

Origins of Modernism, France 1848-71
SAIC ARTHI 4870-001 Summer 2010 MC 620 M, T, Th 6 - 9 PM
Instructor: Christopher Cutrone

Course title:

Origins of Modernism, France 1848-71
Painting, Poetics, Politics

Instructor: Chris Cutrone (e-mail: ccutrone@speedsite.com), tutorials by appointment

Course description:

This course investigates 1848-71 in France as a period critical in the emergence and development of modern artistic practices, evincing fundamental transformations in social and aesthetic subjectivity. The course investigates and reflects upon questions and problems of the social history of art through the topics of Romanticism and Baudelaire's aesthetic, Courbet and "Realism," Manet and "Modernism," and "Impressionism." Critical issues in the historiography of modern art are presented through readings from monographs on Courbet and Manet by T. J. Clark and Michael Fried, framed by their debate on the nature and character of modernism.

Course books: 📖 [* required / - recommended for purchase; retail price / ~ amazon.com price]

Charles Baudelaire, *Paris Spleen* [NY: New Directions, 1947/1970: ISBN 0811200078] - \$10.00

Walter Benjamin, *The Writer of Modern Life: Essays on Charles Baudelaire* [Belknap, 2006: ISBN 0674022874] - \$15.95 / ~\$10.85

Albert Boime, *Art and the French Commune* [Princeton, 1997: ISBN 0691015554] - \$30.00

* T. J. Clark, *The Absolute Bourgeois: Artists and Politics in France 1848-51* [revised ed., Univ. California, 1999: ISBN 0520217446] - \$25.00

* T. J. Clark, *Image of the People: Gustave Courbet and the 1848 Revolution* [revised ed., Univ. California, 1999: ISBN 0520217454] - \$25.00

* T. J. Clark, *The Painting of Modern Life: Paris in the art of Manet and his followers* [revised ed., Princeton, 1999: ISBN 0691009031] - \$27.00 / ~\$17.00

* Michael Fried, *Courbet's Realism* [Univ. Chicago, 1992: ISBN 0226262154] - \$30.00

- Michael Fried, *Manet's Modernism: or, the face of painting in the 1860s* [Univ. Chicago, 1998: ISBN 0226262170] - \$35.00

- Charles Harrison and Paul Wood with Jason Gaiger, eds., *Art in Theory: 1815-1900* [Blackwell, 1998: ISBN 0631200665] - \$53.00

Arnold Hauser, *The Social History of Art vol. 4: Naturalism, Impressionism, the Film Age* [Vintage, 1957: ISBN ???; or Routledge (Taylor & Francis, Ltd.), 1990 and 1999: ISBN 0415199484 (1999) and 0415045819 (1990)] - 1957 ed. out of print; \$30.00, 1990 and 1999

Meyer Schapiro, *Modern Art: 19th and 20th Centuries* [George Braziller, 1982: ISBN 0807610348] - \$25.00 / ~\$17.00

Robert Tucker, ed., *Marx-Engels Reader* [Norton, 1978: ISBN 039309040X] - \$28.00

Additional readings will be available at: <http://docutek.artic.edu> (password: "origins"): 📖🔍

Intention of the course:

This course addresses the transformation of both aesthetic subjectivity and society that has come to be known in terms of social-political “modernity” and cultural “modernism” emerging in the mid-19th Century, specifically in Paris and its larger French context. After the Revolution of 1789, Paris and France remained centers of social and political tumult throughout the 19th Century. The events of 1830, 1848 and 1871 provide important markers for periodizing social- and cultural-political developments, including in the realm of art. Transformations of society and art around such pivotal moments in the heart of the 19th Century pose questions of “origins” of both social and aesthetic modernity through artworks that have come to be considered canonical, as initiating and exemplifying critical departures for subsequent, “modernist” artistic practices, within whose terms one still works and struggles in present-day aesthetic production and subjectivity. Holding together the transformations of aesthetic subjectivity and the social context for those transformations raises questions and problems for the “social history” of art that are as much about art historiography as about the historical moments and artworks themselves, raising critical issues presented by history through exploring problems of our apprehension and experience of it: through works by artists of this period and milieu, Delacroix, Daumier, Millet, Courbet, Manet, Caillebotte, Degas, Monet, Morisot, Pissarro, Renoir, Seurat, et al.; and writings by contemporaries such as Baudelaire, Théophile Gautier, Heinrich Heine, Stéphane Mallarmé, Karl Marx and Théophile Thoré, and subsequent, 20th Century and present-day art critics and historians such as Walter Benjamin, Clement Greenberg, Arnold Hauser, Meyer Schapiro, Albert Boime, T. J. Clark, Michael Fried and Linda Nochlin.

