MANET'S REALISM AND “THE PAINTING OF MODERN LIFE”:
Lecture 6: Manet. (ASCO). Flâneurs and Flâneuses in the Modernizing City

[Woman should not strive in any direction, because this]” would tend to draw away her thought from others and fix them on herself (and) ought to be avoided as an evil to her.”
– Sarah Stickney Ellis, The Daughters of England: Their Position in Society (1842)

I. Liberté, urbanity, and the Separate Spheres
A. Courbet’s Realism and the public sphere
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 but restless with its terms
   4) Produces intensely psychological Realism → Impressionism
C. Fashion, Realism, and modernity: Constantin Guys/ Zola, Baudelaire

II. The sign of Woman
A. Courbet: l’Origin du monde vs Manet's muse: Victorine Meurent
B. Georges Sand, Rosa Bonheur, and the (legal) power of drag
C. Fashion and the femme nouvelle (Baudelaire: woman is costume)
D. Urban spectacle, the dangerous flâneuse and the need for containment
   1) physical (carriages, chaperones, railings, balconies, theater boxes)
   2) metaphorical (woman as "decoration")

III. Avant-Garde: "free"? No, but can model a kind of freedom in the city
A. The freedom of art, the freedom of women
B. Active gazes: Edouard Manet, Berthe Morisot, Mary Cassatt

Images (selected) for Lecture 6

Delacroix, George Sand 1838; compared with his Frederic Chopin, 1838
Bonheur, The Horse Fair, 1853

woman, and the theater of modernity
Manet, *Olympia, 1863
   *Mlle Victorine as an Espada, 1862
   *The Street Singer 1862 (MFA Boston)
   *Dejeuner sur l’herbe (Luncheon on the Grass), 1863
Manet, Bar at the Folies Bergere, 1881-82; Ball at the Opera 1873-74
Manet, Luncheon in the Studio 1868
Manet, Absinthe Drinker 1859 Manet, + The Balcony 1868-69; Cafe Concert, 1878-80
Manet, Nana, 1877; Before the Mirror 1876

More on verso
Images (selected) for Lecture 6

ASCO
Stations of the Cross, 1971
Spray LACMA (or Tag LACMA), 1972
Walking Mural, 1972
First Supper (After a major riot), 1974

Patssi Valdez. Bound, 2011

MANET
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)
engraving by Manet, 1867
handbill announcing its exhibition in NY, 1879-1880

great websites on Manet and the "Execution" series: