

UNIVERSITY OF GUELPH
School of Languages and Literatures
Centre for International Programs Summer Field School
Spring 2025

HUMN*3600: Parisian Artists' Studios and House Museums [1.0 cr]
or HUMN*3620 [0.5 cr] and FREN*4740 [0.5 cr] for students wishing to get a credit in French

Instructor: Dr. Margot Irvine

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Office hours:

Class hours: 3 weeks in Paris, 4 2-hr classes taught over Zoom before leaving for Paris, 2 2-hr classes taught over Zoom after the return to Canada.

This is a preliminary course outline and is subject to minor changes and revisions. The final outline will be available on the first day of classes.

COURSE OUTLINE

Introduction: Paris will be our classroom for this course which explores the lives and work of important French artists and writers of the late 19th and early 20th centuries with particular attention to the institutions that have been created to commemorate them. How do museums and art galleries teach their visitors? What is their importance for culture, memory and national identity? Topics studied will include major social changes and their significance for culture (e.g. colonialism, political participation by women and other previously excluded groups, bourgeois liberalism), avant-garde movements and innovation in the arts and letters (e.g. realism, impressionism, post-impressionism, art nouveau), industrialization and urban planning, memory and commemoration. Particular attention will be paid to the role of women and changing concepts of gender in the late 19th and early 20th centuries.

Students may earn credit for this course in French provided all of their coursework and most of the readings are completed in French. Please register for **FREN*4740 and HUMN*3620** if you are interested in this option.

This is a preliminary course outline and is subject to minor changes and revisions. The final outline will be available on the first day of classes.

Learning outcomes:

If you invest the time and effort necessary, at the end of the course you will be able to:

- Understand why Paris is considered the “capital of the 19th century” (Walter Benjamin)
- Understand the role cultural institutions play in the definition and distinction of cultural inclusion and how they both respond to, and shape, dominant discourse.
- explain the interaction between cultural trends and social and political developments in France, in the period 1848-1920.

- place a given text or work of art within an historical, ideological and aesthetic context and to appreciate its importance relative to other cultural productions.
- understand the impact of gender on participation in the arts from 1848-1920.
- Gain an understanding of the host city, including its politics, economy, society, history, identity and culture.
- read a literary text critically, identifying its aims and strategies.
- formulate arguments about literary texts with appropriate proofs.
- identify and draw upon appropriate research tools and sources in order to construct an argument.
- demonstrate greater aesthetic maturity by exposure to works of art and to the critical traditions concerning them.

Student responsibilities:

- to come to class and site visits prepared (having done the assigned readings)
- to participate in class discussions
- to complete work assigned on time
- to complete course requirements
- to help maintain an environment conducive to learning:
 - refrain from creating distractions
 - treat instructors and fellow students with respect

Instructor responsibilities:

- to come to class and to site visits prepared
- to help students attain learning objectives
- to mark and return work in a timely manner
- to assess all students fairly and to provide constructive feedback

Prerequisites: 7.5 credits

Required Textbooks:

1. Course Reader: Readings will be posted to courselink. Students registered in FREN*4740 should do the readings in French.

Courselink Web Site:

Administrative information about the course, powerpoints and readings are available on courselink: www.courselink.uoguelph.ca

Method of evaluation:

“Perec” assignment:	20%
Artist biography & site visit:	30%
Video Presentation:	30%

Final exam: 20% (short-answer questions, identification questions, reflection on the experience in Paris)

For this assignment you will repeat Georges Perec's attempt at exhausting a place in Paris. Students will observe the same place in Paris over three days and will catalogue everything they observe there, following Perec's model. **Due on XXX, to Dropbox. Students who are taking the course for FREN*4740 will write the Perec assignment in French. (500-1000 words).**

The presentations are to be done individually. They will be **10-minute talks** about a single painting, sculpture, 19th century building or monument chosen by the student and will be filmed on location in Paris. The aim of the presentations is to give an analysis of the work of art or significant place. You might describe its provenance or history, where it is currently displayed or located, and analyze how it corresponds to the characteristics of the movement it is part of. The presenter should analyze the subject matter and formal composition of works of art and should highlight any issues relating to the gender of the artist, or the representation of gender in the subject matter. For a building or monument – what was its significance at the time it was built? What is its significance now? Provide a history of its development and an analysis of its architecture. **Please discuss your art work, building or monument choice with Prof. Irvine before you record your presentation. Presentations are to be uploaded to Dropbox by XXX. Students who are taking the course for FREN*4740 will do the presentation in French.**

