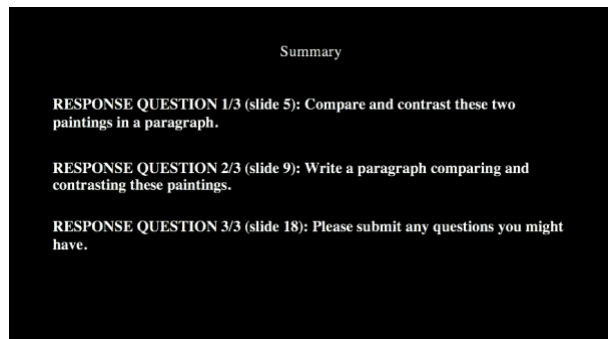


Responses due 4.28.2020 at 9:30AM by email (anna.carroll@brooklyn.cuny.edu)

Slide 1: Summary

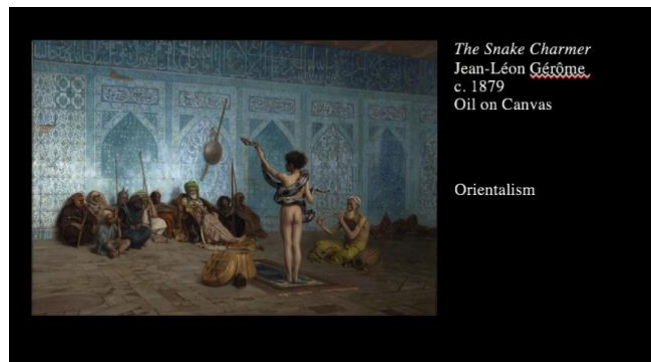


RESPONSE QUESTION 1/3 (slide 5): Compare and contrast these two paintings in a paragraph.

RESPONSE QUESTION 2/3 (slide 9): Write a paragraph comparing and contrasting these paintings.

RESPONSE QUESTION 3/3 (slide 18): Please submit any questions you might have.

Slide 2

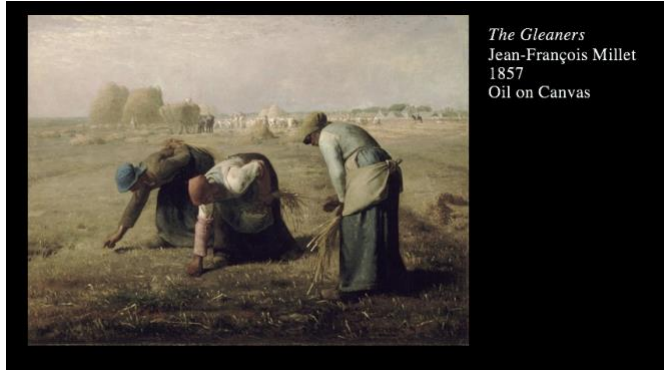


We begin today with a movement called Orientalism. The Orient, which isn't a term as used as much today because it has racial connotations, refers to the East from a Western perspective. And the East in the term refers to the Middle East, North Africa, and Asia. So, it's a very wide ranging term that groups together many different cultures. This term, and the movement Orientalism, was used when European nations were colonizing different areas. This colonization is called Imperialism, and it was a period of modern empires, with nations expending power through military force and controlling trade routes. The biggest force in this period was the British Empire. Western Europe and America propagated this idea of the "The Orient" to other people and places as a way of controlling conquered peoples and subjugating them, and to control how people and places were viewed by Europeans. We can see this art that exoticizes and others non-European people. When Europeans, including artists, began to travel, people went back to Europe and their tourist accounts were how the rest of the population learned about these places.

4.27.2020 Realism and Impressionism

Take Gérôme's *The Snake Charmer and His Audience*. It seems very documentary because it is so naturalistic. He shows a young nude boy charming a snake for a group of older men. It's a sexualizing image that would not be shown in Europe at this time, so it is othering. The arabesques and niches on the walls recall Islamic architecture and calligraphy, so we get the sense that this is somewhere else, and likely not France. But where is this? It's not actually anywhere specific. Gérôme did not travel, so he is imagining this scene based on what he's heard. So this pretends to show an actual scene, but it doesn't.

