

East Tennessee State University

Digital Commons @ East Tennessee State University

Art Appreciation Open Educational Resource

2020

Lesson 16: What Shocks in 1863

Marie Porterfield Barry

East Tennessee State University, barrymp@etsu.edu

Follow this and additional works at: <https://dc.etsu.edu/art-appreciation-oer>



Part of the [Art and Design Commons](#), and the [History of Art, Architecture, and Archaeology Commons](#)

Editable versions are available for this document and other Art Appreciation lessons at <https://dc.etsu.edu/art-appreciation-oer>.

Recommended Citation

Barry, Marie Porterfield, "Lesson 16: What Shocks in 1863" (2020). *Art Appreciation Open Educational Resource*. East Tennessee State University: Johnson City.
<https://dc.etsu.edu/art-appreciation-oer/17>

This Book Contribution is brought to you for free and open access by Digital Commons @ East Tennessee State University. It has been accepted for inclusion in Art Appreciation Open Educational Resource by an authorized administrator of Digital Commons @ East Tennessee State University. For more information, please contact digilib@etsu.edu.

“What Shocks in 1863” is part of the

ART APPRECIATION

Open Educational Resource

by Marie Porterfield Barry
East Tennessee State University, 2020

Introduction

This course explores the world’s visual arts, focusing on the development of visual awareness, assessment, and appreciation by examining a variety of styles from various periods and cultures while emphasizing the development of a common visual language. The materials are meant to foster a broader understanding of the role of visual art in human culture and experience from the prehistoric through the contemporary.

This is an Open Educational Resource (OER), an openly licensed educational material designed to replace a traditional textbook.

Course Materials

Presentations

The course materials consist of 24 presentations examining art across the globe from prehistory through the contemporary art world. These introduce key vocabulary, explore the way that culture and art are linked, describe the varying methods and techniques of the featured artists, and encourage classroom discourse.

Reading Lists

Each of the 24 presentations has an accompanying reading list which provides links to articles, videos, and other resources. The reading list is meant to reinforce and clarify information covered in each of the presentations.

Sample Assignments

A list of sample assignments is also included. Ranging from brief essays to simple art projects, these are designed to be completed in a sketchbook to more deeply explore course concepts. Intended to encourage learners to think like artists, art critics, and art historians, assignments emphasize practices of creative thinking and artistic method, while reinforcing concepts addressed in classroom lectures and required readings.

Copyright Information

Creative Commons License

This OER is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License \(CC BY-NC-SA 4.0\)](https://creativecommons.org/licenses/by-nc-sa/4.0/); it is intended for non-commercial, educational purposes. Whenever available, images used within this OER are public domain or licensed under Creative Commons. Each image includes the individual licensing or copyright information.

Educational Fair Use

Due to the nature of the course materials, some of the works of art covered are protected by copyright. Images of these works of art are included with a tag stating that they are [Educational Fair Use](#). These copyrighted materials should not be printed or reproduced as this may qualify as copyright infringement. Images designated as Educational Fair Use are provided in low resolution which is suitable for display on the screen but is not high quality enough for printing or reproducing. Whenever possible, a link is included to access a higher quality version of the image on museum or educational websites. If available, copyright information is also listed on these images.

Some of the images presented in this OER are marked with a Creative Commons license and include a tag for Educational Fair Use, especially works of art that have been photographed while installed in museums. The photographs of these works of art are licensed by the photographer but the two-dimensional works of art are protected under copyright. The images are therefore meant only for the purpose of education and contemplation and are included in a low resolution.

Adopting, Adapting, or Expanding the Resource

The goal for this OER is to build an educational resource that is flexible enough to address concepts relevant to the contemporary discourse and scholarship in the visual arts. For those interested in utilizing these course materials, I am providing below some additional information that may be useful in expanding, adapting, or reinterpreting the materials. Editable versions are available in Microsoft PowerPoint and Word at <https://dc.etsu.edu/art-appreciation-oer/>

The font used to create the presentations and written documents for this OER is Calibri.

Finding Additional Readings, Lessons, and Articles

Smarthistory: <https://smarthistory.org/>

Smarthistory is an extensive open educational resource which publishes outstanding essays and video lectures about art. The Creating + Conserving section of Smarthistory includes wonderful informational articles and videos about materials and processes: <https://smarthistory.org/tag/conservation/>

MoMA Learning: https://www.moma.org/learn/moma_learning/

MoMA Learning provides a wonderful selection of essays on works of modern art and also has assignment suggestions at the bottom of each section.

