



A STUDY OF REVOLUTIONS IN 19th CENTURY ART THROUGH ITS MASTERPIECES

SPRING 2020

Instructor:

Cécile BARGUES

Meeting times:

Monday 14:30pm-16:00pm (Reid Hall), Classroom 2

Wednesday 10:15am-12:15pm (Auditorium Musée d'Orsay)

Credits: 3pts

Number of contact hours: 48 (including excursion to Musée du Louvre, Musée Gustave Moreau, Musée de l'Orangerie and Giverny)

COURSE DESCRIPTION

This course is an introduction to nineteenth century art through the study of its masterpieces that will be studied *in situ*. For that purpose, courses will take place both at Reid Hall and in local museums, notably the Musée d'Orsay, where students will analyze key masterpieces of the Orsay collection through an introductory weekly lecture given by Professor Laurence Bertrand Dorléac. The lecture will take place in the auditorium of the museum, and students will be expected to view the works each week prior to the lecture by arriving in advance to the museum. In conjunction with this twelve week lecture, students will attend a weekly seminar at Reid Hall with Professor Cécile Bargues. The seminar will allow students to review their understanding of the weekly lectures and enable them to deepen their study of the works by examining them through a thematic lens that will bring out the rich socio-political context in which they were produced.

The key thematic notion that will be developed throughout the course is that of revolutions, as they punctuate the nineteenth century both in art and in politics. As such, the artworks will be examined not only as illustrations of their time, but also as a means of understanding and even transforming their environment. From the French Revolution and David, to the end-of-the-century utopias, this course will expose students to the passionate debates of that era, such as the abolition of slavery, the quest for freedom and emancipation. Simultaneously, we will question the exaltation of somewhat ambiguous representations of figures of alterity as depicted in Orientalist art, or in Gauguin's "primitivism". This will allow the students to engage in a critical analysis of the period. They will be helped by readings of current art historiography that will inform them of the ways in which views of the nineteenth century have been evolving over time. A special emphasis will be devoted to the place of women and minorities both as artists and objects of art.

METHODOLOGY

From a methodological point, this course offers an interdisciplinary fieldwork approach to the study of nineteenth-century French art. It is interdisciplinary because it mobilizes expertise drawing on cultural and political history; and it is comparable to a fieldwork approach because it is strongly based on the material relationship to the masterpieces on display in Paris. Each session will take as a starting point the precise study of a work that students are asked to



see, and in turn, each student will be asked to choose one work to present in depth. Supplementary outings are programmed to accompany students in their discovery of the works. In addition, the students' knowledge of nineteenth century art will be reinforced through discussions with distinguished curators and art historians. As such, this course is a deep dive into the world of museums, with the Musée d'Orsay as a focal point.

BIBLIOGRAPHY

The course is based on a French and Anglo-Saxon bibliography that will allow students to reflect on different trans-Atlantic approaches to understanding art (e.g.: formalism versus cultural and socio-political analyses). This will give students an intellectual framework to situate the debates currently animating the discipline. Accessible to non-specialists this course is also a good way to deepen one's knowledge and methodological reflections on the history of art, making the most of the students stay in France.

Finally, this course is based on primary sources, written by artists and critics, in French. These writings will be commented in specific sessions and will be subject to critical analysis by the students.

COURSE POLICIES AND EXPECTATIONS

- Attendance and participation are mandatory
- Each student is allowed one unjustified absence for the entire length of the course, with the exception of religious holidays
- Medical absences must be justified by a dated medical certificate from a French medical professional
- Each absence beyond the authorized threshold will lower the final grade by 1 point (i.e.: with one absence a 16 becomes a 15, etc.)
- In addition to attendance students should plan on being punctual. Please note that 3 lateness (10 minutes or more) are equivalent to 1 full absence
- All assignments handed in late without the authorization of the instructor will be penalized
- In addition to punctuality and motivation, students should do their best to be engaged critics and scholars, by participating actively in class, producing original work, and having pleasure in reading, writing and thinking

