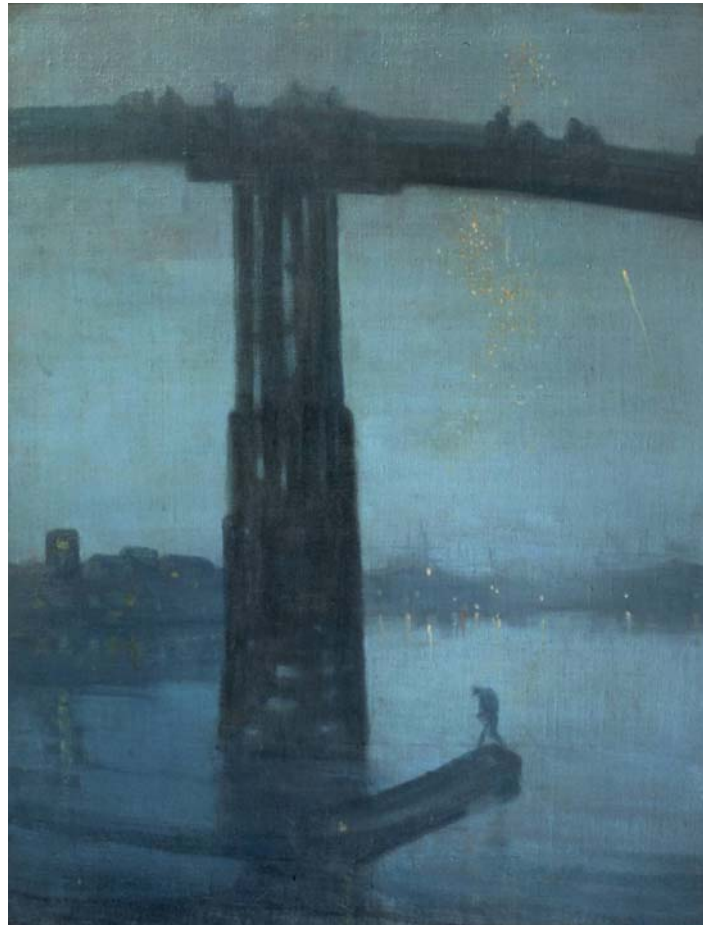


## European Art of the 19<sup>th</sup> Century: From Classicism to Symbolism

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



Whistler, *Nocturne: Blue and Gold – Older Battersea Bridge*, c. 1872-75

### 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.

**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 Bakkehusmuseet. Has organized several conferences on 19<sup>th</sup> 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](mailto:sinekrogh@hotmail.com)

**DIS Contact:**

Sanne Rasmussen, Program Coordinator, European Humanities Department, [sra@dis.dk](mailto: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 19<sup>th</sup> 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:**

Research paper	30%	6 pages
Stylistic analysis paper	20%	4 pages
Final in class essay	15%	40-45 min
Midterm in class essay	20%	80 min
Active class participation	15%	

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](mailto:acadsupp@dis.dk)) to coordinate this. In order to receive accommodations, students should inform the instructor of approved DIS accommodations.

**Field Studies:**

***GI Strand***

GI 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 Hirschsprunke Samling***

Stockholmegade 20  
2100 København Ø

**Required reading**

Hamilton, George Heard: *Painting and Sculpture in Europe 1880 -1940*. 3rd ed. Harmondsworth: Penguin, 1967, repr. 1987.

**Course binder:**

Fer Briony: What is Modern? In Frascina, Francis (et al.): *Modernity and Modernism. French Painting in the Nineteenth Century*. London: The Open University, 1993. pp.6-15.

Ingres, J.-A.-D.: From Notebooks. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815-1900 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 183-185.

Delacroix, Eugène: On Romanticism. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 –1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 26-30.

Bukdahl, Else Marie: *The Roots of Neo-Classicism, Wiedevelt, Thorvaldsen and Danish Sculpture*. Copenhagen: The Royal Danish Academy of Fine Arts, 2004. pp. 12-45.

Lukacher, Brian: Nature Historicized: Constable, Turner and Romantic Landscape Painting, in Stephen F. Eisenman: *Nineteenth Century Art, A Critical History*, London, Thames and Hudson. 1994. Pp.119-141.

Monrad, Kasper: The Copenhagen School of Painting. In Monrad, Kasper: *The Golden Age of Danish Painting*. New York: Hudson Hill Press in association with Los Angeles County Museum, 1993. pp.11-19.

Wivel, Matthias: *Face to face, on Eckersberg's and Købke's discovery of the Modern*. In Statens Museum for Kunst, Journal Vol.5, Copenhagen, 2001. pp. 50-73.

