

COURSE DESCRIPTION:

Visual culture plays crucial roles in both shaping and commemorating moments of political and social change. This course asks how both “high art” and “popular” images and objects contributed to upheavals that shook both sides of the Atlantic at the end of the 18th century. Focusing on revolutions in the U.S. (1775-1783), France (1789-1799) and Haiti (1791-1804), the course examines thematic, stylistic, and iconographic influences that crossed the ocean, with particular emphasis on the varying roles of race, class, and gender in each context. The course also traces the visual legacies of these revolutions in the 19th, 20th and 21st centuries, examining, for instance, how, why, and to what effect Jacob Lawrence created his series dedicated to the Haitian slave-turned-leader *Toussaint L'Ouverture* (1938), or Emanuel Leutze painted *George Washington Crossing the Delaware* (1851). Visits to works on view in NYC are central to the course experience.

COURSE REQUIREMENTS:

% OF GRADE

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| • Attendance/ participation/ preparation | 15% |
| • Weekly reading responses | 15% |
| • Preliminary assignments on topic of final paper: | |
| - formal analysis (2-3 pages) | 15% |
| - annotated bibliography (8-10 sources) | 15% |
| - proposed argument (1 page) | 10% |
| • Final paper (8-10 pages) | 30% |

COURSE OBJECTIVES:

At the end of this course, students should be able to:

- Understand how visual culture helped to shape and publicize the American, French and Haitian Revolutions.
- Identify thematic, stylistic, and iconographic continuities and differences through a comparative approach to these three cases.
- Demonstrate familiarity with key artists and political figures involved with the shaping of revolutionary visual culture in this period.
- Think critically about the role of visual culture in shaping memories of revolutions.
- Conduct original research on the artists, objects and cultural developments under discussion.
- Write papers that combine careful looking with critical thinking, convey command of the literature, express clear opinions, and acknowledge sources accurately.
- Apply methods learned in class to current issues in political and social representation.

WEEKLY READING ASSIGNMENTS:

- Readings will be posted on-line at <http://eres.newschool.edu>.
- Reading questions will be distributed each week with brief responses due in class.
- Lists of “further readings” will be distributed throughout the semester, but will not be posted on-line. These lists are intended to help guide your individual research, whether for this course or for future studies.

ATTENDANCE / PUNCTUALITY:

Attendance at every class meeting and off-site visit is mandatory. **Two absences** will result in a lowered grade. **Three absences require automatic failure.** Arriving **on-time** is essential. **Each late arrival (15 minutes or more) will count as ½ absence.**

PREPARATION / PARTICIPATION:

The course will combine lecture and discussion. You should arrive at each class meeting having completed, and prepared to talk about, the day's assignments. High participation grades (B+ or above) will be awarded for participation that: (1) reflects careful attention to readings, assignments, and discussions; (2) is expressed clearly; and (3) demonstrates respect for the instructor and classmates, even if (or especially when) you disagree with them.

PAPERS:

Each student will select either (a) one object from the New-York Historical Society OR (b) one image at www.thelouvreproject.org as the focus of study throughout the semester.

Preliminary assignments will keep research and writing on track. The final paper will combine elements from each of the preliminary assignments, fleshing out the ideas to form an 8-10 page research paper. Detailed instructions and grading criteria will be distributed well in advance of due dates. Late submissions will receive lowered grades.

RE-WRITES AND EXTRA CREDIT:

All papers may be revised and re-submitted at any time during the semester. If you wish to re-write a paper, you must consult with me first so that we can discuss the nature and extent of the revisions needed to merit a higher grade. Re-writes will not be considered without this consultation.

For extra credit, students may write one or more additional 1-page response papers discussing any work on view in New York City in relation to any one of the essays we read.

PLAGIARISM:

Plagiarism will result in failing the class and may entail additional repercussions determined by the University. As defined by the University, "Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment." A rule of thumb: When in doubt, cite your source. If any part of an assignment – a fact, an interpretation, an approach – was inspired by a source, use a footnote to direct your reader to the original source. If words, phrases, or sentences were borrowed, place them in quotation marks and footnote the source.

WRITING RESOURCES:

Sylvan Barnet, *A Short Guide to Writing About Art* (NJ: Longman / Prentice Hall, 2010), 10th edition. Older editions are fine. Available at Gimbel library and on-line bookstores. This book will help you to look critically at objects, structure paragraphs and essays, cite sources, and more.