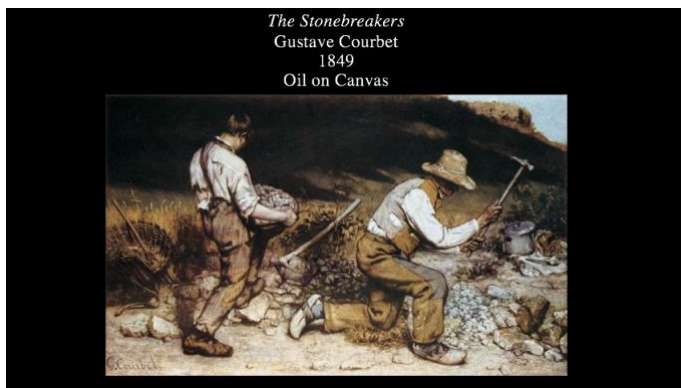
Slide 3



At the same time that Orientalist art was being made, another movement called Realism was gaining popularity, particularly in France.

Gleaners are people who go into the fields after the harvest and pick up fallen bits of corn to get food to eat. And you can see the grain that has been harvested in the distance. We see social hierarchy, with the harvested grain moved under the supervision of men, who ignore the three women in the foreground. These don't look like starving, begging women. They seem like happy, healthy peasants. In fact, this was incredibly labor intensive and brutal work. But the women here are well dressed and well fed. Millet makes the scene happier and softer than the reality of the life of a gleaner by not emphasizing labor or destitution. When this painting was shown at the salon it was heavily criticized. The salons were for the wealthy, urban elite, who would see this painting with the fresh memory of the July Revolution of 1830, which we talked about last class. People seeing this were scared because they feared the revolutionary potential of hungry, unhappy people.

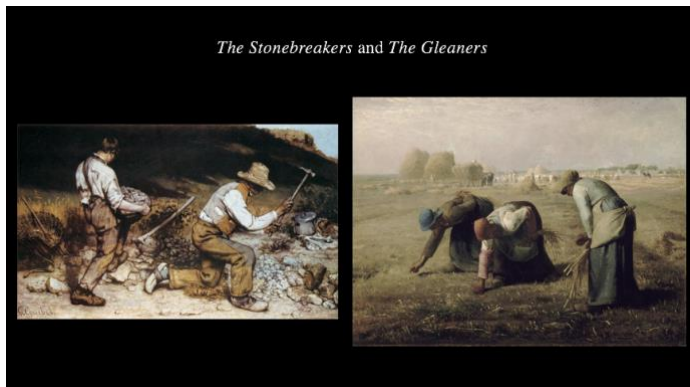
Slide 4



4.27.2020 Realism and Impressionism

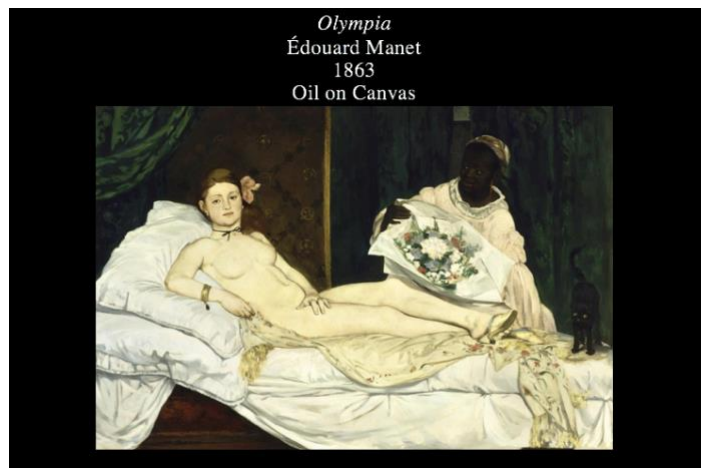
The Stonebreakers though, is not softened and idealized like *The Gleaners*. Courbet, a major Realist painter, shows the stonebreakers in ripped clothing and isolated, not in a beautiful, expansive field. They are shown in the real conditions, and their labor is not romanticized. The rough, agitated brushstrokes mirror the rough work, done by a young boy and an older man, neither in their prime for such hard labor. Realism was all about showing true social conditions, which Courbet does. There is a common confusion between Realism and realistic. Realism is a movement, that doesn't necessarily mean extremely naturalistic or illusionistic art. It is tempting to use the term realistic to mean naturalistic, but it is important to differentiate between realistic with a lower case R and the movement Realism with an upper case R.