Baudelaire, Charles: From the Painter of Modern Life. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 -1900 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 493-506.

Chu, Petra ten-Doesschate: #12 Progress, Modernity, and Modernism – French Visual Culture during the Second Empire, 1852-1870, in: *Nineteenth Century European Art*. New Jersey: Pearson Prentice Hall, 2006. pp. 269-274, 276-277, 279-296, 298-303.

Blake, Nigel and Frascina, Francis: “Courbet: Representing the country to the town” in: *Modernity and Modernism. French Painting in the Nineteenth Century*, The Open University, 1993. pp. 68-80

Galassi, Peter, *Before Photography. Painting and the Invention of Photography*. New York, Museum of Modern Art, 1981. pp 11-31

House, John: Manet and the De-moralized viewer. In Tucker, Paul Hayes (ed.): *Manet's Le Déjeuner sur l'herbe*. Cambridge, Cambridge University Press, 1988, pp. 75-89.

Mallarmé, Stéphane: The Impressionists and Edouard Manet. In Moffett, Charles S. (et al.): *The New Painting - Impressionism 1874-1886*. Oxford: Phaidon, 1986. pp. 27-3

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

House, John: The Viewer of Modern Life. In House, John: *Impressionism, Paint and Politics*. New Haven and London: Yale University Press, 2004. pp. 101-143, 227-230.

Sagner-Düchting, Karin: Monet's Late Work from the Vantage Point of Modernism. In Sagner-Düchting, Karin (ed.): *Monet and Modernism*. Munich, Prestel Verlag, 2001. pp. 19-33.

Sato, Mitsunobu: Ukiyo-e, Origins and History. In Fahr-Becker, Gabriele: *Japanese Prints*. Köln, Taschen Verlag, 2002. pp. 7-22.

Cézanne, Paul: Letters to Emile Bernard 1904-06. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 –1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 37-40.

Signac, Paul: From Eugène Delacroix to Neo-Impressionism. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 -1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 978-985.

Berman, Patricia: Edvard Munch's Modern Life of the Soul. In McShine, Kynaston: *Edvard Munch: The Modern Life of the Soul*, New York: Museum of Modern Art, 2006, pp.34-51. ISBN: 0-87070-455-9. (256p).

Varnedoe, Kirk: Nationalism, Internationalism and the Progress of Scandinavian Art. In Varnedoe, Kirk: *Northern Light. Realism and Symbolism in Scandinavian Painting 1880-1910*. The Brooklyn Museum. pp. 13-37, 78-79, 122-135, 172-179.

Nørgaard Larsen, Peter: Evocative Landscape in *A Mirror of Nature, Nordic Landscape Painting 1840-1910* Copenhagen, Statens Museum for Kunst, 2006. pp. 128-137.

Monrad, Kasper: Stories that are not told – The Narrative Element in Hammershøi's Art. In Larsen, Peter: *Symbolism in Danish and European Painting 1870-1910*. Copenhagen: Statens Museum for Kunst, 2000, pp. 245-257.

Bakker, Nienke: On Rustics and Labourers: Van Gogh and the People. In Stolwijk, Chris (et al.): *Vincent's Choice, Van Gogh's Musée Imaginaire*. London: Thames and Hudson, 2003. pp. 87-98, 136-137.

Gauguin, Paul: Notes on Color. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 – 1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 992-998.

Foster, Hal, Rosalind Krauss, Yves-Alain Bois and Benjamin H.D. Buchloh: Gauguin, Primitivism and Early Modernism. In *Art Since 1900, Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2004, pp. 64-69.

