

Southern New Hampshire University

The French Modern State

Realizing the Shift in Architecture, Art, and Society in the 19<sup>th</sup> Century

A Capstone Project Submitted to the College of Online and Continuing Education in Partial  
Fulfillment of the Master of Arts in History

By

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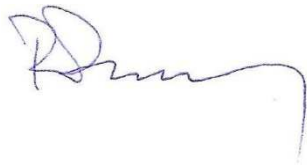
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## **Abstract**

The 19<sup>th</sup> century in Paris France is best known today as one of the most influential, industrial, and modern periods of the modern era. Its art was changing the way the art scene moved and how art was displayed and sold. Artists like Edgar Degas, Claude Monet, and Pierre-Auguste Renoir, were some of the ones that helped this evolving art culture that forever changed the way art was viewed and expressed. Looking at the art helps us to see parts of the past that have long been forgotten or overlooked. What most don't see is that the historiography of the 19<sup>th</sup> century leaves out important connections to the art, architecture, and science of Paris France. Gaps can be seen in the research regarding the architecture, art, and technological advances that were taking place during 1830-1899. This analysis will look to answer questions regarding connections made to the art and architecture of 19<sup>th</sup> century Paris France. In respect to the archival arrangements that are at the Art Institute of Chicago, there will also be a public program made for this project whose target is students ages 14-18 years in age. This public project will teach them about the connections that can be made to art history and the changing architecture of Paris, France.

## **Dedication**

A special thank you and dedication to my mother Dorothy Marie Lorenz II and late father Craig Randal Lorenz who brought me to such interesting places all over the world and really inspired my interest in history.

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## **Preface**

When discussing my project plan in the beginning of my program at Southern New Hampshire, I was first going to write about art being beneficial for young kids and how having art programs at institutions are important. I soon realized that I wanted to use my Bachelor's degree in Art History to help expand on this logic and teach others about art history and its importance. While walking around museums in San Diego, California I realized people usually pass by art paintings quickly and do not take enough time to analyze the painting. It's as if they don't even know what to look for in the painting to really understand the history that is being shown.

Creating this public project and topic research has been a true labor of love and time. Allowing the program to teach students who are 14-18 years old is the main goal. Growing up, my high school had no art history classes. Having field trips to institutions like the Art Institute of Chicago or other museums could really help to educate students about how art and history relate to one another.



## **Acknowledgments**

I want to first and foremost thank Southern New Hampshire University for allowing me to pursue my Master's degree in public history online from San Diego, California. To all my Professors at SNHU including: Dr. Christopher Chan and Dr. Yun Shun Susie Chung. To my fellow students that have come along this journey with me for the past two years. To the Timken Museum of Art in San Diego, California where I volunteered for a year with Mrs. Holly Martin Bollard (Director of Operations at Timken Museum of Art.) Also from my alma mater the University of California Riverside. A special thank you to Professor Kristoffer Neville and Professor Malcolm Baker in the Art History Department of UC Riverside.

## Glossary

**Claude Monet-** (1840-1926) “Is a famous French painter and one of the founders of the Impressionism movement along with his friends Renoir, Sisley, and Bazille.”<sup>1</sup>

**Ecole des Beaux Arts-** (1682- present) Art University in Paris, France.

**Ecole Polytechnique-** (1794-present) Science University in Paris, France.

**Edgar Degas-** (1834-1917) A painter, sculptor, and printmaker. “Edgar Degas was a member of the seminal group of Paris artists who began to exhibit together in the 1870s. He shared many of their novel techniques, was intrigued by the challenge of capturing effects of light and attracted to scenes of urban leisure.”<sup>2</sup>

**Édouard Manet-** (1832-1883) A French painter who painted in both Impressionism and Realism.

**Eugène Delacroix-** (1798-1863) A French Romanticism artist who was well trained in the arts. He helped inspire the Impressionist.

**Gustave Caillebotte-** (1848-1894) A French painter in the 19<sup>th</sup> century. He was known as an Impressionist, however he painted in a more realistic fashion. “He played a leading part in the funding of the Impressionist.”<sup>3</sup>

**Mary Cassatt-** (1844-1926) An American painter and printmaker. She lived most of her life in Paris France after becoming friends with Edgar Degas and the Impressionist. She then started to exhibit her own work with them and lived out her life in Paris.

**Pierre-Auguste Renoir-** (1841-1919) “In 1862, he began studying art under (Charles Gleyre) in Paris. There he met Alfred Sisley, Frédéric Bazille, and Claude Monet.”<sup>4</sup>

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<sup>1</sup> Claude Monet Gallery, “Oscar-Claude Monet” (Claude Monet Gallery, 2017) accessed 22 October 2017, <https://www.claudemonetgallery.org/>.

<sup>2</sup> The Art Story Foundation, “Edgar Degas: French Painter, Sculptor, and Printmaker” (The Art Story Foundation, 2017) accessed 22 October 2017, <http://www.theartstory.org/artist-degas-edgar.htm>.

<sup>3</sup> The Art Institute of Chicago, Gustave Caillebotte, *Paris Street; Rainy Day* (1877) Oil on canvas, 212.2 x 276.2 cm. (83 ½ x 108 ¾ in.) European Painting and Sculpture, Gallery 201 (Chicago: The Art Institute of Chicago, 1964) Provenance: Charles H. and Mary F.S. Worcester Collection, 1964. 336, accessed 11 October 2017, [http://www.artic.edu/aic/collections/artwork/20684?search\\_no=1&index=1](http://www.artic.edu/aic/collections/artwork/20684?search_no=1&index=1).

<sup>4</sup> Isabel Kuhl, *Impressionism: A Celebration of Light* (New York: Parragon, 2009) 1-224, 26.

## Introduction

For a final capstone project for the MA in History program in public history, the research project proposed is a public program that will be offered to 14-18-year-old high school students in Chicago, Illinois. This project will work in conjunction with The Art Institute of Chicago's mission statement which states, "The Art Institute of Chicago collects, preserves, and interprets works of art of the highest quality, representing the world's diverse artistic traditions, for the inspiration and education of the public and in accordance with our profession's highest ethical standards and practices."<sup>5</sup> It is a program that will be connected to The Art Institute of Chicago where there will be a field trip for students to learn about 19<sup>th</sup> century art history in Paris, France. When examining the 19<sup>th</sup> century in Paris 1830 to 1899, the changing architecture, art, and technology of the city buildings in relation to the art and culture is nowhere to be seen.

The project will emphasize the art that is in the permanent collection of the Art Institute of Chicago for this program to be managed annually. The primary purpose of this project will be to show high school students the importance of art and how it can be connected to history. The historical topic for this project will incorporate the topic research that has been analyzed from primary sources that help to link the art and architecture together in Paris France. It will consist of a weekly class/field trip that will be run by The Art Institute of Chicago once a week and feature an art history graduate student that teaches the students how to differentiate between art paintings in the 19<sup>th</sup> century. The project will consist of a walk-through tour of the museum where at the end of the 45-minute tour, the students will then be led to the painting by Gustave

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<sup>5</sup> The Art Institute of Chicago, "Mission Statement" (Chicago: The Art Institute of Chicago, 2017) accessed 21 September 2017, <http://www.artic.edu/about/mission-and-history>.

Caillebotte titled *Paris Street; Rainy Day* (1877). This is where they will sit down by the painting and discuss what they can see in the image for the next 15 minutes. It will be an interactive discussion where both the students and the teacher can ask questions regarding what they can see in the image. This project will be a public experience that will help to educate students about art as it relates to history and conservation. The capstone research will be beneficial in helping to expand the reasons as to why the 19<sup>th</sup> century in Paris was such a monumental time for art. It will consist of new research that has been analyzed by both primary and secondary sources. The research consists of art history paintings from the 19<sup>th</sup> century along with a letter written in the 19<sup>th</sup> century by Mary Cassatt, archival newspapers from the Library of Congress written by 19<sup>th</sup> century Americans talking about Paris and its new “Eiffel Tower.” Two maps of Paris, and a photo of the finished Eiffel Tower to help strengthen the thesis statement and secondary sources.

The historiography has gaps in its literature about the art history of the 19<sup>th</sup> century in Paris. The primary archives like the 4 newspaper articles from, “The Hawaiian Gazette (April 02, 1889)”<sup>6</sup> “Evening Bulletin (May 07, 1889)”<sup>7</sup> “The Advocate (January 31, 1894)”<sup>8</sup> and “The Barton County Democrat (February 03, 1899)”<sup>9</sup> help to explain the changing architecture of Paris and conveying the technological advances the city was experiencing. These newspapers

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<sup>6</sup> The Library of Congress, “The Hawaiian Gazette, April 02, 1889, Page 8, Image 8” (Image provided by The University of Hawaii at Manoa) (Chronicling America: Historic American Newspapers, Library of Congress, 2017) 8, accessed 21 October 2017, <http://chroniclingamerica.loc.gov/lccn/sn83025121/1889-04-02/ed-1/seq-8/>.

<sup>7</sup> The Library of Congress, “The Evening Bulletin, May 07, 1889, Image 4” (Image provided by The University of Kentucky, Lexington) (Chronicling America: Historic American Newspapers, Library of Congress, 2017) 4, accessed 21 October 2017, <http://chroniclingamerica.loc.gov/lccn/sn87060190/1889-05-07/ed-1/seq-4/>.

<sup>8</sup> The Library of Congress, “The Advocate, January 31, 1894, Page 15, Image 15” (Image provided by Kansas State Historical Society; Topeka, KS) (Chronicling America: Historic American Newspapers, Library of Congress, 2017) accessed 22 October 2017, <http://chroniclingamerica.loc.gov/lccn/sn85032018/1894-01-31/ed-1/seq-15/>.

<sup>9</sup> The Library of Congress, “Barton County democrat, February 03, 1899, Image 7” (Image provided by The Kansas State Historical Society; Topeka, KS) (Chronicling America: Historic American Newspapers, Library of Congress, 2017) accessed 21 October 2017, <http://chroniclingamerica.loc.gov/lccn/sn83040198/1899-02-03/ed-1/seq-7/>.

help show how Paris became a “mecca”<sup>10</sup> of exploration and discovery for people from all over the world. The literature of the 19<sup>th</sup> century and museum literature review will be discussed in detail in chapter one regarding the secondary sources that will be discussed for the public project. The secondary sources help to determine what connections have been made to art in the 19<sup>th</sup> century and what information may still be missing. Making connections to how historians have viewed artists like Eugène Delacroix, Edgar Degas, Pierre-Auguste Renoir, and Claude Monet is a crucial step in analyzing the literature that has been already presented. Chapter two will discuss the methodology associated with conducting the research for this project. The lenses that will be focused on in this analysis will be on social history and cultural history. It will look at the art history, architecture, and technological advances in buildings of the 19<sup>th</sup> century in France in relation to what historians have proven in secondary sources and will analyze the missing connections to the art and architecture.