CLASS RULES

- No eating
- No cell phones
- No laptops or other electronic devices (unless ODS accommodation needed)
- Leaving the room once class has begun is considered very impolite in France



EVALUATION METHODS

Three works are required:

- 1. An **oral presentation** selected among those proposed below, lasting 20 minutes, with a powerpoint and relying on notes but without reading any written text. Presentations can be made individually or in pairs. They explicitly mention the studies on which they are based and consist of the analysis of an artwork. The artwork must be situated in the career of the artist, in his/her creative context and in that of its reception or critical fortune. **20% of the final grade.***
- 2. **Mid-term evaluation** : image recognition test based on the artworks discussed till this point of the course. **15% of the final grade.***
- 3. A **text of 5 pages** to analyze a primary source mentioned below and to put it in relation with plastic works, at the free choice of the student. This text will be submitted no later than two weeks after the session associated with the primary source. The work is individual. **20% of the final grade.***
- 4. A **text of 10 pages (final paper)** consists of a reflection from a set of written and visual documents that will be given at the first session of the course, the paper to be submitted no later than the last session. The work is individual. **30% of the final grade.***
- 5. **Participation** in the course accounts for **15% of the final grade.** Students are expected to be active and engaged participants in the course. **Punctuality and attendance are mandatory.***

Grading

20% : Oral presentation

15% : Mid-term evaluation : image recognition test

20% : Analysis of a primary source (5 pages)

30% : Final paper (10 pages)

15% : Participation

Students are asked to follow the readings, which will serve as a basis for discussion during the course. Primary sources are not compulsory readings, but they are recommended, depending on the possibilities and availability of each.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students needing academic adjustments or accommodations because of a documented disability should contact the administrative staff directly. All discussions will remain confidential.



COLUMBIA UNIVERSITY FACULTY STATEMENT ON ACADEMIC INTEGRITY

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

- In practical terms, this means that, as students,
- you must be responsible for the full citations of others' ideas in all of your research papers and projects
 - you must be scrupulously honest when taking your examinations
 - you must always submit your own work and not that of another student, scholar, or internet agent

In case of plagiarism, the student's assignment will be directly sent to the Director of the program and an F will be attributed to that particular assignment



COURSE SCHEDULE: 12 weeks

Students enrolled in this course must attend the weekly lecture "Introduction to Nineteenth Century Art" provided by Laurence Bertrand Dorléac in addition to the weekly seminar offered at Reid Hall. Both courses are linked and span a period of 12 weeks.

WEEK 1: January 20: Course presentation (Classroom 2)

Monday, January 20th:

Course presentation

Presentation of the challenges of the course, the syllabus, the students.

Wednesday, January 22nd: No class at Reid Hall or the Musée d'Orsay

Friday January 24th Excursion: At the Louvre at 15h15

We will seek to understand the Napoleonic project of a centralized and universal museum; what are its traces in the organization of today's Grand Louvre (Sessions pavilion); in what context, and why, was the Musée d'Orsay born. We will examine the nineteenth century's chronological and geographical limits in art.

Our nineteenth century will start with the Revolutionary Louvre (the Museum) and David. David will help us look at the use of the ancient heritage in the political project of the French Revolution.

We will finish our visit of the museum by Géricault who will be the subject of the next course.

Readings:

Dominique Poulot, « L'invention patrimoniale de la Révolution », *Patrimoine et musées : l'institution de la culture*, deuxième édition revue et augmentée, Paris, Hachette, 2014, p. 68-96.

Antoine Schnapper, « Le "Premier peintre" de la Révolution », *David, la politique et la Révolution*, Paris, Gallimard, « Bibliothèque des Idées », 2014, p. 163-197.

« Le grand herbier du monde (1800-1850) », et dans ce chapitre particulièrement « Les institutions », « Promesses de liberté », dans Yves Le Fur, *D'un regard l'autre. Histoire des regards sur l'Afrique, l'Amérique et l'Océanie*, cat. exp., Paris, musée du Quai Branly / Arles, Actes Sud, 2006, p. 206-217.