**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.kunstabib.dk](http://www.kunstabib.dk))

- Atcon, Mary: *Learning How to Look at Paintings*. London: Routledge, 1997. (DIS)
- Berman, Patricia: *In another Light, Danish Painting in the 19<sup>th</sup> Century*, London, Thames and Hudson, 2007. (DIS)
- Clark, Kenneth: *Landscape into Art*. London: Murray, 1949, repr.1984. (DIS)
- Clark, T.J.: *The Painting of Modern Life. Paris in the Art of Manet and his Followers*. Princeton, New Jersey, 1984
- Chu, Petra ten-Doesschate, *Nineteenth-Century European Art*, New Jersey: Pearson Prentice Hall, 2006. (DIS)
- Curtis, William: *Modern Architecture since 1900*. London: Phaidon, 1983. (DIS)
- Delevoy, Robert L.: *Symbolists and Symbolism*. London: Macmillan. 1982
- Druick, Douglas W.: *Van Gogh and Gauguin. The Studio of the South*. London: Thames and Hudson, 2001. (DIS)
- Eisenman, Stephen S.: *Nineteenth Century Art - A Critical History*. London: Thames and Hudson, 1994 (DIS).
- Eitner, Lorenz: *An Outline of 19<sup>th</sup> Century European Painting. From David through Cézanne*. New York: Harper and Row, 1987. (DIS)
- Fernie, Eric (ed.): *Art History and its Methods. A Critical Anthology*. London: Phaidon Press, 1995. (DIS)
- Frascina, Francis (et al.): *Modernity and Modernism. French Painting in the Nineteenth Century*. London: The Open University, 1993. (DIS)
- Gilbert, Rita: *Living with Art*, 4<sup>th</sup> ed. McGraw Hill, 1994. (DIS)
- Gunnarsson, Torsten: *Nordic Landscape Painting in the Nineteenth Century*, trans. Nancy Adler. New Haven and London: Yale University Press, 1998. (DIS)
- Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 -1900 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. (DIS)
- Hauser, Arnold: *The Social history of Art Vol.III: Rococo, Classicism, Romanticism*. London: Routledge and Kegan Paul, 1977. (DIS)
- Hauser, Arnold: *The Social History of Art Vol. IV: Naturalism, Impressionism, The Film Age*. London: Routledge and Kegan Paul, 1977 (DIS)
- Howe, Jeffrey (ed.): *Edvard Munch, Psyche, Symbol and Expression*. Boston, McMullen Museum of Art, 2001. (DIS)
- Janson, H.W.: *The History of Art*. New York: Harry N. Abrams, 1971 (DIS)
- Lynton, Norbert (et al.): *Looking into Paintings*. London: Faber and Faber, 1985 (DIS)
- Nochlin, Linda: *Realism*. London: Penguin Books, 1971. (DIS)
- Nochlin, Linda: *The Politics of Vision-Essays on Nineteenth Century Art and Society*, London: Thames and Hudson, 1991
- Nørgaard Larsen, Peter: *Symbolism in Danish and European Painting 1870-1910*. Copenhagen: Statens Museum For Kunst, 2000. (DIS)
- Osborne, Harold (ed.): *The Oxford Companion to Art*. London: Oxford University Press, 1970 (DIS)
- Rewald, John: *The History of Impressionism*. 4th ed.. New York: The Museum of Modern Art, 1973 (DIS)
- Rewald, John: *Postimpressionism - From Van Gogh to Gauguin*. 2nd ed.. New York: The Museum of Modern Art, 1962

- Rosenblum, Robert and H.W. Janson: *Art of the Nineteenth Century. Painting and Sculpture*. London: Thames and Hudson, 1984
- Walter, Ingo (ed.): *Impressionism, Vol. I and II*. Koln: Benedikt Taschen Verlag, 1993. (DIS)

## **Detailed Schedule**

### **Friday, August 25**

**Introduction: Does art really matter?**

**Reading:**

E.H. Gombrich: "Permanent revolution", pp. 395-424, in: *The Story of Art*, New York: Phaidon, 1972 (available on Canvas).

### **Tuesday, August 29**

**The Romantic–Classic Conflict: Jean-Auguste-Dominique Ingres (1780-1867) and Eugène Delacroix (1798-1863)**

**Reading:**

"Ingres, J.-A.-D.: From Notebooks". In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 -1900 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998.

"Delacroix, Eugène: On Romanticism". In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 –1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998.

### **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:**

Lukacher, Brian: *Nature Historicized: Constable, Turner and Romantic Landscape Painting*, in Stephen F. Eisenman: *Nineteenth Century Art, A Critical History*, London, Thames and Hudson, 1994.

### **Tuesday, September 5**

**Nature and Everyday–Life: The Danish Golden Age**

**Reading:**

Monrad, Kasper: *The Copenhagen School of Painting*. In Monrad, Kasper: *The Golden Age of Danish Painting*. New York: Hudson Hill Press in association with Los Angeles County Museum, 1993.



**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:**

Wivel, Matthias: *Face to face, on Eckersberg's and Købke's Discovery of the Modern*. In Statens Museum for Kunst, Journal Vol.5, Copenhagen, 2001.

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**Short Program Study Tours**

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**Tuesday, September 19**

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

**Reading:**

Baudelaire, Charles: From the Painter of Modern Life. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 -1900 - An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998. pp. 493-506.

Chu, Petra ten-Doesschate: #12 Progress, Modernity, and Modernism – French Visual Culture during the Second Empire, 1852-1870, in: *Nineteenth Century European Art*. New Jersey: Pearson Prentice Hall, 2006. pp. 269-274, 276-277, 279-296, 298-303.

**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 19<sup>th</sup> century art

**Reading:**

Fer Briony: What is Modern? In Frascina, Francis (et al.): *Modernity and Modernism. French Painting in the Nineteenth Century*. London: The Open University, 1993.

