ART 1850-1900

realism

Symbolism

Post-Impressionism

Photography

Not just a new way of making images . . .

a new way of seeing

1844

Roger Fenton (British, 1819–1869)
Reclining Odalisque, 1858

Matthew Brady or staff,
Dead Confederate Soldier with Gun, Petersburg, Virginia
1865

Gustave Le Gray (French, 1820–1884)
The Great Wave, Site, 1856-59

Informed by painterly values

A trick – image assembled from 2 negatives
What is being realistically depicted?

Manet, Le Déjeuner sur l’herbe, 1863

Academy: Not OK!

Grouping similar to a work by Raphael.

Baldus Entrée du Port de Boulogne, 1855

Realism - not just realistic

Academy: OK!

Adolphe-William Bouguereau, Nymphs & Satyr, 1873

Giorgione, Pastoral Concert, 1509
Manet, Le Déjeuner sur l'herbe, 1863

Shocking?

In a letter written to a friend in 1850, Gustave Courbet announced that "in our so very civilized society it is necessary for me to live the life of a savage. I must be free even of governments. The people have my sympathies, I must address myself to them directly."

"Show me an angel and I will paint one . . . "

COURBET, Gustave
A Burial at Ornans, 1849-1850. Oil on canvas, 10' 3 1/2" x 21' 9" [HUGE]
Gustave Courbet, Self Portrait (The Desperate Man), about 1843

Gustave Courbet, The Cliff at Etretat after the Storm, 1869, Oil on canvas, 52 3/8 x 63 3/4 in

Gustave Courbet, Seacoast, 1865, Oil on canvas, 21 1/8 x 25 1/4 in

Gustave Caillebotte, Paris: A Rainy Day, 1877, Oil on canvas, 83 1/2 x 108 3/4"

Manet, Edouard, A Bar at the Folies-Bergere, 1882, Oil on canvas, 37 3/4 x 51 1/4 in
Pierre-Auguste Renoir
Le déjeuner des canotiers, 1880–1881
Oil on canvas, 129.5 x 172.7 cm

Impressionism

- 1874 exhibition
- Monet, Renoir, Sisley, Cassatt, Morisot, others (see p. 374)
- “sought to capture fleeting effects of light and color” (p. 374)
- used color theory
- open air, rather than studio painting
- direct application of unmixed colors

Monet, Impression: Sunrise, 1872

Renoir, Pierre-Auguste
Le Moulin de la Galette
1876, Oil on canvas, 51 5/8 x 68 7/8 in
MONET, Claude

Boulevard des Capucines
1873
Oil on canvas
31 1/4 x 23 1/4”

What are the differences between background and foreground in this work?

Monet, The Water Lily Pond, 1899

Claude Monet
French, 1840 - 1926
Rouen Cathedral, West Façade, 1894
Oil on canvas, 100.05 x 65.9 cm (39 3/8 x 25 15/16 in.)

Woman with a Parasol - Madame Monet and Her Son, 1875
Oil on canvas, 100 x 81 cm (39 3/8 x 31 7/8 in.)
Claude Monet
French, 1840 - 1926

*Woman with a Parasol - Madame Monet and Her Son, 1875*

**ROCKS AT BELLE-ILE, PORT-DORMOIS**
Claude Monet (French, b.1840, d.1926)
France
1886
oil on canvas
32 x 25 1/2 (81.3 x 64.8 cm)

Monet, St. Lazare Station, 1877 not in text; compare p. 372

**Hokusai, Katsushika**
The Great Wave Off Kanagawa
From "Thirty-six Views of Mount Fuji"
1829-29
Color woodcut
10 x 15 in.

p. 373

Other Japanese print examples
(Hiroshige, from "One Hundred Famous Views of Edo")

**YOUNG WOMEN LOOKING AT JAPANESE ARTICLES**
James Tissot (French, b.1836, d.1902)
1869, 27 3/4 x 19 3/4 in. (70.5 x 50.2 cm)
MOTHER AND CHILD
Mary Cassatt (American, b.1844, d.1926)
c. 1889, 28 13/16 x 23 9/16 in. (73.2 x 59.8 cm)