KhanAcademy: <https://www.khanacademy.org/>.

Khan Academy is an outstanding platform of open educational resources covering a variety of academic and scholarly topics.

Trivium Art History: <https://arthistoryproject.com/>

Trivium Art History is a free, online art history book with clean design and approachable descriptions of works of art, periods of art history, and fun artist biographies. The [Themes of Art](#) section is a nice tool to helping students explore works that match their interests. The [World of Art](#) section is a useful tool for an exploratory World Art sketchbook prompt. The [Timeline](#) section is useful, as it separates works of art into galleries based on period.

Introduction to Art: Design, Context, and Meaning: <https://oer.galileo.usg.edu/arts-textbooks/3/>

For a more traditional, textbook approach, there is an Introduction to Art open educational resource textbook available.

Locating Images

If you are utilizing the course materials and would like to add new images that are public domain or licensed under Creative Commons, there are several useful tips provided below for finding images.

The Met Museum: <https://www.metmuseum.org/>

The Met has an option to search for Open Access images within the collection [here](#). Make sure that the “Open Access” box is checked. The image license is [CC0 1.0](#), and will be marked OA Public Domain at the lower left of the image.

Google Images: <https://www.google.com/imghp?hl=en&tab=wi&ogbl>

[Google Images](#) has an option under “Settings” > “Advanced Search” to search by “Usage Rights”. Choosing “Free to use share or modify” will allow a search for images suitable for expanding our OER.

Wikimedia Commons: <https://commons.wikimedia.org/>

[Wikimedia Commons](#) is an outstanding resource for finding open source images, with a strong collection of works of art.

Flickr: <https://www.flickr.com>

[Flickr](#) allows users to specify image licenses on uploaded photographs. Click “Some rights reserved” at the lower right of the image to check the licensing. Some images will say “Public Domain” or will be licensed under a [Creative Commons](#) (CC) license, allowing for the use in an OER.

Smarthistory Flickr: <https://www.flickr.com/groups/smarthistory/pool/>

The [Smarthistory Flickr](#) is expansive with images licensed for educational purposes.

Acknowledgements

This Art Appreciation OER was adapted from existing resources by Marie Porterfield Barry as part of East Tennessee State University’s Open Educational Resources (OERs) Initiatives, which are a collaboration of the Charles C. Sherrod Library and the Center for Teaching Excellence. Deepest gratitude for the support from Ashley Sergiadis of Sherrod Library and Phil Smith of the Center for Teaching Excellence during the building of this resource. Thanks as well to my students at East Tennessee State University whose feedback and participation during our Art Appreciation classes was immensely valuable in compiling and evaluating this OER.

WHAT SHOCKS
IN 1863?




Which 1863 French painting is most shocking?



Author: [Google Art Project](#), Source: [Wikimedia Commons](#),
License: [Public Domain](#)



Author: [Google Art Project](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)

