

Department of Art History and Communications Studies

Winter 2011

ARTH 673 CRN 8868

18th Century Art and Architecture 1: “Print Culture of Enlightenment: The French Print as Agent of Social, Cultural, and Political Change”

Wednesday, 14:35 – 17:25, Arts W-5

Dr. Ryan Whyte

Office: Arts W-115

Office hours: Tuesday and Thursday 12:00-13:30

Email: ryan.whyte@mcgill.ca

Seminar Description:

This seminar addresses etching, engraving and associated techniques in eighteenth-century France to explore how an artistic medium may not merely serve social and cultural needs but cause change at all levels of society and culture—and even engender revolutions. The richness of the period—the last great manifestation of printmaking before the tectonic shifts caused by the emergence of lithography and photography—allows the seminar to explore such phenomena as the rise of new techniques including extremely sophisticated colour printing imitating painting, the proliferation of ‘crayon’ and ‘pastel’ manner prints imitating drawings, and of inexpensive dark or ‘English manner’ prints feeding new audiences and new national tastes; the European expansion and reorganization of the print market implicating new national and international representations and exchanges; a rapidly expanding and evolving culture of visualization bringing together high and low subjects, audiences and markets not least through the periodic Salon exhibitions that prints publicized and in which prints figured; the subversion of existing social and cultural orders and the proliferation, particularly during the Revolution, of alternative models of public art through satire and caricature; the visualization and dissemination of knowledge as components of and complements to such projects of Enlightenment as the *Encyclopédie* of Diderot and d’Alembert; the revitalization and reshaping of visions of society through the dramatic rise of genre prints and multiplication of *Cris de Paris*; the expansion of vast cultural fields through fashion prints, trade cards, maps, letterhead, printed buttons, games, paper dolls, etc. Relevant questions include how prints changed processes of pedagogy and socialization; the visualization of and relationships between social orders and classes; the visualization of the nation, the city, and the country; the relationship between art and commerce; the relationship between artistic media and practices of everyday life; the visualization of ideology and the ideology of visualization.

Method of Evaluation:

Paper proposal with brief oral presentation 10%
Oral presentation of research topic 30%
Written research paper 60%

February 16
March 23-April 6
April 6

Readings: There is no coursepack for this seminar. Most weekly readings will be placed on reserve in the library or are available via jstor or WebCT, and linked through the course website.

Website: The course website can be found on WebCT.

Participation and Reading Notes:

Attendance at every class is mandatory. If you have to miss a class, please notify me as soon as you can. Oral participation in every class is expected of everyone. Bring notes and points for discussion for each reading to every class.

Paper Proposal:

Each student will orally present a brief (5-10 minute) paper proposal. A written proposal is also due on this date (February 16). It will consist of three parts: a paragraph describing the main objects of analysis and the questions that they raise; a point-form outline of strategies that you will use to address the main research questions, and a bibliography of at least ten books and/or articles.

Research Presentation and Paper:

Each student will give a 20-minute presentation of her or his research topic to the class, discussing the subject, hypothesis and corpus of your essay. The class will respond with questions and discussion of the presentation. The research presentation must be accompanied by a written outline of the paper (to be distributed to the class, and to be handed in). The paper should be about 20 pages in length. You must write the paper and do the oral presentations to pass the course. Late papers will be graded down 5% per day. Extensions will only be granted if written medical documentation is provided. Please contact me well before the deadline regarding late papers for any other reason.

Assessment:

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.

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.

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.

COURSE OUTLINE AND READINGS

1. Jan. 5: Introduction

Introduction of course, assignment of dates for oral presentation

2. Jan. 12: Graven Images: Reproduction and Authority

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, Harry Zohn, tr., (New York: Schocken Books, 1969), pp. 217-252.

Katie Scott, "Authorship, the Académie, and the Market in Early Modern France," *Oxford Art Journal*, Vol. 21, No. 1 (1998), pp. 29-41

Shella McTighe, "Abraham Bosse and the Language of Artisans: Genre and Perspective in the Académie royale de peinture et de sculpture, 1648-1670," *Oxford Art Journal*, Vol. 21, No. 1 (1998), pp. 3-26

3. Jan. 19: Image Upgrade: Technologies of Reproduction

William M. Ivins, Jr., *Prints and Visual Communication* (Cambridge: M.I.T. Press, 1969), pp. 71-92.

Barbara Maria Stafford, "Presuming images and consuming words: the visualization of knowledge from the Enlightenment to post-modernism," in *Consumption and the World of Goods*, John Brewer and Roy Porter, eds, (London/New York: Routledge, 1993), pp. 462-477+plates 22.1-22.13.

Kristel Smentek, "'An Exact Imitation Acquired at Little Expense': Marketing Color Prints in Eighteenth-Century France," in *Colorful impressions: the printmaking revolution in eighteenth-century France*, Margaret Morgan Grasselli, ed., (Washington, D.C.: National Gallery of Art, 2003), pp. 9-21, 172-174.

