

ARTH 5809
Seminar in Eighteenth-Century Art
The Rococo: Elegance, Ornamentation, and
the Pursuit of Pleasure
Fall 2023

Course meets Fridays, 1-3:50pm in ART 280

Dr. Denise Amy Baxter
Professor of Art History
Associate Dean of Professional Development
Toulouse Graduate School
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Course description:

Selected problems in eighteenth-century art.

Course content:

The course will engage with rococo and rococo revival art, visual culture, and material culture.

Course objectives:

- Deploy the vocabulary of art historical inquiry particularly relevant to the study of rococo and rococo revival art
- Identify and analyze relevant works of eighteenth-century painting, decorative arts, and material culture associated with the period style of the rococo and subsequent rococo revivals within their various contexts
- Construct arguments that demonstrate understanding of key course concepts
- Develop skills in using research and reference materials, synthesizing and organizing research, and presenting materials in both oral and written forms.

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Required Materials:

Readings will be available through UNT Library course reserves or directly through the UNT Libraries. This course has digital components. To fully participate in this class, students will need internet access to reference content on the Canvas Learning Management System, to access readings through library reserves, and to submit assignments.

Course Requirement & Student Assessment:

Assignment details will be disseminated under separate cover. See schedule of classes for due dates.

Think Pieces (7 x 5%)	35%
Research Paper (and constituent parts)	60%
Class Contributions	5%

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

Late work: Extensions for work may be granted in advance at the discretion of Dr. Baxter. Work that is late

for which no pre-approved extension has been granted, will receive a grade of 0. Early work is encouraged!

Attendance: Collaborative learning will be at the heart of this class. In order to collaborate, you must come to class prepared to think, to discuss, to offer and receive feedback. You may miss one class and one class only, for whatever reason. You may also miss class with an officially approved excused absence, with documentation. If you cannot attend a class due to an emergency, please do let me know. Your safety and well-being are important to me and there may be flexibility in order to support your academic success. In general, though, in missing class you will not receive any credit for in-class activities and are still required to complete all required work due for that class by the stated deadlines. Any further absences may result in the lowering of your course grade by one letter grade. [See UNT Policy 06.039.](#)

Policy on Quality of Written Work: Translating visual signs and material objects into verbal language is not an easy task. Thus, in the visual and subjective realm of art history and material culture studies, clarity of presented ideas is vital. Therefore, your written work will be evaluated in terms of proper grammar, syntax, and spelling, as well as the clear and logical presentation of ideas and argument. The medium and the message are inextricable from one another.

Student Academic Integrity: According to [UNT Policy 06.003](#), Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Submitting work to this class that is found to violate UNT's academic integrity policy will result in a failing grade in the class. We will discuss what constitutes plagiarism and what entails proper citation format and content as part of the course. We will also work together to craft standards on proper class utilization of generative AI. Please note, you cannot use a paper or project from another class or from this class in another without consulting both professors.

ADA Accommodation: The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the [Office of Disability Access](#) website (<http://www.unt.edu/oda>). You may also contact ODA by phone at (940) 565-4323.

Rules of Engagement:

Rules of engagement refer to the way students are expected to interact with each other and with their instructor.

Here are some general guidelines:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use "I" statements to share thoughts and feelings. Try not to speak on behalf of groups or the experiences of others.

- Use your critical thinking skills to challenge other people's ideas, instead of attacking individuals.
- Avoid using all caps while communicating digitally. This may be interpreted as "YELLING!"
- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Avoid using "text-talk" unless explicitly permitted by your instructor.
- Proofread and fact-check your sources.
- Keep in mind that online posts can be permanent, so think first before you type.

Communicating with your instructor:

- Please let me know by which name you prefer to be addressed in this course. I prefer Dr. or Professor Baxter.
- Please communicate with me via email rather than through Canvas.
- My email address is denise.baxter@unt.edu. I commit to responding to your email within 24 hours during the week. Weekends are a different story.
- Office Hours:
 - My course office hour is Fridays, 11:15-12:15 in ART 317 or via zoom (<https://unt.zoom.us/j/87506648504>).
 - I also have an office hour in my capacity as Associate Dean of the Toulouse Graduate School on Tuesdays, 9-10am in Chestnut Hall 103J or via zoom (<https://unt.zoom.us/j/86530345471>).

