**ARTH 17 (02)**

**Sculpture and Modernity in Europe, 1865-1914**

Professor David Getsy  
Department of Art History, Dartmouth College  
Spring 2003 • 11 / 11.15-12.20 Monday Wednesday Friday / x-hour 12.00-12.50 Tuesday  
Office hours: 1.30-3.00 Wednesday / Office: 307 Carpenter Hall

**Course Description**

This course will examine the transformations in figurative sculpture during the period from 1865 to the outbreak of the First World War. During these years, sculptors sought to engage with the rapidly evolving conditions of modern society in order to ensure sculpture’s relevance and cultural authority. We will examine the fate of the figurative tradition in the work of such sculptors as Carpeaux, Rodin, Leighton, Hildebrand, Degas, Claudel, and Vigeland. In turn, we will evaluate these developments in relation to the emergence of a self-conscious sculptural modernism in the work of such artists as Maillol, Matisse, Brancusi, Gaudier-Brzeska, and Picasso. In addition to a history of three-dimensional representation in the late-nineteenth and early-twentieth centuries, this course will also introduce the critical vocabularies used to evaluate sculpture and its history.

**Structure of the Course**

Each hour session will consist of lectures and discussions of images, texts, and course themes. Students will be tested on the content of both course lectures and supplemental readings. X-hour sessions will be used to allow flexibility in the term schedule and to augment normal sessions through additional lectures, visits to the Hood Museum of Art, and further discussions. Attendance at x-hour sessions is required. Open x-hours may be utilized with as little as a day’s notice.

**Method of Evaluation**

Students will be evaluated on the basis of (1) attendance, preparation, and participation in class discussion; (2) a midterm examination to be held at the x-hour on 29 April; (3) a research paper due 14 May; and (4) the comprehensive final examination. Clarity, organization, depth, grasp of course material, and style will be among the criteria for evaluation in papers and examinations. Note that all course assignments must be adequately completed and submitted in order to receive a passing grade.

- **Class participation**: All students are expected to attend class meetings prepared to discuss the required readings. Failure to productively contribute to class discussions throughout the quarter will result in a reduced grade.
- **Research paper**: All course participants are expected to write a 2000-2500 word research paper on a relevant topic of their choice. Students should endeavor to choose a topic as early as possible, as all papers must be thoroughly researched, fully conceptualized, adequately written, and formatted according to established standards. Papers are due Wednesday, 14 May.
- **Examinations**: The midterm examination will be held 29 April and the final examination will be held at the campus-wide designated time. There will be no makeup or early examinations. Questions will be drawn from material covered in course lectures as well as course readings.

**Course Readings**

The majority of readings can be found in the course reader. Students are also encouraged to purchase and consult the optional textbook: J. Bassett and P. Fogelman, *Looking at European Sculpture: A Guide to Technical Terms* (London: Victoria & Albert Museum, 1998). All readings must be done carefully, and students will be expected to raise critical questions about the texts. Readings listed for ‘further reference’ are optional and are meant to aid students in developing research paper topics. Any concerns about the availability of readings or suggestions for alternative readings should be addressed to the professor as soon as possible. Assignments are subject to change with notice. The required reading for the introductory session should be completed as soon as possible.
**Sherman Art Reserves**  
A number of books relating to course topics are on reserve in Sherman Art Library (middle level, front room). Students are encouraged to browse through these books when developing research topics and pursuing course themes. There are also relevant books on reserve for Studio Art 16: Sculpture (Prof. Marsha Pels) at the same location.

**Writing Editor**  
All students are encouraged to work with the Department of Art History Writing Editor, Iona McAulay [302 Carpenter Hall, iona.mcaulay@dartmouth.edu, 603.646.0434]. She will assist and evaluate writing skills and argumentation for the written assignments. Students concerned about research papers are encouraged to bring drafts to Ms. McAulay. Please note, however, that the Writing Editor will not advise on content for the papers and requires sufficient time to prepare comments on drafts. All inquiries related to the content of the papers should be directed to the professor.

**Differently-abled Students**  
Any students with exceptional needs or concerns (including 'invisible' difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged.

**Hood Museum of Art**  
Students are encouraged to make frequent use of the relevant collections of Hood Museum of Art in order to supplement course lectures and develop research paper topics. At regular intervals throughout the quarter, the class will meet in the museum’s teaching galleries during x-hour sessions.

**Course Calendar**  
Shaded areas indicate class will be held. Please take note that class will not meet on 21 April, 9 May, 23 May, and 26 May (Memorial Day).

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* Hood Museum of Art visit  
1 Midterm examination  
2 Research paper due
**individual sessions and required readings**

**Wednesday, 26 March**

Introduction: Anxious figures in nineteenth century sculpture

**Required reading**

**Further reference**

**Friday, 28 March**

Sculptors in the Second Empire: Carpeaux, Marcello, Cordier

**Required reading**

**Further reference**

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Monday, 31 March
The Role of Sculpture in Public: Sculpture and revolutionary politics

Required reading

Further reference

X-Hour, Tuesday, 1 April
open

Wednesday, 2 April
‘Late-Romantic’ Sculpture in France: Mercié, Carrier-Belleuse, Frémiet, Barrias

Required reading

Further reference
Friday, 4 April
Origins of Modern Sculpture I: Early Rodin

Required reading


Further reference


Monday, 7 April
Origins of Modern Sculpture II: Frederic Leighton and his followers

Required reading


Further reference

- See also Getsy, op. cit 4 April.