Slide 5



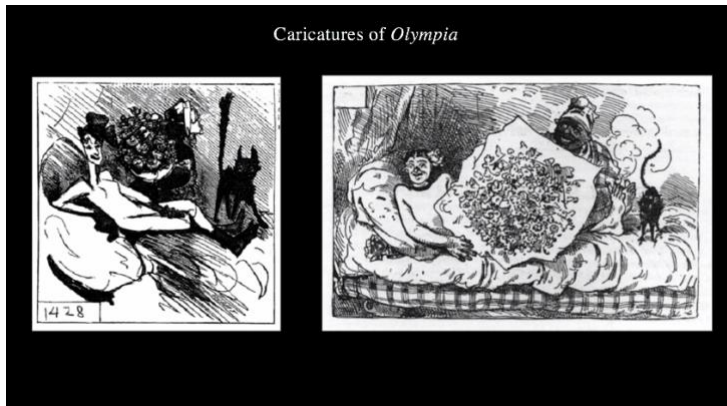
RESPONSE QUESTION 1/3: Compare and contrast these two paintings in a paragraph.

Slide 6



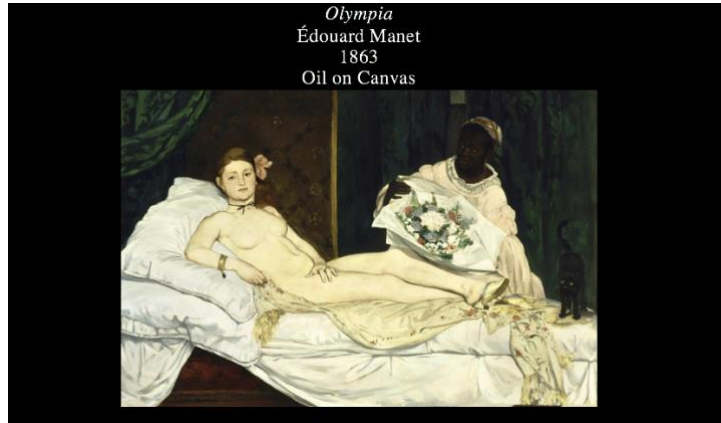
This is Manet's *Olympia*. When this was shown at the Salon and the Academy, people absolutely hated it.

Slide 7



Caricatures were even published in the newspapers making fun of Manet's painting.

Slide 8



What was so offensive about this painting?

Slide 9

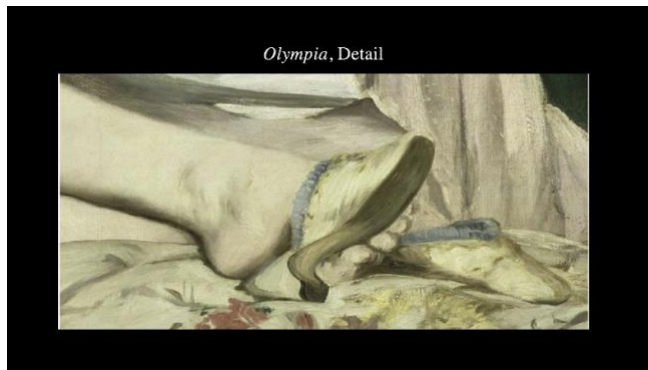


4.27.2020 Realism and Impressionism

Comparing it to the *Venus of Urbino* is helpful. Both are reclining nudes, so *Olympia* is drawing on historical artistic motifs, but it's using them in new and shocking ways that weren't considered appropriate and proper in 1863. Olympia, who was a real woman, is not idealized. Olympia was a prostitute's name, so no viewer could pretend that this is an ambiguous woman or the idealized goddess of love, Venus. This woman doesn't seem ashamed of her nudity, but looks directly at the viewer, which makes the painting too personal for contemporary sensibilities. It feels like we are in the space with her, making the viewer her client. And she is receiving flowers from some other customer. Her hand is one of the only places with shadowing, which draws further attention to the sexuality of the painting. By emphasizing sexuality and putting the viewers at the Salons, the elites in Paris, in the painting, Manet called out Paris on its corruption and its activities, like prostitution. The *Venus of Urbino* though is more anonymous and more idealized, and has less emphasis on sexuality, so was more acceptable.

