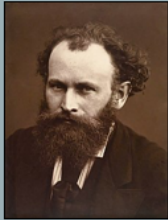


IMPRESSIONIST PAINTING  
FOR BEGINNERS

*ÉDOUARD MANET*

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ÉDOUARD MANET (1832-1883)



Portrait by Henri Fantin-Latour



*Self-Portrait with Palette 1878-79*

In his 51 years, Édouard Manet changed the direction of contemporary art, which inspired the Impressionists and everyone that came after them.

## BORN IN 1832: A TIME OF CHANGE



July Revolution of 1830



Paris Uprising of 1832



CANELLA: Le Pont-Neuf et la Cite Paris 1832

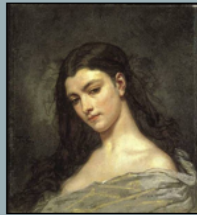
Born into a wealthy, politically-influential Parisian family after the French Revolution of 1830. It was a time with a rising middle class—a period of technological innovation, increased workers' rights, and a transition of artistic mores.

Artwork was no longer confined to the elite, but found its way to public spaces, theaters, cafes, and homes. No longer principally a classical genre of palaces, themes of peasants in the fields and natural landscapes became more popular.

STUDIED WITH THOMAS COUTURE 1850-56



*Self-portrait*



*The Romans in their Decadence 1847*

*portrait of a young girl*

After refusing a career in law and failing the Naval Academy entrance exams (on purpose?), at 18 years old, he began studying with Thomas Couture, a rigid French Academy Classical painter and master of historical paintings. That's where he met Henri Fantin-Latour.

After six years, Manet broke free and opened his own studio. He continued studying, influenced by Spanish painters Velasquez and Goya and also Dutch and Flemish artists.

## MANET & THE PARIS SALON



- Deeply committed to the Salon
- Applied to 19 during his career
- His was often criticized, rejected 4 times



Portrait of his parents 1860



*The Surprised Nymph* 1859-61

He depicts his parent as stern, which seems an accurate portrayal. His father was a department head in the Ministry of Justice and later a judge. His mother had artistic inclinations with music, and his two younger brothers were civil servants. They were wealthy, though not ostentatious..

Manet dressed and acted like a gentleman, a flâneur, a carefree man-about-town. He didn't have the financial stress common to the stereotypical "starving artist."