In chapter three the target audience will be addressed which is The Art Institute of Chicago and students ages 14-18 years in age. This chapter will be supported by data and research evaluations into art programs for high school students at the museum, and whether they were effective in teaching about art history/conservation. The data that is revealed in this chapter will help with the initial plan that is going to be put into place to make this project run smoothly. In chapter four the plan for the project will be laid out fully. The topic research will also be explained and evidence from mainly primary sources will be used to reinforce what this new research has found research, along with some comparing of what historians have stated in secondary sources. In chapter five, recommendations for the project will be looked at in

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<sup>10</sup> Library of Congress, “The Evening Bulletin, May 07, 1889”, 4.

conjunction with the ethical considerations. These lenses will help to address different arguments of the topic at hand and will help to understand the different avenues that can be taken for this project. Chapter six will then explain the proposed budget for the project and the staffing considerations for the public program. The budget will be laid out in full and the guidelines for funding it will be discussed in length. There will also be a table of the planned-out budget for the public program along with an explanation of the costs associated with it. The chapter will help to sum up the plan for this project and the research that has been analyzed to help provide answers as to why this project is so important in the first place.

The primary research questions that are being asked in this thesis project are, how has art history been studied in 19<sup>th</sup> century Paris? Did the art and city architecture have an influence on each other? Were artists impressed by new infrastructure in their city like the Eiffel Tower? What can be seen through their art collectively? How can this benefit historians who now study 19<sup>th</sup> century France? Was Paris a mecca of growth in modern art and technology when it comes to architecture?

## Chapter 1: Historiography

The historiography and literature of the 19<sup>th</sup> century in Paris, France regarding art, architecture, and technology are subjects with many sources to analyze. The 19<sup>th</sup> century in Paris France has been a popular topic in recent years. Literature points to the different art movements of the time and leaves out important features about the technological changes in France and the architecture. For example, in Isabel Kuhl's text she writes, "From around the middle of the century, a new technology started to develop, photography, which came to exert a major influence on artistic creation and ways of seeing."<sup>11</sup> This literature helps to show varying reasons as to why the artists started to paint in Impressionism, however there are gaps in their research. The literature both of art and public history helps to convey the different themes that historians have on the period. Museum literature is also discussed in this chapter to help outline why this public project is different than what other historians have done before at museums.

In one example, historians explain how the French felt controlled by their government. The people of France were oppressed after the French Revolution of 1789-1799. In the text titled *Politics and Theater: The Crisis of Legitimacy in Restoration France, 1815-1830* by Sheryl Kroen she writes, "Freedom of expression, freedom to meet in public, and to express one's views were all officially restricted during the Restoration."<sup>12</sup> The way people discussed life in 19<sup>th</sup> century France was still in secretive ways. People had to meet in coffee shops or in the open air

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<sup>11</sup> Isabel Kuhl, 93.

<sup>12</sup> Sheryl Kroen, *Politics and Theater: The Crisis of Legitimacy in Restoration France, 1815-1830* (Berkeley: University of California Press, 2000) 1-496, 161. accessed 2 August 2017, <http://quod.lib.umich.edu.ezproxy.snhu.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb02131.0001.001;didno=heb02131.0001.001;view=image;seq=177;node=heb02131.0001.001%3A6.1;page=root;size=125>.

to discuss how they felt about their society. In the early 1830's it was still a very difficult time for French citizens. The literature goes on to state that not only were they closely monitored by the government, but the city itself was falling apart and the infrastructure of Paris after the French Revolution was in desperate need for repair.

The historiography around art history discusses the art in relation to the art period that it was made in, whether that was Neoclassicism, Romanticism, or later in the mid-19<sup>th</sup> century Impressionism. It is informative, yet it is lacking connections to the technology in France and the changing infrastructure of the new buildings like the Eiffel Tower that were created from 1830-1899. This drastic change in infrastructure is seen in literature by architects, but not shown in connection to the art that was being produced during the 19<sup>th</sup> century. The literature by David Van Zanten, Ferenc Fehér, Sherly Koen, Mary Acton, and Fae Brauer have helped to expand the interpretations of the 19<sup>th</sup> century regarding art history and technology. Gaps are still present in the literature in the way that it is both taught and written about in secondary literature. The literature around architecture from David Van Zanten and Timothy Wilcox shed some light into what historians thought about the changing structures around the city of Paris. Examining the literature of new and old interpretations of the art and architecture will help to enable historians to see connections to both. Looking at the research and literature that has been published as of right now, there are gaps in how they chose to write about the period. By using a social and cultural lens in this research, there is going to be a wider focus on the social and cultural aspects of the 19<sup>th</sup> century in Paris. Looking at the museum literature will also help to guide the focus of this public project that will be geared to helping students understand the historical concepts of art and architecture in 19<sup>th</sup> century in Paris France.



Talking a look at museum literature will add to the discussion on how museums are supposed to function in the process of educational learning. In an article titled “The Routledge Research in Museum Studies Series” by Margot Note, she discusses what a few historians have thought and expressed when analyzing the role that museums play. She writes, “Tensions exist between the idea of museums as institutions of the elite and purveyors of the dominant culture and their long history of establishment for the enjoyment of all classes.”<sup>13</sup> Museums must look at why they are open in the first place and understand that their main goal as an institution should be to teach the public about the past. Another historian by the name of Eilean Hooper-Greenhill also makes a similar point in her book titled *Museums and the Shaping of Knowledge*. In her research from (1992) she writes, “But it is a mistake to assume that there is only one form of reality for museums, only one fixed mode of operating.”<sup>14</sup> Historians question to what extent a museum should engage with its viewers, yet research suggest that having an open learning environment where students can come to a museum to learn is a good premise.

Another article that explains the current analysis into museums is an article by Alan J. Friedman titled “Lessons from English Museums, 1970,” in this article he writes about an experience he had at a museum in (2001). He states, “Museums not only have simple data to impart, such as the age and appearance of rare and historic artifacts. Museums can also put artifacts in a context, making exciting connections with other parts of a visitor’s own world. Simply the juxtaposition of objects can tell important stories and make sense out of apparently

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<sup>13</sup> Margot Note, “The Routledge Research in Museum Studies Series”, (AltaMira Press, 2013), *Collections: A Journal for Museum and Archives Professionals*, Vol.9, No. 4 (2013): 396, accessed 1 November 2017, <https://rowman.com/WebDocs/Note%209.4.pdf>.

<sup>14</sup> Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992) Taylor & Francis, 1-243, 1, accessed 5 November 2017, <https://ebookcentral-proquest-com.ezproxy.snhu.edu/lib/snhu-ebooks/detail.action?docID=170020>.

disparate facts.”<sup>15</sup> Understanding how museums function is important to public historians. Katharine T. Corbett makes another similar connection to how museums should perform in her article titled “Adult Museum Programs: Designing Meaningful Experiences.” In her article she writes about how they can transform how the public relates to history. She writes, “A transformed perspective can be expressed behaviorally (becoming more engaged with the museum) or attitudinally (greater acceptance of other ways of life).”<sup>16</sup> This is good to note in that having an interactive learning experience at a museum like the Art Institute of Art can help not only students who are 14-18 years in age, but will also teach adults about the paintings as well. From what modern museum literature has shown, there is good progress when it comes to education programs in museums. David S. Stein and Susan Imel make another good point to this conversation on growing museum education when they write, “Learning in community can produce a shared sense of purpose, a sense of belonging to a group that welcomes differences as a means to understand a local situation better.”<sup>17</sup> This “shared purpose” would also help benefit students in the learning community who come to an institution to learn about a different period that they may not know that much about. Historians must seek new modes of communication when it comes to teaching the public. Another historian that is current and up to date with this procedure is Rukiye Dilli. In his article he gives an international perspective from Turkey on how museums keep transforming the way that they help to educate the public. In his article he

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<sup>15</sup> Alan J. Friedman, “Lessons from English Museums, 1970” (Journal of Museum Education, 2001), Vol.26, No.3 (2001): 11, accessed 1 November 2017, <http://www.familylearningforum.org/images/article-eng-museums.pdf>.

<sup>16</sup> Katharine T. Corbett, “Adult Museum Programs: Designing Meaningful Experiences” (The University of California Press, 2004) National Council on Public History, *The Public Historian*, Vol.26, No. 2, (2004): 99, accessed 5 November 2017, [http://www.jstor.org.ezproxy.snhu.edu/stable/10.1525/tph.2004.26.2.98?seq=2#page\\_scan\\_tab\\_contents](http://www.jstor.org.ezproxy.snhu.edu/stable/10.1525/tph.2004.26.2.98?seq=2#page_scan_tab_contents).

<sup>17</sup> David S. Stein, and Susan Imel, “Adult Learning in Community: Themes and Threads” (John Wiley & Sons, Inc. 2002) *New Directions for Adult and Continuing Education*, Vol. 95 (2002): 93, accessed 5 November 2017, <http://eds.b.ebscohost.com.ezproxy.snhu.edu/eds/pdfviewer/pdfviewer?vid=1&sid=cddce40d-cdc8-427e-9b20-09b1f475b572%40pdv-v-sessmgr01>.

states, “Along with those benefits, museums help developing skills such as observation, use of imagination and creativity, and senses of aesthetics and good taste.”<sup>18</sup> The use of observation is key for both students and adults to learn through a museum educational experience. It will help allow them to understand better the world around them and to notice small details that may be hidden in a painting that tell a little about the time period that they were painted in. These museum observations are good, and reveal the direction that museums are heading.

Knowing that they help to impart a special connection to the viewer is key to recognizing how new connections can be made to artifacts of the past. Two more historians help to discuss this theory in their articles on Museum Education. In a review of an article titled “Art History and Education, Stephen Addis and Mary Erickson” by Elizabeth Vallance, she helps to understand why museums want to teach students in the first place. She writes, “What should art museums be doing in their education programs? Indeed, what should be the goal of art museums, period? Why display art? Why teach about it? Why teach art history, and why do it in museums?”<sup>19</sup> Her questions raised here are still valid questions for the research that is being presented in this analysis. Understanding how museums can be learning centers for children and for generations of families to come. What this public program is trying to do is to establish new forms of communication for both students and teachers. New methods of connecting 14-18-year old’s to 19<sup>th</sup> century French Impressionism. Elizabeth Vallance goes on to state, “These are very real questions demanding answers for teachers in school, where art is too often considered an

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<sup>18</sup> Rukiye Dilli, “Conducting Museum Education Activates within the Context of Developing a Nature Culture in Primary School Students: MTA Natural History Museum Example” *International Journal of Environmental & Science Education*, 2016) Vol. 11, Issue 2 (2016): 76, accessed 5 November 2017, <file:///C:/Users/User/Downloads/ijese.2016.292a.pdf>.

