MANET’S REALISM/ ORIENTALISM:
Lecture 7: European Orientalism: Camille’s Kimono and Gauguin’s Skirt

I. Review/ catch-up
   A. The dangers and possibilities of women in the city: Manet 1862 vs. Manet 1882, Degas, Cassatt, Morisot 1870s-80s; ASCO 1972
   B. The avant-garde figure of the male flâneur
   C. Manet and the politics of paint: the critique of Empire, censorship, avant-garde
      1) Three (or four?) versions of Execution of Emperor Maximilian (1867-68)
         1 - Boston MFA
         2 - London NGA (now in fragments)
         3 - Copenhagen (oil sketch, seemingly unfinished)
         4 - Mannheim (Stadtische Kunsthalle)
      2) Progressive critique: titles (from “Death” to “Execution”), uniforms (from Mexican to French), reference to Goya
      3) International modernism: censored in France, circulated abroad

II. Getting Oriented (making “the primitive”)
   A. Other peoples and places
      1) Islam, the model of all “orients”
      2) France d’outre mer – a new colonial urgency regarding “France overseas”
      3) Japonisme – construction of a “modern” Other
   B. Bringing it all home
      1) fancy dress and exotic tastes (from cigs to Giverny)
      2) models of secular merchant manhood (“Shriners,” 1870s NYC)
      3) the Expositions Universelles, Paris 1867, 1889
   C. Orientalism as encompassing Japonisme (Monet) and Primitivism (Gauguin):
      Collecting, Depicting, Constructing, Inhabiting (hybrid subjects?)

III. Why do we need the Other? Monet, Gauguin, van Gogh
   A. Monet, the suburban Bohemian finding an aesthetic antidote to urban modernity
   B. Gauguin, the Euro-Peruvian “savage” (borders of “Bohemia” move further East)
   C. Van Gogh, the Dutchman who’s going to “finish” Japanese art

Images (selected) for Lecture 7

Manet, Dead Christ with Angels, 1864 (NY, Met Museum)
Execution of Emperor Maximilian, version 1, 1867 (MFA Boston)
Execution of Emperor Maximilian, version 2 (cut up) and 3 (intact), 1867-69
engraving by Manet. 1867 (censored)
handbill announcing its exhibition in NY, 1879-1880
Edgar Degas, Bellelli Family 1858-60
Degas, Woman on a Cafe Terrace, Evening, 1877
Berthe Morisot, Young Woman with Mirror, 1877
Mary Cassatt, At the Opera, 1880 (MFA Boston)

Images continued on verso (with time line)
What is the Orientalism? Depicting vs. Collecting vs. Performing

Gentile Bellini. Seated Scribe ca. 1479 (Italian Renaissance)
Fatima cigarettes. 1890-1920
Delacroix. Women of Algiers, 1834
Ingres. Odalisque and Slave. 1842
Manet. Portrait of Emile Zola. 1867-68
Jean-Léon Gérôme. The Snake Charmer. 1880
Toulouse-Lautrec in kimono. ca. 1880

Monet
La Japonaise. 1876 (initially Japonnerie)
Lily Pond with Japanese Footbridge 1899+
Nymphéas, to 1917-1918 (now at Orangerie, itself an orientalist glasshouse retreat)

Gauguin/ van Gogh
Paul Gauguin. Self-Portrait (les Miserables), 1888 (dedicated to van Gogh)
Vincent van Gogh. Self-Portrait 1888 (dedicated to Gauguin)
Gauguin. Self-Portrait with Yellow Christ. 1889
Gauguin. Vision After the Sermon. 1889
Gauguin. Bonjour, M. Gauguin. 1889
Gauguin. Landscape with Two Breton Girls. 1889
Gauguin. Spirit of the Dead Watching. 1892
Gauguin. D’ou venons nous... (Where Do We Come From? What Are We? Where Are We Going?). 1897
Vincent van Gogh. Potato Eaters. 1885
van Gogh. A Pair of Boots. 1887
van Gogh. Japonaiserie: The Bridge in the Rain (copy after Ando Hiroshige). 1886-88; and Japonaiserie (Courtesan)
compare: Paris illustrée with Eisei Seisai Courtesan [ca. 1830s?] on cover. May 1886
van Gogh. La Berceuse (Mme. Roulin). 1889
van Gogh. Starry Night 1889

Timeline for European Orientalism in the visual arts (see also Japonisme handout)
1830s-40s – Japanese ukiyo-e prints, classified as contraband by the imperial rulers of Japan, are circulating in European capitals – but only via cheap copies, used for packing materials.

Monet Dates – Impressionism
1867 sees Japanese exhibit at Paris expo
1876 la Japonaise, Impressionist exhibition
1883 buys farmhouse in Giverny
1885 begins Nymphéas paintings

Gauguin Dates – Post-Impressionism
1886 “Synthetism”
1888 Bretonnisme (self-portraits with Van Gogh) and “Cloissonisme” (cells of bright color)
1889 begins to paint the Haystacks
1892-94 paints Rouen cathedral series
1895 Builds “Japanese” footbridge
1901 Marquesas
1891 Tahiti
1893 Paris
1918 Gives suite of Nymphéas to France to heal the country after WW1 (now installed at Orangerie)
The conditions for *Japonisme* in Europe

1830 – the first large collection of Japanese prints comes to Leyden with a Dutch surgeon who had served with the army for the Dutch Indies company in Japan. Only the Dutch and Chinese are allowed trading privileges with Japan (which classifies *ukiyo-e* woodblock prints as contraband).

1853 – on July 8, four black steam ships led by *USS Powhatan* and commanded by Commodore Matthew Perry anchor at Edo (Tokyo) Bay. Perry waits for months, his ships steaming, holding out for a meeting with the emperor or his highest delegates.

1854 – on March 31, Perry achieves a treaty with the Japanese that allows US whalers to refuel in Japan, and effectively opens the island nation to world trade.

1856 – Felix Bracquemond “discovers” Hokusai prints wrapped around “china” (Japanese export ware?) and begins showing them to his artist friends in Paris.

1862 – first Japanese ambassador visits London’s world’s fair, where items privately collected by British envoy (including a samurai sword confiscated in a military operation) are displayed to represent Japan.

1866 – Writer Zacharie Astruc publishes “The Empire of the Rising Sun,” an essay on “*Japonisme*” in the journal *L’Etenard*; the Goncourt brothers, well-known critics, first mention Japanese art in their essays and later vie with Bracquemond for title of first “discoverers” of this art.

1867 – first “Japanese Department” at the Paris world’s fair; Claude Monet “discovers” Japanese art at this exhibition and begins to form a personal collection.

– in a dramatic revolution later called the “Meiji Restoration,” the Mikado (“exalted gate,” foreign name for *tenno* or emperor) overthrows shogunate (military generals) in Japan. Oligarchy still rules, but rapid industrialization begins and Japan becomes an industrialized military power by 1905, under the slogan "Enrich the country, strengthen the military" (fukoku kyohei). Cult of emperor begins to grow.

1876 – Claude Monet paints a picture of his wife in a kimono, and exhibits it at the second Impressionist exhibition under the title, *Panneau décoratif: Japonnerie*.


1886 – Vincent van Gogh paints oil copies of Japanese prints that have been illustrated in popular Paris journals, and around this time writes his brother that “all my work is founded on Japanese art....”