4. Jan. 26: Biting Satire: Caricature and Public Art

Bernadette Fort, "Voice of the Public: The Carnivalization of Salon Art in Prerevolutionary Pamphlets," *Eighteenth-Century Studies*, Vol. 22, No. 3, (Spring 1989), pp. 368-394

Albert Boime, "The Sketch and Caricature as Metaphors for the French Revolution," *Zeitschrift für Kunstgeschichte*, 55 Bd., H. 2 (1992), pp. 256-267

Pierre Saint-Amand and Jennifer Curtiss, "Terrorizing Marie Antoinette," *Critical Inquiry*, Vol. 20, No. 3 (Spring 1994), pp. 379-400

5. Feb. 2: Revolution in Print: The Politics of Reproduction

Claudette Hould, "Revolutionary Engraving," in *Images of the French Revolution*, Claudette Hould, ed., (Québec: Musée du Québec, 1989), pp. 63-94.

Elizabeth R. Kindleberger, "Charlotte Corday in Text and Image: A Case Study in the French Revolution and Women's History," *French Historical Studies*, Vol. 18, No. 4 (Autumn 1994), pp. 969-999

Amy Freund, "The Legislative Body: Print Portraits of the National Assembly, 1789–1791," *Eighteenth-Century Studies*, Volume 41, Number 3, Spring 2008, pp. 337-358

6. Feb. 9: The Print Bound: Book Illustration, Collections and Recueils

Philip Stewart, "Text, Image, Allegory," in *Engraven Desire: Eros, Image, and Text in the French Eighteenth Century* (Durham, N.C.: Duke University Press, 1992), pp. 1-36, 339-345.

Benedict Leca, "An Art Book and its Viewers: The 'Recueil Crozat' and the Uses of Reproductive Engraving," *Eighteenth-Century Studies*, Volume 38, Number 4, Summer 2005, pp. 623-649

Antony Griffiths, "Print Collecting in Rome, Paris, and London in the Early Eighteenth Century," *Harvard University Art Museums Bulletin*, Vol. 2, No. 3, (Spring 1994), pp. 37-58

7. Feb. 16: In Vogue: The Print Culture of Fashion

Daniel Roche "Fashions in reason and reasons for fashion: the birth of the fashion press in France," in *The Culture of Clothing: Dress and Fashion in the Ancien Régime*, Jean Birrell, tr., (Cambridge: Cambridge UP, 1994), pp. 470-500.

Reed Benhamou, "Fashion in the 'Mercure': From Human Foible to Female Failing," *Eighteenth-Century Studies*, Vol. 31, No. 1, (Fall 1997), pp. 27-43

Richard Wrigley, "Sans-culottes: The Formation, Currency, and Representation of a Vestimentary Stereotype," in *The Politics of Appearances: Representations of Dress in Revolutionary France* (Oxford: Berg, 2002), pp. 187-226.

PRESENTATION OF ORAL AND WRITTEN PAPER PROPOSALS DURING THIS CLASS

8. Feb. 23: STUDY WEEK

9. Mar. 2: Paper Trails: Allegorical Maps, Trade Cards and Money

Franz Reitinger, "Mapping Relationships: Allegory, Gender and the Cartographical Image in Eighteenth-Century France and England," *Imago Mundi*, Vol. 51 (1999), pp. 106-130

Richard Taws, "Trompe-l'Oeil and Trauma: Money and Memory after the Terror," *Oxford Art Journal* 2007, Vol. 30, No. 3, pp. 353-376

Katie Scott, "The Waddesdon Manor Trade Cards: More Than One History," *Journal of Design History*, Vol. 17, No. 1 (2004), pp. 91-104

Online archive of collection described in this article:

http://www.waddesdon.org.uk/searchthecollection/trade_cards_index.html

10. Mar. 9: Profitable Impressions: Genres and Markets

Kristel Smentek, "Sex, Sentiment, and Speculation: The Market for Genre Prints on the Eve of the French Revolution," in Philip Consibee ed., *French Genre Painting in the Eighteenth Century* (New Haven/London: Yale University Press, 2007), pp. 221-243.

Gerdien Wuestman, "Nicolaes Berchem in Print: Fluctuations in the Function and Significance of Reproductive Engraving," *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 24, No. 1 (1996), pp. 19-53

Sean J. Taylor, "Pendants and Commercial Ploys: Formal and Informal Relationships in the Work of Nicolas Delaunay," *Zeitschrift für Kunstgeschichte*, 50 Bd., H. 4 (1987), pp. 509-538

11. Mar. 16: Enlightenment in Print: Science, Quackery and the Plates of the *Encyclopédie*

Roland Barthes, "The Plates of the *Encyclopedia*," in *New Critical Essays*, Richard Howard, tr., (New York: Hill and Wang, 1980), pp. 23-39.

Barbara Maria Stafford, "Conjuring: How the Virtuoso Romantic Learned from the Enlightened Charlatan," *Art Journal*, Vol. 52, No. 2 (Summer 1993), pp. 22-30

Oliver Lavoisy "Illustration and Technical Know-How in Eighteenth-Century France," *Journal of Design History*, Vol. 17, No. 2 (2004), pp. 141-162

ARTFL Encyclopédie project:

The *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, par une Société de Gens de lettres of Diderot and d'Alembert, with 17 volumes of text and 11 volumes of plates (1751 – 1772)

The plates—and the texts they illustrate—can be found at the ARTFL Encyclopédie Project, The University of Chicago

<http://encyclopedia.uchicago.edu/>

Search for word : "planche" ; scroll down for plate descriptions that include PLANCHE I, PLANCHE II, etc..

12. Mar. 23: Seminar Presentations

13. Mar. 30: Seminar Presentations

14. Apr. 6: Seminar Presentations