<sup>19</sup> Elizabeth Vallance, “Art History and Education, Stephen Addis and Mary Erickson” (Chicago: The University of Chicago Press, 1994) *American Journal of Education*, Vol.102, No.2 (1994): 235-243, 236 accessed 3 November 2017, <http://www.jstor.org.ezproxy.snhu.edu/stable/pdf/1085723.pdf>.

expendable frill that can be sacrificed to the claims of “hard” disciplines like mathematics, social studies, science, and the language arts.”<sup>20</sup> This idea that art history does not need to be taught is what some schools have to deal with from the school district. Vallance makes good points to the reasons as to why this education is so important for school children,

Art museums battle against the fact that art seems to be intimidating, especially to grown-ups, who are aware that art is a language they don’t know well: the building’s design tacitly declares the works there to be important, but installations typically do not offer much information about them, leaving visitors to fend for themselves on the misguided principle that art speaks for itself (I’ve heard curators say this, though I think times are finally changing.)<sup>21</sup>

This helps to strengthen why having educational exhibits for both students and adults can help educate a population on a somewhat unknown time period like the mid to late 19<sup>th</sup> century in Paris France. Salite Purkis makes similar museum exhibit remarks in her review of a text titled *Museum and Gallery Education (Leicester Museum Studies series)*, by Eileen Hooper-Greenhill. In the review she helps to present the history of museum exhibits and how they have evolved over time. Purkis writes, “From small beginnings before the war, museum education services expanded in the late 1950s and 1960s from giving gallery talks to school parties to the provision of courses for teachers and students in training, particularly as the skills and sources method became more widespread.”<sup>22</sup> Museum exhibits like the one that is being suggested in this project are to help engage both the public and students in to discovering more about the past. This public program at the Art Institute of Chicago seeks to do just that with having an interactive discussion with students 14-18 years in age and a graduate student. The history at the museum will only be

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<sup>20</sup> Elizabeth Vallance, 236.

<sup>21</sup> Ibid.

<sup>22</sup> Salite Purkis, Review of *Museum and Gallery Education (Leicester Museum Studies series)* by Eileen Hooper-Greenhill (Historical Association, 1993) (April, 1993) No. 71 (1993): 43, accessed 3 November 2017, <http://www.jstor.org.ezproxy.snhu.edu/stable/pdf/43257887.pdf>.

improved upon when interactive exhibits and field trips like this are used to help reengage the youth. In this analysis on the 19<sup>th</sup> century in Paris France, certain lenses will be analyzed to get a better idea of what social and cultural aspects helped to inspire the artists and architects.

Taking a first look at some of the literature that historians have stated like Ferenc Fehér, “The French Revolution may not have been the “bourgeois revolution” whose nature or existence historians are today debating, but it was certainly read as one by generations that immediately succeeded it.”<sup>23</sup> Historians such as Fehér express the dominating historiography of the period and show the varying arguments that historians have had when studying the subject. The literature points to the bourgeois as helping to start this modern turn of events in Paris, yet the debate continues to go on as to what exactly inspired both artist and architects. Fehér is discussing the 19<sup>th</sup> century in Paris, France as a time of change and a place where historians and scholars continue to debate about the causes and reasons of the French Revolution. The reasons as to why it started and how it was won by the people of France. Much literature has been written on this subject around the Revolution of both 1789 and the July Revolution of 1830. Still, research into the art and architecture of the time needs to be done.

Furthermore, he then writes, “A recent study sees “les historiens’ bourgeois de la Restauration, tout à leur célébration de l’épopée classes moyennes”, (“the bourgeois historians of the Restoration busy celebrating the epic of the middle classes.”)<sup>24</sup> The idea of the classes merging is another big focus that secondary literature brings up. Ferenc Fehér gives a good

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<sup>23</sup> Ferenc Fehér, *The French Revolution and the Birth of Modernity*, (Berkeley: University of California Press, 1990), accessed 30 September 2017, <http://publishing.cdlib.org/ucpressebooks/view?docId=ft2h4nb1h9&chunk.id=d0e840&toc.depth=1&toc.id=d0e216&brand=eschol>.

<sup>24</sup> Ibid (M. Gauchet, “Les lettres sur l’Histoire de France de Augustin Thierry,” in *Les Lieux de Mémoire*, Vol. II, *La Nation*, ed. Pierre Nora, 271).

explanation in his text that the 19<sup>th</sup> century in Paris, France was one that was very controversial with how historians have researched it. He presents fresh information in how historians have thought and how much of their work is also missing connections to the middle class. His main points are on the classes merging and about how education was expanding. He writes, “The “bourgeois rank” became everyday more important, by the visibly growing mass of intellect and education it represented. And so “men began to speak and write about the Rights of Man, and to investigate the rights of those who based their claims on so-called privileges. This is how the French Revolution came about.”<sup>25</sup> His research from (1990) is very in depth and really helps to explain the literature that has been already stated on the 19<sup>th</sup> century in France. It gives a good take on the French Revolution and the research that is still being discussed to this day. Other historians like Mary Action have different takes on the 19<sup>th</sup> century in France.

Mary Action in her book titled *Learning to Look at Paintings*, helps to discuss what art historians have stated about the art that was coming out of the 19<sup>th</sup> century. In her research that is geared to art historians she writes, “Degas was a member of the Impressionist movement, which set great store by creating a sense of instantaneity and spontaneity.”<sup>26</sup> The 19<sup>th</sup> century was bringing a lot of change in the form of art and architecture. The historiography that art historians like Mary Acton tend to focus on is concepts in the art and fail to also realize the changing landscapes of the city buildings and infrastructure like the construction of the Eiffel Tower in 1889. She mentions that there was this change to “spontaneity” in the art, but fails to recognize the other elements of the period that may have led artists to start to create this spontaneous reaction to light and color.

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<sup>25</sup> Ferenc Fehér, 34-35.

<sup>26</sup> Mary Acton, *Learning to Look at Paintings*, (New York: Routledge, 2009), 1-232, 20.

Mentioned earlier in the introduction, Sheryl Kroen's research discusses another perspective of the 19<sup>th</sup> century that also discusses the restoration of France, but brings in details of French society. In her book titled *Politics and Theater: The Crisis of Legitimacy in Restoration France, 1815-1830*, her literature sheds light on the people of France. She writes, "What forms of expression were available?"<sup>27</sup> This kind of rhetoric in her literature really helps to give a good debate on the issues that were being raised in the 19<sup>th</sup> century in Paris. After the French Revolution, the Restoration was a time of much change in France and many historians relate this change to the Industrial Revolution and the changing culture in France. They mention artists like Eugène Delacroix, Edgar Degas, Claude Monet, and Pierre-Aguste Renoir as having a strong influence on the period, yet nowhere in these secondary sources is there a focus on the architecture and the city that also played a major role in this new modern era.

Another historian who sheds light into the modern literature of the 19<sup>th</sup> century is Fae Brauer. In his book titled *Rivals and Conspirators: The Paris Salons and the Modern Art Centre*, helps to offer another insight into the period. Brauer's research states, "Dismissing the issue of foreigners as a red herring, the architect who had been made chevalier of the Legion of Honour in 1885, Albert-Théophile Thomas, maintained that rather than vexing itself over whether artists were French or foreign, the Salon Committee should only be concerned with talent."<sup>28</sup> This historiography helps to get an idea of what the architects were thinking about during this time with the building of new structures to help showcase all the art that was flowing in and out of Paris, France. Artists from America especially found Paris to be the prime location to work on

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<sup>27</sup> Sheryl Kroen, 162.

<sup>28</sup> Brauer, Fae, *Rivals and Conspirators: The Paris Salons and the Modern Art Centre*, (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2013), 1-271, 1, accessed 1 October 2017, <http://eds.a.ebscohost.com.ezproxy.snhu.edu/eds/ebookviewer/ebook/bmxlYmtfXzgXMTA2M19fQU41?sid=a323a179-5de5-47bb-a828-5dc33463b819@sessionmgr4008&vid=1&format=EB&rid=6>.

their art. Mary Cassatt for example was born in America, but moved to Paris to work with leading artists of the century like Monet and Degas. Some people in France wanted the art that was being showcased in the Salons to only be “French artists” while other main figures and architects like (Albert-Théophile Thomas), wanted all forms of art to be showcased based on their “talent alone.” Fae Brauer makes good points in his research to highlight these features in architecture and art that are often missed in secondary sources from Mary Acton and Isabel Kuhl’s text.

Continuing in this discussion of 19<sup>th</sup> century architecture is David Van Zanten in his book from (1987) titled *Designing Paris: The Architecture of Duban, Labrousse, Duc, and Vaudoyer*. He is part of the few that make some good arguments to the changing infrastructure in Paris, France. In his text he writes, “These courtyards would be ornamented with other fragments from Lenoir’s collection and thus would constitute museum space- an outdoor museum of French national architecture like the original Musée des Monuments Français.”<sup>29</sup> The changing landscape of Paris involved architecture from what modern literature reveals. Not only was it a time of much growth in the art sector with artists like Delacroix, Degas, Monet, and Renoir, but it was also an enormous amount of growth for infrastructure in the city of Paris. This historiography by historians like David Van Zanten and Fae Brauer help to strengthen the argument that is being analyzed in this capstone.

Another important aspect of the secondary literature is the art and culture that made up the 19<sup>th</sup> century in Paris, France. Literature states that Eugène Delacroix was one of the main

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<sup>29</sup> David Van Zanten, *Designing Paris: The Architecture of Duban, Labrousse, Duc, and Vaudoyer*, (Massachusetts: MIT Press, 1987), 1-248, 74, accessed 2 October 2017, <https://quod-lib-umich-edu.ezproxy.snhu.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb05880.0001.001;didno=heb05880.0001.001;view=image;seq=90;node=heb05880.0001.001%3A6;page=root;size=125>.



artists that helped to inspire the artists in the early 19<sup>th</sup> century. The literature titled “Delacroix Romanticizing War, Eugène Delacroix’s Impassioned Brushstrokes Capture the Fervent Energy of Human Conflict” (2014). This article from the Weider History Group discusses the different aspects of art history and how it relates to social history. In the text they write, “Romanticism flourished in France at the turn of the 19<sup>th</sup> century, and leading the artistic movement was Eugène Delcroix.”<sup>30</sup> This article helps to lay out a good framework of the early 19<sup>th</sup> century when it comes to Romanticism and the influence that it had on the Impressionist like Degas, Monet, and Renoir. It states, “Though many of his war-themed works depict historic subjects, such as the Crusades, his best-known painting, *Liberty Leading the People* (1830) that is in Figure 2 was inspired by the contemporary French Revolution of 1830.”<sup>31</sup> These secondary sources that reveal the art history and social history help to frame the research that is going to be expressed in this capstone on art, technology, and architecture. The literature that has been thus stated reveals that there is in fact gaps in the research on 19<sup>th</sup> century Paris, France. The Art Institute of Chicago will look to close these gaps with the use of a public program that will seek to teach students about the connections that can be made between art and architecture.

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<sup>30</sup> Weider History Group, “Delacroix Romanticizing War: Eugène Delacroix’s Impassioned Brushstrokes Capture the Fervent Energy of Human Conflict”, (Weider History Group, 2014), *Military History*, Vol. 30, Issue 6 (2014): 56, accessed 21 July 2017, <http://eds.b.ebscohost.com.ezproxy.snhu.edu/eds/pdfviewer/pdfviewer?vid=8&sid=f8b57975-99d7-415d-8a35-cc00af495fa6%40sessionmgr103>.

