European Art of the 19th Century: From Classicism to Symbolism

Fall 2017, European Humanities – 3-credit Course
Tuesdays and Fridays at 11:40-13:00; V10-A13
Instructor: Sine Krogh

Course Content:
The course focuses on developments in France and begins with the Romantic-Classic conflict, followed by a discussion of Naturalism in landscape and the breakthrough of Realism. The importance of Manet, Monet, Degas, and the influence of Japanese woodprints on the period of Impressionism will be analyzed, followed by Cézanne, Van Gogh, and other masters of Postimpressionism. The consolidation of various types of Symbolism, such as Gauguin’s Synthetism and the Nordic evocative landscape is elaborated. Special attention will also be given to the achievements of Scandinavian artists during the period including the Danish Golden Age, the Skagen Painters, and the work of Munch.

Whistler, Nocturne: Blue and Gold – Older Battersea Bridge, c. 1872-75
**Instructor: Sine Krogh**
Art historian (from the University of Copenhagen, 2008). Has worked as research assistant at the University of Leeds (2008-2010), as researcher at The Museum of National History (2010-2012), maternity leave (2012-2014), as researcher at The Royal Collection of Graphic Art, National Gallery of Denmark (2015), currently working as research Fellow at Bakkhusmuseet. Has organized several conferences on 19th century art as well as contemporary art, works as a freelance curator and writes for the art magazine Antik & Auktion.

**Consultation:**
Preferably after class
Email: sinekrogh@hotmail.com

**DIS Contact:**
Sanne Rasmussen, Program Coordinator, European Humanities Department, sra@dis.dk

**Objectives:**
- Enable students to critically analyze the visual qualities of modern artworks and to contextualize their artistic practice
- Identify key works, significant artists, characteristics and styles of 19th century European art
- Develop art appreciation and evaluation of artistic expression during museum and gallery visits in the Copenhagen area
- Examine specific topics from the period in written assignments

**Course Evaluation:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research paper</td>
<td>30%</td>
<td>6 pages</td>
</tr>
<tr>
<td>Stylistic analysis paper</td>
<td>20%</td>
<td>4 pages</td>
</tr>
<tr>
<td>Final in class essay</td>
<td>15%</td>
<td>40-45 min</td>
</tr>
<tr>
<td>Midterm in class essay</td>
<td>20%</td>
<td>80 min</td>
</tr>
<tr>
<td>Active class participation</td>
<td>15%</td>
<td></td>
</tr>
</tbody>
</table>

To be eligible for a passing grade in this class you must complete all of the assigned work.

**Disability and Resource Statement**
Any student who has a need for accommodation based on the impact of a disability should immediately contact Office of Academic Support (acadsupp@dis.dk) to coordinate this. In order to receive accommodations, students should inform the instructor of approved DIS accommodations.
Field Studies:

**Gl Strand**
Gl Strand 48  
1202 København K

**Statens Museum for Kunst**
Sølvgade 48-50  
1307 København K

**Ny Carlsberg Glyptotek**
Dantes Plads 7  
1556 København V

**Ordrupgaard**
Vilvordevej 110  
2920 Charlottenlund

**Den Hirschsprunske Samling**
Stockholmsgade 20  
2100 København Ø
Required reading


Course binder:


Elsen, Albert: Rodin’s Art, Oxford University Press, pp.13-34.


Final Syllabus

Reference reading

Supplementary reading and background information can be found, e.g., in the following references, which are either available at DIS (marked) or in the library of the Royal Academy of Art (Kunstakademiets Bibliotek, Kongens Nytorv 1, 1050 Copenhagen K. (www.kunstbib.dk)

- Berman, Patricia: In another Light, Danish Painting in the 19th Century, London, Thames and Hudson, 2007. (DIS)
- Lynton, Norbert (et al.): Looking into Paintings. London: Faber and Faber, 1985 (DIS)
Final Syllabus

Final Syllabus

Detailed Schedule

Friday, August 25

Introduction: Does art really matter?

Reading:

Tuesday, August 29

The Romantic–Classic Conflict: Jean-August-Dominique Ingres (1780-1867) and Eugéne Delacroix (1798-1863)

Reading:


Friday, September 1

Landscape Painting Between the Romantic and the Natural Vision: Caspar David Friedrich (1774-1840), Joseph Mallord William Turner (1775-1851) and John Constable (1776-1837)

Reading:

Tuesday, September 5

Nature and Everyday–Life: The Danish Golden Age

Reading:
Final Syllabus

Friday, September 8

**Field Study: Statens Museum for Kunst: The Danish Golden Age**

A visit to the museum’s collection of Golden Age paintings.

**Reading:**

---

**Short Program Study Tours**

Tuesday, September 19

**La Vie Moderne: The World of Art in Paris during 1850-80**

**Reading:**


Wednesday, September 20, 13:00-17:00

**Field Study: TBA. Either Ny Carlsberg Glyptotek: “French Painting” or Ordrupgaard**

A visit to the museum’s collection of French 19th century art

**Reading:**

Hamilton, pp. 22-41,1998. Sagner-Düchting, Karin:
Friday, September 22

Visualizing Social Realities: Gustave Courbet (1819-77)

Reading:

Tuesday, September 26

Female Artists did exist: Elisabeth Jerichau Baumann and Europe

Reading:

Friday, September 29

The Painter of Modern Life: Édouard Manet (1832-1883)

Stylistic Analysis Paper Due

Reading:

Tuesday, October 3

Impressionism: The Art of Modern Life

Reading:
Friday, October 6

Midterm in class essay, 80 min

Long Program Study Tours/ Break

Tuesday, October 17

“Painting as a Harmony Parallel to Nature”: Paul Cézanne (1839-1906)
The Science of Colors and Neo-impressionism: George Seurat (1859-1891)

Reading:
Hamilton: pp. 41-57.

Friday, October 20

Field Study: The Royal Collection of Prints, The Study Room

A visit to the Study Room to see rare late nineteenth century prints.

Reading:
TBA, an introduction to the Collection

Tuesday, October 24

The Influence of Japanese Woodblock Prints

Reading:
Friday, October 27

The Synthesis of Color and Form: Paul Gauguin (1848-1903)
Guest lecture: Andrea Homann (DIS)

Reading:

**Long Program Study Tours/ Break**

Tuesday, November 7

The Radiance of Color: Vincent van Gogh (1853-1890)

Reading;
Hamilton: pp.94-105

Friday, November 10

Naturalism and Symbolism in Scandinavia: Northern Light

Reading:

Tuesday, November 14

Melancholic Moods: Vilhelm Hammershøi

Reading:
Final Syllabus

Wednesday, November 15, 8:30-12:30

Field study: Coffee talk (by Sine) and David Collection (opens at 10:00)

The Hammershøi collection: student presentations

Friday, November 17

Inner Forces: Edvard Munch (1863-1944) and “The Frieze of Life”
Guest lecture: Andrea Homann (DIS)

Reading:
Hamilton: pp.122-29

Tuesday, November 21

The Modern Style: Art Nouveau

Reading:
Hamilton, 113-118 (Toulouse-Lautrec), 131-136

Travel Break

Tuesday, November 28

Field Study: TBA, Museum visit in Copenhagen

Friday, December 1

Gustav Klimt and the Secession in Vienna

Reading:
http://www.theviennasecession.com/vienna-secession/
Final Syllabus

Tuesday, December 5

Final in-class essay, 40 min

Friday, December 9

Research Paper Due
Please upload your papers to me via Canvas by noon. Late papers will be down-graded.