

## Key Ideas

- Paris was the hub of the art world in the late 19<sup>th</sup> century, with a knowledgeable public attending Salon exhibitions.
- Artists began to rebel against the structure and strictures of the French Academy and state-run Salon in Paris. This rebellion takes different forms:
  - Focus on subject matter of MODERN life in the city (Paris).
  - Interpreting Classical art forms in new ways, through emotion, uncompromising realism, unpolished/unfinished look.
  - Japonisme. Many artists collect or view Japanese prints and incorporate the Japanese aesthetic in compositions (color, perspective, etc.) and subject matter (private moments, women).
- Impressionists exhibited their work together as a group, outside of the Academy's annual Salon. Impressionists differed in style, but had similar goals of embracing modern subject matter and seeking to capture the impression of a fleeting moment in terms of light, color, and/or composition.

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“By the 1860s, public attendance at the Salon was between 10,000 and 50,000 visitors a day.”

[http://articles.chicagotribune.com/2006-02-02/features/0602020150\\_1\\_exhibitions-comic-art-salon-des-artistes-francais](http://articles.chicagotribune.com/2006-02-02/features/0602020150_1_exhibitions-comic-art-salon-des-artistes-francais)

Daumier, *Free Admission Day—Twenty-Five Degrees of Heat*. From the series "Le Public du Salon," published in *Le Charivari* (May 17, 1852), p. 10, and viewers looking at Manet's *Olympia*, June 19, 1865.

## Key Idea

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*The Two Schools Face to Face,*  
Bertall, 1867

“...In this battle, the representatives of academic traditions stood for high ideals and noble subjects drawn from the past, while representatives of Realism and other modernisms stood for commonplace subjects and contemporary life.”

<http://www.getty.edu/art/exhibitions/comic-art/>



## Independents—the avant-garde!

A term first coined during the Napoleonic era, to designate a forward military unit that would scout new territory before the advancing army. In the late 1820s, the term came to be associated with the arts, meaning “those artists or concepts of a strikingly new, experimental, or radical nature for their time.” (Stokstad, p. 1138)

So...what was of a radical nature in the late 19<sup>th</sup> century?





Jean-Baptiste Carpeaux, *La Danse* (*The Dance*), 1868: The unashamed nakedness of the figures, situated outdoors in full public view, provoked an immediate negative reaction, with some saying it would now be impossible for respectable women and girls to come to the Opera! (Wikipedia)



Jean-Baptiste Carpeaux, *Les Trois Grâces* (*The Three Graces*), c. 1872, 75.52a,b.  
(Inset, Canova's *Three Graces*, 1814-1817)



← Also, check out *Eve Tempted* as part of the Bruce Dayton Bequest, 2016.33.29.



Jean-Baptiste Auguste  
Clésinger, *Bacchante  
and Satyr*, 1869,  
73.13.

Clésinger was a pupil of Bertel Thorvaldsen. This mythological subject comes from the period of the Second Empire (1852-1870). He was “particularly noted for the creation of sensual subjects in marble.” ([www.wga.hu](http://www.wga.hu))



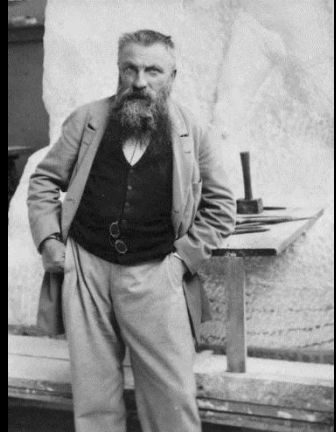


Albert-Ernest Carrier-Belleuse, *Torchère*, one of a pair, c. 1862, 74.27.1a-e. (Inset, caryatid from the Erechtheion, Athens)

“The sculptor was an influential figure in shifting artistic taste in mid-nineteenth century France from an idealized style inspired by Classicism to one that favored active figures, high energy, and curvilinear design.”  
artsmia.org







How do you interpret the gesture of the figure?



