**AH\_VS 3730**

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**Eighteenth-Century**

**European Art**

Spring 2020; Hill Hall 201

MWF 2:00-2:50

**Course Description:**

General survey of 18th-century European painting, sculpture and architecture. Recommended: ARH\_VS 1120 or equivalent.

This survey includes discussion of two major artistic styles: the rococo and the neoclassical style. We will explore the careers of painters including Antoine Watteau (1684-1721), William Hogarth (1697-1764), and Élisabeth Vigée Le Brun (1755-1842). The topics we will investigate include, the function of royal academies, the birth of archaeology and influence of the Classical ideals, the Grand Tour, identity and visual culture, and the art of revolutions.

**Course Objectives**

* Identify and intelligently discuss the major artworks of eighteenth-century Europe by situating them within their contemporary political, social, and religious frameworks.
* Analyze new or unknown works of art and place them within their art historical contexts based on similarities they share with other art works
* Learn how to grasp major concepts and themes from the assigned readings without getting lost in the details

**Required Text and Weekly Reading Assignments**

There is no one textbook that covers the full scope of this course. Therefore, I scanned scholarly articles and uploaded them to canvas for your required readings. However, if you wish to have a general textbook, I recommend purchasing the optional textbook, **Daniela Tarabra, *European Art of the Eighteenth Century*** (LA: J. Paul Getty Museum, 2006). I have included readings from this book as “optional weekly reading.” Tarabra is a good source for the terminology, major themes and artists of the period. It is available for purchase at the bookstore.

**Syllabus Table of Contents**

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\*NOTE- that you should first check the syllabus before e-mailing your instructor. If you cannot find the information and you have made an honest effort to find it, then you can contact me. I will usually answer e-mails weekdays within 24 hours and longer on weekends. If you haven’t heard back from within 72 hours, feel free to e-mail again.

**Course Requirements and Grading**

Attendance and Participation: (5%)

Since the material presented is primarily visual in nature, regular attendance should be a top priority. Simply copying notes from another student will not always be sufficient to recreate the connection between image and information. Not all the information given in lecture will be in the textbook or weekly readings; you must be present to receive all the information. I will take attendance on ten randomly chosen days during the semester. One of these days will be an allowed absence; I will then count your attendance during the remaining nine. Your participation will be counted through your contribution to our discussions and being mentally present in class.

Reading Responses: (30%)

You will provide a brief summary of the main points of an article from our weekly readings. The goal is to grasp the main themes and concept of the article. Do not attempt to memorize every date, artist, and artwork. Instead look at what the author *argues* and how each artwork provides support. Your reading response should not exceed 2 pages (double-spaced) in length. Your lowest scored Reading Response will be dropped from the final grade.

Essays:

Expanding the Canon (5%)

Write a 2-page paper in which you describe a work of art from a list of artworks that I will provide and relate it to another work of art that we discussed in the class and in the readings. This essay requires you to examine and review the material covered in the class so far in order to contextualize the new artwork.

Residence Design Essay (15%)

This 3-4-page paper requires a more creative approach. Imagine you are a monarch or an elite person from a European country during the eighteenth century. You will design the layout and decoration of your own residence. Choose artworks that speak to you and your style, but you need to discuss why you are making these aesthetic choices. Perhaps they are driven by political, religious, or social circumstances? Compare your residence to another one discussed in class and in the readings for support.

Art and Identity Essay (25%)

Throughout the semester we will discuss how the visual culture is used to express identity. Identity is a general concept that encompasses many things including political or religious identity, gender, and race. In your essay, discuss one aspect of identity in more detail choosing at least three artworks that cover the full scope of the course as support to your discussion. You will need to cite two sources in addition to sources assigned for the weekly readings. Your final essay will be 5-6 pages in length.

Tests (20%)

There are two tests, each worth 10% of your final grade. You will be asked to define terms, identify objects and monuments, and write compare and contrast essays

**Guide to IMPORTANT DATES (all due dates and exams also included in weekly schedule below)**

January 27: Reading Response due

February 3: Reading Response due

February 14: Expanding the Canon Essay due

February 28: Test I

March 4: Reading Response due

March 11: Reading Response due

March 20: Test II

March 30: Reading Response due

April 6: Reading Response due

April 17: Residence Essay due

April 24: Reading Response due

May 6: Art and Identity Essay due

**Late Assignments.**  Late assignments will receive a point deduction and will lose 1/2 letter grade every 24 hours they are late.

**Electronics in the classroom:** Using laptops or phones for purposes other than note-taking – e-mail, texting, surfing the web, shopping – will hamper your progress in this course. Any electronic device that disrupts class or distracts your classmates will need to be put away. Classes may not be recorded without special permission.