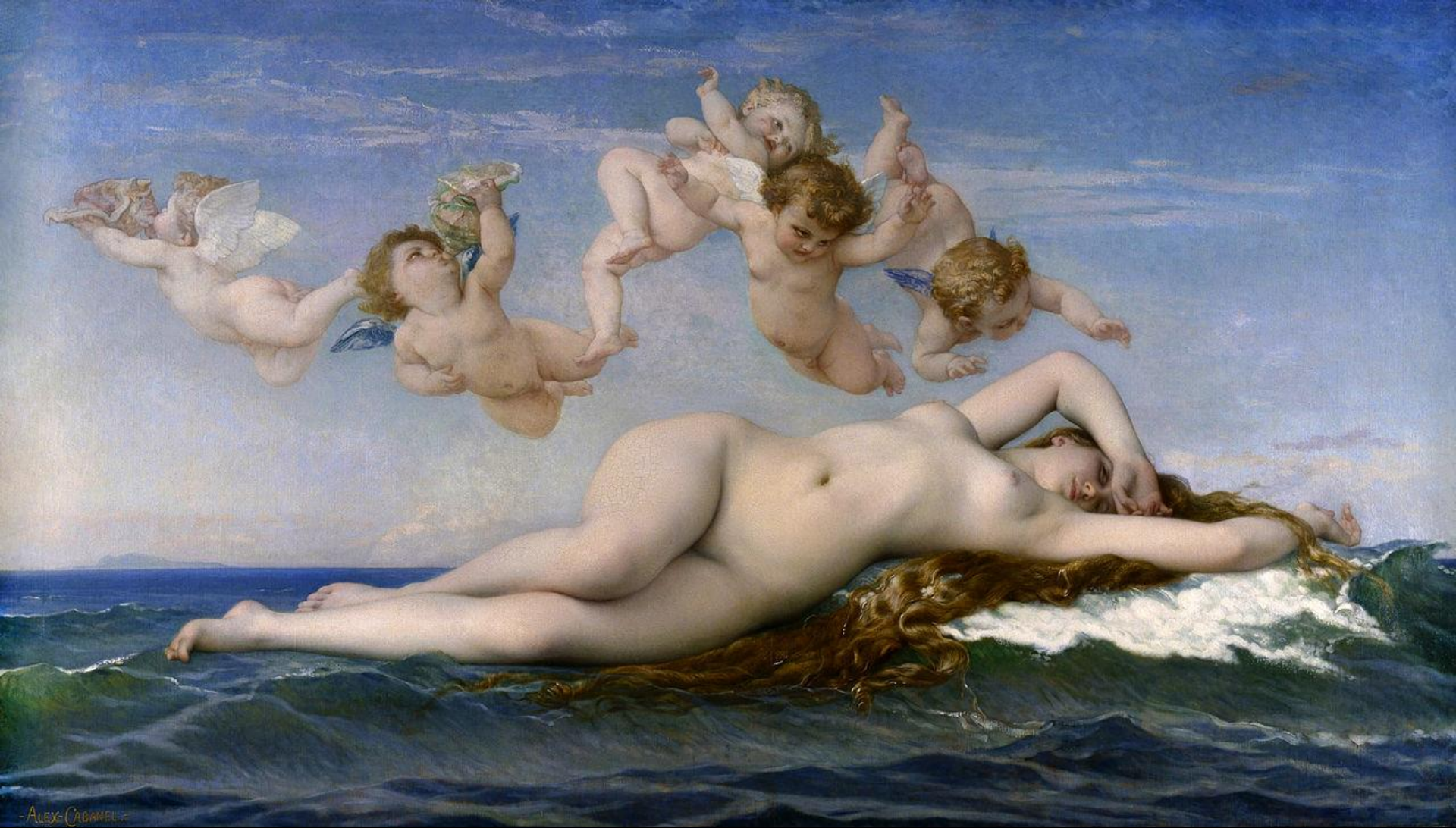


In 1863, the French Academy rejected nearly 3,000 works of art from the official Salon exhibition. The Salon was a government sponsored, official juried show of the French Academy.

Protest ensued.

Emperor Napoleon III (Napoleon Bonaparte's nephew) agreed to open an exhibition of rejected works:

the *Salon Des Refusés*, or
"Salon of the Rejected Ones"