## SALON DES REFUSÉS (1863)



*Luncheon on the Grass (Le Déjeuner sur l'herbe) 1863*



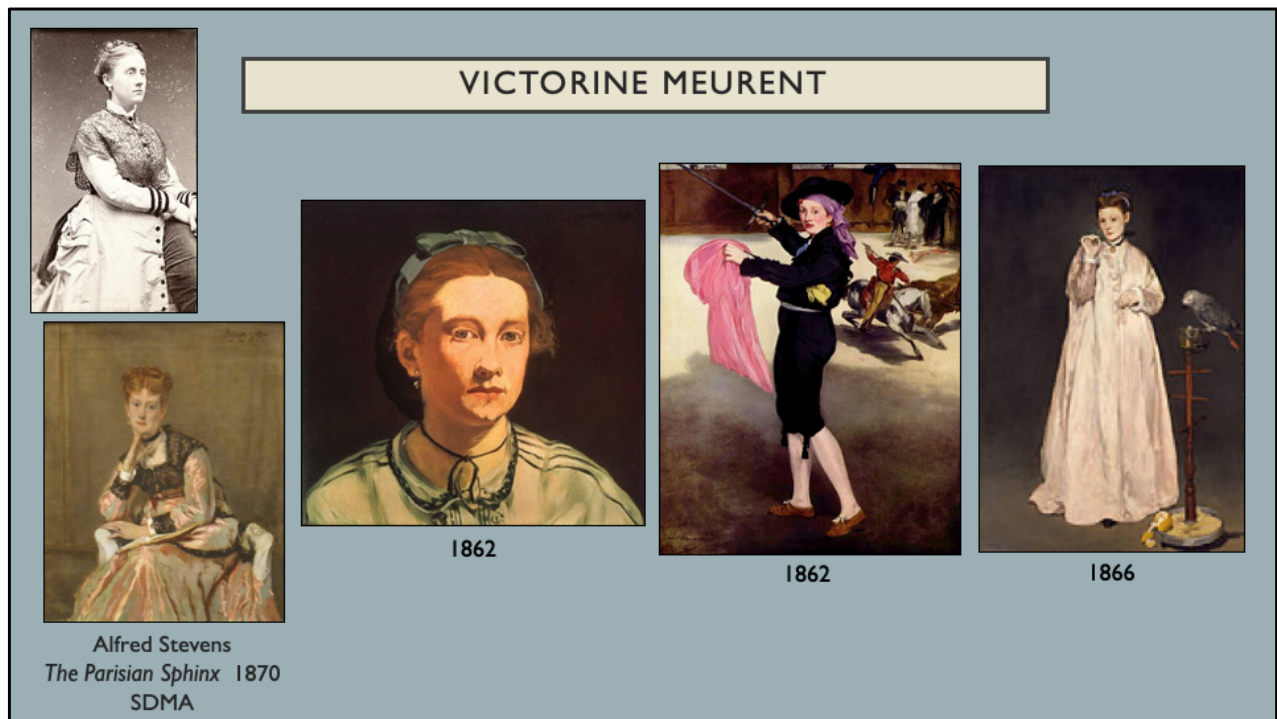
“The Salon of the Rejected” was an alternative to the Salon because there were so many rejections of emerging painters.

The most sensational work was by Édouard Manet (1832-1883); however, it was detested and did not sell.

An alternative to the Salon that was proposed by Emperor [Napoleon III](#) because so many people complained about the Salon rejected so many emerging painters. “Le Déjeuner sur l’herbe” brought hostile outrage, it was so scandalous that the Emperor called it "an offense against modesty," and the Empress Eugénie turned away and refused to look at it.

Described as "frivolous" in a school report, Manet might have been less interested in shocking everyone than simply being recklessly foolish. His intentions are not clear. He probably didn't anticipate or want the anger and ridicule

The painting is nearly 9-feet wide and combines classical motifs in the layout and background with the water nymph. But the foreground people are modern, enjoying a typically Parisian lunch in the park. The men are based on his brother and brother-in-law. And, the inexplicably nude woman is Victorine Meurent.



Manet painted Victorine Meurent at least nine times. He probably met her at the studio of Thomas Couture, where she began modeling at the age of 16. She also sat for other artists, including Alfred Stevens and Edgar Degas.

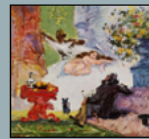
She was well-recognized model, and she and Manet are presumed to have been lovers, though there are no letters to confirm it (like with Stevens). She was a respected painter in her own right. In fact, she was accepted to the Salon in a year that Manet was rejected. Victorine died at the age of 83, her last 20 years in a house with another woman. She is a character in numerous novels, and in at least one is described in a lesbian relationship.

## OLYMPIA

Accepted in the Salon of 1865



*Venus of Urbino* by Titian, c1538



*Cézanne: A Modern Olympia*  
1874

Two years later, Manet became even controversial. In 1863, he had painted two nudes of Victorine Meurent, exhibiting “Olympus” at the 1865 Paris Salon. This one is about 6-feet wide.

Manet's painting played upon Titian's “Venus of Urbino,” so outrage wasn't about the nudity. However, this nude is being depicted as a real woman—a prostitute—rather than the Goddess of Love. Venus has a sleeping spaniel, while her maid is flogging a woman in the background. Venus' left hand is in a suggestive pose inviting love.