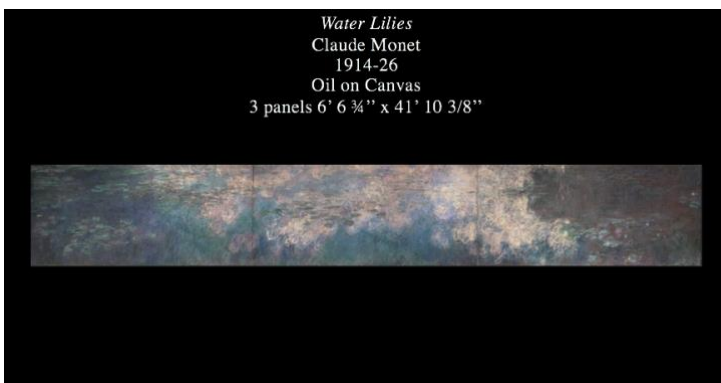
RESPONSE QUESTION 2/3: Write a paragraph comparing and contrasting these paintings.

Slide 10



Let's look at a detail. This is not illusionistic art. This isn't pretending to not be a painting. Manet recognizes that the canvas is a two-dimensional purpose, and purposefully doesn't use perspective. Look at Olympia's toes tucked behind the sandal. The toes look extremely flat. In Realism, artists begin acknowledging that the canvas is flat, and are less focused on creating illusionistic depth through perspective.

Slide 11

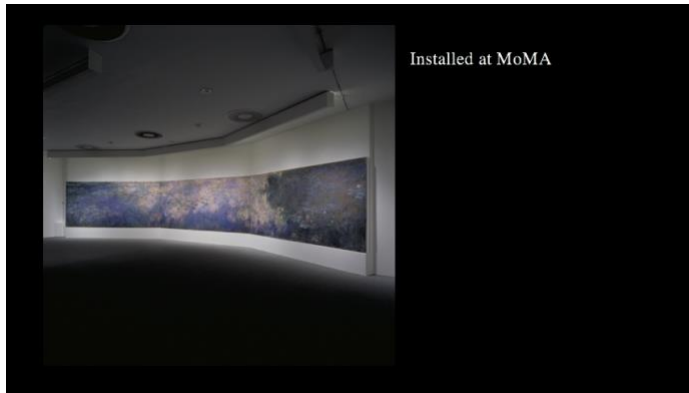


4.27.2020 Realism and Impressionism

Manet was the mentor of one of the most famous impressionist painters, Claude Monet. (Be careful; it's very easy to mix up Manet and Monet because their names are so similar, but they are very different painters) Impressionism was a break from academic art. The movement was started by a group of artists who were tired of not being accepted to the salon, and so decided to hold their own exhibition not associated with the Academie des Beaux Arts. The name comes from a critic who called the paintings impressionistic, meaning that they seemed fast and unfinished, like sketches.

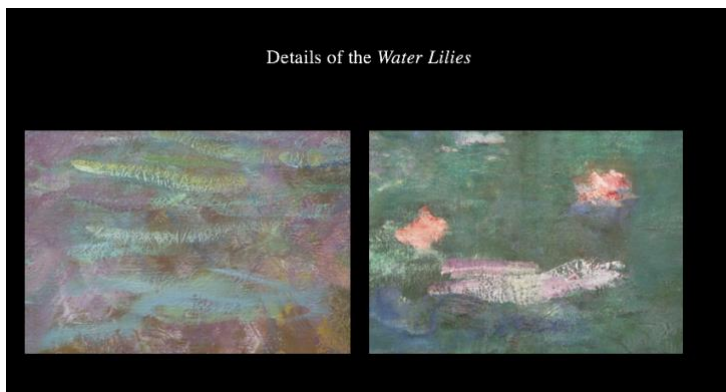
This quickness was part of the point of Impressionism, which is all about light. Impressionists want to capture specific atmospheric conditions, to capture the light of specific moments. They begin painting **en plein air**, which just means they paint outdoors instead of in a studio, which was very new. This is a bit of false history because while the paintings were done en plain air, they were often touched up in the studio. But we do see artists painting outside for the first time, and not from posed models.