X-Hour, Tuesday, 8 April
Visit to Hood Museum of Art: French and British sculpture from the nineteenth century (Barye, Carpeaux, Carrier-Belleuse, Mercié, Rodin, Dalou, Leighton, Gilbert)

Wednesday, 9 April
Origins of Modern Sculpture III: Adolf von Hildebrand and the problem of the Problem of Form

Required reading


Further reference

Monday, 14 April
The ‘New Sculpture’ in Britain

Required reading

Friday, 11 April
The Role of Sculpture in Public II: Shifting Meanings of Monuments

Required reading

Further reference
• Mary Ann Steggles, Statues of the Raj (London: British Association for Cemeteries in South Asia, 2000).
Further reference

- Marion H Spielmann, British Sculpture and Sculptors of To-Day (London: Cassell and Co., Ltd., 1901).

X-Hour, Tuesday, 15 April
open

Wednesday, 16 April

‘Realism’ and the problem of contemporary subject matter in sculpture in Italy, France, Belgium, and Britain

Required reading


Further reference


Friday, 18 April

The Myth of the Artist: Rodin, Subjectivity, Expression

Required reading

**Further reference**

- Krauss, op. cit. 11 April.

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**Monday, 21 April**  
NO CLASS

**X-Hour, Tuesday, 22 April**  
Departures: Camille Claudel and Medardo Rosso

**Required reading**


**Further reference**


**Wednesday, 23 April**
Color and Symbolism in Sculpture

**Required reading**
- Maaz, op. cit., 9 April.

**Friday, 25 April**
Rodin into the Twentieth Century: *The Gates of Hell*

**Required reading**

**Monday, 28 April**
Sculpture and Originality

**Required reading**


**X-Hour, Tuesday, 29 April**

**Midterm Examination**

**Wednesday, 30 April**

Some painter-sculptors: Degas, Gauguin, and Matisse

**Required reading**


**Further reference**


**Friday, 2 May**

Bourdelle, Maillol, and Havard Thomas: Transformations in the Figurative Tradition

**Required reading**


**Further reference**

- Bertrand Lorquin, et al., *Arisite Maillol* (Skira, 2002).


Monday, 5 May
Relief Sculpture and Modernity c. 1900

Required reading

Further reference
• L. R. Rogers, Relief Sculpture (London: Oxford University Press, 1974).

X-Hour, Tuesday, 6 May
The Impact of African Sculpture in the nineteenth and twentieth centuries

Required reading

Further reference

Wednesday, 7 May
The Rodin Effect: Gustav Vigeland in Norway, Ivan Mestrovic in ‘Yugoslavia’, and Carl Milles in Sweden

Required reading

Further reference
• Norman Rice, The Sculpture of Ivan Mestrovic (Syracuse: Syracuse University Press, 1948).
• Ragna Stang, Gustav Vigeland: The Sculptor and His Work (Oslo: Tanum, 1970).
• The Vigeland Museum: Catalogue of Exhibited Works (Oslo: Oslo Municipal Art Collections, 1970)

Friday, 9 May
NO CLASS

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Monday, 12 May
Beyond ‘plausibility’: Jacob Epstein, Raymond Duchamp-Villon, Amadeo Modigliani

Required reading
• T. E. Hulme, “Mr. Epstein and the Critics” [1914], in The Sculptor Speaks, ed. Arnold Haskell (London: William Heineman, Ltd, 1931), 152-64.

Further reference
• Michael Pennington, An Angel for a Martyr: Jacob Epstein’s Tomb for Oscar Wilde (Reading: Whiteknights Press, 1987).

X-Hour, Tuesday, 13 May

open

Wednesday, 14 May
RESEARCH PAPER DUE
The emergence of expressionism in German figurative sculpture

Required reading
• Max Sauerlandt, “Wood sculptures by Kirchner, Heckel, and Schmidt-Rottluff in the Museum für Kunst and Gewerbe, Hamburg” [1930-31] in German
Further reference


Friday, 16 May

Vorticism and Futurism: Gaudier-Brzeska and Boccioni

Required reading


Further reference


Monday, 19 May

Brancusi: Forms of the Ideal

Required reading


Further reference


X-Hour, Tuesday, 20 May
Visit to Hood Museum of Art: Twentieth-century sculpture (Maillol, Epstein, Laurens, Lipchitz, Kolbe)

Wednesday, 21 May
Recasting materiality: Direct carving and the work of Hildebrand, Gaudier-Brzeska, Gill, and Epstein

Required reading

Further reference

Friday, 23 May
NO CLASS

Monday, 26 May
Memorial Day: NO CLASS

X-Hour, Tuesday, 27 May
The beginnings of Cubist and Constructivist sculpture

Required reading
Further reference


**Wednesday, 28 May**

**Conclusion:** figures and objects

**Required reading**


**Further reference**


**Friday 30 May - Tuesday 3 June**

**Final Examinations**