On the other hand, Olympia wears a black ribbon (popular with Parisian prostitutes of the time). She's casting off her slippers and her gaze has been described as “defiant.” Her pet is a black cat and her chambermaid is bringing flowers from an admirer. The position of her hand guards the way until fees are paid.



## FAME, NOTORIETY, FOLLOWERS



Henri Fantin-Latour: *A Studio at Les Batignolles* (1870)

Manet's studio, he is seated and painting. Standing figures include Pierre-Auguste Renoir (2<sup>nd</sup>), writer Émile Zola (3<sup>rd</sup>), Frédéric Bazille (5<sup>th</sup>), and Claude Monet (far right).

Manet's friends were also writers, composers, politicians, and the photographer Nadar, whose studio was used for the First Impressionist Exhibition.

They gathered at cafes, except for...

Those two paintings brought Manet great notoriety, but not commercial success or the critical praise and acceptance he craved. Manet wanted to be taken seriously as a Salon painter, but instead he was often the object of ridicule. Again, Manet may have been acting out of a "devil may care" attitude instead of anticipating the public reactions to his somewhat distasteful artistic satire.

However, there was a young group of painters that were keenly interested in the rebellious nature of Manet's approach. When the Impressionists emerged, critics called them "Manet's gang" and ridiculed him for the horrors of their unacceptable style.

He encouraged them, enjoyed discussing art and politics with them over wine at cafes, but he did not want to be identified with them. He was committed to the Salon, and although he was a signer on the Charter of the group that led to the First Impressionist Exhibition, he did not exhibit with them.

## BERTHE MORISOT BY MANET

1872



1882



*The Balcony* 1873

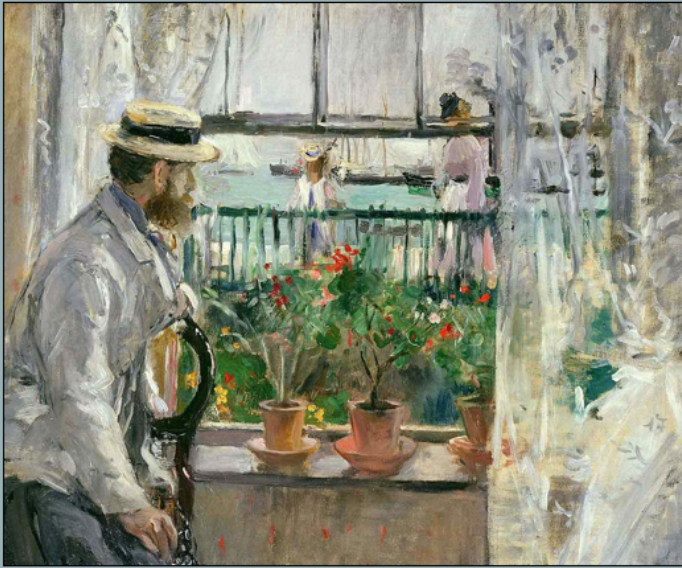


*The Repose* 1882

There was one from the original Impressionist group that he was particularly close to, Berthe Morisot. Unable to join her fellow artists at the cafes because she was a single woman, Morisot struck up a friendship with Manet. He painted her 12 times and, they often painted together.

Recently discovered letters to her sister reveal what academics have long assumed—that Berthe and Édouard and Berthe were lovers. However, there had been no evidence, because they agreed to burn their letters when they the affair ended in 1874, when...

Sample of Morisot's family paintings



*Eugène Manet on the Isle of Wight 1875*



*Eugène Manet and His Daughter at Bougival 1881*

She married his brother Eugène.

Nonetheless, their friendship and artistic collaboration continued as in-laws.