You are welcome to attend either or to contact me for an appointment.
- Anticipate receiving feedback and grades for written assignments within a week.

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SCHEDULE OF CLASSES

Date	Do Due:
8/25	Topics: Introduction to Rococo, to material culture, to the course, to lots of things
9/1	<p>Topic: The Rococo, writ large</p> <p>Read: Rémy Gilbert Saisselin, "The Rococo as a Dream of Happiness," <i>Journal of Aesthetics and Art Criticism</i> 19, no. 2 (1960): 145-152. Access via UNT Library.</p> <p>Mimi Hellman, "Object Lessons: French Decorative Art as a Model for Interdisciplinarity," in <i>The Interdisciplinary Century: Tensions and Convergences in Eighteenth-Century Art, History and Literature</i>, eds., Julia V. Douthwaite and Mary Vidal (Oxford: Voltaire Foundation, 2005), 60-76. Access via Canvas Class Resources.</p> <p>Fiske Kimball, "The Creation of the Rococo," <i>Journal of the Warburg and Courtauld Institutes</i> 4, no. 2/4 (April 1941-July 1942): 119-123. Access via UNT Library.</p> <p>Due: Think piece option 1</p>
9/8	<p>Topic: Antoine Watteau</p> <p>Read: Review Perrin Stein's Heilbrunn Timeline Entry on Jean Antoine Watteau (1684-1721). If you aren't already familiar with the Metropolitan Museum of Art's Heilbrunn Timeline, it is a great starter resource for many topics.</p> <p>Mary Vidal, "Not Just Talk: The Recurring Theme of Conversation in Watteau's Art" in <i>Watteau's Painted Conversations: Art, Literature, and Talk in Seventeenth- and Eighteenth-Century France</i> (New Haven and London: Yale University Press, 1992), 10-74; 206-207. Access via course reserves. Password is Rococo.</p> <p>Andrew McClellan, "Watteau's Dealer: Gersaint and the Marketing of Art in Eighteenth-Century Paris" <i>Art Bulletin</i> 78, n. 3 (September 1996): 439-453. Access via UNT Library.</p> <p>Katie Scott, "Playing Games with Otherness: Watteau's Chinese Cabinet at the Château de la Muette," <i>Journal of the Warburg and Courtauld Institutes</i> 66 (2003): 189-248. Access via UNT Library.</p> <p>Due: Think piece option 2</p>
9/15	<p>Topic: Research papers in progress</p> <p>Read: TBD</p> <p>Do: Topic Proposal Presentations</p> <p>Due: Topic Proposal</p>
9/22	<p>Topic: Rococo disseminated</p> <p>Read: Sarah D. Coffin "Radiating Rococo: The Dissemination of Style through Migrating Designers, Craftsmen, and Objects in the Eighteenth Century" in <i>Rococo: The Continuing Curve, 1730-2008</i> (New York: Cooper-Hewitt, National Design Museum, 2008), 102-135. Access via Canvas Class Resources.</p> <p>Michael Snodin, "Trade Cards and English Rococo," in <i>The Rococo in England: A Symposium</i>, ed., Charles Hind (London: Victoria and Albert Museum, 1986), 82-103. Access via Canvas Class Resources.</p> <p>Linda Colley, "The English Rococo: Historical Background," in <i>Rococo: Art and Design in Hogarth's England</i> (London: Victoria and Albert Museum, 1984), 10-17; 322-323. Access via course reserves.</p> <p>Michael Yonan, "Knowing the World through Rococo Ornamental Prints," in <i>Organic Supplements: Bodies and Things of the Natural World, 1580-1790</i>, eds., Miriam Jacobson and Julie Park. (Charlottesville: University of Virginia Press, 2020), 177-198. Access via UNT Libraries ebook.</p> <p>Gauvin Alexander Bailey, "Introduction," in <i>The Spiritual Rococo: Decor and Divinity from the Salons of Paris to the Missions of Patagonia</i> (Farnham, Surrey and Burlington, VT: Ashgate, 2014), 1-21. Access via course reserves.</p> <p>Due: Think piece option 3</p>
9/29	<p>Topics: Luxury theorized, and objects made</p> <p>Read: Bernard Mandeville, "Preface" and "The Grumbling Hive or Knaves turn'd honest," in The Fable of the Bees or Private Vices Publick Benefits, first published 1714, reprint 1962. (Feel free to read more!)</p> <p>Denis Diderot, "Regrets on Parting with My Old Dressing Gown," [1772] translated by Kate Tunstall and Katie Scott, <i>Oxford Art Journal</i> 38, no. 2 (August 2016): 175-184. Access via UNT Library.</p> <p>Christine A. Jones, "The Hidden Life of <i>Porcelainiers</i> in Eighteenth-Century France," <i>Eighteenth-Century Fiction</i> 23, no. 2 (Winter 2010-2011): 381-408. Access via UNT Library.</p>