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

Monet's late Work from the Vantage Point of Modernism. In Sagner-Düchting (ed.): *Monet and Modernism*, Munich, Prestel Verlag, 2001.

**Friday, September 22**

**Visualizing Social Realities: Gustave Courbet (1819-77)**

**Reading:**

Blake, Nigel and Frascina, Francis: "Courbet: Representing the country to the town" in: *Modernity and Modernism. French Painting in the Nineteenth Century*, The Open University, 1993. pp. 68-80

**Tuesday, September 26**

**Female Artists did exist: Elisabeth Jerichau Baumann and Europe**

**Reading:**

Kuehn, Julia: *Elisabeth Jerichau-Baumann, Egypt 1870*, Victorian Literature and Culture, Vol.38, No1, Cambridge University Press, 2010, pp.257-266 (available on Canvas)  
Murray, Peter et al.: "Angelica Kauffmann", entry in: *Dictionary of Art and Artists*, seventh edition 1997, Penguin Books, p. 275.

**Friday, September 29**

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

**Stylistic Analysis Paper Due**

**Reading:**

House, John: Manet and the De-moralized viewer. In Tucker, Paul Hayes (ed.): *Manet's Le Déjeuner sur l'herbe*. Cambridge University Press, 1988.  
Mallarmé, Stéphane: The Impressionists and Edouard Manet. In Moffett, Charles S. (et al.): *The New Painting – Impressionism 1874- 1886*. Oxford: Phaidon, 1986

**Tuesday, October 3**

**Impressionism: The Art of Modern Life**

**Reading:**

House, John: "The Viewer of Modern Life." In House, John: *Impressionism, Paint and Politics*. New Haven and London: Yale University Press, 2004.

**Friday, October 6**

**Midterm in class essay, 80 min**

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***Long Program Study Tours/ Break***

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**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.

Signac, Paul: From Eugène Delacroix to Neo-Impressionism. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 -1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd.

Cézanne, Paul: Letters to Emile Bernard 1904-06. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815 –1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd.

**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:**

Sato, Mitsunobu: Ukiyo-e, Origins and History. In Fahr-Becker, Gabriele: *Japanese Prints*. Köln, Taschen Verlag, 2002.

**Friday, October 27**

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

**Reading:**

Gauguin, Paul: Notes on Color. In Harrison, Charles and Paul Wood (eds.): *Art in Theory 1815–1900. An Anthology of Changing Ideas*. Oxford: Blackwell Publishers Ltd., 1998.

Foster, Hal, Rosalind Krauss, Yves-Alain Bois and Benjamin H.D. Buchloh: Gauguin, Primitivism and Early Modernism. In *Art Since 1900, Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2004.

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**Long Program Study Tours/ Break**

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**Tuesday, November 7**

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

**Reading;**

Hamilton: pp.94-105

Bakker, Nienke: On Rustics and Labourers: Van Gogh and the People. In Stolwijk, Chris (et al.): *Vincent's Choice, Van Gogh's Musée Imaginaire*. London: Thames and Hudson, 2003.

**Friday, November 10**

**Naturalism and Symbolism in Scandinavia: Northern Light**

**Reading:**

Nørgaard Larsen, Peter: Evocative Landscape in *A Mirror of Nature, Nordic Landscape Painting 1840-1910*, Copenhagen, Statens Museum for Kunst, 2006

Varnedoe, Kirk: Nationalism, Internationalism and the Progress of Scandinavian Art. In Varnedoe, Kirk: *Northern Light. Realism and Symbolism in Scandinavian Painting 1880-1910*. The Brooklyn Museum.

**Tuesday, November 14**

**Melancholic Moods: Vilhelm Hammershøi**

**Reading:**

Monrad, Kasper: Stories that are not told – The Narrative Element in Hammershøi's Art. In Larsen, Peter: *Symbolism in Danish and European Painting 1870-1910*. Copenhagen: Statens Museum for Kunst, 2000.

**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

Berman, Patricia: Edvard Munch's Modern Life of the Soul. In McShine, Kynaston: *Edvard Munch: The Modern Life of the Soul*, New York: Museum of Modern Art, 2006.

**Tuesday, November 21**

**The Modern Style: Art Nouveau**

**Reading:**

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

Howard,Jeremy: *Art Nouveau, International and National Styles in Europe*, Manchester University Press, 1996. pp.1-15, 47-55, (available on canvas)

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***Travel Break***

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**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/>

Natter, Tobias, Gustav Klimt: No More Than a Goldsmith? In Gustav Klimt: Painting, Design and Modern Life, London, Tate Publishing, 2008, pp. 12-23. (available on blackboard)

**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.