Cécile Bargues, « "Seront-ils admis au Louvre?" L'enquête de Fénéon sur les "arts lointains" », dans Isabelle Cahn et Philippe Peltier (dir), *Félix Fénéon, critique, collectionneur, anarchiste*, cat. exp., musée du quai Branly / musée d'Orsay, 2019.

Primary source :

Georges Salles, « Le musée », *Le Regard*, Paris, RMN, 1992 [1939].



WEEK 2: Géricault and Black Romanticism

Monday January 27th: At Reid Hall

Wednesday January 29th: At the Musée D'Orsay

Spleen, a taste of the morbid, of the petrification of things and beings, beware of madness and its expressions (the *monomaniacs*). Géricault was critical of a broken monarchy and depicted it as a shipwreck, but a shipwreck which is also a hymn to fraternity and the abolition of slavery: no one better than Géricault embodies, in France, the hopes and the dark side of romanticism.

Presentation: Théodore Géricault, *The Raft of the Medusa*, Salon of 1819, oil on canvas, 491 cm x 716 cm, Paris, Louvre Museum.

Readings:

Régis Michel, « L'affaire Fualdès », « Le Radeau de la Méduse », « Le paradoxe de l'Orient », « Libéralisme et négritude », « Portraits de fous », « Le Mythe de l'artiste », dans Sylvain Laveissière et Régis Michel (dir.), *Géricault*, cat. exp. Paris, RMN/Grand Palais, 1991, pp. 130, 136, 192, 236, 244, 250.

Bruno Chenique, « Géricault et la démence des foules », *Libres cahiers pour la psychanalyse*, 2011/2 (N° 24), p. 65-79.

Alfred Boime, « Géricault's *African Slave Trade* and the Physiognomy of the Oppressed », dans Régis Michel (dir.), *Géricault*, tome II, actes du colloque du Louvre, Paris, La Documentation française, 1996, p. 563-587.

Primary sources :

Jules Michelet, « Cinquième leçon, 13 janvier 1848 (Leçon non professée) », *Cours professés au Collège de France*, 1847-1848, Paris, Chamerot, 1848, p. 140-144 (accessible sur www.gallica.fr).



WEEK 3: Delacroix's Orientalism

Monday February 3rd: At Reid Hall

Wednesday February 5th: At the Musée D'Orsay (1st meeting)

A dandy, a hero of the romantic generation of the 1820s, a defender of the right of people to self-determination, Eugène Delacroix is also the one who sees "living antiquity" in Morocco and lays the foundations of a protean current, *Orientalism*, where the Other is never anything but a European construction.

Presentation: Eugène Delacroix, *Jewish Wedding in Morocco*, 1841, oil on canvas, 105 x 140.5 cm, Paris, Musée du Louvre.

Readings:

Barthélémy Jobert, « Le Voyage au Maroc », Delacroix, nouvelle éd., Paris, Gallimard, 2018 (1997), p. 140-175.

Sébastien Allard et Côme Fabre, « Delacroix. L'art et la manière », dans Delacroix, cat. exp., Paris, Louvre éditions / Hazan, 2018, p. 102-134 (à partir de « Vers l'allégorie réelle... »).

Edward Saïd, « Redessiner les frontières, redéfinir les problèmes, séculariser la religion », *L'Orientalisme. L'Orient créé par l'Occident*, préface de Tzvetan Todorov, trad. de l'américain par Catherine Malamoud, Paris, Seuil, 1980, p. 135-146.

Primary source :

Eugène Delacroix, *Souvenir d'un voyage dans le Maroc*, éd. Laure Beaumont-Maillet, Barthélémy Jaubert et Sophie John-Lambert, Paris, Gallimard, « Art et artistes », 1999, p. 110-113.