<sup>31</sup> Ibid.

## Chapter 2: Methodology

The primary methodology that is used for this project is a social lens and cultural lens when looking at the 19<sup>th</sup> century in Paris France. The research that is used in this analysis is focused on the social aspects of Paris in terms of the city structure and cultural tendencies of the period. For the public project, there will be a good amount of research that is geared to the effects that public programs have on the youth 14-18 years in age. With the help of the Art Institute of Chicago, and the research that they have already conducted with their own programs for kids, there is good evidence to show that this type of work helps to educate students from all walks of life. Research in social history helps us understand better the period of France in the mid to late nineteenth century. In an article from Alec J. Eshelman and Patrick J. Rottinghaus from the *Career Development Quarterly* (2015), they help to shed light on the social aspects of a public program and what it can do for adolescents from all social backgrounds.

In this Article titled “Viewing Adolescents’ Career Futures Through the Lenses of Socioeconomic Status and Social Class,” they performed some studies on how educational programs affected these adolescents. Eshelman and Rottinghaus write, “This study examined socioeconomic status (SES) and perceived social class as predictors of educational and occupational aspirations and expectations in a sample of 100 high school students from 2 midwestern high schools.”<sup>32</sup> The public project for this study is looking at art history and ways to

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<sup>32</sup> Eshelman, Alec J. and Rottinghaus, Patrick J., “Viewing Adolescents’ Career Futures Through the Lenses of Socioeconomic Status and Social Class” (Wiley Blackwell Publishing, 2015) *Career Development Quarterly*, Vol. 63, Issue 4 (2015): 320-332, 320, accessed 3 October 2017, <http://eds.a.ebscohost.com.ezproxy.snhu.edu/eds/pdfviewer/pdfviewer?vid=4&sid=cff99246-4b07-4554-963b-d18751746a03%40sessionmgr4009>.

improve how students view art and history together. The research that has already been performed by researchers like Alec J. Eshelman and Patrick J. Rottinghaus help to expand critical thinking on the ways in which adolescents become successful through different educational programs or means that are presented to them at an early age. Their work goes on to state, “He further argued that if career professionals hope to understand and assist all working people and not simply middle-class individuals with relatively high levels of vocational volition, the research base of the field must expand to encompass populations that have been largely overlooked in the past.”<sup>33</sup> This analysis on students helps to understand how this potential public program will help benefit students in the Chicago Illinois area. The public program for this project looks to help engage students in art history and conservation.

Using a cultural lens to look at the cultural aspects of the 19<sup>th</sup> century in Paris France is also necessary in this project. In the text by John Tosh *Historians on History* (2009), he makes great points to how historians like Mark Poster, should view a social history and cultural history. In this text it states, “In the course of two decades social history changed from a scorned, marginal discourse referred to by leading political historians as “pots and pans history” into the prevailing norm of the field.”<sup>34</sup> Looking at history through a social and cultural lens in this research is a valuable tool for historians because it allows researchers to look at the small aspects of society in the 19<sup>th</sup> century and how different cultural aspects like a painting or a building. John Tosh gives a good analysis of what historians believe to be true in the field of history and how looking at different historical lenses can be beneficial for a project. When examining the public

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<sup>33</sup> Ibid.

<sup>34</sup> John Tosh, *Historians on History* (Great Britain: Pearson Education Limited, 2009) Ch. 38, Mark Poster, “From Cultural History and Postmodernity: Disciplinary Readings and Challenges (Columbia University Press, 1997) 1-361, 316.

program for this project, it is important to look at the research and methodology that has already been done in this area and see what positive and negative issues may arise in the project.

Taking another look at a social lens, there are a few questions that this project will look to address by analyzing the methodology. The different roles of external institutions and individuals all help to play a valuable role in both conducting this research and giving ideas on how to improve the impact this public program will make on the youth in Chicago ages 14-18 years old. This project will entail the Art Institute of Chicago making a fully accessible public program for high school students that are in 9<sup>th</sup>-12<sup>th</sup> grade. It will be accessible to all children at the museum and all kids will be allowed to take the class with no fee. This program will look at strengthening the way that students view art history and how they understand the 19<sup>th</sup> century in Paris, France. It will use pieces of art that are in the permanent collection at the museum. This will allow the program to run throughout the entire year and the high school students will have full access to the art and will be able to analyze it in person for their class. A social lens for this research is being used to understand the social aspects of the time frame 1830-1899, to get a better understanding of what led artist like Delacroix, Degas, Monet, and Renoir to paint the paintings that they did. The social history of the nineteenth century in Paris is not always a subject that they teach in high school, and this public program will allow students to gain some critical knowledge that they can take with them when they go to college and out into the real world. Historians like John Tosh help to express the value that history has on a society and how important it is to pass this on.

To give an effective research project on the 19<sup>th</sup> century in Paris, France, the focus was on the social and cultural history of this time frame. The research is geared to the architecture and art of the period and what may have contributed to the changing historical elements in the

way the French thought and lived in Paris. The research is going to focus on these elements and is going to try to reveal if the architecture of France is in any way connected to the art. Historians like Mark Poster discuss the advantages of a social lens when looking at the past. In John Tosh's text he discusses Poster's theories from (1997) when he states, "The turn to social history also meant in particular a preference for "history from below," as its premier practitioner E.P. Thompson, termed it."<sup>35</sup> The social lens is so important for this research because it is going to try to understand the "history from below" in 1830-1899 Paris, France. It will seek to understand the art and architecture of the period, with primary research and will also analyze secondary research from credible institutions. By looking at the archives as well will help understand the social history and the cultural history of the period.

Another important factor of the methodology of this project is the archives that were used to help represent the changing culture in France. The archives that are used for this project include: a few paintings from the 19<sup>th</sup> century that were painted by: Gustave Caillebotte, Edgar Degas, Claude Monet, and Pierre-Auguste Renoir. A photograph of the Eiffel Tower, four newspapers from the 19<sup>th</sup> century in America that discuss the excitement for the Eiffel Tower, along with a patent of the Eiffel Tower. An archive of a letter from Mary Cassatt to Bertha Honoré Palmar which talks about her emotions during the 19<sup>th</sup> century and in the letter, she mentions Edgar Degas. Looking at this letter and the other archives in this collection of work will help the discussion at hand. When historians examine archives like paintings, letters, photography, and newspapers they help to uncover clues about the 19<sup>th</sup> century. Also, historians can determine if architecture really did play a pivotal role with the art within the period. These

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<sup>35</sup> Ibid, "Mark Poster", 317.

archives will help to show the changing architecture of the 19<sup>th</sup> century and will help to fill in the missing gaps that public historians have left out of modern literature. In turn, a focus on the cultural history will also prove to be critical when analyzing the primary sources.

A cultural lens will prove to be a great balance for the research in this project. Understanding the social aspects of the people of France is essential, yet understanding the cultural influences that led architects to imagine buildings like the Eiffel Tower (1889) shown in Figure 3, is also necessary for this research project. A cultural lens helps to tie in all the research together from the art history, to what historians have said about the architecture in Paris France during the mid to late nineteenth century. The literature has gaps as to why the architecture may have helped to influence artist like Delacroix, Degas, Monet, and Renoir. Looking at the cultural history will help to prove the important dynamics of what can be seen from the changing elements of Paris France and how the city changed so dramatically with its architecture and art. John Tosh makes another good point when in his text he presents another argument by Mark Poster. Poster speaks about the importance of understanding history from the bottom up and really getting to know the people who helped contribute to the period in France that may have otherwise been overlooked by other historians. Poster writes,

Cultural history might then be understood as the study of the construction of the subject, the extent to which and the mechanisms through which individuals are attached to identities, the shapes and characteristics of those identities, the role the process of self-constitution plays in disruption or stabilization of political formation, and the relation of all these processes to distinctions of gender, ethnicity, and class.<sup>36</sup>

This idea of looking at social history and cultural history as a new form of understanding “mechanisms” in history that lead to new avenues of research is important. Focusing in on the

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<sup>36</sup> John Tosh, “Mark Poster”, 321.

art, and architecture of the 19<sup>th</sup> century in Paris France helps to bring up new arguments and research as to why 1830-1899 was the time for artist and architects to expand in the ways that they did.

### **Chapter 3: Target Audience**

The target audience for this capstone thesis and project is youth students and teachers. This project is going to consist of a public program that is specifically going to be offered to high school students who are between the ages of 14-18 years in age. It is important to also address the teachers in this project that may want to learn and understand the project that will be put on by the Art Institute of Chicago, for them to really get a better understanding of the art history program that will be taught by the graduate student. It will consist of a graduate student who has a Bachelor's degree in art history or history and someone who is enrolled in a Master's degree program, or someone who is finishing up their program. It is important that the target audience is also geared to fellow scholars and researchers/museums who are looking to add to their museum and want to find out more information about the benefits of this program. This program will seek to engage students in art that is on display at the Art Institute of Chicago in their permanent collection while helping to expand their knowledge on art history and conservation.

The Art Institute of Chicago right now offers a similar class to younger students on how to paint and show different perspectives on ways to create lines and symmetry, yet they do not discuss the painting for its historical context. This program will focus on art history and helping students engage in both the art side of the piece as well as the history associated with a piece. Having students view paintings in a new light will help to educate them on the importance of art history and conservation when it comes to taking care of these precious relics of the past. On their website the Art Institute of Chicago writes, "Learn to describe and analyze works of art.



Address perspective and scale of art.”<sup>37</sup> The lesson plan has been proven effective with helping to engage students who are 5-8 years old based on the Art Institute of Chicago’s web site. They first learn about art and “perspective of scale” with the Art Institute’s program that they offer now, yet they are missing a program that teaches older students who are 14-18 years in age about specifically art history and how to understand a painting for its historical context. This project will target high school students and help to expand their knowledge of Paris during the late 19th century.

Another important aspect of this project will be who to hire to teach the kids about art history and the paintings that will be featured in this project at the Art Institute of Chicago. One painting that is going to be used in this project is Gustave Caillebotte’s, *Paris Street; Rainy Day* (1877) oil on canvas, 212.2 x 276.2 cm. (83 ½ x 108 ¾ in.) This painting that is shown in Figure 4 offers students a good perspective of daily city life in Paris, France at the end of the 19<sup>th</sup> century. The graduate student that is chosen for this project will have to have a Bachelor’s degree already in history, art history, public history or an equivalent. The student must be familiar with art history and understand the 19<sup>th</sup> century in Paris, France to be able to answer any questions that the students may have. The painting by Gustave Caillebotte is an exceptional piece of the period and will really help to convey the art and architectural elements that were emerging in France. The museum discusses the painting on their website when they write, “In his masterpiece, *Paris Street; Rainy Day*, Gustave Caillebotte brought an unusual monumentality and compositional control to a typical Impressionist subject, the new boulevards that were

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<sup>37</sup> The Art Institute of Chicago, “Impressionist and Post-Impressionist Lesson Plans” (Chicago: The Art Institute of Chicago, 2013) accessed 13 September 2017, <http://www.artic.edu/aic/collections/exhibitions/Impressionism/lesson>.

changing the Paris cityscape.”<sup>38</sup> This painting helps to express the true nature of this research and why it is so important to not only analyze, but to also produce this public project for high school students ages 14-18 years old. The graduate student must be knowledgeable in French Impressionism and know how to explain to the students what the art is trying to represent in terms of the year in which it was made.

Looking at this public program, it is also important to note the statistical data and research that has been done in this genre. In an article by the Journal of Effective Teaching from South Dakota State University (2012) it discusses the research that has been done with high school students and public programs that were geared to art history. In their article they write, “However, an art history faculty serving as a generalist in a visual arts department faces the challenge to design ways to foster the diverse creative approaches of fine arts, art education, and graphic design students within an academic discipline.”<sup>39</sup> This article discusses the challenges that are presented when trying to plan a public program and the amount of research that goes in to the program before the kids even see it.

Their findings are very helpful for this research project and they help to prove what worked and what didn’t work in their public program. This research is extensive and needs to be looked at further. Another article that was written in (2016) by Emilyn Ruble Whitesell also helps to add to the museum analysis of how students can be taught new and interesting topics through public outreach like field trips. In her research from New York city she writes, “Field trips provide critical informal learning opportunities for children- especially disadvantaged

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<sup>38</sup> The Art Institute of Chicago, “About This Artwork” (Chicago: The Art Institute of Chicago, 2017) accessed 11 October 2017, [http://www.artic.edu/aic/collections/artwork/20684?search\\_no=1&index=1](http://www.artic.edu/aic/collections/artwork/20684?search_no=1&index=1).

<sup>39</sup> Leda Cempellin, “A Service -Learning Project: Linking an Art Museum, Honors Students, and the Visual Arts” (South Dakota State University, 2012) *The Journal of Effective Teaching*, Vol. 12, No.1 (2012): 78, accessed 12 October 2017, <http://files.eric.ed.gov/fulltext/EJ1092132.pdf>.

students who have limited exposure to rich learning environments outside of school- as they occur during the school day and do not typically require intensive family participation or resources.”<sup>40</sup> Emilyn Whitesell’s research with New York City schools helps to provide an open discussion into whether or not field trips are a true benefit for students and how they can be a successful education tool for museums. This research into field trips will give public historians the proper knowledge that they seek when planning for a public project at an institution. Understanding how students react to educational field trips is also going to be an important focus. Her research which looked at a few more past studies also states, “Much research on field trips has focused on how teachers and informal educators can provide high-quality experiences for children (Dewitt & Storksdieck, 2008; Orion & Hofstein, 1994; Tal Alon & Morag, 2014.)”<sup>41</sup> Providing a “high-quality” experience will in fact be a key aspect of this art history public program as well. There has been a lot of research already performed into museum education and how field trips can be successful learning tools for students. However, there is still so much research to be done with high school students. This Capstone project alone will not be able to cover all the different avenues that museums can go into when it comes to teaching students about art history and conservation. What can be stated from South Dakota State University’s research in (2012) is that,

A very recent study at the Widener University in Pennsylvania reveals that when offering a service-learning opportunity to both Honors and non-Honors sections, students acquire competence and leadership skills, and increase their desire to make a difference through

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<sup>40</sup> Emilyn Ruble Whitesell, “A Day at the Museum: The Impact of Field Trips on Middle School Science Achievement” (Wiley Periodicals Inc., 2016) *Journal of Research in Science Teaching*, Vol. 53, No. 7 (2016): 1037, accessed 9 November 2017, <http://onlinelibrary.wiley.com.ezproxy.snhu.edu/doi/10.1002/tea.21322/pdf;jsessionid=A53803107886C78EB82B8C4069DFB97C.f02t03>.

<sup>41</sup> Ibid.

participation in short-term service projects by the end of the term, regardless of whether they were in the Honors or non-Honors course. (Simons, Williams & Russel, 2011)<sup>42</sup>

This research is a great example of how students can learn about valuable tools like “leadership skills” and “participation in service projects.” It is essential that the notes taken here be analyzed and see if this can benefit the public project that is being planned in this research. What tools did they use that were successful? How did the students like learning about art history? What other ways can the students be taught about art and history? How can they be taught about conservation? All these questions will be addressed in chapter 4 for the plan for project and topic research.

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<sup>42</sup> Leda Cempellin, 80.

## Chapter 4: Plan for Project and Topic Research

The project plan for this capstone thesis involves a public program that is geared to students in high school that are 14-18 years old. It is going to consist of a one-day class that the students will be involved in from all different school districts all over Chicago, Illinois. In this chapter there will be a look at the general plans for covering this project and how the project will be put into motion. There will also be a discussion of the topic research. The painting that will be discussed with the school kids will all be covered in this chapter. It is important to first look at the way that the project will be run and the information that will be covered in the class.

The graduate student will first oversee working with curators at the Art Institute of Chicago to pick a painting from the 19<sup>th</sup> century in Paris, France that will be examined in the class. This painting must be from the permanent collection at the institution. For example, Gustave Caillebotte's *Paris Street; Rainy Day* (1877) in Figure 4, is a good example of the modern elements coming to life in the 19<sup>th</sup> century in Paris, France. The painting must be able to speak to the art history of the period that it was painted in. This is to teach the students about the changing city landscape of Paris with the new technological advances that were making life change dramatically during this time frame. The students will be asked to look at the painting first that is being displayed at the museum during the tour that they go on with their class and the graduate student. They will go on a tour of the museum up until they are at Gustave Caillebotte's *Paris Street; Rainy Day* painting. They will have a notepad and pen on them to take notes with on what they can see when they look at the painting. The graduate student will then ask the students to share what they see in the painting, before an open discussion begins about the historical context and the artist's history and connections to the Impressionist Movement. This is

meant to be an educational learning experience for the students and their teachers. Helping them to engage with the Art Institute of Chicago and learn about art history and conservation.

The graduate student must also make sure that they are staying in line with the museum's mission statement for the Art Institute of Chicago. Stating that, "The Art Institute of Chicago collects, preserves, and interprets works of art of the highest quality, representing the world's diverse artistic traditions, for the inspiration and education of the public."<sup>43</sup> It is important that the public program falls in line with the mission of the museum for it to better help teach the public about the past and different art movements that were carried down through time. The 19<sup>th</sup> century between 1830-1899 played a critical role in helping to shape the modern state of France. The topic research is another important step in the project plan for this capstone thesis in showing students the magnitude of innovation and cultural growth that happened in the 19<sup>th</sup> century in Paris, France. The graduate student will have to understand the history of this time frame and explain the painting clearly to the students and teachers. Through primary and secondary research, it can be stated that the art, architecture, and culture of Paris, France played a key role in transforming the city and art to where it stands today.

This public program is going to help reinforce the art, architecture, and culture of Paris, France to American students. In William H. Fuller's text titled *Claude Monet and His Paintings* (1899), he discusses the late nineteenth century in detail with what may have influenced Monet to paint the way that he did. Fuller writes, "But he was a born leader, as he was a born painter, and no consideration of personal advancement could swerve him one hair's breadth from the path he had marked out for himself the day he left behind him the benumbing influences of

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<sup>43</sup> The Art Institute of Chicago, "Mission Statement".

Gleyre for the teachings of nature and the light of day.”<sup>44</sup> From what authors and historians have stated from the 19<sup>th</sup> century, it is clear to see how Monet like other artist sought out to make a new form of art called Impressionism. It was a new form of art that was created outside in nature and one which worked in the state of the present modern day. Artists like Delacroix, Degas, Monet, and Renoir helped to shape this new form of art in their own ways, yet their art helps to display the changing architecture and culture of Paris, France. The artists were inspired by nature and what they saw around them in the city of Paris. Their art helps to highlight a time in history where change was happening all around them. Some historians believe in this logic and others have their own views on the period. Some historians believe that the art and architecture are related to each other like David Van Zanten in his book titled *Designing Paris: The Architecture of Duban, Labrousse, Duc, and Vaudoyer* (1987). His research suggests that even though the architects in France were creating fewer buildings than their counterparts in Germany and England, they were still creating prominent structures that were changing the landscape of Paris, France.

It was a systematic change that was taking place across the city of Paris, one in which many authors living in the 19<sup>th</sup> century document this monumental change in their memoirs and letters. Another artist living during this time that helps to discuss the state of Paris, France during the mid to late nineteenth century is Mary Cassatt. In her letter to Bertha Honoré Palmar she describes her feelings and interpretations of the time. In her letter she writes about her work on a project and trying to get it done in time. The Art Institute of Chicago has transcribed her letter

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<sup>44</sup> William H. Fuller, *Claude Monet and His Paintings* (New York: J.J Little and Co., 1899) 12, accessed 15 October 2017, <https://babel.hathitrust.org/cgi/pt?id=uva.x004357640;view=1up;seq=11>.

and they state, “She would not ask Degas for his opinion of her design for the tympanum, also describing a recent visit of M. Durand-Ruel, and expressing that she will complete the mural by February 4.”<sup>45</sup> This letter is one of many that help to connect the way in which artists practiced art during this time. They were all in close contact with each other, and would often at times ask for advice on projects. M. Durand-Ruel was a famous art collector and dealer in the 19th century and worked close to many artists like Claude Monet, and Mary Cassatt. Even though Mary Cassatt was born in America, she spent her life living in Paris, France and was influenced by artist like Edgar Degas and Claude Monet. Her letter that is written in English, helps to explain the way in which artists interacted with each other and art dealers. Understanding the close connections that art dealers and artists had to the changing culture and art in France is important to analyze. Not only were the art dealers a critical part of understanding the art being made in the 19<sup>th</sup> century, but the architecture in Paris France was also playing an important role to helping to develop the modern French state.

The architecture of Paris France was drastically changing in the mid to late nineteenth century. Historians have stated different views on the matter about the architecture and whether it was in fact helping to inspire the artists of the 19th century, or was it simply just in existence for itself? Walter Benjamin makes some points about this period that give rise to new areas of research and help add to the discussion here on architecture and art. In his article titled “Paris: Capital of the Nineteenth Century” (1969) from MIT he expresses a few different views. One point he makes is, “Most of the Paris arcade came into being during the decade and a half which

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<sup>45</sup> The Art Institute of Chicago, “Letter by Cassatt, Mary, to Bertha Honoré Palmer” (Chicago: The Art Institute of Chicago, 1892) Date of Object: 12/01/1892, Location of Original: Box. FF 1.3, accessed 4 October 2017, <http://digital-libraries.saic.edu/cdm/compoundobject/collection/mqc/id/67841/rec/1>.



followed 1822. The first condition for their emergence was the boom in the textile trade.”<sup>46</sup> This is a true statement from what the other literature has said about the textile industry booming in Paris, France and how new markets and buildings were being built to help with this blossoming industry. Benjamin then goes on to write, “The beginnings of construction in iron constituted the second condition for the appearance of the arcades. The Empire had seen in this technique a contribution to the renewal of architecture along ancient Greek lines.”<sup>47</sup> This is another great point that he makes in his article that really helps to explain the way that iron was revolutionizing Paris, France. This helps to strengthen his overall argument, yet he also states, “With construction in iron, architecture began to outgrow art; painting did the same in turn with the dioramas.”<sup>48</sup> Walter Benjamin tends to have mixed views in his article on Paris France in the 19<sup>th</sup> century, yet he does make some good arguments for his arguments towards architecture and opens the discussion to what architecture did for artists in 19<sup>th</sup> century France.