## Avant-garde sculpture

Auguste (François-Auguste-René) Rodin, *The Age of Bronze*, 1876–1877 (plaster model); casting date unknown, 54.1

“The lively modeling of the nude and its deceptively realistic appearance represented such a departure from the conventions of academic sculpture of the time that Rodin was accused of casting from a live model, a practice greatly frowned upon.” [metmuseum.org](http://metmuseum.org)

## Avant-garde sculpture

Auguste (François-Auguste-René) Rodin,  
*Study for a Burgher of Calais (Pierre de Wiessant)*, modeled c.  
1885 in plaster, 59.20





Henri Fantin-Latour, *Portrait of the Artist Alphonse Legros*, 1856, 2000.48

Two years after Fantin-Latour painted this portrait, he and Legros joined with English artist James Abbott McNeill Whistler to form the famous “Group of Three” motivated by their aversion to the contemporary academic system of artistic training. [Artsmia.org](http://Artsmia.org)



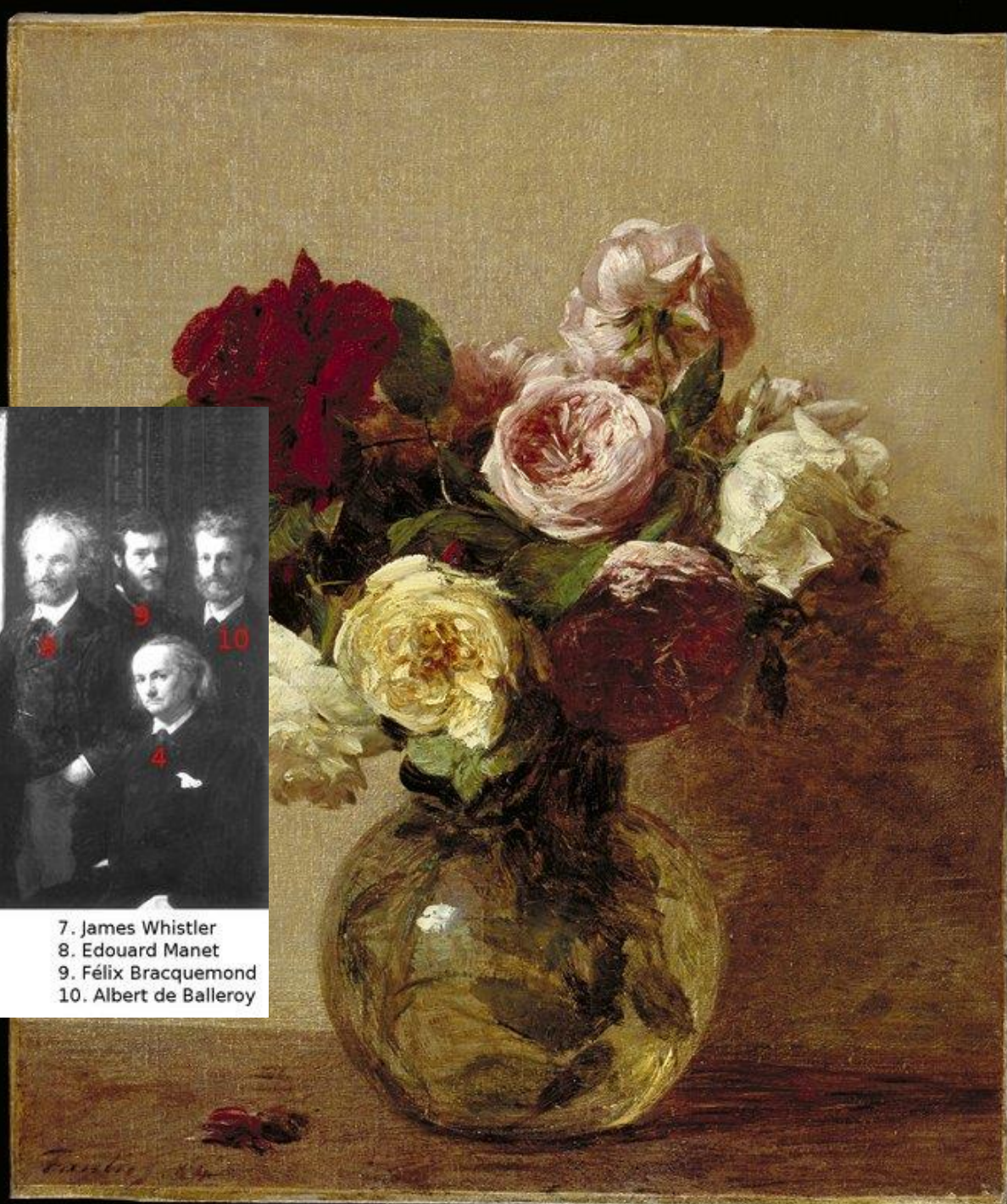
Henri Fantin-Latour,  
*Roses*, 1884, 69.70  
(Inset, *Hommage à  
Delacroix* [Homage to  
Delacroix], 1864)