Alexandre Cabanel
The Birth Of Venus

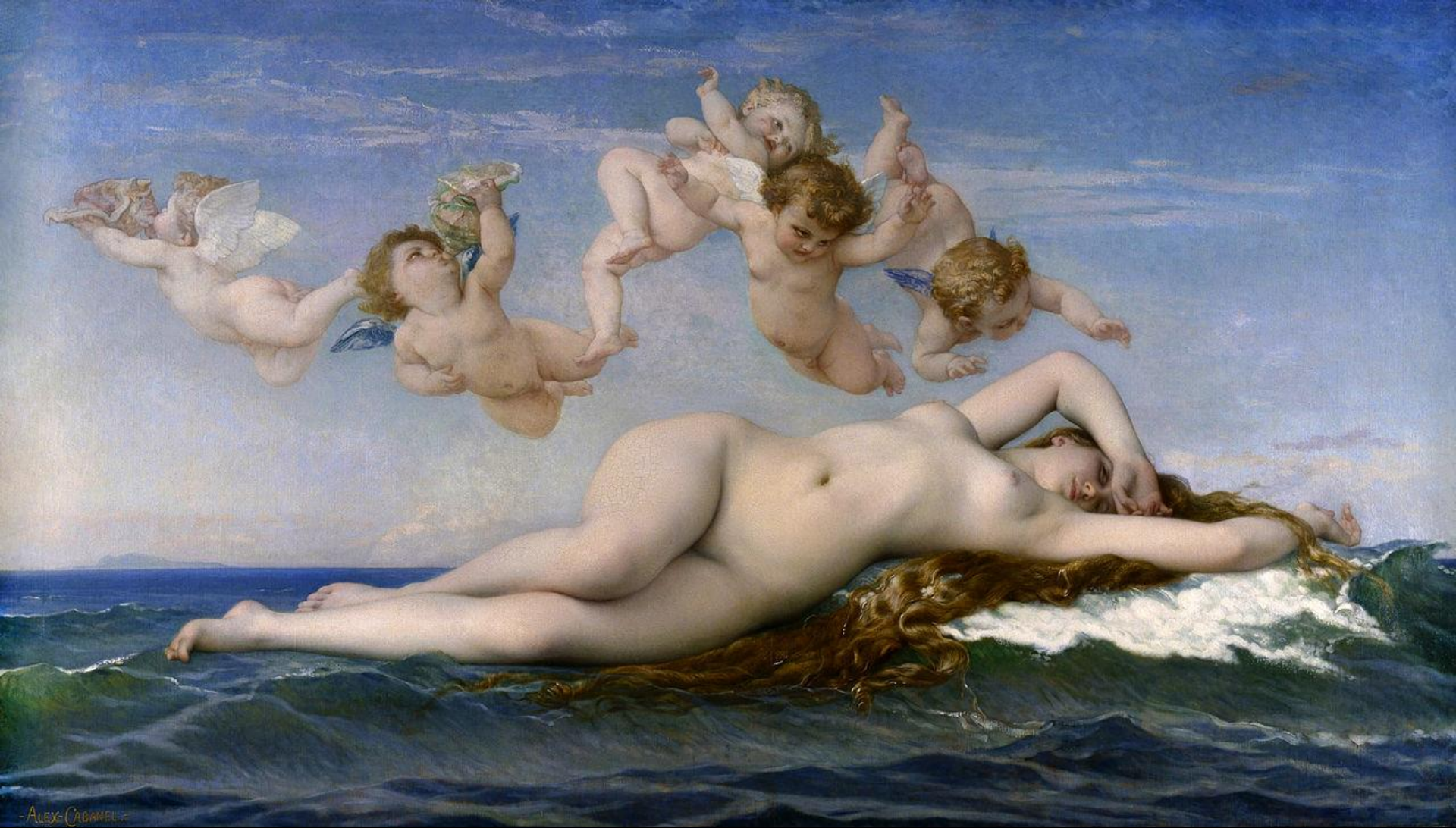
Oil on canvas, 1863

Author: [Google Art Project](#)

Source: [Wikimedia Commons](#)

License: Public Domain

Alexander Cabanel's *The Birth of Venus*
was accepted for the official 1863 Salon.



Alexandre Cabanel

The Birth Of Venus

Oil on canvas, 1863

Author: [Google Art Project](#)

Source: [Wikimedia Commons](#)

License: Public Domain

Cabanel was one of leading artists in the French academy. With its smooth surface and three-dimensionality of form, *The Birth of Venus* is the quintessential 19th century French academic painting. The painting was heralded a fabulous success in the 1863 Salon exhibition in Paris.

Manet's *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*) was rejected from the 1863 Salon.

It shocked, bewildered, and scandalized viewers when it was displayed at the 1863 *Salon Des Refusés*.



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), Oil on canvas, 1863
Author: [Google Art Project](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)



Emperor Napoleon III
(nephew and heir of Napoleon I)

Franz Xaver Winterhalter
Portrait of Napoleon III, 1855
Source: [Wikimedia Commons](#)
License: Public Domain

Loved so much that Napoleon III purchased:

Shocked and appalled Napoleon III:



Alexandre Cabanel, *The Birth Of Venus*
Oil on canvas, 1863

Author: [Google Art Project](#), Source: [Wikimedia Commons](#)
License: Public Domain



Édouard Manet, *Le Déjeuner sur l'herbe (Luncheon on the Grass)*,
Oil on canvas, 1863

Author: [Google Art Project](#), Source: [Wikimedia Commons](#),
License: Public Domain

Why was Manet's painting shocking while Cabanel's was not?

Not shocking?



Alexandre Cabanel, *The Birth Of Venus*

Oil on canvas, 1863

Author: [Google Art Project](#), Source: Wikimedia Commons

License: Public Domain

Shocking?