Looking at a map of Paris in Figure 5 helps to explain the modern layout of Paris, France starting in the 1830’s. After the French Revolution and the Revolution of 1830, Paris, France began to become reorganized by the government. The city itself was becoming renovated and with this new renovation, new avenues and buildings began to be built all throughout the city of Paris. The map in Figure 5 helps to show how the city began to become focused around parks and the Seine River. It is within these parks that artists like Claude Monet began to paint Impressionist works of art from the surrounding buildings and parks that were all around him. Historians state many reasons as to why Monet painting the way he did, yet no one really knows

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<sup>46</sup> Walter Benjamin, “Paris: Capital of the Nineteenth Century” (Massachusetts: The MIT Press, 1969) *Perspecta*, Vol. 12 (1969): 163-172, 165, accessed 16 October 2017, <http://www.jstor.org.ezproxy.snhu.edu/stable/1566965>.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid, 166.

what truly inspired him to start to paint his canvases in the way he chose to paint. Some relate his paintings to modern technology with pictures and how they try to capture an instant image of the present state of Paris, France. Researcher's like Walter Benjamin state, "David counselled his pupils to draw from Nature in their dioramas. While the dioramas strove to produce life-like transformations in the Nature portrayed in them, they foreshadowed, via photography, the moving picture and the talking-picture."<sup>49</sup> This idea of Monet and the other artists in France being inspired by architecture and culture is nothing new, yet there is still research that needs to be done in this particular area of discovery.

Historians and researchers like David Van Zanten, Ferenc Fehér, Sheryl Kroen, Mary Acton, Isabel Kuhl, Fae Brauer, and Timothy Wilcox all help to express different takes on the way that architecture either influenced the 19<sup>th</sup> century in Paris, France or had little to no effect. In Timothy Wilcox's article titled "French Connection: Timothy Wilcox rediscovers Paris through the eyes of 19<sup>th</sup>-century British artists", he expresses the architecture of Paris France through paintings that were done during the beginning of the 19<sup>th</sup> century and explains how the city was starting to evolve and change into a modern metropolis. In his article he writes, "The famous buildings are all in the distance, but what delights him is the tight joinery of rooftops and chimneys, opening out into the great expanse of the river Seine."<sup>50</sup> After the government began to give commissions to architects to help renovate the city, it not only began to open up the city

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<sup>49</sup> Walter Benjamin, 166.

<sup>50</sup> Timothy Wilcox, "French Connection: Timothy Wilcox Rediscovered Paris through the Eyes of 19th-Century British Artists" (London: Apollo Magazine Ltd., 2013) 178.612, *The Discovery of Paris: Watercolors by Early Nineteenth Century British Artists, 20 June-15 September 2013* (2013) The Wallace Collection London, accessed 11 July 2017, [http://go.galegroup.com.ezproxy.snhu.edu/ps/retrieve.do?tabID=T002&resultListType=RESULT\\_LIST&searchResultsType=SingleTab&searchType=AdvancedSearchForm&currentPosition=1&docId=GALE%7CA344826454&docType=Article&sort=RELEVANCE&contentSegment=&prodId=AONE&contentSet=GALE%7CA344826454&searchId=R2&userGroupName=nhc\\_main&inPS=true&authCount=1&u=nhc\\_main](http://go.galegroup.com.ezproxy.snhu.edu/ps/retrieve.do?tabID=T002&resultListType=RESULT_LIST&searchResultsType=SingleTab&searchType=AdvancedSearchForm&currentPosition=1&docId=GALE%7CA344826454&docType=Article&sort=RELEVANCE&contentSegment=&prodId=AONE&contentSet=GALE%7CA344826454&searchId=R2&userGroupName=nhc_main&inPS=true&authCount=1&u=nhc_main).

to Parisians, but to tourists as well like British painters and Americans that would travel to the new modern city to see what Paris was like now after the new modern transformation. Timothy Wilcox makes some good connections to the changing landscape of Paris that are similar to both Walter Benjamin (1969) and David Van Zanten (1987) both of whom published their work by MIT. In their work they focus on different points of the architecture being built in France in the 19<sup>th</sup> century, yet their themes seem to intertwine. Walter Benjamin states, “Construction occupies the role of the sub-conscious. Nevertheless, the concept of the engineer, which came originally from the Revolutionary Wars, began to gain ground, and the struggles between builder and decorator Ecole Polytechnique and Ecole des Beaux Arts, began.”<sup>51</sup> Here Benjamin points out that the arts and sciences or “engineers” were in fact coming together in his research from (1969) and similar points can be seen in David Van Zanten’s book. In his architecture book titled *Designing Paris: The Architecture of Duban, Labrouste, Duc, and Vaudoyer*, he discusses the early 1830s of the new construction that was taking place around the city of Paris. Zanten writes,

Like the Commission des Beaux-Arts of 1831, a bin of 1832 authorizing 100 million francs to complete the monuments of Paris, and a law of 1832 restricting government architects to one major commission at a time (giving Duban this commission in particular), this was another effort to support the Romanticism and to extend the Revolution beyond a mere change of kings.<sup>52</sup>

The authorization of monuments and new buildings in France was in fact dictated by the government of France, yet while the architecture was speaking to aspects of the past, similar to Delacroix’s *Liberty Leading the People* painting (1830) it was also helping to inspire the main artists of the century like Delacroix, Degas, Monet, and Renoir. Historians debate on this issue still to this day, but research helps to show how the paintings and architecture strengthen the

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<sup>51</sup> Walter Benjamin, 165.

<sup>52</sup> David Van Zanten, 71-72.

claims that architecture did in fact play a major role in shaping the changing landscape of Paris France.

Looking at some of the main paintings that came out of the 19<sup>th</sup> century in Paris France will also help to analyze the ways in which architecture and culture may have helped to influence the subject matter of artists like Degas, Monet, and Renoir. Claude Monet's *Impression Sunrise* (1873), is one of the very first paintings that he made that helped inspire the Impressionist movement in the late 19<sup>th</sup> century with other artists. In Figure 6 you can see how the painting evokes a sense of tranquility and peace on a calm water where in the background you see the steam engines of steam boats or factories starting up for their morning in what is going to be a busy work day in the modern city of Paris France. He has created a sense of anticipation in the painting along with the idea of production and modern science. In Isabel Kuhl's text she writes, "What characterized the Impressionists' group exhibitions that united Monet, Degas, Manet, and Renoir? 'It's perfectly simple,' explained Georges Rivière (*Landschaft im Licht*), one of their champions and later, Renoir's biographer, 'they just hung the word 'Impressionists' on the door of their exhibition.'" <sup>53</sup> It may not have been that simple, but Monet reluctantly got used to the name Impressionists even though it was inspired by his *Impression: Sunrise* (1873). Even though his work today is worth millions of dollars, back in the 19<sup>th</sup> century, critics were not in favor of this type of new art movement. Kuhl goes on to write, "many contemporaries reacted to these "impressions" with shock, indignation, and outrage, believing that such banal subjects had no place in art, especially when painted so clumsily and hastily." <sup>54</sup> What the Impressionists were doing in the middle of the 19<sup>th</sup> century was new and different, and it took time for Parisians to

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<sup>53</sup> Isabel Kuhl, 8.

<sup>54</sup> Ibid, 9-12.

get used to this new form of art. What is interesting is how in this painting Monet connects art and culture to science with the morning harbor and smoke stacks coming out of the ships in the background. It is very interesting to see the connections that Walter Benjamin made in his text to Claude Monet's *Impression: Sunrise*. It opens the idea of how technology and modern infrastructure of Paris, France that may have played a major role in helping to shape where the nation was going.

Another painting to analyze in this discussion is Eduard Manet's *The Exposition Universelle in Paris* (1867) oil on canvas, 42 ½ x 77 ¼ in. (108 x 196 cm.) In Figure 7 you can really get a sense of the city of Paris, France and the Exposition in 1867. Paris was the city getting ready for the arts and sciences that were going to be displayed throughout the exposition. Manet's painting helps to create a sense of the atmosphere in 1867 with the new buildings being constructed in the city and the Parisians that he has painted throughout the canvas gives it a sense of community and excitement. This painting helps to build upon the way in which the sciences and the arts began to first merge together.

New city buildings began to be constructed for these expositions that Paris would put on once a year to showcase the new art forms and technology that had been discovered that year. In a newspaper from 1889, the excitement for the building of the Eiffel Tower and 1889 Exposition can be seen. In the newspaper it states, "The principle buildings are clustered together on the Champs de Mars, where a century ago, some of the great opening scenes of the revolution were enacted."<sup>55</sup> The placement of the buildings was carefully placed in this location to create common spaces for more Parisians and tourists to enjoy the sights of Paris. It started to become

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<sup>55</sup> The Library of Congress, "The Evening Bulletin, May 07, 1889", 4.

this new modern city where people from all over the world wanted to come to explore. It would bring people to Paris France from all over the world and really helped to start to put Paris on the map. Looking at Figure 6 through Figure 14, there are some clear connections that can be made from the paintings to the architecture in that they help to reveal the new modern buildings and city life scenes that Monet, Degas, Manet, and Renoir were beginning to paint during the late 19<sup>th</sup> century. The newspaper from Lexington Kentucky goes on to write, “The city is profusely adorned with flags and banners, after dark gas lights, electricity and fireworks blend in splendors never before equaled; and for months to come to Paris will be the Mecca of the sightseers of the world.”<sup>56</sup> Americans discovered that after France built the Eiffel Tower in March 1889 it became the mecca of modern art and technology. People from all over the world flocked to Paris, France in the late 19<sup>th</sup> century to explore the beautiful buildings and art that were pouring out of the city.

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<sup>56</sup> The Library of Congress, “The Evening Bulletin, May 07, 1889”, 4.

## Chapter 5: Recommendations and Ethical Considerations

The recommendations and ethical considerations for this project are also very crucial to discuss as well. The social and intellectual implications for this project must be addressed for this project to become a reality. One of the first considerations to look at is the graduate student that will be hired for this position. What type of experience will they need to have? Also, how much should they be paid? Another important aspect of this public program at the Art Institute of Chicago is how the students will be able to get to and from the museum. School buses are not cheap and a question that must be asked is if the Art Institute of Chicago wants to use this program will it offer transportation in the form of school buses to the student's local high schools to cut down the cost for their high schools? If the Art Institute of Chicago could secure a grant for the public program, then money from that grant could be used for school buses to pick up students from their local high schools.