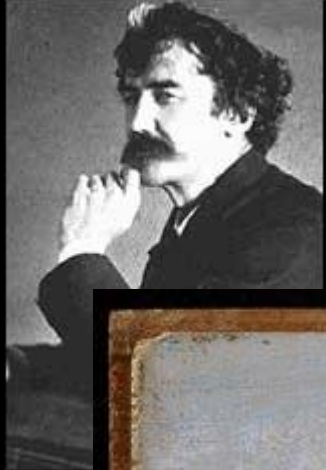
1. Louis Edmond Duranty  
2. Henri Fantin-Latour  
3. Jules Champfleury

4. Charles Baudelaire  
5. Louis Cordier  
6. Alphonse Legros

7. James Whistler  
8. Edouard Manet  
9. Félix Bracquemond  
10. Albert de Balleroy



James McNeill Whistler, *Nocturne in Black and Gold: The Falling Rocket*, 1875. (Inset: *The Seashore*, 1883-1885, 2009.16.3)





Eugène-Louis Boudin, *Vacationers on the Beach at Trouville*, 1864, 15.30 (inset, *The Beach at Villerville*, 1864, NGA)





Johan Barthold Jongkind, *View of Lake Léman at Nyon*, 1875, 64.22. Jongkind, though Dutch, was a “pioneer of outdoor painting in France;” his work, such as this painting, inspired Claude Monet, who painted with him along the coast of Normandy in the early 1860s. ([artsmia.org](http://artsmia.org))





Édouard Manet, *Olympia*, 1863 (displayed at the 1865 Salon)



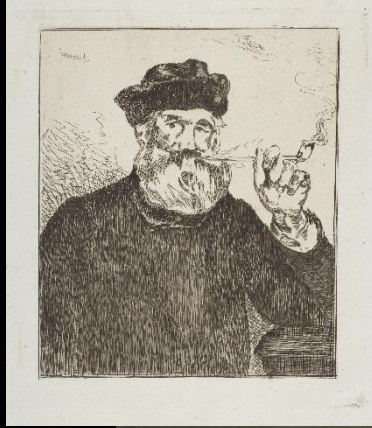




Édouard Manet, *Olympia*, 1863 (displayed at the 1865 Salon), and  
Titian, *Venus of Urbino*, 1538

“When Edouard Manet's painting *Olympia* is hung in the Salon of Paris in 1865, it is met with jeers, laughter, criticism, and disdain. It is attacked by the public, the critics, the newspapers. Guards have to be stationed next to it to protect it, until it is moved to a spot high above a doorway, out of reach.”

<http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/olympia.html>

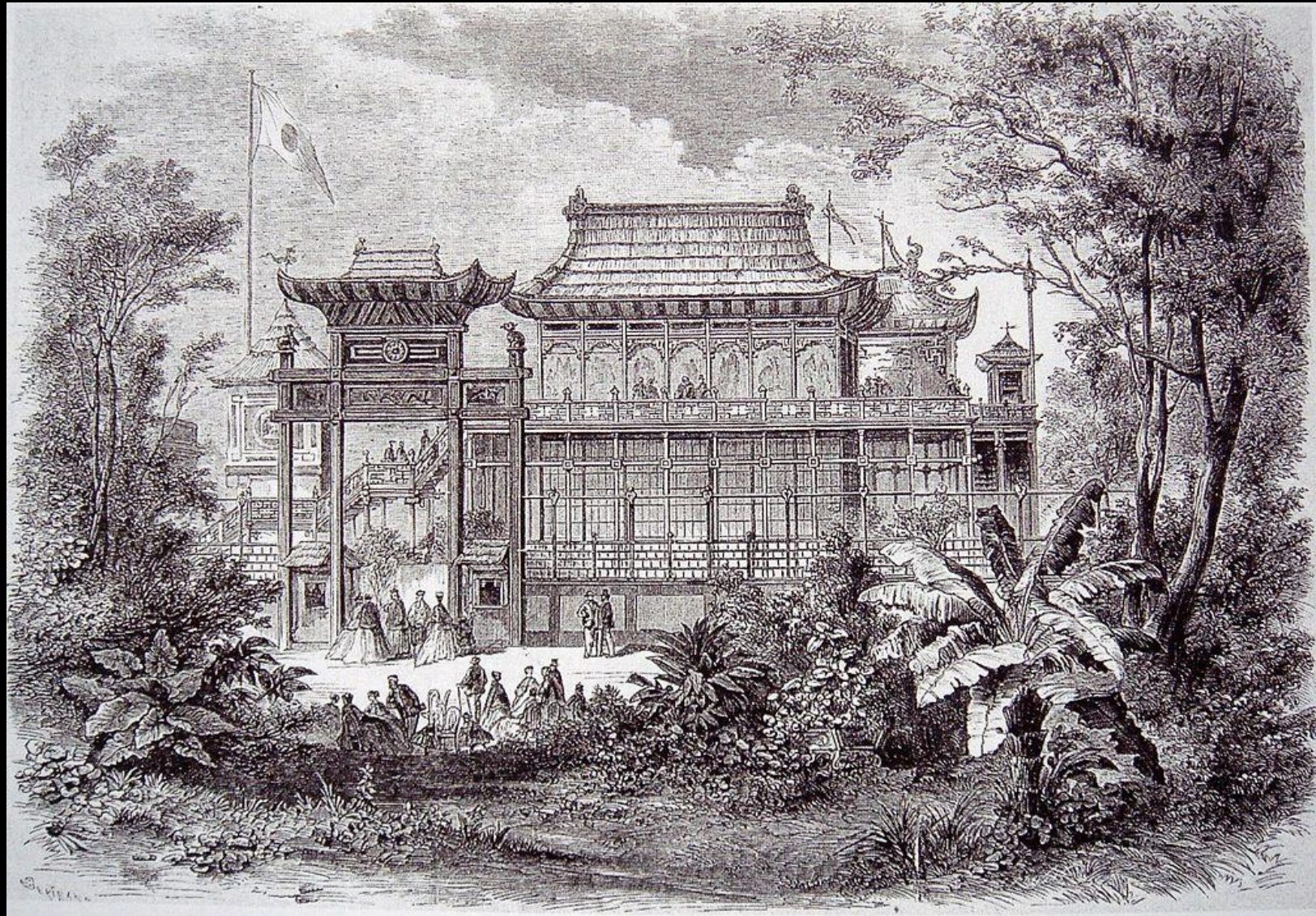


Édouard Manet, *The Smoker*, 1866, 68.79

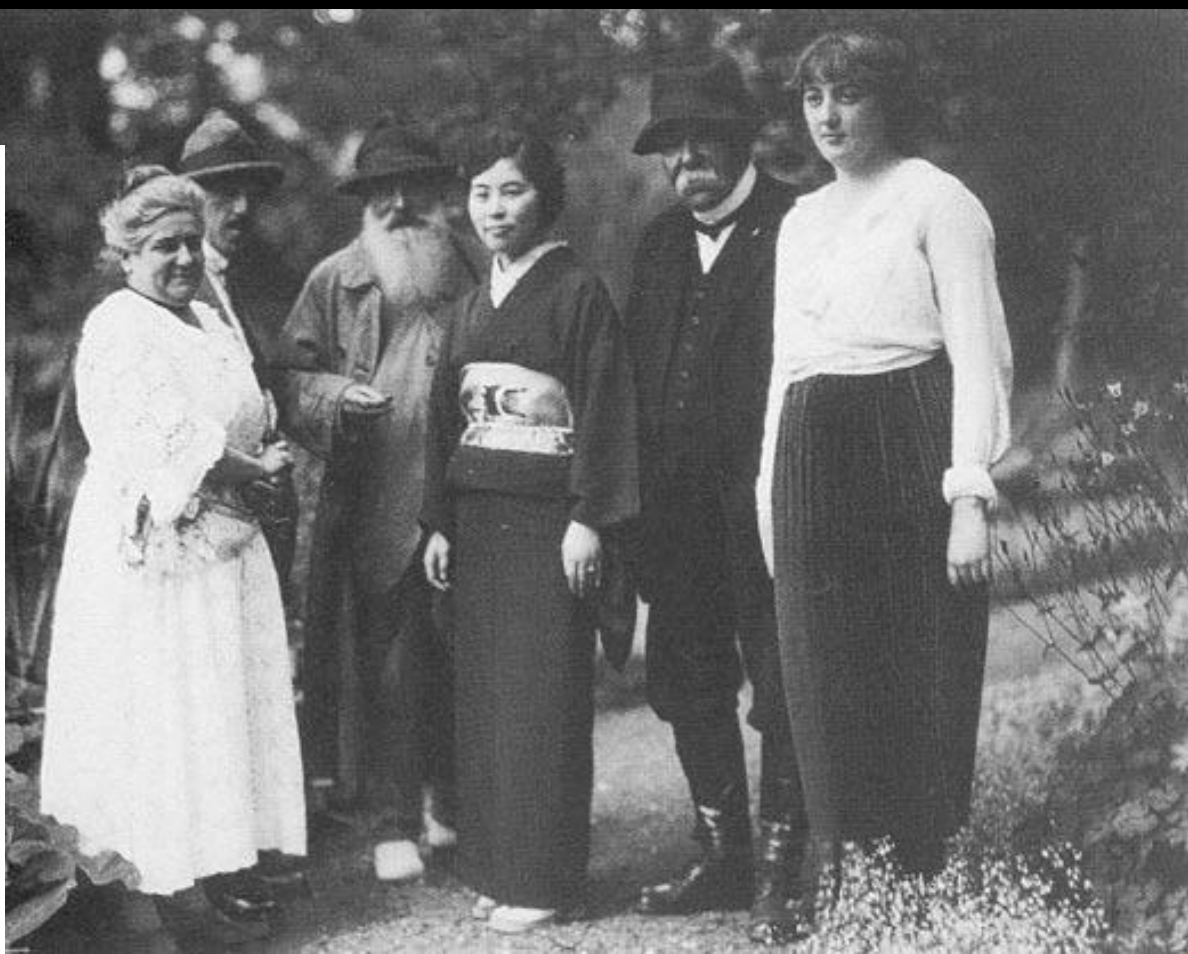
(Above, unveiled in 1968). (Inset, etching of *The Smoker*, metmuseum)

Does a painted portrait convey anything a photograph can not convey?

Japonisme Chinese and Japanese exhibits at the 1867  
Exposition Universelle in Paris  
<http://artstories.artsmia.org/#/o/7505>



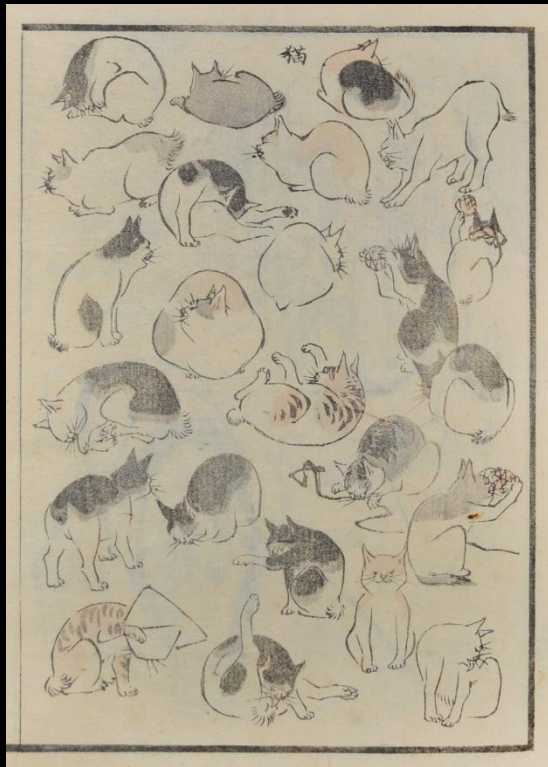
# Japonisme



Takeko Kuroki, with Monet, circa 1921.  
Inset, *La Japonaise* (Camille Monet in  
Japanese Costume), 1876

“Édouard Manet was an early admirer of Japanese art...Manet captured the essential feline personality of each animal with minimal modeling and without an unnecessary line, much in the manner of Hokusai's Manga.” Artsmia.org

Édouard Manet, *The Cats*, 1869, P.3,001  
(Inset, Hokusai, *Cats* album)





Alfred Stevens,  
*Portrait of  
Mademoiselle  
Dubois*, 1884,  
2007.45

“The compressed space also betrays Stevens’ interest in Japanese spatial construction—a reminder that he was one of the first artists in Paris (along with Manet) to collect Japanese prints and objects.” (Inset, *A Japanese from Paris*, 1872)



## Impressionists: Comparison

Pair Share: How did Morisot break away from academic tradition with her work? Think of two to three things that show her work to be a break from that tradition (as evidenced in Bouguereau's painting).





Claude Monet, *The Seashore at Sainte-Adresse*, 1864, 53.13 (Not on view) (Inset, Jongkind, *View of Lake Léman at Nyon* and *Impression: Sunrise*, 1872. A critic derided this painting's strokes as “tongue-lickings.”)