	<p>Carolyn Sargentson, "The Mercers' Role in Design," in <i>Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris</i> (London: Victoria and Albert Museum, 1996), 44-58. Access via Canvas Class Resources.</p> <p>Due: Topic Selection; Think piece option 4</p>
10/6	<p>Topic: Clothing Fashion Dress</p> <p>Background/resources: Review Oriole Cullen's Stein's Heilbrunn Timeline Entry on Eighteenth-Century European Dress</p> <p>Acquaint yourself with Bloomsbury Fashion Central, available through UNT Libraries as "Berg Fashion Library"</p> <p>Read: Daniel Roche, "Clothing or Costume," in <i>The Culture of Clothing: Dress and Fashion in the "Ancien Régime"</i> (Cambridge: Cambridge University Press, 1994 [1989]), 3-22. Access via course reserves.</p> <p>Michael Yonan, "Materializing Empire in an Eighteenth-Century Lace Gown," <i>TEXTILE: Cloth and Culture</i> 14, no. 3 (May 2015): 376-393, DOI: 10.1080/14759756.2016.1144637. Access via UNT Library.</p> <p>Chloe Wigston Smith, "'Callico Madams': Servants, Consumption, and the Calico Crisis," <i>Eighteenth-Century Life</i> 31, no. 2 (Spring 2007): 29-55. Access via UNT Library.</p> <p>Rebecca Arnold, "The New Rococo: Sofia Coppola and Fashions in Contemporary Femininity," in <i>Rococo Echo: Art, History and Historiography from Cochin to Coppola</i>, eds., Melissa Lee Hyde and Katie Scott (Oxford: Voltaire Foundation, 2014), 295-312. Access here.</p> <p>Robert Wellington, "Vivienne Westwood's Eighteenth Century," <i>Journal18</i> (June 2023): https://www.journal18.org/6864.</p> <p>Optional: Cissie Fairchild, "The Production and Marketing of Populuxe Goods in Eighteenth-Century Paris," in <i>Consumption and the World of Goods</i>, eds. John Brewer and Roy Porter (London: Routledge, 1993), 228-248. Access via course reserves.</p> <p>Due: Evidence and Annotated Bibliography Draft; Think piece option 5</p>
10/13	No class meeting; Dr. Baxter on travel
10/20	<p>Topics: Genre painting</p> <p>Background/Optional: Wolfgang Stechow and Christopher Comer, "The History of the Term Genre," <i>Bulletin of the Allen Memorial Art Museum</i> 33, no. 2 (1975-76): 89-94. Access via course reserves.</p> <p>Read: Paula Radisich, "Fashionability," in <i>Pastiche, Fashion, and Galanterie in Chardin's Genre Subjects: Looking Smart</i> (Newark: University of Delaware Press, 2014), 61-93. Access via UNT Libraries ebook.</p> <p>Richard Rand, "Love, Domesticity, and the Evolution of Genre Painting in Eighteenth-Century France," in <i>Intimate Encounters: Love and Domesticity in Eighteenth-Century France</i> (Princeton, NJ: Hood Museum of Art, Dartmouth College and Princeton University, 1997), 2-19. Access via course reserves.</p> <p>Denise Amy Baxter, "Fashions of Sociability in Jean-François de Troy's <i>tableaux de mode</i>, 1725-1738: Defining a Fashionable Genre in Early Eighteenth-Century France," in <i>Performing the "Everyday": The Culture of Genre in the Eighteenth Century</i>, ed., Alden Cavanaugh (Newark: University of Delaware Press, 2007), 27-46. Access via Canvas Class Resources.</p> <p>Due: Outline; Think piece option 6</p>
10/27	<p>Topic: Boucher Pompadour</p> <p>Read: Review Perrin Stein's Heilbrunn Timeline Entry on François Boucher (1703-1770).</p> <p>Denis Diderot, "The Salon of 1765," in <i>Diderot on Art I: The Salon of 1765 and Notes on Painting</i>, ed. John Goodman (New Haven and London: Yale University Press, 1995), 22-29. Access via course reserves.</p> <p>Melissa Hyde, "The 'Makeup' of the Marquise: Boucher's Portrait of Pompadour at Her Toilette," <i>The Art Bulletin</i> 82, no. 3 (September 2000): 453-475. Access via UNT Library.</p> <p>Alden R. Gordon, "Searching for the Elusive Madame de Pompadour," <i>Eighteenth-Century Studies</i> 37, no. 1 (2003): 91-111. Access via UNT Library.</p> <p><i>For Cindy Sherman Pompadour:</i> Cindy Sherman, Tureen with Cover and Under Plate, "Madame de Pompadour (née Poisson) Pattern, 1990, at the Brooklyn Museum of Art.</p> <p>Susan Sollins, "Cindy Sherman: It Began with Madam de Pompadour," Art 21.</p> <p>Due: Thesis, Introduction, Annotated Bibliography; Think piece option 7</p>
11/2	Rosenberg Lecture, Dallas Museum of Art, 7pm, more information to follow
11/3	<p>Topic: Inhabiting Interiors</p> <p>Read: Mimi Hellman, "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France," <i>Eighteenth-Century Studies</i> 32, no. 4 (Summer 1999): 415-445. Access via UNT Library.</p> <p>Dena Goodman, "The Secrétaire and the Integration of the Eighteenth-Century Self," in <i>Furnishing the Eighteenth Century: What Furniture Can Tell Us About the European and American Past</i>, eds., Dena Goodman and Kathryn Norberg (New York: Routledge, 2007), 183-203. Access via course reserves.</p> <p>Dani Ezor, "'White when Polished': Race, Gender, and the Materiality of Silver at the Toilette," <i>Journal18</i> 14 (Fall 2022). https://www.journal18.org/6447.</p>