Édouard Manet, *Le Déjeuner sur l'herbe (Luncheon on the Grass)*,

Oil on canvas, 1863

Author: [Google Art Project](#), Source: Wikimedia Commons,

License: Public Domain

The nudity itself was not what was shocking about Manet's imagery...



Alexandre Cabanel, *The Birth Of Venus*

Oil on canvas, 1863

Author: [Google Art Project](#), Source: Wikimedia Commons

License: Public Domain

It was shocking
because the nude
figures appeared as
contemporary
people....



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), Oil on canvas, 1863
Author: [Google Art Project](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)



It was not shocking for a fictional goddess to be nude...



But it was shocking for a 19th century woman to appear nude and out-of-doors with clothed men.

Top left: Alexandre Cabanel, *The Birth Of Venus*, Oil on canvas, 1863, Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain

Bottom left: Édouard Manet, *Luncheon on the Grass*, Oil on canvas, 1863, Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain

The public saw the *Luncheon on the Grass* as immoral.

The painting shows a suburban picnic with 2 fully dressed bourgeois men.

A completely nude woman has discarded her clothing carelessly under a basket of fruit.

A second scantily clad lady hovers in the background in water.

The women were seen as prostitutes with their male customers, causing outrage among viewers.



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), Oil on canvas, 1863

Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain



The style of the painting was startling due to the flatness and odd spatial arrangement.

The figures have little shading and are sharply outlined.

Édouard Manet

Luncheon on the Grass

Oil on canvas, 1863

Author: [Google Art Project](#)

Source: Wikimedia Commons

License: Public Domain




Manet's style is *painterly* with visible brushstrokes.

Édouard Manet, *Luncheon on the Grass*, Oil on canvas, 1863

Author: [Google Art Project](#), *Cropped from original*,

Source: [Wikimedia Commons](#), License: Public Domain




The *Salon Des Refusés* undermined the exclusivity of the official Salon and provided an outlet for artists working in styles that differed from the ones promoted by the French Academy.

In this way the *Salon Des Refusés* signified artistic freedom and suggested the idea that artists could put on their own exhibition.


Modern art was born.



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), Oil on canvas, 1863
Author: [Google Art Project](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)



Artists, like Manet, began developing new approaches to seeing and representing the visual world. These works addressed the experience of modern life, the dynamic nature of the modern city, and the constant change and renewal resulting from industrialization.



According to Charles Baudelaire, influential art critic and friend of Manet, the goal of the modern artist should be to capture the “gait, glance, and gesture” of modern life.

Modern artists began to seek a kind of art would describe the contemporary landscape of the city, the effects of industrialization, and the mannerisms of the modern people with whom they shared their world.

Victorine Meurent:
Manet's Model

1844-1927



Victorine Meurent was labeled a prostitute due to contemporary interpretation of Manet's paintings...a biography that would stick with Victorine for decades following the exhibition of the paintings...





Actually, Victorine Meurent was an accomplished artist whose paintings were included in the official Salon in Paris six times.

Photograph of Victorine Meurent
c. 1865
Source: [Wikimedia Commons](#)
License: Public Domain



Victorine Meurent
Palm Sunday
1885

Source: [Wikimedia Commons](#)
License: Public Domain

Her painting was included in the Salon of 1876, a year in which Manet's work was not accepted.

At the Salon of 1879, her painting was hung in the same room as Manet's painting.

In 1903, she was accepted as a member of the prestigious Sociétés des Artistes Français.

She lived to be 83... but only one known painting by the artist Victorine Meurent survives.



In 1862, Victorine was working as a musician in the Paris cafés popular among the artistic and intellectual circles.

For Manet, she embodied the modern woman.

Here, she eats fruit casually as she strolls and carries her guitar. The fabric of her dress is worn at the bottom.

Manet
Street Singer
Oil on Canvas, 1862
Author: [Google Art Project](#)
Source: Wikimedia Commons
License: Public Domain



Manet used her as a model in multiple paintings.

Manet
Victorine Meurent
Oil on Canvas, 1862.
Author: [Google Art Project](#)
Source: Wikimedia Commons
License: Public Domain



Here is Victorine as a Spanish swordsman.

Manet
Mademoiselle Victorine in the Costume of an Espada
Oil on Canvas, 1862
Source: [MET Museum](#)
License: [CCO 1.0](#)



And here is Victorine posing elegantly in silky pink alongside a gray parrot.