WEEK 4: Courbet, art, revolution, people and their image

Monday February 10th: At Reid Hall

Wednesday February 12th: At the Musée D'Orsay

From the revolution of 1848 (in two stages: February and June) to the Commune (1870), the work and trajectory of Gustave Courbet raises all the questions provoked by the hope of a "democratic art". We will balance the scandals and passions of realism in art with the 'hope of equality in politics'. Beyond that, the "Courbet case" questions, like no other, the thorny notion of the artist's commitment.

Presentation: Gustave Courbet, *A burial at Ornans*, also known as *Table of human figures, the history of a burial at Ornans*, Salon of 1850-1851, oil on canvas, 315 x 668 cm, Paris, Musée d'Orsay.

Readings:

Ségolène Le Men, Courbet, Paris, Citadelles & Mazenod, 2007, p.140-153.



T.J. Clark, « Courbet à Ornans et à Besançon (1849-1850), Une image du peuple. Gustave Courbet et la révolution de 1848, trad. de l'anglais par Anne-Marie Bony et Françoise Jaouën, Dijon, Les Preses du réel, 2007 (1973 pour l'éd. originale anglaise), p. 153-170.

Michael Fried, « La structure du regard dans Un enterrement à Ornans », *Le Réalisme de Courbet. Esthétique et origines de la peinture moderne, II*, traduit de l'anglais par Michel Gautier, Paris, Gallimard, NRF essais, 1993 (1990 pour l'éd. originale anglaise), p.115-141.

Michèle Haddad, « Du silence au verre. La politique de Courbet en trois temps », dans *Courbet Proudhon. L'Art et le peuple*, cat. exp., Saline Royale d'Arc-en-Senans / Besançon, Les Editions du Sekoya, 2010, p. 64-70.

**Winter Vacation
February 17th until 21st**

WEEK 5: Manet and modern life

Monday February 24th: At Reid Hall

Wednesday February 26th: At the Musée D'Orsay

"I did what I saw," ("j'ai fait ce que j'ai vu") said Manet. Things are probably not so simple, between the reactivation of ancient painting and a passion for contemporary life, including in its most scabrous aspects. We will seek to determine what makes Manet's modernity, in the *Baudelairian* sense, and will approach this immense work by showing how it has been able to inspire the most diverse readings in the history of art, from formalism to a political and cultural history.

Presentation: Edouard Manet, *Olympia*, Salon of 1865, oil on canvas, 130 x 190 cm, Paris, Musée d'Orsay.

Readings:

Françoise Cachin, « Introduction », « Le Déjeuner sur l'herbe », « Olympia » ; lettres de Manet à Zola, dans Françoise Cachin (dir.), *Manet*, cat. exp., Paris, Editions de la Réunion des musées nationaux, 1983, p. 13-19, p. 165-183, p. 519-528.

Eric Darragon, « Avant-propos », *Manet*, Paris, Librairie Arthème Fayard, 1989, p. I-XIII.

Louise Murrel, « "Olympia". Laure dans le contexte du Paris noir », dans Cécile Debray, Stéphane Guégan, Denise Murrell et al., *Le Modèle noir. De Géricault à Matisse*, cat. exp., Paris, Musée d'Orsay / Flammarion, 2019, p. 164-183.

Primary sources :

Paul Valéry, *Triomphe de Manet*, Paris, Edition des Musées nationaux, 1932, p. 14-21.

Michel Leiris, *Le Ruban au cou d'Olympia*, Paris, Gallimard, 1981.



WEEK 6: Gustave Moreau in his house-museum

Monday March 2nd: Meet at the Gustave Moreau museum

Wednesday March 4th: At the Musée d'Orsay

The purpose of this session will be twofold: to approach the work of Gustave Moreau, widely thought of as not belonging to the tastes of his time, especially through his mythological figures, and see how this work is performed in the studio itself, that has now become the Gustave Moreau Museum. Geneviève Lacambre, a great figure among the curators of French museums and formerly in charge of the Gustave Moreau Museum, will explain what museographic issues and what pedagogy she wanted to display in this unique place.