Furthermore, another consideration for this public program would be the length of the program. The program as it stands right now is a one-day field trip/ art history class that the students come to the museum to take. It is a guided tour with the graduate student who is handpicked from the Art Institute of Chicago and then the students are asked to sit down by Gustave Caillebotte's *Paris Street; Rainy Day* and asked to discuss the painting in detail from what they already may know about it before the class is taught. A possible recommendation would be for this public program to be extended into a week field trip where the high school students come every day for five days to learn about a new painting each day for those five days. This however, may drive up the cost of the project and grant funds. It is important to look at all

these recommendations and ethical concerns to provide the best plan to set forth for the Art Institute of Chicago.

Another matter to look at is the social and ethical concerns for the project in terms of the historical narrative. Explanations on the importance of art history paintings and architecture will be called into question on the guided tour by students and teachers. Historians like David E. Kyvig and Myron A. Marty help express the importance of all kinds of nearby history when they write,

We believe that every person's world has a history that is useful, exciting and possible to explore. Rather than identify this past as "local" or "community" history as some have done and limit it to a concept of place, or call it "family history" and restrict it to a concept of relationship, or talk about material culture and confine the discussion to objects, we have chosen the term "nearby history" in order to include the entire range of possibilities in a person's immediate environment.<sup>57</sup>

Kyvig and Marty help to explain how important nearby history is and understanding history from all different perspectives and sides will be good to address to both students and teachers who come to the Art Institute of Chicago for this public program. There will also be potential obstacles to this project as well, funding is one of the largest obstacles as mentioned earlier. The buses that get students to and from the museum may be a problem to reserve. Also, another potential obstacle will be the historical narrative for the students to identify with and understand. Will they be interested in 19<sup>th</sup> century art history? Some ways that will help both the teachers and students become familiar with the nineteenth century in Paris France will be interactive tools that the graduate student can use to help engage the students more about the period. Public historians as well can address these concerns when looking to literature from notable historians like Kyvig

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<sup>57</sup> David E. Kyvig and Myron A. Marty, *Nearby History: Exploring the Past Around You* (United Kingdom: AltaMira Press, 2010) 3<sup>rd</sup> ed. 1-256, 5.



and Marty that help to instill a sense of understanding that often at times gets misplaced or forgotten. Furthermore, this project may cause new topics of discovery and questions may arise with the students that the museum can use later for further research.

David E. Kyvig and Myron A. Marty also help to display a sense of memory in their text and how when teaching others about the past, like 14-18-year-old high school students, it is important to understand that new viewpoints and problems are always good to analyze when studying the past. They write in their book, “There is a history on all men’s lives, William Shakespeare observed, and that is equally true for plumbers and presidents, printers, and prime ministers.”<sup>58</sup> Teaching students about “history from below” will also be a good recommendation for this public program in addressing the fact that both artists and architects played similar roles in helping to interpret the past in 19<sup>th</sup> century Paris, France.

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<sup>58</sup>David E. Kyvig and Myron A. Marty, 7.

## Chapter 6: Budgeting and Staffing

Having a clear budget and plan for the staffing needs for this public project is also important to address in this capstone project. The first thing that needs to be addressed is the budget. Here in Figure 1 you can see the layout of the expected budget for this small public program.

<u>Expected revenues:</u>	<u>Total Cash:</u>
NEA grant	\$30,000
Corporate grants	<u>\$3,000</u>
Total expected revenues	\$33,000
<u>Expected expenses:</u>	
School Bus's for a year (\$350/bus per week for 1 year)	18,200
Project Manager	8,000
Graduate Student/ tour guide	5,000
Photocopying	1,000
Office supplies	<u>800</u>
<u>Total expected expenses</u>	\$33,000

Figure 1: Proposed Budget

This table helps to give a clear explanation of the total costs that are going to be associated with this small public program at the Art Institute of Chicago. The largest expense is on transportation for the students with school buses that will be provided by the museum to help expand its outreach in helping teach high school students. A grant will be needed for the funds to be

established for this project. The school buses would be rented for one class per week for the entire year. A new class per week will be invited to the museum based from schools who apply for the program. The grant will be geared to the National Endowment for the Arts. This federal program is a great tool to use to help gain access to the needed funds for this small public program project. Bus Bank is a bus transportation service company that is in Chicago, Illinois that states on their web site, “Average pricing for a school bus rental (varies by city and day.) \$350- \$625 for 4 to 6 hours.”<sup>59</sup> This organization helps to plan the costs that will be associated with renting a school bus. A problem that could arise in this project is schools may lack funding when it comes to providing transportation to and from the Art Institute of Chicago. Therefore, it has been included in the proposed budget. Another important factor to the budget is the staffing considerations for this project.

The staffing for this small public project is going to include a project manager and a graduate student. The project manager will have a stipend of \$8,000 for their involvement in the project and the graduate student will receive \$5,000 for their work in the public program. This will simply be one of the major projects that both the project manager and the graduate student performs at the Art Institute of Chicago and will not consist of their entire salary for the year. This project is set apart from their regular salary. The other costs for this project are associated with photocopying flyers for marketing the program that is being offered by the Art Institute of Chicago. The office supplies such as paper and pens will be for the graduate student and project manager. Students will be expected to have their own notebooks and pens to take notes with. The project manager will oversee the graduate student and help educate them on how to interact with

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<sup>59</sup> Bus Bank, “School Bus Pricing” (Chicago: Bus Bank, 2017) accessed 19 October 2017, <https://www.busbank.com/charter-bus-pricing/school-bus-rentals/>.

the students and what the expectations of the Art Institute of Chicago will be when representing the museum.

Furthermore, there will be a grant proposal that will be sent to the National Endowment for the Arts to secure the funding of \$30,000. There will also be some funds acquired from local corporate sponsors of \$3,000. The Art Institute of Chicago will be relying on the grant coming from the NEA to help with this project. It will need to have a well written grant proposal that describes the benefits that art can have on younger generations and why it is important to teach 14-18-year-old students about art and architecture in the 19<sup>th</sup> century in Paris, France.

## Conclusion

The history of Paris, France from 1830-1899 presents new information that both public historians and art historians have in the past missed. It involves a time of architectural change and monumental growth both culturally and artistically for the region of Paris. Historians like Walter Benjamin, David Van Zanten, Ferenc Fehér, Sheryl Kroen, Mary Acton, Fae Brauer, and Timothy Wilcox portray bits and pieces of the mid to late nineteenth century in France, yet do not touch upon the art, architecture, and science all together. It is a critical missing piece of the puzzle that often at times is left out of the equation. When examining the 19<sup>th</sup> century in Paris, the changing architecture, art, and technology of the city buildings in relation to the art and culture is nowhere to be seen.

With the creation of a public program at the Art Institute of Chicago that is geared at younger generations who are 14-18 years in age, this will help fill the void that has been created by lack of research or money in the past. While art history and architecture are important aspects individually, it is essential to master the ability to find connections between the art and technology that was creating monumental buildings like the Eiffel Tower. The Art Institute of Chicago would be able to provide a way for students to learn about this period in 19<sup>th</sup> century Paris France and all the aspects of the time that made it a mecca for art and science. In the Art Institute of Chicago's mission plan it clearly calls for "art of the highest quality, representing the world's diverse artistic traditions, for the inspiration and education of the public and in accordance with our profession's highest ethical standards and practices."<sup>60</sup> This public program

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<sup>60</sup> The Art Institute of Chicago, "Mission Statement."

seeks to help teach high school students about the ways that art and architecture were connected to one another in the 19<sup>th</sup> century. By analyzing the ups and downs of a public project through the museum educational data, this helped to show how beneficial this program would be for students 14-18 years in age at the Art Institute of Chicago. By looking at the primary and secondary sources in this analysis there can be seen a link to the art and architecture of the 19<sup>th</sup> century in Paris, France. The research helps to reveal that the paintings and newspapers from the 19<sup>th</sup> century help to show the atmosphere of the time and how important science, art, and technology came to be for Parisians.

## Appendix: Primary Sources



Figure 2: “Eugène Delacroix, *Le 28 Juillet. La Liberté guidant le peuple* (28 Juillet 1830), *Liberty Leading the People*, (1830), oil on canvas, 260 cm x (102.4 in. x 128.0 in.), (Paris, Louvre, 2017), Location: Louvre, Paris, France.”<sup>61</sup>

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<sup>61</sup> Louvre, “Eugène Delacroix, *Le 28 Juillet. La Liberté guidant le peuple* (28 Juillet 1830), *Liberty Leading the People*, (1830), oil on canvas, 260 cm x (102.4 in. x 128.0 in.), (Paris, Louvre, 2017), Location: Louvre, Paris, France, accessed 10 November 2017, <http://www.louvre.fr/en/mediainages/le-28-juillet-la-liberte-guidant-le-peuple-28-juillet-1830-0>.

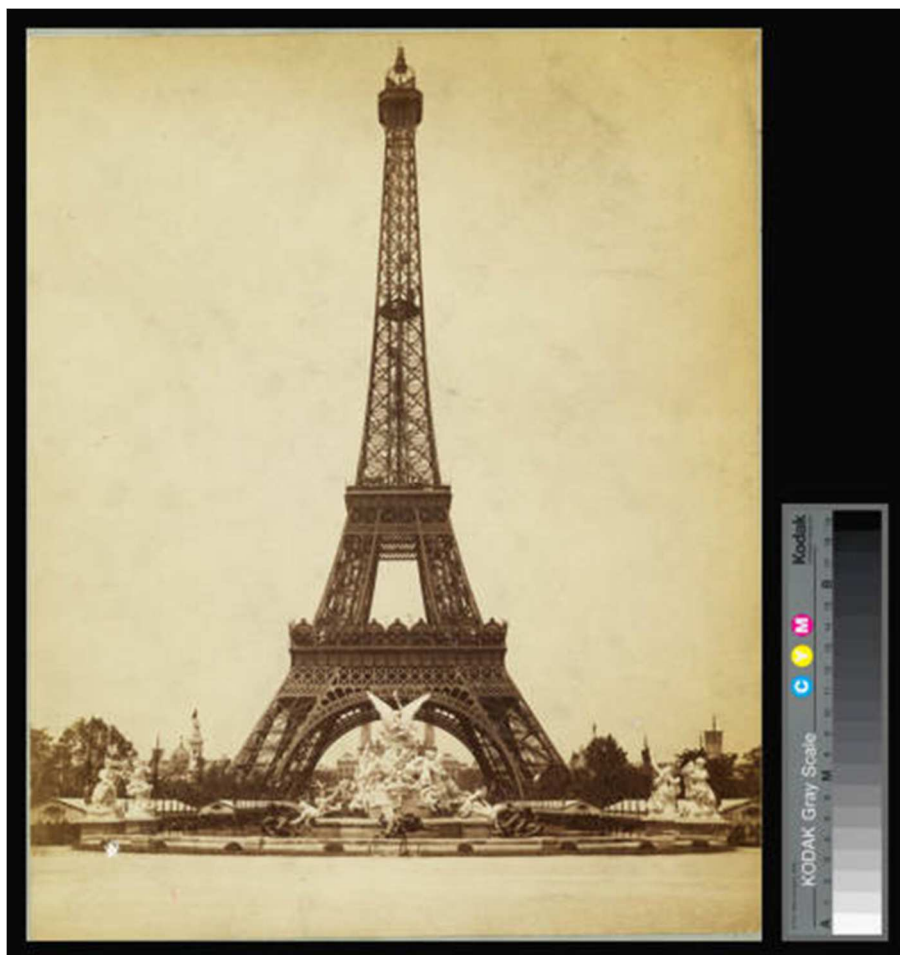


Figure 3: “Exposition Universelle (1889) Eiffel Tower. Architect: Eiffel, Alexandre Gustave, City: Paris, Country: France, Image Notes: View from SE with the Trocadero in the background. Photographer: Unknown. The Art Institute of Chicago Ryerson & Burnham Archives.”<sup>62</sup>

<sup>62</sup> The Art Institute of Chicago, “Exposition Universelle (1889) Eiffel Tower” (Chicago: The Art Institute of Chicago Ryerson & Burnham Archives, 2017) Architect: Alexandre Gustave Eiffel, Photography, accessed 28 September 2017, <http://digital-libraries.saic.edu/cdm/singleitem/collection/mqc/id/33205/rec/7>.





