

**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 Café 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)

## Images (selected) for **Lecture 7, cont.**

### **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+

Nymphs, to 1917-1918 (now at Orangerie, itself an orientalist glasshouse retreat)

### **Gauguin/ van Gogh**

Paul Gauguin. Self-Portrait (les Misérables), 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 *Nymphs* 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*

1889 World’s Fair (Eiffel tower and mud huts, Annah)

1891 Tahiti

1892-94 paints *Rouen* cathedral series

1893 Paris

1895 Builds “japanese” footbridge

1895 Tahiti, paints *D’ou venons...* 1897

1901 Marquesas

1918 Gives suite of *Nymphs* 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*
- 1878 – *Le Japon à l’Exposition universelle de 1878*, published by the Imperial Japanese Commission to the fair, becomes widely known.
- 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...”

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