Course requirements:

This is an advanced, reading-intensive, and discussion-based undergraduate and graduate course organized as a seminar that meets 3X per week. In-class student participation will be crucial to the ongoing development of our considerations of the course readings. No unexcused absences are allowed. Following SAIC policy, more than 3 absences may result in no credit for the course.

Class participation will consist of student attendance and discussion. Students will be assigned readings for which they will provide very short, 10-15 minute class presentations, based on written outlines of 2-3 pages to be distributed in class, consisting principally of critical reactions to the reading, beyond summary overview. All students will be expected to attend every class session and bring one or two written reaction questions for each of the assigned readings. Student reactions to the readings (presentations and reaction questions) will guide the class discussions.

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Introduction

1: Introduction, formative questions 7/12/10

- ☞ Charles Baudelaire, “To Arsene Houssaye,” I. “The Stranger,” II. “The Old Woman’s Despair,” III. “Artist’s Confiteor,” “Epilogue,” and “Beauty,” *Paris Spleen* (1855-69), trans. Louise Varèse, et al. [NY: New Directions, 1947], ix-x, 1-3, 108, and 118
- ☞ Walter Benjamin, “Paris, Capital of the Nineteenth Century [revised exposé of the *Arcades Project*, 1939],” *The Arcades Project*, 14-26 (957-958n)
- ☞ T. J. Clark, “Preface to the New Edition” (1981), and “Preface [to the 1999 edition]” (1998), *Image of the People: Gustave Courbet and the 1848 Revolution* [Princeton, NJ: Princeton University press, 1982; and Berkeley, CA: University of California Press, 1999], 6-7 [1982], and 4-8 [1999]
- ☞ Robert Pippin, “What was abstract art? Hegel’s point of view” (2002), and on Critical Theory (2003)

2: What is modernism? 7/13/10

- ☞ Clement Greenberg, “Towards a Newer Laocoon,” *Partisan Review* 7 (1940), 296-310 [1]
- ☞ Clement Greenberg, “Modernist Painting,” *Arts Yearbook* 4 (1961), 101-108 [1]
- ☞ T. J. Clark, “Clement Greenberg’s Theory of Art” (1982), *Critical Inquiry* 9.1 (1982), 139-156 [1]
- ☞ Michael Fried, “How Modernism Works: a response to T. J. Clark” (1982), *Critical Inquiry* 9.1 (1982), 217-234 [1]

Part I: Art as characterization or instance of social modernity

3: What is the social history of art? (1), bourgeois society 7/15/10

- ☞ Heinrich Heine, from Salon of 1831, Harrison, Wood and Gaiger, eds., *Art in Theory 1815-1900* [Blackwell, 1998], 81-84 [1]
- ☞ Honoré de Balzac, from Unknown Masterpiece (1832), *Art in Theory 1815-1900*, 89-93 [1]
- ☞ Théophile Gautier, from Preface to Mademoiselle de Maupin (1834-35), *Art in Theory 1815-1900*, 96-100 [1]
- ☞ Heinrich Heine, from Salon of 1843, *Art in Theory: 1815-1900*, 166-167
- ☞ Karl Marx, selections from the *Economic and Philosophic Manuscripts of 1844*, “Estranged Labor,” “Private Property and Communism,” and “The Meaning of Human Requirements” / “Human Needs and Division of Labour under the Rule of Private Property,” *Marx-Engels Reader* [New York: Norton, 1978], 70-101 [1]
- ☞ Arnold Hauser, “The Generation of 1830,” *The Social History of Art vol. 4: Naturalism, Impressionism, The Film Age* [New York: Vintage, 1957], 3-60

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4: What is the social history of art? (2), critical modernity 7/19/10