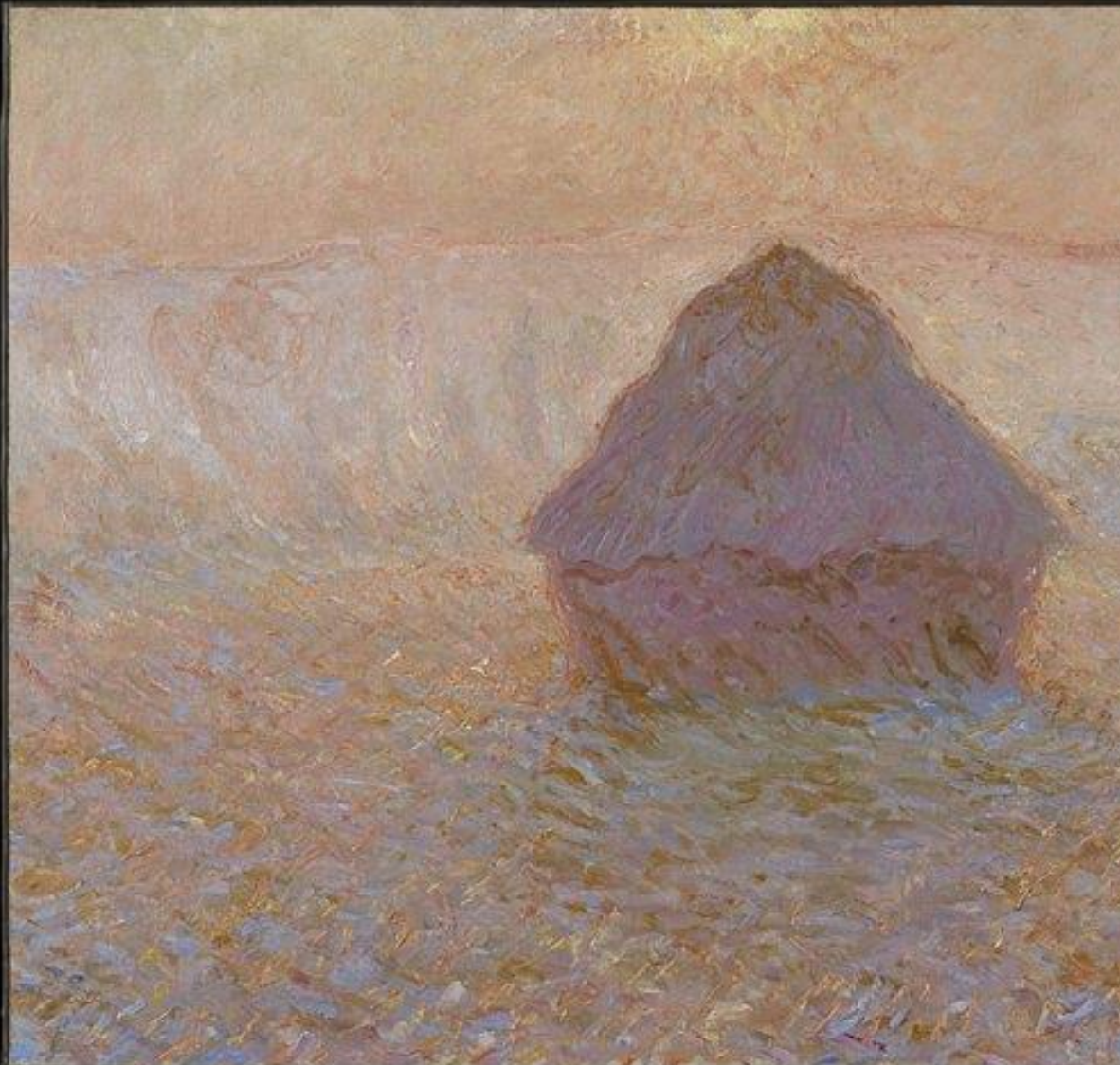
Claude Monet, *The Seashore at Sainte-Adresse*, 1864, 53.13 (Not on view); *Impression: Sunrise*, 1872; and JMW Turner, *Seascape*, 1828?, Tate Gallery



Claude Monet, *Still Life with Pheasants and Plovers*, 1879, 84.140



Claude Monet, *Grainstack, Sun in the Mist*, 1891, 93.20. (Inset, cartoon from Parisian magazine, *The Landscape Painter's Song*, Lucien Métviet, 1895. [http://www.getty.edu/art/exhibitions/comic\\_art](http://www.getty.edu/art/exhibitions/comic_art))



Claude Monet 91

Claude Monet, *The Japanese Bridge*, c. 1923-1925,  
61.36.15



Camille Pissarro, *Orchards at Louveciennes*, 1872, 2016.33.41



Camille Pissarro, *Place du Théâtre Français, Paris: Rain*, 1898, 18.19

Pissarro, giving advice to a young artist, 1897:

“...Precise drawing is dry and hampers the impression of the whole; it destroys all sensations.”