Parisian artist* biographies and site visits (minimum 2000 words) is due on **XXX**. The aim of this assignment is for you to conduct research on the life of an artist selected from a list posted to courselink. Your paper should focus in particular on the ways that the gender of the artist affected their artistic production. This could involve their access to training, the type of work they produced, the themes in the work they produced, and the ways their work has been studied and remembered. *You should visit at least one Parisian site associated with the artist (a former home, studio, burial site, etc) and describe this visit in your paper.* How is the artist commemorated today? Are there streets, squares or parcs named after them? Has their work entered public collections? Is their work widely read, translated and published? *"artist" is used here to refer to visual artists, writers, musicians and other cultural actors. **Students who are taking the course for FREN*4740 will write the biography assignment in French.**

NB. Late biographies will be automatically penalized at the rate of **2% per day** (i.e. you will lose 2% for every day that the essay is late, including weekends: so, for example, a student who submits an essay one week late will automatically lose **14%** of his/her mark). **No written work whatsoever** will be accepted after the last day of the semester.

The **final take-home exam** will be held after the return from Paris. *The exam will be posted to Courselink on **XXX** and submitted through the dropbox on **XXX**.* The exam will consist of short-answer questions, identifications and will allow students to reflect on what they learned during the Field School and through the assigned readings. **Students who are taking the course for FREN*4740 will write the final exam in French.**

Policy on Missed Midterm, Quizzes and Presentations

Work that is submitted late without agreement on an extension with the instructor will be penalized at a rate of -2% per day of lateness, including week-ends.

Method of Presentation: Field trips, Lectures, class discussions, student presentations

Guest Lecturers:

Dr Clive Thomson (Professor Emeritus, French/ European Studies)

Required readings: (Students taking the course for credit in French will do the readings in French.) All readings will be posted to courselink.

Paula Birnbaun, *Sculpting a Life: Chana Orloff between Paris and Tel Aviv*, Waltham, M.A., Brandeis University Press, 2022. Chapter 11: Occupation and Escape, 1938-1942, p. 228-251; Chapter 12: Exile and Return, 1942-1948, p. 252-278.

Margot Irvine, « Contrôle et mise sous tutelle : Britney Spears et Camille Claudel, même combat? », in *The Conversation Canada*, August 13, 2021. <https://theconversation.com/controle-et-mise-sous-tutelle-britney-spears-et-camille-claudel-meme-combat-165715>

Margot Irvine, “Britney Spears’s conservatorship alludes to an older story of controlling women artists”, in *The Conversation Canada*, August 3, 2021. <https://theconversation.com/britney-spears-conservatorship-alludes-to-an-older-story-of-controlling-women-artists-164918>

Martha Lucy, “Painting from both sides of the Easel: Suzanne Valadon and the Female Nude”, in *Suzanne Valadon: Model, Painter, Rebel*, ed. Nancy Ireson, Philadelphia, The Barnes Foundation, 2021, 18-29.

Linda Nochlin, “What have there been no women artists?” (1971)

Georges Perec, *An Attempt at Exhausting a Place in Paris*, Trans. Marc Lowenthal, Cambridge, MA, Wakefield, Press, 2010. [1975]

Geroges Perec, *Tentative d'épuisement d'un lieu parisien*. Paris : Christian Bourgois Editeur, 1975.

Emile Zola, *Au bonheur des dames*, [1883]. chapitre 1. Paris : Booking International, 1994.

Emile Zola, *The Ladies' Paradise*, [1883]. chapter 1.

Four predeparture classes on Zoom : (Dates for S25 will be confirmed closer to the time.)

- (1) **April 24, 11-1** : Topics: Introduction to the course; the art world in France at mid-century. How this structure is represented in Parisian museums. An introduction to the neighbourhoods and geography of Paris.
- (2) **April 26, 11-1**: Topics: Haussmann and the modernization of Paris. An introduction to

Zola and naturalism.

Reading: In preparation for this class, please read the excerpt by Zola, *The Ladies Paradise* and consider the discussion questions. (In French: Zola, *Au Bonheur des dames*). Please also read Perec, *An attempt at exhausting a place in Paris* (In French: Perec, *Tentative d'épuisement d'un lieu parisien*.) Available in courselink.

- (3) **April 29, 11-1:** Topics: Introduction to the museums and artist's studios we will be visiting (1) – the Rodin Museum (rue de Varenne and Meudon), the Musée de l'Orangerie, Monet's home and gardens in Giverny, the Channa Orloff Studio.

Reading: In preparation for this class, please read the Paula Birnbaum, Linda Nochlin and Margot Irvine readings and consider the discussion questions for each.

- (4) **May 1, 11-1:** Topics: Introduction to the museums and artist's studios we will be visiting (2) the Musée d'Orsay and the temporary exhibition which commemorates the 150th anniversary of the first impressionist exhibition, the Musée Clémenceau and the Maison de Balzac, the Musée de Montmartre with Suzanne Valadon's studio, the Musée Bourdelle.