University Writing Center, 71 Fifth Avenue, 9th floor, (212) 229-5121. The writing center is a valuable resource for everyone, with special resources for ESL. They offer both scheduled and walk-in appointments. Everyone can benefit from the advice of an interested reader. The writing center is the perfect place to find one. For more information visit:

<http://www.newschool.edu/admin/writingcenter/>

STUDENT WITH DISABILITIES:

In keeping with the University's policy of providing equal access for students with disabilities, any student requesting accommodations must meet with Student Disability Services located at 79 Fifth Avenue - 5th Floor; phone (212) 229-5626. If appropriate, Student Disability Services will provide an Academic Adjustment Notice for the student to present to instructors. Once the student presents the letter to the instructor, the instructor is required to review the letter with the student and discuss accommodations. This letter is necessary in order for classroom accommodations to be provided. Student Disability Services is available to answer any questions or concerns. See: <http://www.newschool.edu/studentaffairs/disability>

SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS:

Note: The contents and schedule of this syllabus are subject to change due to student needs and unforeseen events.

1. January 26 Overview: Art and Revolution

Part I: The American Revolution (1775-1783)

2. February 2 Towards an American Visual Culture

Due in class: *Short assignment on Prown / Breen*

Jules David Prown, "Style as Evidence," *Winterthur Portfolio* 15, no. 3 (Autumn 1980): 197-210.

T. H. Breen, "'Baubles of Britain': The American and Consumer Revolutions of the Eighteenth Century," *Past and Present* 119 (May 1988): 73-104.

3. February 9 Consuming Revolution: Images and Objects

Due in class: *Short assignment on Boston Massacre / Withington*

"Boston Massacre: A Behind-the-Scenes Look At Paul Revere's Most Famous Engraving," *Early American Review* (Winter 1996) <http://www.earlyamerica.com/review/winter96/massacre.html>
For a larger image, please click on "Enlargement of Paul Revere's Engraving..." at the bottom of the page. Please also click / read the links to newspaper accounts and victims' obituaries.

Ann Fairfax Withington, "Manufacturing and Selling the American Revolution," in *Everyday Life in the Early Republic*, edited by Catherine Hutchins (Winterthur: Delaware University Press, 1994), 285-315.

4. February 16 FIELD TRIP 1: INTRODUCTION TO NEW-YORK HISTORICAL SOCIETY

To prepare for this field trip please set up a login at: <http://emuseum.nyhistory.org/> then search for the collection entitled "Trans-Atlantic Revolution." This image set includes all of the objects that we will look at during our visit. Students who opt to write their final papers on objects in the New-York Historical Society may select their objects from this set. Please clear other object choices with me.

5. February 23 Gender, Class and Memory

Due in class: *(1) Object choice for final paper; (2) Short assignment on Purcell / Ulrich*

Sarah J. Purcell, "Commemoration, Public Art, and the Changing Meaning of the Bunker Hill Monument," *The Public Historian* 25, no. 2. (Spring 2003): 55-71.

Laurel Thatcher Ulrich, "How Betsy Ross Became Famous," *Common-Place* 8, no. 1 (October 2007). <http://www.common-place.org/vol-08/no-01/ulrich/>

6. March 2 Nationality, Race and Memory

Due in class: *Short assignment on "Washington Crossing the Delaware"*

Barbara S. Groseclose, "Washington Crossing the Delaware: The Political Context," *American Art Journal* 7, no. 2 (November 1975): 70-78.

Michael Lobel, "Black to Front: Michael Lobel on Robert Colescott," *Artforum* 43, no. 4 (October 2004): 266-69, 306, 310.

"Culture Shock: The Art of Kara Walker," <http://www.pbs.org/wgbh/cultureshock/provocations/kara/>

7. March 9 FIELD TRIP 2: STUDY VISIT TO NEW-YORK HISTORICAL SOCIETY

Due in class: Five (5) comparative images that relate to your chosen object

MARCH 16. NO CLASS. SPRING BREAK.

Part II: The French Revolution (1789-1799)

8. March 23 Reinventing Everyday Life

Due in class: (1) Formal Analysis (2-3 pages, 15% of final grade); (2) Short assignment on Auslander / Hunt

Leora Auslander, "Regeneration Through the Everyday? Clothing, Architecture and Furniture in Revolutionary Paris," *Art History* 28.2 (April 2005): 227-247.

Lynn Hunt, "Symbolic Forms of Political Practice," Chapter 2 in *Politics, Culture, and Class in the French Revolution* (Berkeley and Los Angeles: University of California Press, 1984), 52-86.