Figure 4: “Gustave Caillebotte, *Paris Street; Rainy Day* (1877) Oil on canvas, 212.2 x 276.2 cm. (83 ½ x 108 ¾ in.) European Painting and Sculpture, Gallery 201, The Art Institute of Chicago, 1964, Provenance: Charles H. and Mary F.S. Worcester Collection, 1964. 336.”<sup>63</sup>

<sup>63</sup> The Art Institute of Chicago, Gustave Caillebotte, *Paris Street; Rainy Day* (1877) Oil on canvas, 212.2 x 276.2 cm. (83 ½ x 108 ¾ in.) European Painting and Sculpture, Gallery 201 (Chicago: The Art Institute of Chicago, 1964) Provenance: Charles H. and Mary F.S. Worcester Collection, 1964. 336, accessed 11 October 2017, [http://www.artic.edu/aic/collections/artwork/20684?search\\_no=1&index=1](http://www.artic.edu/aic/collections/artwork/20684?search_no=1&index=1).







Figure 6: “Claude Monet, *Impression: Sunrise* (1873) Oil on canvas, 19 x 24  $\frac{3}{4}$  in. (48 x 63 cm.) Copyright: Musée Marmottan, Paris, France.”<sup>65</sup>

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<sup>65</sup> Musée Marmottan, Claude Monet, *Impression Sunrise* (1873) Oil on canvas, 19 x 24  $\frac{3}{4}$  in. (48 x 63 cm.) (Paris: Musée Marmottan, 2017) accessed 20 August 2017, [http://www.marmottan.fr/fr/Claude\\_Monet-musee-2517](http://www.marmottan.fr/fr/Claude_Monet-musee-2517).



Figure 7: “Edouard Manet, *The Exposition Universelle in Paris* (1867) Oil on canvas, 42 ½ x 77 ¼ in. (108 x 196 cm.) Nasjonalgalleriet, 2017) Oslo, Norway.”<sup>66</sup>

<sup>66</sup> Nasjonalgalleriet, Edouard Manet, *The Exposition Universelle in Paris* (1867) Oil on canvas, 42 ½ x 77 ¼ in. (108 x 196 cm.) (Oslo: Nasjonalgalleriet, 2017) Oslo, Norway, accessed 21 August 2017, <http://harriet.nasjonalmuseet.no/manet/>.







Figure 9: “Edgar Degas, *Place de la Concorde* (1875) Oil on Canvas, 31x 46 in. (79 x 118 cm.) (Hermitage Museum, 2017) St. Petersburg, Russia.”<sup>68</sup>

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<sup>68</sup> The Hermitage Museum, Edgar Degas, *Place de la Concorde* (1875) Oil on Canvas, 31x 46 in. (79 x 118 cm.) (St. Petersburg: Hermitage Museum, 2017) St. Petersburg, Russia, accessed 20 August 2017, <https://www.arthermitage.org/Edgar-Degas/Place-de-la-Concorde.html>.



Figure 10: “Edouard Manet, *Music in the Tuileries Gardens* (1862), Oil on canvas, 30 x 46 ½ in. (76.2 x 118.1 cm.) (London: The National Gallery, 2017) London, England.”<sup>69</sup>

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<sup>69</sup> The National Gallery, Edouard Manet, *Music in the Tuileries Gardens* (1862) Oil on canvas, 30 x 46 ½ in. (76.2 x 118.1 cm.) (London: The National Gallery, 2017) London, England, accessed 20 August 2017, <https://www.nationalgallery.org.uk/paintings/edouard-manet-music-in-the-tuileries-gardens>.



Figure 11: “Pierre-Auguste Renoir, *The Umbrellas* (1881-86) Oil on canvas, 70  $\frac{3}{4}$  x 45  $\frac{1}{4}$  in. (180 x 115 cm) (London: The National Gallery, 2017) London, England.”<sup>70</sup>

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<sup>70</sup> The National Gallery, Pierre-Auguste Renoir, *The Umbrellas* (1881-86) Oil on canvas, 70  $\frac{3}{4}$  x 45  $\frac{1}{4}$  in. (180 x 115 cm.) (London: The National Gallery, 2017) London, England, accessed 21 August 2017, <https://www.nationalgallery.org.uk/paintings/pierre-auguste-renoir-the-umbrellas>.





Figure 12: “Claude Monet, *Boulevard des Capucines* (1873-74) Oil on canvas, 31 ¼ x 23 ¼ in. (79.4 x 59 cm.) (Kansas City: The Nelson-Atkins Museum of Art, 2017) Kansas City, MO.”<sup>71</sup>

<sup>71</sup> The Nelson-Atkins Museum of Art, Claude Monet, *Boulevard des Capucines* (1873-74) Oil on canvas, 31 ¼ x 23 ¼ in. (79.4 x 59 cm.) (Kansas City: The Nelson-Atkins Museum of Art, 2017) Kansas City, MO, accessed 5 August 2017, <http://art.nelson-atkins.org/objects/17852/boulevard-des-capucines?ctx=518d219f-84d3-44d3-b6cc-e9f35bbb0fba&idx=0>.



Figure 13: “Pierre-August Renoir, *Luncheon of the Boating Party* (1880-81) Oil on canvas, 51x 68 in, (129.5 x 172.7 cm.) (Washington D.C: The Phillips Collection, 2017).”<sup>72</sup>

<sup>72</sup> The Phillips Collection, Pierre-August Renoir, *Luncheon of the Boating Party* (1880-81) Oil on canvas, 51x 68 in, (129.5 x 172.7 cm.) (Washington D.C: The Phillips Collection, 2017) accessed 6 August 2017, <http://www.phillipscollection.org/collection/boating-party>.



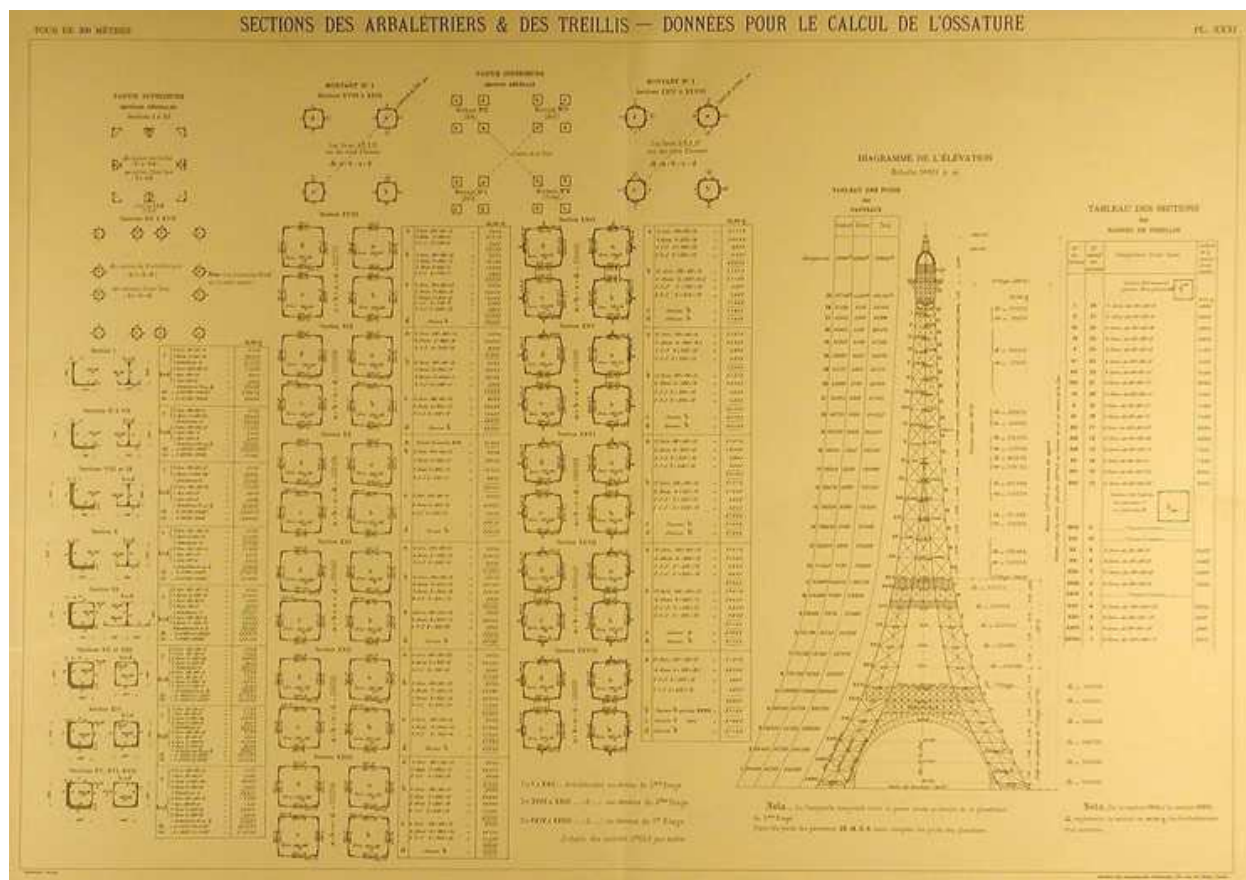


Figure 14: “Blueprints of Gustave Eiffel’s originals, taken from the book *La Tour de 300 mètres*, Ed. Lemerrier Paris 1900, Sections of rafters & Wire-meshes (Paris: La Tour Eiffel, 2017) Paris, France.”<sup>73</sup>

<sup>73</sup> La Tour Eiffel, “Blueprints of Gustave Eiffel’s originals, taken from the book *La Tour de 300 mètres*, Ed. Lemerrier Paris 1900”, Sections of rafters & Wire-meshes (Paris: La Tour Eiffel, 2017) Paris, France, accessed 2 November 2017, <http://www.toureffel.paris/en/component/content/article/16-dossiers-thematiques/69-naissance-et-construction-de-la-tour-eiffel#04>.

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