- 📖🔗 Baudelaire, “To the Bourgeoisie,” and “The Heroism of Modern Life,” from the Salon of 1846, *Art in Theory 1815-1900*, 300-304 [1]
- 📖🔗 Marx, selections from *Manifesto of the Communist Party* (1847-48), I. “Bourgeois and Proletarians,” II. “Proletarians and Communists,” IV. “Position of the Communists in Relation to the Various Existing Opposition Parties,” and “Prefaces to Various Language Editions,” *Marx-Engels Reader*, 469-491, and 499-500 -also- [web resource]
- 📖🔗 Marx, selections from *Class Struggles in France 1848-1850* (1851), *Marx-Engels Reader*, 586-593 -also- [web resource]
- 📖🔗 Théophile Thoré, from Salon of 1848, *Art in Theory: 1815-1900*, 179-182
- 📖🔗 Théophile Gautier, “Art in 1848,” *Art in Theory: 1815-1900*, 315-320 [1]
- 📖 T. J. Clark, new prefaces to the 1982 and 1999 editions, Ch. 1 “The Picture of the Barricade,” Ch. 2 “The Art of the Republic,” and “Brief Chronology,” *The Absolute Bourgeois: Art and Politics in France 1848-51*, 5-8, 9-30, 31-71, and 187-188 (189-197n) [2]

5: Questions and problems of modern art and democracy 7/20/10

- 📖 T. J. Clark, Ch. 3 “Millet,” Ch. 4 “Daumier,” Ch. 5 “Delacroix and Baudelaire,” and “Conclusion,” *The Absolute Bourgeois: Art and Politics in France 1848-51*, 72-98, 99-123, 124-177, and 178-182 (197-208n) [3]
- 📖🔗 Baudelaire, XLIX. “Beat Up the Poor,” and “Beauty,” *Paris Spleen*, 101-103, and 118
- 📖🔗 Baudelaire, “The Rag-Pickers’ Wine,” “Beauty,” and “To a Passer-By” [poems] [1]

Part II: Antinomies of art: Realism and Modernism

Courbet and Manet

6: Courbet (1) 7/22/10

- 📖 T. J. Clark, new prefaces to the 1982 and 1999 editions, Ch. 1 “On the Social History of Art,” Ch. 2 “The Courbet Legend,” Ch. 3 “Courbet’s Early Years,” and Ch. 4 “Courbet in Paris 1848-49,” *Image of the People: Courbet and 1848*, 4-8, 9-20, 21-35, 36-46, and 47-76 (170-178n) [4]

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7: Courbet (2) 7/26/10

- 📖🔗 Meyer Schapiro, “Courbet and Popular Imagery,” *Modern Art: 19th and 20th Centuries*, 47-85 -also- *Journal of the Warburg and Courtauld Institutes*, v. 4, n. 3/4. (Apr., 1941 - Jul., 1942), 164-191 [1]
- 📖 T. J. Clark, Ch. 5 “Courbet in Ornans and Besançon 1849-50,” Ch. 6 “Courbet in Dijon and Paris 1850-51,” and “Postscript,” *Image of the People: Courbet and 1848*, 77-120, 121-154, and 155-161 (178-192n) [2]
- 📖 Michael Fried, Ch. 1 “Approaching Courbet,” *Courbet’s Realism*, 1-52 [1]

8: Courbet (3) 7/27/10

- 📖🔗 Eugène Delacroix, on Realism and Naturalism (1849-60), *Art in Theory: 1815-1900*, 359-364
- 📖🔗 Linda Nochlin, “Courbet’s L’origine du monde: The Origin without an Original” (1985), Hilary Robinson, ed., *Feminism -- Art -- Theory: An Anthology 1968-2000* [Blackwell, 2001], 245-250 -also- *October* 37 (1985), 77-86 [1]
- 📖 Michael Fried, [Ch. 2 “Early Self-Portraits,”] [Ch. 3 “Painter into Painting,”] [Ch. 4 “Structure of Beholding,”] Ch. 5 “Real Allegories,” Ch. 6 “Courbet’s Femininity,” and Ch. 7 “Courbet’s Realism,” *Courbet’s Realism*, [53-84,] [85-110,] [111-147,] 148-188, 189-222, and 223-290 [3]