9. March 30 Images as Sources: Shaping Research Questions

Due in class: Preliminary research questions

Discussions A, C, F, G and H in "Imaging the French Revolution," *American Historical Review* 110 (Feb. 2005). <http://chnm.gmu.edu/revolution/imaging/discussion.html>

A. Power of images in establishing "historical memory."
<http://chnm.gmu.edu/revolution/imaging/discussion/gh1.html>

C. Relationship between text and images.
<http://chnm.gmu.edu/revolution/imaging/discussion/gh3.html>

F. Challenges of comprehending sources.
<http://chnm.gmu.edu/revolution/imaging/discussion/gh6.html>

G. Importance of knowing the author.
<http://chnm.gmu.edu/revolution/imaging/discussion/gh7.html>

H. Interpreting images with more information.
<http://chnm.gmu.edu/revolution/imaging/discussion/gh8.html>

10. April 6 Revolutionary Bodies

Due in class: Short assignment on Colwill / Reichardt and Kohle

Elizabeth Colwill, "Pass as a Woman, Act Like a Man: Marie-Antoinette as Tribade in the Pornography of the French Revolution," in *Marie-Antoinette: Writings on the Body of a Queen*, edited by Dena Goodman (New York and London: Routledge, 2003), 139-70.

Rolf Reichardt and Hubertus Kohle, "From Aristocrat to New Man," Chapter 5 in *Visualizing the Revolution: Politics and the Pictorial Arts in Late Eighteenth-century France* (London: Reaktion Books, 2008), 150-82.

11. April 13

Due in class:

Remembering the French Revolution

(1) *Annotated bibliography (8-10 sources). Must include at least one of each: primary source, secondary source, book, journal article. 15% of final grade*);
(2) *Short assignment on Samuels*

Maurice Samuels, "Showing the Past," in *The Spectacular Past: Popular History and the Novel in Nineteenth-Century France* (Ithaca: Cornell University Press, 2004), 18-47.

Part III. The Haitian Revolution (1791-1804)

12. April 20

Due in class:

Envisioning Race / Picturing Saint Domingue

(1) *Proposed argument of final paper (1 page, 10% of final grade)*; (2) *short assignment on Weston / primary source texts*

Blackburn, Robin. "Haiti, Slavery, and the Age of the Democratic Revolution." *William and Mary Quarterly* 63, no. 4 (2006): 643-74. [please consult for background as needed]

Primary source selections from: *The Code Noir* (1685); Médéric-Louis-Élie Moreau de Saint-Méry, *Description...of the French Part of the Island of Saint-Domingue* (1797); and Julien Raimond, "Observations on the Origin and Progression of the White Colonists' Prejudice against Men of Color," (1791), in Laurent Dubois and John D. Garrigus, eds. *Slave Revolution in the Caribbean 1789-1804: A Brief History with Documents* (Boston and New York: Bedford / St. Martin's, 2006), 49-54, 57-59, 78-82.

Helen D. Weston, "Representing the Right to Represent: The *Portrait of Citizen Belley, Ex-Representative of the Colonies* by A.-L. Girodet," *Res* 26 (Fall 1994): 83-99.

13. April 27

Due in class:

Creolization and Visual Culture

Short assignment on Grigsby / Polk

Darcy Grimaldo Grigsby, "Revolutionary Sons, White Fathers, and Creole Difference: Guillaume Guillon-Lethière's *Oath of the Ancestors*, 1822," *Yale French Studies* 101 (2001): 201-26.

Patrick Polk, "Sacred Banners and the Divine Cavalry Charge," in Donald J. Cosentino, ed., *Sacred Arts of Haitian Vodou* (Los Angeles: Fowler Museum of Cultural History, 1995), 325-47.

14. May 4

Due in class:

Haiti's Heroes: From Neoclassicism to Modernism

Short assignment on Célius / Jacob Lawrence

Carlo Célius, "Neoclassicism and the Haitian Revolution," in David Patrick Geggus and Norman Fiering, eds., *The World of the Haitian Revolution* (Bloomington: Indiana University Press, 2009), 352-92.

Carol Greene, *Oral History Interview with Jacob Lawrence* (October 26, 1968), Archives of American Art, Smithsonian Institution.

<http://www.aaa.si.edu/collections/oralhistories/transcripts/lawren68.htm>

For the images and texts of Jacob Lawrence's "The Life of Toussaint L'Ouverture" series (1938) click on the link below and select this title from the "Series" drop-down menu:

<http://www.jacobandgwenlawrence.org/artandlife04.html>

15. May 11

Due in class:

Representing Haiti after the 2010 Earthquake

Final paper (8-10 pages, 30% of final grade)