Manet
Young Lady in 1866
Oil on Canvas, 1866
Author: Google Art Project
Source: [Wikimedia Commons](#)
License: Public Domain

Victorine was used as the model in Manet's notoriously scandalizing *Luncheon on the Grass* from the 1863 *Salon Des Refusés...*

In which everyone assumed she was a prostitute.



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), Oil on canvas, 1863
Author: [Google Art Project](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)

She unashamedly
confronts the viewer with
her piercing gaze...

A dramatic shift from the
objectified Venuses
favored by Manet's
contemporaries.



Édouard Manet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), Oil on canvas, 1863
Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain

The Venus versus the modern woman...



Above: Alexandre Cabanel, *The Birth Of Venus*, Oil on canvas, 1863, Author: [Google Art Project](#), *Cropped from original*, Source: Wikimedia Commons, License: Public Domain

Right: Édouard Manet, *Luncheon on the Grass*, Oil on canvas, 1863, Author: [Google Art Project](#), *Cropped from original*, Source: Wikimedia Commons, License: Public Domain

Victorine confronts the viewer with her direct gaze. She reverses the roles between the viewer and the painted female nude. She becomes the gazer as we, the viewers, become the gazed-upon.



Right: Édouard Manet, *Luncheon on the Grass*, Oil on canvas, 1863, Author: [Google Art Project](#), Cropped from original, Source: Wikimedia Commons, License: Public Domain



Manet, *Olympia*, Oil on Canvas, 1863.

Source: [Wikimedia Commons](#), License: Public Domain



Manet, *Olympia*, Oil on Canvas, 1863. Source: [Wikimedia Commons](#), License: Public Domain

Manet paints Victorine again, this time as *Olympia*, directly referencing the culture of prostitution in Paris through her courtesan name and her modern French apartment.



Manet, *Olympia*, Oil on Canvas, 1863. Source: [Wikimedia Commons](#), License: Public Domain

Manet's non-idealized modern female, confronts the viewer. The depiction of the female nude no longer offers viewers the concept of the Venus, meant for contemplation of the concept of beauty.



Manet, *Olympia*, Oil on Canvas, 1863. Source: [Wikimedia Commons](#), License: Public Domain

Not only does the female figure of *Olympia* confront the viewer with her direct gaze, but her startled cat further emphasizes our intrusion on the intimate scene.



Manet, *Olympia*, Oil on Canvas, 1863. Source: [Wikimedia Commons](#), License: Public Domain

Olympia's maid is seen presenting her with flowers, presumably a newly delivered gift from a male patron or admirer.



Manet, *Olympia*, Oil on Canvas, 1863. Source: [Wikimedia Commons](#), License: Public Domain

Contemporary critics suggested that Manet's style was flat and his figure poorly rendered, overly pale with hands so deeply shaded that they look dirty against the pallid figure. Nor do the asymmetrical features of the face of *Olympia* correspond with the academic ideals of beauty.



Manet, *Olympia*, Oil on Canvas, 1863. Source: [Wikimedia Commons](#), License: Public Domain

Instead of presenting female beauty for contemplation and the female nude as an object to be admired privately, Manet paints the modern female as sentient and self-aware through the intelligent and direct gaze of his model (and fellow artist) Victorine.

Manet paints Victorine again in *The Railway*, as a fashionable young woman sitting outside a train yard interrupted while reading, with a puppy in her lap.



Manet, *The Railway*, Oil on Canvas, 1873

Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain

The central figure of the little girl turns her back to the viewer with the action of the painting directing her gaze toward the train yard.

She is focused on the interesting new developments within her modern city, perhaps.



Manet, *The Railway*, Oil on Canvas, 1873

Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain

Manet presents a modern scene in the city and the changes to the landscape as a result of the industrial culture.



Manet, *The Railway*, Oil on Canvas, 1873

Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain





Édouard Manet, *A Bar at the Folies-Bergère*, Oil on canvas, 1881-1882.
Author: [Courtauld Institute of Art](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)

What is happening in this painting?



Édouard Manet, *A Bar at the Folies-Bergère*, Oil on canvas, 1881-1882.

Author: [Courtauld Institute of Art](#), Source: [Wikimedia Commons](#), License: Public Domain

Édouard Manet

A Bar at the Folies-Bergère

Oil on canvas, 1881-1882.

Author: [Courtauld Institute of Art](#),

Source: [Wikimedia Commons](#),

License: [Public Domain](#)



Manet presents us with another view of the modern city in his *A Bar at the Folies-Bergère*. The subject of the painting is a young bar maid in a famous Paris nightclub which offered circuses, musicals, and vaudeville acts.