Gustave Moreau, *Oedipus and the sphinx*, circa 1864, cardboard, 204 x 104 cm, Paris, Gustave Moreau Museum.

Readings:

Pierre-Louis Mathieu, « Un ouvrier assembleur de rêves », « La fortune critique de Gustave Moreau », « Les écrits de Gustave Moreau », Gustave Moreau, Paris, Flammarion, coll. « Tout l'oeuvre peint », 1991, p. 5-14.

Geneviève Lacambre, « De la maison au musée », dans *La Maison-musée de Gustave Moreau*, Paris, Somogy, 2014, p. 25-47.

Primary source :

Théophile Gautier, « Salon de 1864 », « Salon de 1865 », « Salon de 1866 », dans *Gustave Moreau, Théophile Gautier, « Le rare, le singulier, l'étrange »*, Paris, Musée Gustave Moreau, 2011, p. 29-37.

WEEK 7: Degas and Physiognomy

Monday March 9th: At Reid Hall (Mid-term Exam)

Wednesday March 11th: At the Musée d'Orsay

Universally known as the painter of *les petits rats de l'Opéra*, Degas is also the one, by his own admission, who "may have considered women too much like an animal". In part of his work - be it cabarets, criminals, women on the terraces of cafés or the *Little Dancer of fourteen* – Degas reveals a pseudo-science that was emerging in his time, that is physiognomy, or the moral classification of humans according to physical, social, and racial types.

Presentation: Edgar Degas, *14 years old dancer*, between 1921 and 1931, model between 1865 and 1881, bronze statue with patina in various colors, tulle tutu, pink satin ribbon in hair, wooden base, 98 x 32, 5 x 24.5 cm, Paris, Musée d'Orsay.

Readings:

Douglas W. Druick et Peter Zegers, « Le réalisme scientifique, 1874-1881 », dans Jean Sutherland Boggs, Henri Loyrette, Michael Pantazzi, Guy Tinterow (dir.), *Degas*, cat. exp., Galeries nationales du Grand Palais, Musée des beaux-arts d'Ottawa, The Metropolitan Museum



of Art, New York, 1988, p.197-211. Voir aussi « La chanson du chien », « Petite danseuse de quatorze ans », p. 290-293, p. 342-346.

Anne Pingeot, « Quand les peintres sculptent », dans Bruno Gaudichon (dir.), *Degas sculpteur*, cat. exp., Roubaix, La Piscine / Paris, Gallimard, 2010, p. 31-51.

WEEK 8: Signac, Fénéon, and fin-de-siècle anarchism

Monday March 16th: At Reid Hall

Wednesday March 18th: At the Musée d'Orsay

Students must visit the exhibition dedicated to Félix Fénéon at the Musée d'Orsay before 15 JANUARY (closing date). The exhibit will then be presented at the MoMA in New York.

Fénéon, tireless defender of neo-impressionism, caustic critic, Yankee-like dandy, great friend of Seurat, was closely associated with the wave of anarchist attacks shaking end-of-century France. Anarchy, for Signac, as well as others, tends towards an ideal of harmony (see : the title of the large painting of Signac preserved at the town hall of Montreuil, *In the time of harmony. is not in the past, it is in the future*). We will see what trouble, what a quest for a new order and finally what utopia, including political, is lodged in this dream of an art-science that was neo-impressionism.

Presentation: Paul Signac, *Portrait de Fénéon. Opus 217. Sur l'émail d'un fond rythmique de mesures et d'angles, de tons et de teintes, portrait de M. Félix Fénéon en 1890*, 1890-1891, huile sur toile, 73,5 cm x 92,5 cm, New York, MoMA.

Readings:

Françoise Cachin, *Paul Signac. Catalogue raisonné de l'œuvre peint*, Paris, Gallimard, 2000, p. 52-77 (à partir de « Au temps d'anarchie »).

John Rewald, « Querelles d'artistes », *Seurat*, Paris, Flammarion, 1990, p. 147-157.