	Due: Think piece option 8
11/10	Topic: Research Papers in Progress Do: Peer Review Due: Rough Draft
11/17	Topic: Rococo Revivals Watch: Film in association with the Renoir: Rococo Revival: Impressionism and the French Art of the Eighteenth Century exhibition at the Städel Museum. Yes, it is in German with subtitles, but it is short. Read: Meredith Martin, "Gilty Pleasures: Meredith Martin on the Rococo," <i>artforum</i> (Summer 2008): 189-192. Access via course reserves. Sarah Wilson, "Post-Colonial Rococo: Yinka Shonibare MBE plays Fragonard," in <i>Rococo Echo: Art, History and Historiography from Cochin to Coppola</i> , eds., Melissa Lee Hyde and Katie Scott (Oxford: Voltaire Foundation, 2014): 313-328. Access via course reserves. See also https://yinkashonibare.com/ and https://en.wikipedia.org/wiki/Yinka_Shonibare Wolf Burchard, "Animating the Inanimate," in <i>Inspiring Walt Disney: The Animation of French Decorative Arts</i> (New York: The Metropolitan Museum of Art, 2021), 46-64. Access via course reserves. See also the exhibition web content from the Metropolitan Museum of Art . Due: Think piece option 9
	Thanksgiving Break
12/1	Do: Presentations
12/8	Reading day: no classes Due: Final Draft

Dr. Baxter reserves the right to change this schedule at her discretion.