The bar maid slightly averts her gaze. There is a sense of weariness about her, indicated by her downcast eyes, ruddy cheeks, and hands which seem to have been scrubbed raw.

Édouard Manet

A Bar at the Folies-Bergère

Oil on canvas, 1881-1882.

Author: [Courtauld Institute of Art](#),

Source: [Wikimedia Commons](#),

License: Public Domain



The mirror behind her reflects the splendid scene unfolding within her space. At the top left corner of the painting, we see the tiny green shoes of a trapeze artist. The nightclub is packed full of wealthy, glittering spectators.

We also see at the far right of the painting, a man's face reflected in the mirror. He appears to be ordering a drink; yet he seems to occupy the same space as we, the viewers, occupy. Is he meant to represent us; is his gaze our own?

Édouard Manet

A Bar at the Folies-Bergère

Oil on canvas, 1881-1882.

Author: [Courtauld Institute of Art](#),

Source: [Wikimedia Commons](#),

License: [Public Domain](#)



The space within the painting is distorted due to the inconsistency in the reflections of the mirror. The distance between objects change between the foreground and their reflection. The marble countertop seems wide, yet the male patron's reflection is incredibly close to the bar maid's face, making it seem as if he must be leaning toward her. Although he looks directly at her, she averts her gaze. She seems deeply lost in contemplation, separate from the glittering world she inhabits.

Édouard Manet

A Bar at the Folies-Bergère

Oil on canvas, 1881-1882.

Author: [Courtauld Institute of Art](#),

Source: [Wikimedia Commons](#),

License: Public Domain



The loose brushwork in this late painting by Manet is clearly influenced by Impressionism. Although Manet never joined the movement, he was a friend and role model to many of the artists who called themselves Impressionists.



Reading List: 16_ What Shocks in 1863?

Essay about the beginning of Modern Art:

<https://smarthistory.org/becoming-modern-an-introduction/>

Musée d'Orsay's description of Cabanel's *The Birth of Venus*:

https://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/the-birth-of-venus-7137.html?cHash=2d4e4c9917

Metropolitan Museum of Art description of Cabanel's *The Birth of Venus* include in the Salon of 1863:

<https://www.metmuseum.org/art/collection/search/435831>

Video lecture about Manet's Édouard Manet, *Le déjeuner sur l'herbe (Luncheon on the Grass)*; includes information about the Salon des Refusés:

<https://smarthistory.org/edouard-manet-le-dejeuner-sur-lherbe-luncheon-on-the-grass/>

Article about the Manet's model, Victorine Meurent, for *Luncheon on the Grass* and *Olympia*, among other works:

<https://www.theguardian.com/lifeandstyle/2008/oct/03/women.manet>

Article about Manet's model, Victorine Meurent:

<https://www.telegraph.co.uk/culture/art/art-news/9802721/Manets-forgotten-muse-Victorine-Meurent.html>

Article about Manet's models, including Victorine Meurent:

<https://hyperallergic.com/473397/the-women-who-modeled-for-edouard-manet-from-artists-to-lovers/>

Link to description of Manet's *Mademoiselle Victorine in the Costume of an Espada*:

<https://www.metmuseum.org/art/collection/search/436945>

Video lecture by Dr. Beth Harris and Dr. Steven Zucker about Manet's *A Bar at the Folies-Bergère*:

<https://smarthistory.org/edouard-manet-a-bar-at-the-folies-bergere/>

PBS Art Assignment video lecture about Manet's *A Bar at the Folies-Bergère*:

<https://smarthistory.org/better-know-manets-bar/>

Video lecture by Griselda Pollock about Manet's *A Bar at the Folies-Bergère*:

<https://smarthistory.org/manet-bar-heni/>

Details about Manet's *A Bar at the Folies-Bergère*:

<http://mentalfloss.com/article/70765/15-intoxicating-facts-about-manets-bar-folies-bergere>

Sketchbook Assignment: 16_What Shocks in 1863?

For Manet, his model Victorine Meurent represented the modern woman. Choose a portrait of someone who, like Victorine, represents contemporary life in your experience. You may take a photograph of someone from your life, choose a photograph from social media, gaming, or advertisements, or draw someone from your imagination. Write a paragraph about who the person is and what aspects of contemporary life they represent.