**Departmental and University Policies:**

**Make-Up Examinations.** If you miss an announced test, you will be allowed to take a make-up only after presenting a written excuse signed by a medical doctor. You must contact me no more than 24 hours after the time of the test. DO NOT assume that your e-mail has been received unless you receive a confirmation from me.

**Students with Disabilities:** If you need accommodations because of a disability or have emergency medical information, or if you need special arrangements in case the building must be evacuated, please inform me immediately. To request academic accommodations (for example, a note taker or extended exam time), you must also register with Disability Services, please establish an accommodation plan with the Disability Center ([http://disabilitycenter.missouri.edu](https://disabilitycenter.missouri.edu/)), S5 Memorial Union, 573- 882-4696, and then notify me of your eligibility for reasonable accommodations. For other MU resources for persons with disabilities, click on “Disability Resources” on the MU homepage.

**Academic Integrity**. Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work had been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion.

Academic dishonesty includes but is not necessarily limited to the following:

A. Cheating or knowingly assisting another student in committing an act of cheating or other academic dishonesty.

B. Plagiarism which includes, but is not necessarily limited to, submitting examinations, themes, reports, drawings, laboratory notes, or other material as one's own work when such work has been prepared by another person or copied from another person. **Plagiarism includes paraphrasing or slightly changing another’s work without proper citation.**

The University has specific academic dishonesty administrative procedures. Although policy states that cases of academic dishonesty must be reported to the Office of the Provost for possible action ranging from probation to expulsion, the instructor may assign a failing grade for the assignment or a failing grade for the course or may adjust the grade as deemed appropriate. The instructor also may require the student to repeat the assignment or to perform additional assignments.

**Etiquette and ‘Netiquette’:**  We all prefer a safe in-class and online learning environment. All opinions and experiences must be respected in the tolerant spirit of academic discourse. In class or online, you are encouraged to comment, question, or critique ideas, but you are not to attack individuals. Our differences, some of which are outlined in the University’s nondiscrimination statement, will add richness to this learning experience. Please keep in mind that sarcasm and humor can be misconstrued in online interactions and generate unintended consequences. We must work as a community to build a polite and respectful course ambiance. Since e-mail often takes the place of face-to-face communication, please maintain the same level of courtesy and respect in electronic communications as you would in conversation. Do not write something in an e-mail that you would feel uncomfortable saying in person.

Weekly Schedule (subject to change)

**Week 1: Foundations for the Study of Eighteenth-Century Art**

January 22: Introduction to the course

January 24: Prelude to the Eighteenth Century, the Renaissance, Baroque, and the politics of

Early Modern Europe

**Week 2: 18th Century-France**

Optional reading/ reference for the week: Tarabra, *European Art,* pp. 8-18; 95-103

January 27: Louis XIV and Louis XV

**Read and write a reading response** **on** McKay, Sherry. “The Salon de la Princesse: Rococo Design, Ornamented Bodies and the Public Sphere.” *RACAR* 21, no. 1-2 (1994): 71-84.

January 29: The Academy, the marketplace, and the Rococo in painting

January 31: Painting the Rococo: Watteau

**Week 3: The Rococo Painting in France**

Optional reading/ reference for the week: Tarabra, *European Art,* pp. 169-175; 230-233; 236-237 261-263; 359-363

February 3: Discussion- Watteau and Boucher

**Read and write a reading response** **on** Sarah R. Cohen, “Watteau’s *fête galante* and the Artful Body,” in *Antoine Watteau*, edited by Mary Sheriff (Newark: University of Delaware, 2006), 94–115

February 5: Boucher and Fragonard

Read Michael Levey, “Painting Up to Boucher’s Death (1770),” in in *Painting and Sculpture in France 1700-1789* (New Haven: Yale University Press, 1972).

February 7: Rococo Sculpture

**Week 4: More Rococo Sculpture**

Optional reading/ reference for the week: Tarabra, *European Art,* pp. 21-34

February 10: Rococo Sculpture

February 12: No Class (CAA Conference)

February 14: No Class (CAA).

**DUE: Expanding the Canon Essay (turn in on Canvas)**

**Week 5: Chinoiserie, Decorative Arts in France, and intro to Italy!**

February 17: Discussion: Chinoiserie and Decorative Arts

read Dawn Jacobson, Chapter 4: “The Spread of the Style: Chinoiserie in Europe in the Eighteenth Century,” in *Chinoiserie* (London, 1993), 89-122.

February 19: Decorating the Home/ Decorating the Body:

February 21: Italy: Antiquarianism and the Birth of Archaeology

**Week 6: Italy and the Grand Tour**

Optional reading/ reference for the week: *Read* Tarabra, *European Art, pp. 53-84*

February 24: Portraiture in Rome: Pompeo Batoni

Read: Christopher Johns, “Portraiture and the Making of Cultural Identity: Pompeo Batoni’s *The Honourable Colonel William Gordon* (1765–1766) in Italy and North Britain,” *Art History* 27, no. 3 (2004): 382-411.

