

Fall Quarter 2010
VIS 22
Monday / Wednesday 7:00 - 8:20 pm
Peterson 108

Instructor: Professor Norman Bryson
Office Hours: Tuesdays 11:00 am – 12:00 noon, in the Visual Arts Facility Courtyard
E-mail: NormanBryson@aol.com

Formations of Modern Art –

Introduction to Modern Art and Visual Culture: 1660 to 1900

Head Teaching Fellow: Katrin Pesch (kpesch@ucsd.edu)
Teaching Fellows: Cara Baldwin (cmbaldwi@ucsd.edu)
Emily Goodman (eegoodma@ucsd.edu)
Rujeko Hockley (rhockley@ucsd.edu)
Sara Mameni (smamenib@ucsd.edu)
Drew Snyder (basnyder@ucsd.edu)

What is modernity, and what is the place of visual art in modern Western culture?

Central to the course will be the examination of the role of the body and body image as key sites of both cultural conformity and control -- *and* of resistance to control. Among the issues the course will address: the body of the ruler; spectacle and concealment at the court of Versailles; the rise of bourgeois art; the politics of domestic virtue; art in relation to Enlightenment philosophy and to the French Revolution; painting and propaganda in the era of Napoleon; the Romantic movement inside and outside France; visual art and radical politics in Courbet and the generation of 1848; Impressionism, Paris, and the cult of *la vie moderne*; Gauguin, Van Gogh, and the quest for 'visionary' painting; Cézanne and the reformulation of painting in terms of pure sensation; and the escalating aesthetics of wildness and shock in the early work of Matisse and Picasso.

Course assignments

2 lectures per week. It is important that you take **good notes** from the lectures: they will be crucial for your written work.

If you miss a lecture, try and arrange with a fellow student to go over their notes with them. Visit the podcast of the lecture at: <http://podcast.ucsd.edu>.

Each week there will be **two reading assignments**, usually chapter or article length. I recommend that you read the texts during the week they refer to.

In addition, you are required to attend a **discussion section** led by a member of our Teaching Team. Attendance and participation in the discussion sections will amount to 20% of your final grade. There may be as many as ten discussion sections in all -- for a complete list of dates, times and venues, please visit the Blink Class Schedule.

There will be an in-class **Written Test (Mid-Term)** on **Wednesday, October 27**; it will count for 30% of your final grade.

The **Final Exam** will be held in Peterson 108 from 8:00 to 11:00 am on **Monday, December 6**. It will count for 50% of final grade.

All course materials are available online. Please start visiting the Course Website at:

<http://courses.ucsd.edu/nbryson>

Click on VIS 22 Fall 2010 and take it from there. (For this useful resource we owe a debt of thanks to our excellent technical advisor, Candy Harris).

So: Welcome to VIS 22!

It's not only about getting good grades. Or a good working knowledge of modern art. We hope it is going to change the way you see. And that just might change your life.

Syllabus

Lecture 1: Monday September 27: Peterson 108

Introduction to the Course

Lecture 2: Wednesday September 29

Art and Monarchy: Charles LeBrun

Reading: Norman Bryson, "The Legible Body: LeBrun"

Lecture 3: Monday October 4

Privacy, Intimacy, Color: from Versailles to Watteau

Reading: Mary Vidal, "*L'Enseigne de Gersaint*"

Lecture 4: Wednesday October 6

Philosophy in the Boudoir: Pompadour, Boucher, Rococo

Reading: Ewa Lajer-Burcharth, "Pompadour's Touch"

Lecture 5: Monday October 11

The Rise of Bourgeois Art: Hogarth and Chardin

Reading: Norman Bryson, "Chardin and the Text of Still Life"

Lecture 6: Wednesday October 13

Nuclear Families: Jean-Baptiste Greuze

Reading: Norman Bryson, "Greuze and the Pursuit of Happiness"

Lecture 7: Monday October 18

Art and the French Revolution: Jacques-Louis David I

Reading: Tom Crow, "David and the Salon"

Lecture 8: Wednesday October 20

Art and the French Revolution: Jacques-Louis David II

Reading: Eva Lajer-Burcharth, "The Revolution *Glacée*"

Lecture 9: Monday October 25

Napoleon and Géricault

Reading: Norman Bryson, "Géricault and 'Masculinity'"

Mid-Term: Wednesday October 27

Written Test (in class)

Lecture 10: Monday November 1

The Romantic Movement

Reading: Joseph Koerner, from *Caspar David Friedrich*

Lecture 11: Wednesday November 3

Grim Realities: Jean-François Millet, Honoré Daumier, Gustave Courbet

Reading: from T.J. Clark, *Image of the People*

Lecture 12: Monday November 8

La Vie Parisienne: I

Reading: from Robert Herbert, *Impressionism*

Lecture 13: Wednesday November 10

La Vie Parisienne: II

Reading: T.J. Clark, "Olympia's Choice"

Lecture 14: Monday November 15

Orientalism

Reading: Linda Nochlin, "The Imaginary Orient"

Lecture 15: Wednesday November 17

The Bones beneath the Skin: Edgar Degas

Reading: L. Nochlin, "A House is Not a Home: Degas & the Subversion of the Family"

Lecture 16: Monday November 22

"A Bourgeoisie that had Lost its Gestures": Georges Seurat

Reading: L. Nochlin, Seurat's *La Grande Jatte: An Anti-Utopian Allegory*"

Lecture 17: Wednesday November 24

Paul Gauguin and Vincent van Gogh

Reading: Meyer Schapiro, "Vincent Van Gogh"

Lecture 18: Monday November 29

"Successively Probed Sensations": Paul Cézanne

Reading: Meyer Schapiro, from *Paul Cézanne*

Lecture 19: Wednesday December 1

Fauve Means Wild Beast: Henri Matisse versus Pablo Picasso

Reading: Yve-Alain Bois, "1906," "1910"

Final Exam: Monday December 6

8:00 - 11:00 am Peterson 108