouragement': An Aspect of Official Arts Policy in France under Louis XVI," *Oxford Art Journal*, Vol. 10, No. 1 (1987), pp. 3-14

7. Oct. 12, 14: Exoticism and Orientalism

Perrin Stein, "Amédée Van Loo's Costume turc: The French Sultana," *The Art Bulletin*, Vol. 78, No. 3 (Sep. 1996), pp. 417-438

Michael E. Yonan, "Veneers of Authority: Chinese Lacquers in Maria Theresa's Vienna," *Eighteenth-Century Studies*, Vol. 37, No. 4, (Summer 2004), pp. 652-672

Term Paper topic questions distributed in class during this week

Midterm Exam Oct. 14, in class

8. Oct. 19, 21: Landscape and Ideology

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, Part One, Sections 6-19
Available as an ebook at:

<http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/>

John Barrell, *The Dark Side of the Landscape: The Rural Poor in English Painting, 1730-1840*, Cambridge, 1983, ch. 2 'George Morland', sections I, III, V, and notes: pp. 89-97, 106-122, 128-129, 171-174.

9. Oct. 26, 28: Science, Labour and Enlightenment

David Solkin, "Joseph Wright of Derby and the Sublime Art of Labor," *Representations*, 83 (2003), pp. 167-194

Barbara Maria Stafford, "'Peculiar Marks': Lavater and the Countenance of Blemished Thought," *Art Journal*, Vol. 46, No. 3, (Autumn 1987), pp. 185-192

10. Nov. 2, 4: Neoclassicism, Nudity and Ideology

Alex Potts, "Beautiful Bodies and Dying Heroes: Images of Ideal Manhood in the French Revolution," *History Workshop Journal*, no. 30, 1990, pp. 1-21

Darcy Grimaldo Grigsby, "Nudity à la grecque in 1799," *The Art Bulletin*, Vol. 80, No. 2 (June 1998), pp. 311-335

11. Nov. 9, 11: Urban Forms

Richard Wittman, "Architecture, Space, and Abstraction in the Eighteenth-Century Public Sphere," *Representations*, no. 102 (Spring 2008), pp. 1-26

Mark Hallett, "Manly Satire: William Hogarth's *A Rake's Progress*" in Bernadette Fort and Angela Rosenthal eds., *The Other Hogarth: Aesthetics of Difference* (Princeton: Princeton University Press, 2001), pp. 142-161.

12. Nov. 16, 18: Making Taste: Fragments/Ruins/Collections

Harry Mount, "The Monkey with the Magnifying Glass: Constructions of the Connoisseur in Eighteenth-Century Britain," *Oxford Art Journal*, Vol. 29, No. 3 (2006), pp. 167-183

Richard Wendort, "Piranesi's Double Ruin," *Eighteenth-Century Studies*, vol. 34, no. 2 (Winter 2001), pp. 161-180

13. Nov. 23, 25: Politics, Nationalism, Satire, Caricature

Diana Donald, *The Golden Age of Caricature: Satirical Prints in the Reign of George III* (New Haven and London, 1996), chapter 5 "'John Bull bother'd': The French Revolution and the Propaganda War of the 1790s', pp. 142-183, 232-240.

Lynn Hunt, "The Political Psychology of Revolutionary Caricatures," in J.Cuno ed. *French Caricature and the French Revolution, 1789-99*, exh. cat., California, 1988, pp. 33-40.

14. Nov. 30, Dec. 2: Icon and Iconoclasm in the Revolution

Gerrit Walczak, "Low Art, Popular Imagery and Civic Commitment in the French Revolution," *Art History*, Vol. 30, No. 2 (Apr. 2007), pp. 247-277

Andrew McClellan, "The Life and Death of a Royal Monument: Bouchardon's *Louis XV*," *Oxford Art Journal*, Vol. 23, no. 2, (2000), pp. 1-27

Term Paper due at the beginning of class, December 2