

This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

ARHI 60500 Surface Issues: Painting from 1750-1890

Syllabus

Instructor Name: Professor Jessica Fripp

Semester/Year: Fall 2015

Class location: Moudy North 108

Class Meeting time(s): Tuesdays, 9:30-12:20

Office: Moudy 223N, office hours: Tuesdays 2:00-4:00 and by appointment

Telephone: 817-257-6820

Email: j.fripp@tcu.edu

Final Exam date

- **No final exams, final papers due December 15 by 5pm**

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Required text and additional resources

- **All readings are posted on eCollege**

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Course Description

The eighteenth-century French theorist Claude-Henri Watelet described the artist's touch as "simultaneously an imitative sign, drawn from nature, and a communicative sign of what the artist saw and felt in making his imitation." Written in the last quarter of the eighteenth century, Watelet's words conjure up a range of painting styles for the twenty-first-century reader, from the mimetic qualities of Dutch naturalism to the gestural power of Abstract Expressionism. His consideration of both the figural and expressive potential of the artist's touch draws our attention to one of the defining features of the medium of painting: its surface. This course seeks to address the materiality of paint and artists' use of it through close study of the surface of paintings in the Kimbell Museum of Art. We will pair works with primary and secondary literature on paint and color to examine changing discussions of paint in the eighteenth and nineteenth centuries. Some topics to be addressed: eighteenth-century modes of connoisseurship and discussions of the "touch" of the old masters, the comparison of painting to makeup in anti-Rococo criticism, the myth of "masculine" versus "feminine" touch, the association of brushstroke with the expression of an artist's psyche, color theory (both spiritual and scientific), and the role of paint in major movements of the nineteenth century, including Romanticism, Realism, Impressionism, and Neo-Impressionism.

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Course Requirements

This course currently partially fulfills the elective requirements for the MA degree in Art History.

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Prerequisites

None

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Learning Outcomes

This course will introduce students to theories and discussion about paint, painting, and painted surfaces in the eighteenth and nineteenth century. We will cover key artists, theorists and works of art from this time period, as well methodologies and ideas developed about eighteenth- and nineteenth-century painting from the twenty and twenty-first century. Students will continue to develop and refine their research and writing skills, with a particular focus on formal analysis.

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Course Policies and Requirements

Grading

Course Requirements:

- **Attendance and Engaged Participation:** Faithful attendance and participation in class discussions are essential for successful completion of the course. You must come to class prepared to discuss that week's readings and make a clear effort to participate. Each unexcused absence will result in a 10-point deduction from your final attendance / participation grade.
- **Response Papers:** In preparation for class discussions during the second part of the course, students will produce and submit weekly a typed, double-spaced summary and response to that week's readings, not to exceed 2 pages. The papers must have two key components: 1, they must summarize the key issues in that week's readings, and 2, they must raise topics for discussion (see separate handout).
- **Slow-looking assignment:** This is a formal analysis exercise which will ask you to look closely at a work of art in the Kimbell for an extended period of time. See handout for more details.
- **Final Project.** Students will develop, write, and present a formal research paper on a topic pertaining to the subject of the course. See handout for more details.

Grades:

To determine the final grade, the requirements are weighted as follows:

- Attendance and Participation 20%
- Response Papers 20% (total)
- Slow Looking Exercises/Paper I (due September 22) 20%
- Research Project Presentation (December 1 or 8) 10%

- Research Project Final Paper (abstracts and bibliography due November 3; final paper due December 15) 30%

Final Letter Grade Calculation:

Grade	Score
A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

P – Passed the course.

NC – No credit awarded for the course.

Explanation of Grades:

- A (94-100): exceptional work, indicated by an excellent and critical understanding and articulation of course material as evidenced in class participation, in-class writings, and papers, with the demonstration of independent and original thinking.
- A- (90-93): exceptional work, indicated by an excellent and critical understanding and articulation of course material as evidenced in class participation, in-class writings, and papers.
- B+ (87-89): very good work, indicated by much more than a satisfactory understanding and articulation of course materials as evidenced in class participation, in-class writings, and papers.
- B (83-86): good work, indicated by more than a satisfactory understanding and articulation of course materials as evidenced in class participation, in-class writings, and papers
- B- (80-82): satisfactory work, indicated by a satisfactory understanding and articulation of course material as evidenced in class participation, in-class writings, and papers.
- C + (77-79): satisfactory work, indicated by a more than basic understanding and articulation of course material as evidenced in class participation, in-class writings, and papers.
- C (73-76): satisfactory work, indicated by a basic understanding and articulation of course material as evidenced in class participation, in-class writings, and papers.
- C- (70-72): unsatisfactory work, indicated by a less than basic understanding and articulation of course material.
- F (69 or below): failure to complete all course work and/or inability to demonstrate an understanding and articulation of course material.