Isabelle Cahn, Philippe Peltier, « Félix Fénéon l'insaisissable », John Merriman, « L'anarchisme dans les années 1890 », « Le Procès des Trente », dans Isabelle Cahn et Philippe Peltier (dir.), *Félix Fénéon. Critique, collectionneur, anarchiste*, cat. exp., Paris, Musée du quai Branly Jacques Chirac, Musée d'Orsay, New York, MoMA, p. 20-35, 83-91.

Françoise Cachin, « Poseuses 1886-1888 », dans Françoise Cachin et Robert L. Herbert (dir.) *Seurat*, cat. exp., Paris, Musée d'Orsay, New York, Metropolitan Museum of Art, 1991, p. 309-319.

Primary sources :

Paul Signac, « Apport des néo-impressionnistes », *D'Eugène Delacroix au néo-impressionnisme*, introduction et notes par Françoise Cachin, Paris, Hermann, coll. « Savoir », 1978, p. 99-114.

Félix Fénéon, *Nouvelles en trois lignes*, Grenoble, Editions Cent pages, 2018.



WEEK 9: Van Gogh

Monday March 23rd: At Reid Hall

Wednesday March 25th: At the Musée d'Orsay

Madness, its relativity and its "treatment", the questioning of social norms, the dream of a creative community ("the workshop of the South"): the work and the life of Van Gogh will be approached through a reading that Antonin Artaud made in 1947, after his own internment at the hospital of Rodez.

Presentation:

Vincent Van Gogh, *Portrait of the Artist*, 1889, oil on canvas, 65 x 54.2 cm, Paris, Musée d'Orsay.

Readings:

Isabelle Cahn, « Van Gogh / Artaud les suicidés de la société », dans *Van Gogh / Artaud. Le suicidé de la société*, cat. exp., Paris, Musée d'Orsay, 2014, p. 15-31.

Jean Blanc, « Du salut à la santé, 1889-1890 », *Van Gogh. Ni Dieu ni maître*, Paris, Citadelles & Mazenod, 2017, p. 252-286

Primary sources :

Antonin Artaud, *Van Gogh le suicidé de la société*, avant-propos d'Evelyne Grossman, Paris, Gallimard, « L'imaginaire », 2001, p. 41-81 (1947 pour la première éd.).

Vincent Van Gogh, *Lettres à son frère Théo*, trad. du néerlandais par Lous Roëdlant, introduction et chronologie par Pascal Bonafoux, Paris, Gallimard, « L'imaginaire », 1988, p. 469-480 (1947 pour la première éd.).

Paul Gauguin, « Sur Vincent Van Gogh », *Oviri. Ecrits d'un sauvage*, choisis et présentés par Daniel Guérin, Paris, Gallimard, « Folio essais », 1989, p. 286-288.

Maurice Pialat, *Van Gogh*, film, 1991, durée 158mn.



WEEK 10: Wild Gauguin?

Monday March 30th: At Reid Hall

Wednesday April 1st: At the Musée d'Orsay

Gauguin's declaration "malgré moi de sauvage" ("in spite of me savage") requires an explanation. Gauguin, who loved to present himself as "Inca", who set sail for the Marquesas Islands then Tahiti to build his paradise, dreamed and lived from extinct Maori traditions and in the context of a colonial society. The relation of the West to a manufactured if not fantasized Other is inscribed in an ambiguous notion in the history of art, notably primitivism.

Presentation: Paul Gauguin, *Arearea*, 1892, huile sur toile, 74,5 cm x 93,5 cm, Paris, musée d'Orsay.

Readings:

Philippe Dagen, « "Mélancolie de l'amertume" », *Le peintre, le poète, le sauvage. Les voies du primitivisme dans l'art français*, Paris, Flammarion, 2010 [1998], p. 150-184.

