

ARTH4919-001
Fall 2009
Wednesday 2:00-4:30 p.m., Fleming 51

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Office: 413 Fleming, x2-5124
Hours: Tuesday 12:30-1:30 p.m.

Seminar: MANET

This seminar is designed to introduce the student to current Manet studies and research methods by drawing upon recent exhibition catalogues and other scholarly publications.

During the first part of the term, students will be responsible for short weekly seminar reports based on assigned readings selected from the list below. Students are encouraged to speak from prepared written précis. These discussions will introduce the class to Manet's major works in chronological fashion and to the various art historical approaches to them, ranging critically from formalism to iconography, social and political contextualism, Marxism, psychoanalysis, and feminism. Class attendance and participation are mandatory: they will count for a third of your grade. If you are sick, you must (later) turn in written critical précis of reading assignments along with a doctor's excuse. If you cut class (with no doctor's excuse), your grade will suffer accordingly; this includes student report days.

During the second portion of the course each student will present an oral report/discussion (approximately 30 minutes in length). A visit to the VRC (Oct. 14) will help facilitate preparation of illustrations for the class presentations. Different class members will be appointed (if necessary) to lead discussion (about 10 minutes) following their classmates' reports. This will count as part of class participation. Research will culminate in the writing of a research paper (approximately 15 to 20 pages, with footnotes and bibliography, hard copy only) to be turned in at the end of the course (Dec. 9 or Dec. 11 if you report on Dec. 9). The report and paper will each count for a third of your grade. By Sept. 30, you should turn in a brief abstract or outline (with bibliography) of the topic you will pursue. A choice of topics will be made available on a sign-up sheet. Before turning in your abstract, please discuss your topic and bibliography with me during my scheduled office hours (see above) or by appointment. Before that, for bibliographic help (beyond the syllabus and professor), check out the Bibliography of the History of Art online through the Norlin Library website (click on "Find Articles & More" and browse by title). Papers will be graded on three criteria: research (and critical reading of it), argument, and writing skills.

Evaluation of student performance in the class will be based on three components, each worth one-third of the grade: class discussion/participation, oral report, and final paper.

You are responsible for abiding by the CU Honor Code: www.colorado.edu/policies/honor.html and <http://www.colorado.edu/academics/honorcode/>.

If you qualify for accommodations because of a disability, please submit a letter from Disability Services to the professor in a timely manner: www.colorado.edu/disabilityservices.

Schedule

Two major exhibition catalogues (still good) are on reserve in the library for class readings:

Cachin, Françoise, et al., Manet 1832-1883, Paris: Grand Palais / New York: Metropolitan Museum, 1983 (abbreviated below: NY)

Reff, Theodore, Manet and Modern Paris, Washington, D.C.: National Gallery of Art, 1982 (abbreviated: DC).

Three other books (more recent) are ordered at the bookstore and available on Amazon, etc. (also on reserve):

Brombert, Beth Archer, Edouard Manet: Rebel in a Frock Coat, University of Chicago, 1996 (abbreviated: BR).

Collins, Bradford, Twelve Views of Manet's Bar, Princeton, 1996.

Tucker, Paul, Manet's *Le Déjeuner sur l'herbe*, Cambridge, 1998.

Additional books are on reserve in the library (consult library reserve list). Articles (unless indicated "MB's copy") are non-circulating and can be consulted in Norlin library, usually in the ART ARC section, or online through the library website (check the Chinook library catalogue). Note: please replace each bound periodical volume in its appropriate slot on the shelf immediately after use so those who follow

can find it. Be sure to plan ahead so as to request journals from Pascal Offsite (for example, [Art Institute of Chicago Museum Studies](#), [Arts Magazine](#), older issues of [Burlington Magazine](#), [Gazette des Beaux-Arts](#), [Philadelphia Museum of Art Bulletin](#), [Women's Studies](#), etc.) a couple of days in advance. Do this online through Chinook and the journal will be delivered for pick up at the circulation desk. Individual weekly assignments will be selected from the list below.

Aug. 26 Introduction: Approaches to Manet (* = everybody read)

*Carrier, D., "Manet and His Interpreters," [Art History](#), VIII (1985), pp. 320-35.

Sept. 2 Form and Content: Manet's technique; Manet and modern Paris

*BR, ch. 4

*NY, pp. 13-39, especially Hanson essay.

*DC, pp. 13-28.

*Baudelaire, C., "The Painter of Modern Life," in his [Painter of Modern Life](#).

Boime, A., "The Aesthetic of the Sketch," in his [The Academy and French Painting in the 19th Century](#), ch. IX.

Boime, A., "Political Signification and Ambiguity in the Oil Sketch," [Arts Magazine](#), vol. 62 (Sept. 1987), pp. 41-5.

Bomford, D., et al., discussion of technique in [Art in the Making: Impressionism](#), pp. 9-19.

Bowness, A., "A Note on Manet's Compositional Difficulties," [Burlington Magazine](#), CII (1961), pp. 276-7.

De Leiris, A., "Manet as a Draftsman," and "Classes of Drawings," in his [The Drawings of Edouard Manet](#), pp. 1-39.

Drucker, J., "The Representation of Modern Life: Space to Spectacle," in her [Theorizing Modernism: Visual Art and the Critical Tradition](#), pp. 8-37

Fried, M., "Manet's Sources: Aspects of His Art, 1859-1865," [Artforum](#), vol. 7 (March 1969), pp. 29-82, skim; also in his book (on res.), ch. 1.

Hanson, A.C., [Manet and the Modern Tradition](#), pp. 137-205 on Manet's technique.

Hanson, A.C., "Manet's Subject Matter and a Source of Popular Imagery," [Art Institute of Chicago Museum Studies](#), III (1968), pp. 63-80.

Hanson, A.C., "Popular Imagery and the Work of Edouard Manet," in U. Finke, ed., [French 19th-Century Painting and Literature](#).

Harris, J.C., "Background and Influences," and "Stylistic Development," in her [Edouard Manet Graphic Works: A Definitive Catalogue Raisonné](#), pp. 1-12.

Howard, S., "Early Manet and the Artful Error: Foundations of Anti-Illusion in Modern Painting," [Art Journal](#), vol. 37 (Fall 1977), pp. 14-21.

Pollock, G., "Modernity and the Spaces of Femininity," in her [Vision and Difference: Femininity, Feminism, and the Histories of Art](#), pp. 50-90; also abridged in N. Broude & M. D. Garrard, [The Expanding Discourse: Feminism and Art History](#), ch. 14 (not on res.).

Reff, T., "Manet's Sources: A Critical Evaluation," [Artforum](#), vol. 8 (Sept. 1969), pp. 40-8.

Saisselin, R., "Paris and the Aesthetics of the Flâneur," in his [The Bourgeois and the Bibelot](#), ch. 2.

Sept. 9 Manet's works, 1850s-1863

*BR, skim ch. 1-4; read ch. 5-7.

*NY, cat. nos. 1-72.

*DC, pp. 108-21, 171-99.

Anderson, W., "Manet and the Judgment of Paris," [Art News](#), vol. 72 (Feb. 1973), pp. 63-9; also see critique of this article in A. Hanson, [Manet and the Modern Tradition](#), pp. 92-5.

Bernheimer, C., "Manet's [Olympia](#): The Figuration of Scandal," in his [Figures of Ill Repute: Representing Prostitution in 19th-Century France](#), ch. 4.

Bomford, D., et al., discussion of [Music in the Tuileries](#), in [Art in the Making: Impressionism](#), pp. 112-119.

Brown, M.R., "Manet's [Old Musician](#): Portrait of a Gypsy and Naturalist Allegory," [Studies in the History of Art, National Gallery of Art](#), vol. 8 (1978), pp. 77-87.

Clark, T.J., "Olympia's Choice," in his [The Painting of Modern Life: Paris in the Art of Manet and His Followers](#), ch. 2.

Dolan, T., "Skirting the Issue: Manet's Portrait of [Baudelaire's Mistress, Reclining](#)," [Art Bulletin](#), LXXIX, no. 4 (Dec. 1997), 611-29.

Farwell, B., "Manet's Bathers," [Arts Magazine](#), vol. 54 (May 1980), pp. 124-33.