Pierre Auguste  
Renoir, *Head of a  
Young Woman*,  
late 19th century,  
61.15

Critic Albert Wolff, *Le  
Figaro*, 1876 exhibition:  
“...Or try to explain to M.  
Renoir that a woman’s torso  
is not a mass of flesh in the  
process of decomposition  
with green and violet spots  
which denote the complete  
putrefaction of a corpse!”



Pierre Auguste Renoir, *The Piazza San Marco, Venice*, 1881, 51.19





Pierre Auguste Renoir, *Tamaris, France*, c. 1885, 2006.9.2



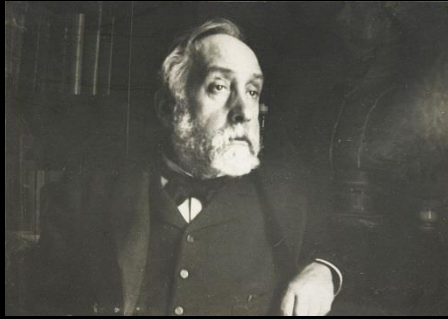


Berthe Morisot, *The Artist's Daughter, Julie, with her Nanny*, c. 1884, 96.40

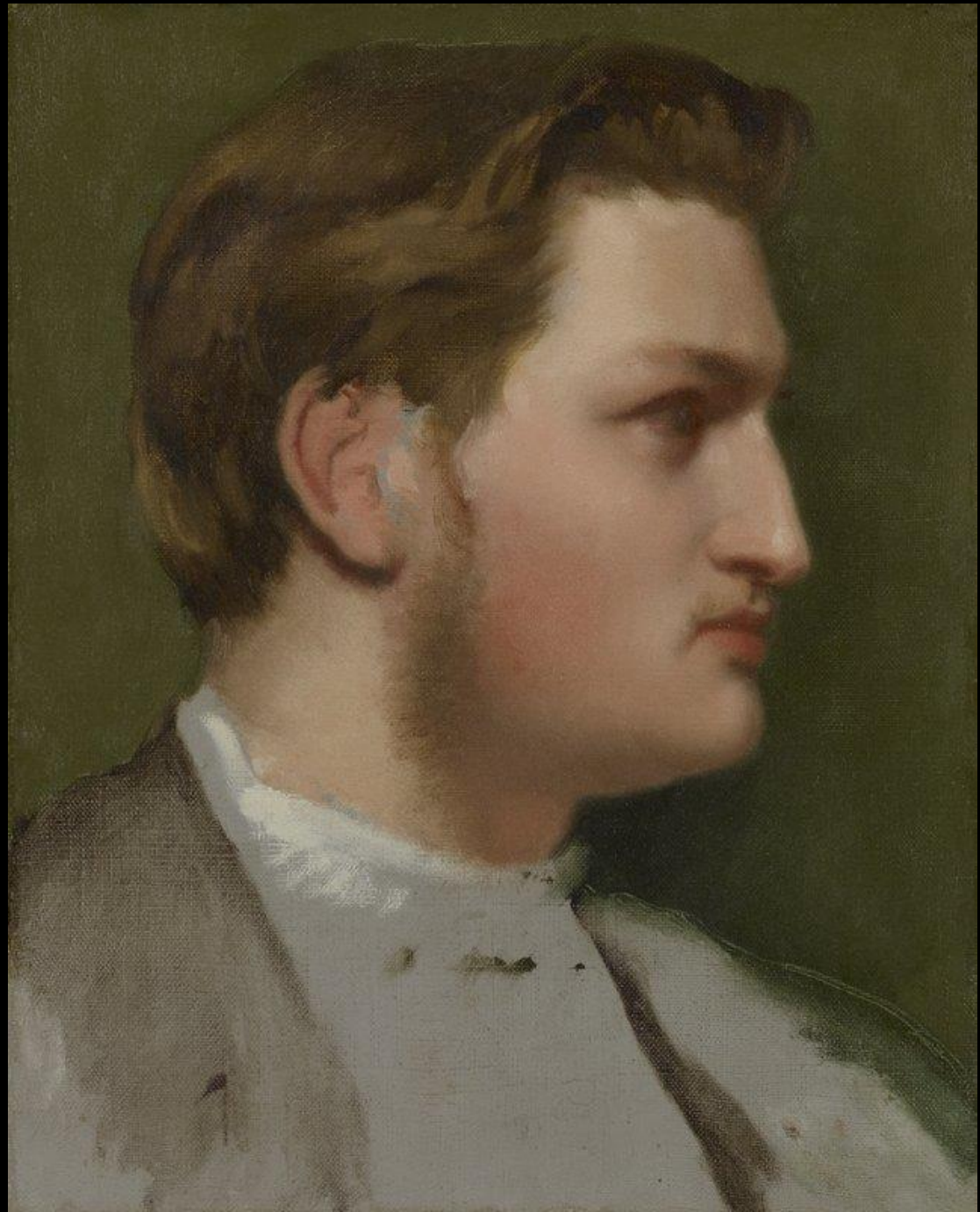