Cassatt, The Boating Party, 1893-94 p. 374

Berthe Morisot
View of Paris from the Trocadéro, 1872
oil on canvas, 18 x 32 in

Alfred Sisley, The Chemin de By through Woods at Roches-Courtaut, St. Martin's Summer, 1880
not in text

William Merritt Chase
American, 1849 - 1916
A Friendly Call, 1895
oil on canvas, 76.5 x 122.5 cm (30 1/8 x 48 1/4 in.)
SPRINGTIME
John Henry Twachtman (American, b.1853, d.1902)
Circa 1884
oil on canvas
36 7/8 x 50 in. (93.7 x 127 cm)

Odilon Redon, Beatrice 1885
example of Symbolism – dream imagery

Odilon Redon, Silence 1911
example of Symbolism – dream imagery

Fernand Khnopff
Portrait of Jeanne Kefer 1885
Belgian, Brussels, Oil on canvas
31 1/2 x 31 1/2 in.

Post-Impressionism
• 1880-1900
• extended impressionist techniques
• various steps toward modernist painting
• (some works) less spontaneous, more composed
• the picture dissolves into planes, brushstrokes, etc.
  – a consciousness of artistic techniques

Cezanne, Paul
Apples, Pears, Peas, and Grapes c. 1879-80, Oil on canvas, 15 1/8 x 18 1/4 in
Cézanne, Paul

Apples and Oranges (Pommes et oranges)
c. 1899, Oil on canvas, 29 1/8 x 36 5/8 in

p. 376

Cézanne, Paul

Mont Sainte-Victoire (Le Mont Sainte-Victoire)
1902-04 Oil on canvas 27 1/2 x 35 1/4 in

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Cézanne, Paul

Les Grandes Baigneuses, 1906 (Bathers, large)

SEURAT, Georges

A Sunday Afternoon on the Island of La Grande Jatte, 1884-86 Oil on canvas

p. 376
Seurat, Georges
The Side Show
Detail
1888
Oil on canvas
39 3/4 x 59 1/8 in

Gauguin, Paul
Self-portrait with Halo
1889
Oil on wood
79.6 x 51.7 cm

VAN GOGH, Vincent
The Starry Night
1889, Oil on canvas, 29 x 36 1/4 in

Winslow Homer, High Cliff, Coast of Maine
1894

RODIN – The Gates of Hell
• Originally conceived in 1880
• Doorways for the Museum of Decorative Arts in Paris (never built)
• 1 of 5 in existence located at Stanford Art Museum
Rodin, Auguste
Striding Man
1877-1900
Plaster
34 inches high

Rodin, Auguste
Iris, Messenger of the Gods
1890
Bronze
37 1/2 x 34 1/4 x 15 3/4 in.
Los Angeles County Museum of Art
It is true that Rodin’s art makes overt reference to its own artificiality. When we say that his kind of realism was not seamless, we mean it: his sculptures often exposed the joint lines of the piece molds in which they were cast, as well as the “unfinished” marks of modeling and editing. Fragmentation and repetition functioned in the same way, as instances of the sculptor’s processes made evident in his product. Rodin typically made “spare parts” - feet, hands, knees, and so on - and put together his figures from these. And once he made a figure, he would often remake it, by recasting multiple versions and variants. By showing these processes in the partial figures and modular recurrences of his exhibited work, he undercut his own virtuosity as a conjurer of stories in flesh and bone, and introduced an evident self-consciousness about the artificiality of art’s means.

- Kirk Varnedoe

Sir Edward Coley Burne-Jones
*The Beguiling of Merlin*
1874

“Pre-Raphaelite”

Summary

- realism – a change in subject matter, a response to contemporary urban life
- The picture starts to fall apart
  - painting as an inquiry into how we see what we see
- Sculpture as gesture

Note: do not confuse Manet with Monet

Monet, *Impression, Sunrise*, 1872

VAN GOGH, Vincent
*The Starry Night*
1889, Oil on canvas, 29 x 36 1/4 in
Manet, Le Déjeuner sur l’herbe, 1863 - REALISM