Reading: In preparation for this class, please read the article by Martha Lucy about Suzanne Valadon and consider the discussion questions.

List of activities in Paris – Activities that are required components of the course are in bold, other activities are optional.

Week 1 – **Dates for S25 will be confirmed closer to the time. This itinerary is subject to change**

- May 5th at 6pm: Walk with Caroline to see Paris at night (canal Saint-Martin and Eiffel tower). *Meet in the lobby of the MEC at 6pm.*
- **May 6th at 9am: Meeting with Mauricio in the Wilson Room to go over house rules for the MEC.**
- May 6th from 4-5pm: Margot will be available in our classroom at the MEC. We might use this as class time to discuss the upcoming site visits – to be determined.
- **May 7th at 1pm: Musée Rodin (rue de Varennes).** *Meet in the lobby of the MEC at 12.15pm or let Margot know if you'll be going there separately.*
- May 8th at 2.30pm: Optional walking tour with Margot to see the Passage des Panoramas, the Bibliotheque nationale site Richelieu, Galerie Vivienne, Jardin du Palais Royal and the Buren Columns. We will end up at the Musée de l'Orangerie for our visit at 4.30pm. *Meet in the lobby of the MEC at 1.30pm or let Margot know if you'll be going to the Orangerie separately.*
- **May 8th at 4.30pm: Musée de l'Orangerie.**
- **May 10th at 11am: Atelier Chana Orloff with a tour provided by one of the artist's grandchildren.** *We will walk to the Chana Orloff from the MEC. Meet in the lobby of the MEC at 10.30am.*
- **May 11th at 11am: Musée Rodin (Meudon). Bring a picnic lunch.** *Meet in the lobby of the MEC at 10.30am.*
- May 12th: Walk and sketching in the Jardin du Luxembourg with Ania. Time TBA.

Week 2:

- **May 13th at 1pm: Walking tour of Emile Zola's Paris with Prof. Clive Thomson, Meet Dr. Thomson at 10, rue Saint Joseph.** *Meet in the lobby of the MEC at noon.*
- May 13th from 4-5pm: Margot will be available in our classroom at the MEC.

- **May 14th: Maison Claude Monet in Giverny. This will be a full day outing. (Trains booked departing from Gare Saint Lazare at 10am, arr. Vernon at 11.10am, shuttle bus from Vernon to Giverny. Tickets for Giverny booked for 12.30pm admission. Return shuttle from Giverny to Vernon departing at 4.20pm, arriving at Vernon at 4.45pm. Return train to Paris departs at 4.53pm, arriving at Paris Saint-Lazare at 5.51pm.) Meet in the lobby of the MEC at 8.45am.**
- **May 15th at 9.30am: Musée d'Orsay. Visit of the temporary exhibition that commemorates the 150th anniversary of the first impressionist exhibition. Visit of the permanent collection. Meet in the lobby of the MEC at 8.45am.**
- **May 16th at 1pm: Visit to the Delacroix Museum and to see a painting at Université Paris Descartes with Charlotte. Meet in the lobby of the MEC at 12.30pm.**
- **May 17th at 2pm: Visit of the Musée Georges Clémenceau. Mme Lise Lentignac will greet us and give a short tour in French. Afterwards we will head to the Musée de Balzac. Meet in the lobby of the MEC at 1pm.**
- **May 18th: Tonight is « La nuit des musées ». Many museums are offering free admission. Optional visit with Margot to the Musée Marmottan Monet and possibly also the Petit Palais. Meet in the lobby of the MEC at 6pm.**

Week 3:

- **May 20th from 4-5pm: Margot will be available in our classroom at the MEC.**
- **May 21: Croissant and Baguette making bakery demonstration at Boulangerie Le P'tit Mitron (8, rue Oberkampf) – group 1 (8 people) at 10am, group 2 (8 people) at 11am. Group 1, meet in the lobby of the MEC at 9am with Margot, Group 2 meet in the lobby of the MEC at 10am with Charlotte, Anna or Caroline.**
- **May 21: after the bakery visits (2pm?) - Musée de Montmartre and atelier Suzanne Valadon. Leave from the bakery after group 2 is done, around noon? Walk to get lunch at l'As du Fellafel in the Marais, then metro to the Musée de Montmartre.**
- **May 23 at 12.30: Musée Bourdelle. Goodbye group lunch in the museum café (restaurant “Le Rhodia”) at 1.30pm – cost covered for field school participants. Meet in the lobby at the MEC at 11.30.**

Post-return classes on Zoom:

- (1) June 19th, 6-8pm: Reflecting back on the Parisian experience. What surprised you about Paris?
- (2) June 26th, 6-8pm: Viewing and Discussion of recorded and posted student presentations. Review for the final exam.