Attendance

Students are expected to attend all classes and activities. Absences will only be excused in extreme circumstances.

Statement of Disability Services at TCU

Disability Statement approved Fall 2007 by the Undergraduate Council / Revised Summer 2011

Disabilities Statement: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* Guidelines for documentation may be found at http://www.acs.tcu.edu/disability_documentation.asp.

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

Academic Misconduct:

Academic Misconduct (Sec. 3.4 from the Student Handbook) –Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog (Student Policies>Academic Conduct Policy Details; http://www.catalog.tcu.edu/current_year/undergraduate/). Specific examples include, but are not limited to:

- Cheating: Copying from another student’s test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- Plagiarism: The appropriation, theft, purchase or obtaining by any means another’s work, and the unacknowledged submission or incorporation of that work as one’s own offered for credit. Appropriation includes the quoting or paraphrasing of another’s work without giving credit therefore.
- Collusion: The unauthorized collaboration with another in preparing work offered for credit.

Netiquette: Communication Courtesy Code

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and the online administrators and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the following link concerning "netiquette".

<http://www.albion.com/netiquette/>

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity:

<http://ctl.ubc.ca/distance-learning/learner-support/communicating-online-netiquette/>

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Pearson LearningStudio (eCollege)

- If you have not yet taken the Student Orientation Tutorial, please exit this course and do so immediately. Once you have finished, return to this course and continue. The Student Orientation Tutorial is listed on your personal student homepage. To access it, click on "Exit Course" at the bottom of this page. Then click on the "Student Orientation Tutorial" on your home page.
- If you experience any technical problems during your usage of Pearson LearningStudio, please do not hesitate to contact the HELP DESK (at Pearson LearningStudio). They can be reached by phone or by chat 24 hours per day, 7 days per week.

phone: 1-800-826-1665

chat: <http://247support.custhelp.com> Click "Start a Live Chat" at the top of the page.

Users can access these options by clicking the Tech Support tab from within a course shell.

For questions about logging into Pearson LearningStudio (eCollege) visit the online video:

<http://www.elearning.tcu.edu/resources/howtologinvideo/howtologinvideo.asp>

If, however, you have a course related issue (course content, assignment troubles,

quiz difficulties) please contact the professor.

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TCU Campus Resources for Students

****TCU Campus Resources for Students:** Many resources exist on the TCU campus that may be helpful to students: Mary Coats Burnett Library (257-7117); Center for Academic Services (257-7486, Sadler Hall. 1022); the William L. Adams Writing Center (257-7221, Reed Hall 419); Student Development Services (257-7855, BLUU 2003); and Office of Religious & Spiritual Life (257-7830, Jarvis Hall), Campus Life (257-7926, Sadler Hall 2006), and the Counseling, Testing, and Mental Health Center (257-7863, Brown Lupton Health Center).

****Email Notification:** Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

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Course Schedule

(subject to change)

Week 1, Aug 25 – Introduction

Greenberg "Abstract Art" in *Collected Essays* v. 1, 199-204

Elkins "On the Limits of Materiality"

Rosen and Zerner, "Ideology of the Licked Surface" in *Romanticism and Realism*, 205-232

Week 2, Sept 1 – British Portraiture and the Royal Academy (Kimbell Museum, Visit to *Botticelli to Braque*)

"Reynolds, Paint and Painting: A Technical Analysis," in *Joshua Reynolds: Experiments in Paint* Hallet, *Reynolds Portraiture in Action*, 43-53

Joshua Reynolds, "Fourth Discourse"

Rica Jones and Martin Postle, "Gainsborough in his Painting Room" in *Thomas Gainsborough*, exh.cat. 2002, 26-39

Rosie Dias "Venetian Secrets: Benjamin West and the Contexts of Colour at the Royal Academy" in *Living with the Royal Academy*

Week 3, Sept 8 CONVOCATION no class

Week 4, Sept 15 Painting Nature: Turner and Constable (Kimbell Museum, Visit to *Botticelli to Braque*)

Gage "Interpreting the Old Masters" in *Gage, A wonderful range of mind*, 97-123

Joseph M.W. Turner "On colour" and "Passages on light and colour in sketchbooks and lectures" in John Gage *Color in Turner*, 196-212.
Ann Bermingham "Reading Constable" *Art History* 10, n. 1 (March 1987): 38-58.
Introduction, "Art and Nature," and "John Constable" in *Neoclassicism and Romanticism, 1750-1850: Sources and Documents*, ed. Lorenz Eitner, 59-69
Andrew Wilton, "Turner and Constable: Poetics and Technique" in *Hogarth Reynolds Turner: British Painting and the Rise of Modernity*, 79-87.