Alfred Sisley, *Le Pont de Moret*, 1888, 2002.67. What types of brushstrokes can you see in the work?





Edgar Degas, *Portrait  
of Paul Valpinçon*, c.  
1855, 74.28



Edgar Degas, *Portrait of Mlle. Hortense Valpinçon*, c. 1871, 48.1 (not on view)



Edgar Degas, *Dancer  
Putting on Her Stocking*,  
19th century, 56.8

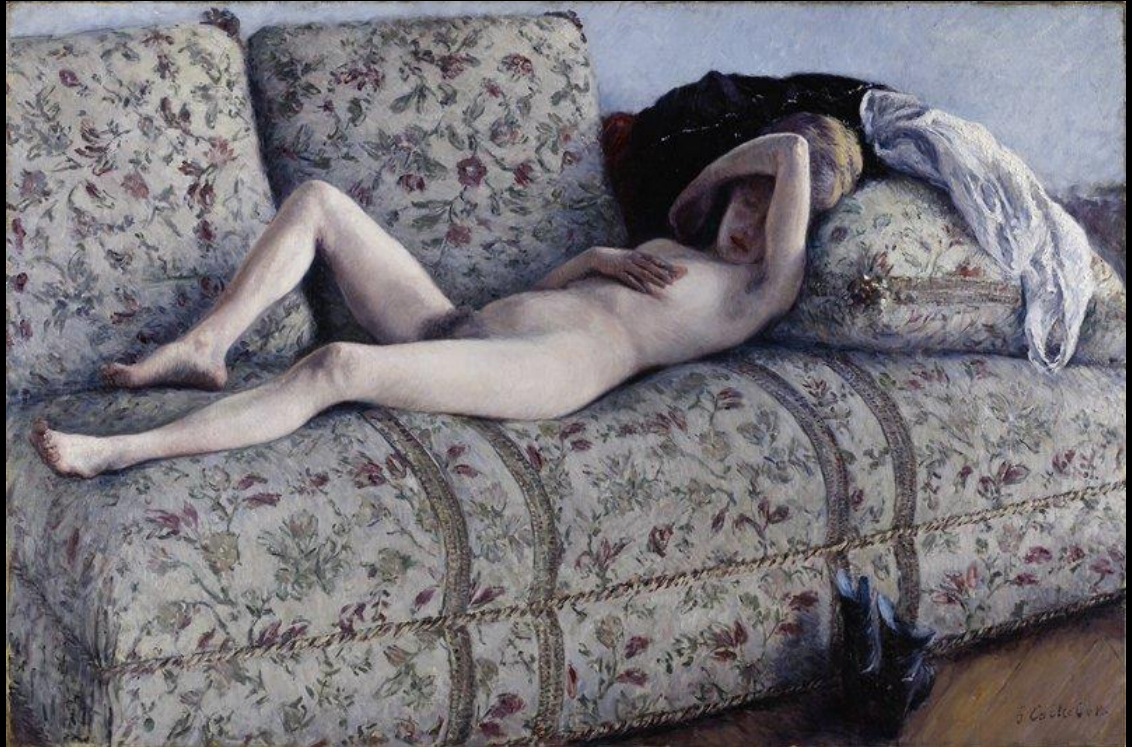
<https://www.youtube.com/watch?v=V-hhIVqOtMY>



How are these women portrayed to the viewer?  
Interpretive questions?



Edgar Degas, *Woman in a Bathtub*, 1889 modeled (cast 1920-21) no. 26/C, 89.99



Gustave Caillebotte, *Nude on a Couch*, c. 1880, 67.67

Gustave Caillebotte, *Paris Street; Rainy Day*, 1877





Gustave Caillebotte, *Nude on a Couch*, c. 1880, 67.67