Slide 12



Monet's *Water Lilies* are en plein air paintings of his garden at his home in Giverny, France. The *Water Lilies* are a series. Monet would paint multiple canvases at a time, switching canvases as the light changed throughout the day. The perspective is very confusing because the eye isn't specifically directed anywhere in the painting. Maybe we're on the shore, but we can only see water and there is no ground visible; the place of the viewer becomes ambiguous.

Slide 13



4.27.2020 Realism and Impressionism

Monet uses very quick, sketchy brushstrokes that are extremely loose. This is typical of Impressionist paintings. Look closely here; you can actually see where the brush moved across the surface, and where there was more or less paint as the brush dragged on the canvas.

Slide 14



Monet used this canvas switching technique with many of his series. You can see this clearly when comparing some of the different images within a series, many of which Monet named after the time of day at which they were painted. This really captures the essence of Impressionist, which is interested in how light affects the world in a precise moment.

Slide 15



Another Impressionist artist was Mary Cassatt, whose woodblock print *The Letter* is seen here.

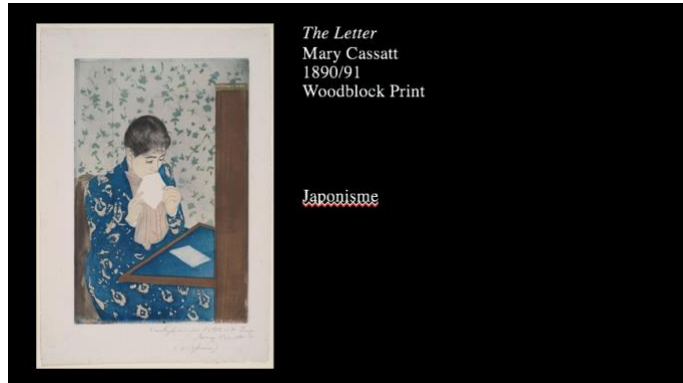
Slide 16



4.27.2020 Realism and Impressionism

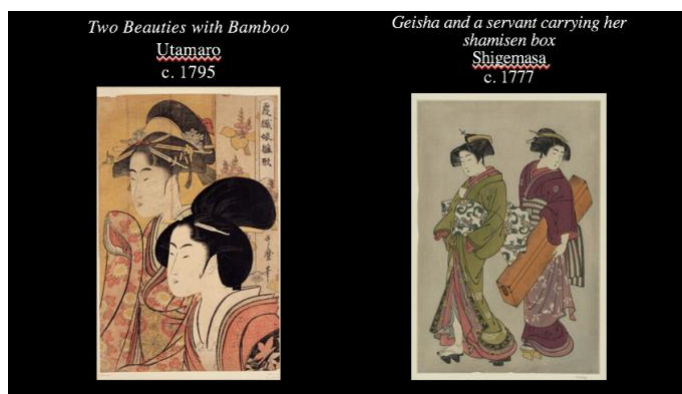
What's a print? It's a technique of making an image that can produce multiple images. In woodblock printing, the artist carves out the woodblock to create a raised image. The block is then coated in ink, so that the raised part has ink and the carved out part does not. In this scene, the raised part is the flowers. You then put the paper on the block and put it through a press, to transfer the image to the paper. You can reink the block over and over to get multiple images, all though the block will slowly deteriorate each time it is squeezed through the press. To do color, you can use multiple blocks, with one color for each block.

Slide 17



The Letter is an edition of 10. An **edition** is how many copies of a print were made at a time, so 10 copies of *The Letter* were made. This print is a good example of how Japanese printmaking influenced Impressionism. In the 1850s, Japan opened up to international trade after 200 years of isolation. A lot of Japanese prints were coming into Europe at this time, and Impressionist artists were collecting them. This influence is called **Japonisme**. This influence is shown in a couple of ways. Perspective is flatter in Japanese prints; look at the desk that the woman writes at. The desk is not in linear perspective, showing the influence of Japanese styles. Japanese printmaking also uses a lot of all over prints, like in the wall paper and woman's dress here.

Slide 18



Here are two Japanese prints, for comparison.

RESPONSE QUESTION 2/3 (slide 18): Please submit any questions you might have