February 26: Arts of the Grand Tour continued

February 28: **Test I: Art of the Rococo in France** (through Chinoiserie and Decorative arts)

**Week 7- Gender and Class in the 18th Century**

Optional reading/ reference for the week: Read Tarabra, *European Art,* 291-292; 356-358

March 2: Women Artists.

read this short introduction: **Laura Auricchio,** “18th Century Women Painters in France,” <https://www.metmuseum.org/toah/hd/18wa/hd_18wa.htm>

March 4: Vigée Le Brun

**read and write a response on**: Mary D. Sheriff, *The Exceptional Woman: Elisabeth* Vigée *-Lebrun and the Cultural Politics of Art* [selection TBD]

March 6: Women Collectors

**Week 8- The Enlightenment**

Optional reading/ reference for the week: Read Tarabra, *European Art,* 89-94

March 9: Discussion: Gender and Class in eighteenth-century England

March 11: Visualizing Enlightenment: the plates of the *Encyclopédie*

March 13:Houdon and de la Tour

**read and write a response on:** Michael Levey, “Sculpture: The Period of Houdon’s Ancien Régime Career,” pp. 235-250, in *Painting and Sculpture in France 1700-1789* (New Haven: Yale University Press, 1972).

**Week 9: 18th Century Art in Germany and Austria**

Optional reading/ reference for the week: *Read* Tarabra, *European Art, 132-161*

March 16: Frederick II of Prussia

March 18: Vienna, Schönbrunn Palace, Belvedere, and Karlskirche

March 20: **Test II: Neoclassical Style, the Grand Tour, Gender, and the Enlightenment** (through

Houdon and de la Tour)

**SPRING BREAK March 21-28**

**Week 10: Germany and Austria (continued) and Russia**

Optional reading/ reference for the week: *Read* Tarabra, *European Art,* 125-128

March 30: Later 18th century Art in Germany and Austria

**Read and Write a Response on**: Thomas DaCostaKauffman, “Arts and Audiences of the Later Eighteenth Century: Painterly Pyrotechnics and its Alternatives” in *Court, Cloister, and City the Art and Culture of Central Europe 1450-1800,* pp. 419-439 (Chicago: The University of Chicago Press, 1995).

April 1: Catharine The Great as Patron

April 3: St. Petersburg and More

**Week 11: Spanish and Dutch art in the 18th Century**

Optional reading/ reference for the week: *Read* Tarabra, *European Art,177-184*

April 6: Spanish art at the court of Charles III

**Read and write a response on:** Tara Zanardi, “Kingly Performance and Artful Innovation: Porcelain, Politics, and Identity at Charles III’s Aranjuez”

April 8: Spanish and Dutch Painting

April 10: Dutch architecture

**Week 12- Political, Religious, and Industrial Revolutions in Britain**

Optional reading/ reference for the week: *Read* Tarabra, *European Art, 209-216*

April 13: Georgian Architecture

April 15: The Rococo and Chinoiserie in Britain

read, Crown, Patricia. “British Rococo as Social and Political Style.” *Eighteenth-Century Studies* 23, no. 3 (Spring 1990):269-282.

April 17: Art and Identity in 18th-century Britain: The Jacobites

Read: “Imagining Power/ The Visual Culture of the Jacobite Cause,” and read the Display Highlights: <https://www.nationalgalleries.org/exhibition/imagining-power-visual-culture-jacobite-cause>

**Due: Residence Design Essay**

**Week 13- Hogarth and Satire**

Optional reading/ reference for the week: Read Tarabra, *European Art,*104-108,282-285

April 20: *Class trip to Special Collections and Rare Books Library* for discussion of political

satire and religious pamphlets

April 22: Intro to William Hogarth

April 24: Politics and Hogarth

**Read and write a response on**: Hallet, “Patriotism, Portraiture and Politics,” in *Hogarth,* pp. 215-241.

**Week 14: Art Creation and Destruction during the French Revolution**

Optional reading/ reference for the week: Read Tarabra, *European Art,* 115-119

April 27: David and the French Revolution I

Read Michael Levey, “Painting: The Late Years,” in *Painting and Sculpture in France 1700-1789* (New Haven: Yale University Press, 1972), section on David, pp. 287-297

April 29: David and the French Revolution II

May 1: Revolutionary Iconoclasts: The Fate of Notre-Dame and other Medieval Monuments

**Week 15: Revolution, Napoleon, and the Nineteenth Century**

May 4: Napoleon

May 6: Summary and Conclusions

**Due: Art and Identity Essay**