MARRIED TO SUZANNE LEENHOFF IN 1863



*The Reading 1865-73*



*Interior at Arcachon  
(Mme Manet and  
Léon Leenhoff) 1871*



*Boy Blowing Bubbles 1867*



*Mme Manet at the Piano 1867-68*

By this time, Manet had been married to Suzanne Leenhoff for more than a decade and had been romantically involved with her for twenty years! She had been his piano teacher when he was 18, and might have been his father Auguste's mistress. Édouard and Suzanne lived together without his father knowing and secretly married after she had a son, whose paternity is uncertain. The boy was called her younger brother and his "godson."

She was Manet's most frequent model, though she was described as "dumpy" and he didn't attempt to glamorize her except in "The Reading," which he painted after they disliked a rendition by Degas, in which Manet painted over her face! This was the way it was supposed to be done! Clearly Manet could be outrageous.

## INNOVATOR

Depict Modern City Life



Music in the Tuileries 1862

Unusual 3-Point Perspective



*The Races at Longchamp* 1866

Let's get back to his influence as a painter. Both Monet and Renoir later painted public parties in similarly styled compositions.

Manet led the transition from the Realism school of Romantic landscapes and workers in the field to scenes of everyday people in contemporary settings.

We saw that changing of the genre in "Luncheon on the Grass." Whether he truly wanted to or simply couldn't help himself, his paintings were offering new points-of-view artistically and intellectually.

Painted the Changing Times



*The Railway* 1873

*The Railway* represented the way Paris' urban renewal destabilized social life in the city. The gritty, industrial city is contrasted to the lovely, innocent girls in the foreground. And they are separated by a steel curtain. Although it is called "The Railway," no train is shown, only its smoke.

This was his last picture with Victorine Meurent

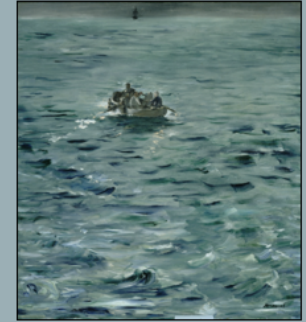
## ADOPTED IMPRESSIONIST STYLE



*Argenteuil 1874*



*Boating 1874*



*Rocherfort's Escape 1874*

As the Impressionists found acclaim, the most popular was Claude Monet. However, because of the similarity of their names, Manet was often mistakenly congratulated, much to his chagrin. Nonetheless, he thought very highly of the younger painter.

During the summer of 1874, Manet vacationed across the Seine from Monet's home in Argenteuil. Along with Renoir, the three of them painted together all summer. Manet's work became noticeably brighter and looser than his earlier works.

Visiting Monet 1874



Manet



Renoir

One afternoon, when Manet chose to paint Monet with his wife and son in the garden, Renoir set up his easel close by, which irritated the older man. Manet later told Monet about Renoir's disrespect, saying "He's no talent, this lad! You're a friend of his, tell him to quit painting!"

Manet was a charismatic celebrity of the time, but he seemed to have a streak of both haughtiness and naughtiness.



## FINAL MASTERPIECE



*A Bar at the Folies-Bergère* 1882

Between 1881-82, Manet struggled through illness to paint one last large-scale masterpiece (38" x 51") that gives the impression of standing in front of the barmaid.

Its odd—but purposeful—perspective presents an optical trick because of the mirror. With the reflection of the patron not standing in front of her, there's the impression that the viewer is talking to the waitress. This has been debated *ad nauseam*.

## ÉDOUARD MANET (1832-1883)



Manet

After several years of deteriorating health, he died at 51 of complications from syphilis, rheumatism, and gangrene that resulted in his left foot's amputation.

He didn't intend to be an innovator and was mainly recognized during his lifetime for his controversial influence on art. However, in his final years, his work was routinely accepted by the Salon. He also was named a Chevalier of the Legion of Honor, a coveted award, made possible by his childhood friend, Antonin Proust, a minister of fine arts.

He left about 430 paintings plus nearly 500 pastels and drawings. His best oils sell at auction for about \$65 million and sketches sell for tens of thousands of dollars.

Next week, we'll change the A to an O and I'll give the first of 3 talks on Claude Monet.