Week 5, Sept 22 – Academic Arguments: Line versus Color

****Slow Looking Paper due****

Roger de Piles, "Of Design" and "Of colouring" in *The principles of painting*, 78-109; 205-218.
available on Google books:

<https://books.google.com/books?id=rtRPAQAIAAJ&printsec=frontcover&dq=roger+de+piles&hl=en&sa=X&ved=0CB0Q6AEwAGoVChMlyJWom6umxwIVyBqSch1hAAEQ#v=onepage&q=colour&f=false>

Jacqueline Lichtenstein "The Clash Between Color and Drawing" and "On Truth in Painting" in *The Eloquence of Color*

Week 6, Sept 29 *Le fard* and *la faire* in the Eighteenth Century (Kimbell Museum, Permanent Collection)

Melissa Hyde, "Making up the Rococo" in *Making up the Rococo: François Boucher and his critics*
Mary Sheriff, "Easel painting and the aesthetics of brushwork" in *Fragonard*, 117-152.
Sarah Cohen, "Chardin's Fur: Painting Materialism and the Question of the Animal Soul" *Eighteenth Century Studies*
Diderot, selections

Week 7, Oct 6 – Conservation (Kimbell)

Guest lecture: Claire Berry (for half the time)

October 13 Fall Break

Week 8, Oct 20 – Paint, Skin, Race

Discussions of Paper Topics

Darcy Grimaldo Grigsby "Black Revolution: Girodet's *Portrait of Citizen Belley, Ex-Representative of the Colonies, 1797*, in *Extremities*

Angela Rosenthal, "Visceral Culture: Blushing the Legibility of Whiteness in Eighteenth-Century Portraiture"

Mechthild Fend, "Bodily and Pictorial Surfaces: Skin in French Art and Medicine: 1790-1860"

Week 9, Oct 27 Delacroix and French Romanticism

Michelle Hannoosh, "A Language for Painting"

Chu "A Science and an Art at Once" Delacroix's Pictorial Theory and Practice"

Selections from Delacroix's Journal

Stendhal, "Salon of 1824" in *Art in Theory (1815-1900)*, 30-37

Week 10, Nov 3 Realism: Subject or substance?

****Abstracts and Preliminary Bibliographies of Final Project Due****

Frédérique Desbuissons, "Courbet's Materialism" *Oxford Art Journal* 31, n. 2 (2008): 253-260

Zerner and Rosen, "Realism and the avant garde," in *Romanticism and Realism* 131-180
T.J. Clark, "On the social history of art" in *Images of the People*, 9-20, 170-172

Recommended background: "Courbet: representing the country to the town" in *Modernity and Modernism*, 68-80

Week 11, Nov 10 Modern(ism) and Paint(ing) Manet (Kimbell, Permanent Collection)

Carol Armstrong, *Manet Manette*, "Facturing Femininity," 227-267

Greenberg, "Modernist Painting," *Collected essays* v. 4, 85-93, "Manet in Philadelphia" *Collected Essays*, v. 4, 240-244

Emile Zola "Edouard Manet" in *Portrait of Manet by himself and his contemporaries*, 112-139

Week 12, Nov 17 The New Painting: Impressionism (Caillebotte and Kimbell Permanent Collection)

Anthea Callen, *The Art of Impressionism: Painting technique and the making of modernity*,
Chapter 1 "Tradition and Innovation," p. 1-14; 220-221; Chapter 9, "The Palette, from
tonal to spectral" p. 136-155; 227-228; Chapter 10 "Artless Simplicity," p. 156-176; 228-
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Duranty The New Painting in *The New Painting: Impressionism 1874-1886*, 37-49

Recommended background: "Impression and Impressionism" 144-148; Depth, flatness and self-criticism, 157-164; Monet at La Grenouillère 167-180; Pissarro 186-192 in *Modernity and Modernism*

Week 13, Nov 24 Seurat/Post-Impressionism

Fénéon selections in *Art in Theory*

George Roque "Seurat and Color Theory," in Smith, ed. *Seurat Re-viewed* 43-64

Robyn S. Roslak, "The Politics of Aesthetic Harmony: Neo-Impressionism, Science, and Anarchism," *The Art Bulletin*, Vol. 73, No. 3 (Sep., 1991), pp. 381-390

Week 14, Dec 1 Presentations

Week 15, Dec 8 Presentations

Dec. 15 Final Papers Due by 5 pm

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TCU Mission

To educate individuals to think and act as ethical leaders and responsible citizens in the global community

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