

**IMPRESSIONISM, PHOTOGRAPHY, SERIALISM:
Manet and Modernization**

- I. Being modern by being urbane (dandy and *fl_neur*)
 - A. Velasquez, Poussin's, Ingres's Self-portraits
 - B. Manet (in, but not of, the crowd) (cf. Courbet man of the people)
 - 1) Haute-bourgeois son of a magistrate
 - 2) Childhood friend of Antonin Proust (father of Marcel)
 - 3) Yearned for Salon acceptance
 - C. Fashion, Realism, and modernity: Constantin Guys/ Zola, Baudelaire

- II. Being modern by not being French (or Italian Renaissance or Classically Greco-Roman)
 - A. Manet's models: Diego Velasquez, Francesco Goya
 - B. Franz Hals and other "low country" painterly painters
 - C. Synthesis of earlier models and Baudelairean dictum: "*Etre de son temps*"

- III. Success du scandale
 - A. The power of rejection and the Salon des Refuses (1863)
 - B. Formal innovations and their significance
 - 1) From empiricism (Balzac) to skepticism (Zola/Baudelaire) to symbolism (Mallarme)
 - 2) Relation of materiality to materialism in *matiere*
 - 3) Flatness, light

- IV. Politics of paint: Critique of Empire, censorship, avant-garde
 - A. Four (or five?) versions of Execution of Emperor Maximilian (1867-68)
 - 1 - Boston MFA
 - 2 - London NGA (now in fragments)
 - 3 - Copenhagen (oil sketch, not shown)
 - 4 - Mannheim (Stadtische Kunsthalle)
 - B. Progressive critique: titles, uniforms (Mexican to French), reference to Goya
 - C. Not shown in France, but lithograph circulated

(Slides on verso)

Slide List (selected) for 4:1

(images are by Manet unless otherwise noted)

fashioning the artist

Dante and Virgil in Hell, after Delacroix 1854
Absinthe Drinker 1858
Diego Velasquez, Las Meninas, 1656, and detail with self-portrait of the artist
Jean-Auguste Ingres, Self-Portrait 1864
Nicolas Poussin, Self-Portrait 1649
M. & Mme. August Manet, 1860
Fantin-Latour, Portrait of Edouard Manet 1867
reprise: Courbet, The meeting, or, 'Good Day Monsieur Courbet,' 1854
Constantin Guys, Carriage in the Bois de Boulogne (19th century fashion plate)
La Musique aux Tuileries (Music in the Tuileries Garden), 1862
Absinthe Drinker, 1859-60 (painting) and 1861-2 (print)
Spanish Musician (The Guitarist), 1860
Scene in a Spanish Studio, 1860
The Old Musician, 1862

woman, and the theater of modernity

Mlle Victorine as an Espada, 1862
The Street Singer 1862 (MFA Boston)
Dejeuner sur l'herbe (Luncheon on the Grass), 1863
Olympia 1863
Bar at the Folies-Bergere, 1881-82
Giorgione, FLte ChampLtre, c. 1500, and French engraving after Giorgione
Marcantonio Raimondi, Judgement of Paris (After Raphael), c. 1510, engraving

crafting an austere modern style

Dead Toreador, 1864
Dead Christ with Angels, 1864 (NY, Met Museum)
The Fifer, 1866

politics and paint

Execution of Emperor Maximilian, version 1, 1867 (MFA Boston)
Execution of Emperor Maximilian, version 2, 1867-69 – the painting was subsequently cut up into sections by Manet
Execution of Emperor Maximilian, version 3 (or 4? Depending how you count)
handbill announcing its exhibition in NY