9: The Second Empire (1) 7/29/10

- 📖🔗 Marx, selections from *The 18th Brumaire of Louis Bonaparte* (1852), *Marx-Engels Reader*, 594-617 -also- [web resource]
- 📖🔗 Baudelaire, “Correspondences” [poem] (1857), and “Critical Method -- on the Modern Idea of Progress as Applied to the Fine Arts,” from review of the 1855 Exposition Universelle in Paris, *Art in Theory: 1815-1900*, 485-489; and from *Fusées* (1867) [1]
- 📖🔗 Marx, on individual production and art, from the *Grundrisse* (1857-58), *Art in Theory: 1815-1900*, 341-343
- 📖🔗 Théophile Thoré [writing as William Bürger], “New Tendencies in Art” (1857), *Art in Theory: 1815-1900*, 378-387 [1]
- 📖🔗 Walter Benjamin, “The Paris of the 2nd Empire in Baudelaire” (1938), *Selected Writings*, vol. 4: 1938-40, 3-92 -also- *Charles Baudelaire*, 9-106 [1]
- 📖🔗 Hauser, “The Second Empire,” *The Social History of Art vol. 4*, 60-106

10: The Second Empire (2) 8/2/10

- 📖🔗 Benjamin, *Arcades Project* Convolute D: “Boredom, Eternal Return,” *The Arcades Project*, 101-119 (961-963n)
- 📖🔗 Benjamin, “Central Park” (1939), *Selected Writings*, vol. 4: 1838-40, 161-199 -also- *New German Critique* 34 (Winter, 1985), 32-58
- 📖🔗 Benjamin, “Paris, the Capital of the 19th Century” [*Arcades Project* exposé of 1935], and exchange with Theodor W. Adorno on the “Paris” exposé (1935), *Selected Writings*, vol. 3: 1935-38 [Cambridge, MA: Harvard University Press, 2002], 32-67 [1]

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11: Manet (1) 8/3/10

📖🔗 Baudelaire, selections from “The Painter of Modern Life” (1859-63), *Art in Theory: 1815-1900*, 493-506 [1]

📖 T. J. Clark, new preface to the 1999 edition, “Introduction,” [Ch. 1 “The View from Notre-Dame,”] and Ch. 2 “Olympia’s Choice,” *The Painting of Modern Life*, xix-xxx, 3-22, [23-78,] and 79-146 [2]

📖🔗 Michael Fried, “Introduction,” *Manet’s Modernism*, 1-22 [1]

12: Manet (2) 8/5/10

Michael Fried, Ch. 4 “Manet in his Generation,” *Manet’s Modernism*, 262-364 [2]

13: Manet (3) 8/9/10

📖 T. J. Clark, Ch. 3 “The Environs of Paris,” [Ch. 4 “A Bar at the Folies-Bergère,”] and “Conclusion,” *The Painting of Modern Life*, 147-204, [205-258,] and 259-270 [1]

📖🔗 Michael Fried, “Coda: Manet’s Modernism,” *Manet’s Modernism*, 399-416 [1]

Part III: “Impressionism” and repressed (dis)contents of modern art

Caillebotte, Degas, Monet, Morisot, Pissarro, Renoir, Seurat, et al.

14: The Commune and after 8/10/10

📖🔗 Marx, selections from *Civil War in France: The Paris Commune* (1871), *Marx-Engels Reader*, 618-652 -also- [web resource]

📖🔗 Albert Boime, “Introduction,” and Ch. 4 “The Impressionist Agenda,” *Art and the French Commune*, 3-26, and 77-113 [2]

15: Art and modernity 8/12/10

📖🔗 Stéphane Mallarmé, “The Impressionists and Edouard Manet” (1876), *The New Painting: Impressionism 1874-1886* [The Fine Arts Museums of San Francisco, 1986], 27-35

📖🔗 Paul Signac, “Impressionists and Revolutionaries” (1891), *Art in Theory: 1815-1900*, 795-798 [1]

📖🔗 Meyer Schapiro, “Nature of Abstract Art” (1937), *Modern Art: 19th and 20th Centuries*, 185-211 [1]

📖🔗 Hauser, “Impressionism,” *The Social History of Art vol. 4*, 166-225

In-class student paper presentations Mon. 8/16, Tues.. 8/17 and Thurs. 8/19/10