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Kirk Varnedoe, « Gauguin », dans William Rubin (dir.), *Le primitivisme dans l'art du 20^e siècle. Les artistes modernes devant l'art tribal*, cat. exp., New York, MoMA, 1984, édition française remaniée sous la direction de Jean-Louis Paudrat, Paris, Flammarion, 1987 [rééd. 2000], p. 179-203.

Primary sources :

Thomas McEvilley, « Doctor, Lawyer, Indian Chief », *Artforum*, novembre 1984, repris dans Jack Flam, *Primitivism and Twentieth Century Art. A Documentary History*, Berkeley, University of California Press, 2003, p. 336-337.

Paul Gauguin, « Second séjour en Océanie », *Oviri. Ecrits d'un sauvage*, choisis et présentés par Daniel Guérin, Paris, Gallimard, « Folio essais », 1989, p. 143-156.

Spring Break
April 6th to April 13th
Classes resume Tuesday the 14th

No class on Monday April 13th



WEEK 11: Claude Monet's *Water Lilies* at the Orangerie

Friday April 17th: Excursion to Giverny

Students must first go to the Orangerie Museum (class cannot be held there due to the silence required by the *water lilies*). In this place is a set of monumental canvases, united in two elliptical rooms, which constitute, in Monet's own words, "the illusion of an endless whole, of a wave without horizon and without landscape". We will discuss the *Water Lilies* by questioning the notions of progress, and decline in art.

Presentation: Claude Monet, *Les Nymphéas : Matin*, vers 1915-1926, huile sur toile, 200x1275 cm.

NB: the work will be studied in the context of the eight compositions forming the *Nymphéas* cycle at the Orangerie.

Readings:

Laurence Bertrand Dorléac, « Objet en fuite », *Contre-déclin. Monet et Spengler dans les jardins de l'histoire*, Paris, Gallimard, « Art et artistes », 2012, p. 165-195.

Sylvie Patin, « Monet à la tête du groupe impressionniste », dans *Monet et ses amis*, cat. exp., Musée des Beaux-Arts de Budapest, 2003, p. 61-68.

Primary source :

Georges Clémenceau, « Les Nymphéas du Jardin d'eau », *Claude Monet. Les nymphéas*, Paris, Les Editions de Paris, 2010, p. 82-88 (première éd. 1928).

Associated excursion: Monet's house and garden in Giverny

WEEK 12: Where are the women artists?

Monday April 20th: Meet at the Centre Pompidou

Wednesday April 22nd: Last class at Musée d'Orsay (attendance optional on this day, more details from Prof. Cécile Bargues)

Why have women artists been so belatedly recognized by the history of art? How to understand the imbalance created in the museum collections by this partial reading? We will address these central questions from the example of Sonia Delaunay, who will tip us into the XXth century. We will be received at the Pompidou Center by the curator Anne Montfort, who organized in 2015 in Paris and in London (Tate Modern) a great retrospective dedicated to the artist, for once considered as such, and, singularly, without her husband Robert Delaunay. Anne Montfort will come back to the issues of this exhibition and will talk about past and ongoing efforts to give visibility to women artists at the Centre Pompidou.



Presentation: Sonia Delaunay, *Jeune Finlandaise*, 1907, huile sur toile, 80 x 64 cm, Paris, Centre Pompidou - Musée national d'art moderne.

Readings:

Linda Nochlin, « Why Have There Been No Great Women Artists? », 1971, accessible en ligne : http://www.writing.upenn.edu/library/Nochlin-Linda_Why-Have-There-Been-No-Great-Women-Artists.pdf

Griselda Pollock, « La critique d'art et la question du récit “non moderne” de l'art moderne », Anne Montfort, « Le vierge, le vivace et le bel aujourd'hui », dans Anne Montfort et Cécile Godefroy (dir.), *Sonia Delaunay. Les couleurs de l'abstraction*, cat. exp., Paris, Musée d'art moderne de la Ville de Paris / Paris-Musées, 2015, p. 218-223, p. 270-275.

WEEK 13: Details TBD

Monday April 27th: At Reid Hall

Wednesday April 29th: At Reid Hall