- Hanson, A., "Edouard Manet: 'Les Gitanos' and the Cut Canvas," Burlington Magazine, CXII (March 1970), pp. 158-66.
- Isaacson, J., Manet and Spain, introduction, pp. 9-16 (MB's copy).
- Krauss, R., "Manet's Nymph Surprised," Burlington Magazine, vol. 109 (Nov. 1967), pp. 622-7.
- Krell, A., "Manet's Déjeuner sur l'herbe in the Salon des Refusés: A Re-appraisal," Art Bulletin, vol. 65 (June 1983), pp. 316-20.
- Lipton, E., "Manet: A Radicalized Female Imagery," Artforum (March 1975), pp. 48-53.
- Locke, N., "New Documentary Information on Manet's 'Portrait of the Artist's Parents'," Burlington Magazine, 133 (1993), pp. 249-52.
- Maurer, G., Manet, Peintre-Philosophe, section on Déjeuner sur l'herbe, pp. 7-45.
- McCauley, E.A., "Manet and the Carte de Visite," in her Disdéri and the Carte de Visite Portrait Photograph, pp. 172-203.
- Needham, G., "Manet, 'Olympia,' and Pornographic Photography," in T. Hess and L. Nochlin, eds., Woman as Sex Object, pp. 81-9.
- O'Grady, L., "Olympia's Maid: Reclaiming Black Female Subjectivity," in J. Frueh, et al., New Feminist Art Criticism: Art, Identity, Action, pp. 152-70.
- Pollock, G., "A Tale of Three Women: Seeing in the Dark, Seeing Double, at Least, with Manet," in her Differencing the Canon: Feminist Desire and the Writing of Art's Histories, ch. 9.
- Reff, T., "Courbet and Manet," Arts Magazine, vol. 54 (March 1980), pp. 98-103.
- Reff, T., "The Symbolism of Manet's Frontispiece Etchings," Burlington Magazine (May 1962), pp. 182-6.
- Reff, T., "The Meaning of Manet's Olympia," Gazette des Beaux-Arts, 63 (1964), pp. 111-22.
- *Tucker, P., Manet's *Le Déjeuner sur l'herbe* (everybody read introduction; individual essays to be assigned).
- Wechsler, J., "An Aperitif to Manet's Déjeuner sur l'herbe," Gazette des Beaux-Arts, vol. 91 (Jan. 1978), pp. 32-4.
- Wilson, M.G., "Manet's Déjeuner sur l'herbe: An Allegory of Choice: Some Further Conclusions," Arts Magazine, vol. 54 (Jan. 1980), pp. 162-7.
- Wilson-Bareau, J., "Manet and Spain," in G. Tinterow and G. Lacambre, eds., Manet/Velázquez: The French Taste for Spanish Painting, pp. 203-51.

Sept. 16

Manet's works, 1864-70

- *BR, ch. 8-12.
- *NY, cat. nos. 73-122.
- *DC, pp. 33-51, 95-107, 129-69.
- Armstrong, C., "Manet, Morisot, and the Gonzalès Affair: The Salons of 1869, 1870, and 1873," in her Manet Manette, ch. 7.
- Austin, N.A., "Metaphor and Fact at Mid-Century: Manet and Contemporary History Painting," in Brown University, Edouard Manet and the Execution of Maximilian, pp. 50-9 (MB's copy).
- Brookner, A., chapter on Zola in her The Genius of the Future.
- Collins, B., "Manet's 'Luncheon in the Studio': An Hommage to Baudelaire," Art Journal (Winter 1978-9), pp. 107-13.
- Davis, S.A., "'Without Repose': Manet's Portrait of Berthe Morisot," Women's Studies, vol. 18 (1991), pp. 421-43.
- De Leiris, A., "Manet's Christ Scourged and the Problems of his Religious Paintings," Art Bulletin, XLI (1959), pp. 198-201.
- Elderfield, J., "Art of Intervention," in his Manet and the Execution of Maximilian, pp. 24-37, 55-9.
- Elderfield, J., "Resonance of Execution," in his Manet and the Execution of Maximilian, ch. 2.
- Elderfield, J., "Sense of Ending," in his Manet and the Execution of Maximilian, ch. 3.
- Farwell, B., "Manet, Morisot, and Propriety," in T. Edelstein, Perspectives on Morisot, ch. 2.
- Flescher, S., "Manet's Portrait of Zacharie Astruc: A Study of a Friendship and New Light on a Problematic Painting," Arts Magazine, vol. 52 (June 1978), pp. 98-105.
- Galassi, S. G., "Essay," in her Manet's *The Dead Toreador* and *The Bullfight*: Fragments of a Lost Salon Painting Reunited, pp. 7-18.
- Garb, T., "Framing Femininity in Manet's Portrait of Mlle E. G.," in A. D'Souza, ed., Self and History: A Tribute to Linda Nochlin, pp. 77-102.
- Hadler, M., "Manet's Woman with a Parrot of 1866," Metropolitan Museum of Art Journal, vol. 7 (1973), pp. 115-22.
- Hanson, A.C., "A Group of Marine Paintings by Manet," Art Bulletin, XLIV (1962), pp. 332-6.
- Harris, J., "Manet's Racetrack Paintings," Art Bulletin, vol. 48 (1966), pp. 78-82.
- Herbert, R. L., "Manet at the Seashore," in his Impressionism: Art, Leisure, and Parisian Society, pp. 274-80

- House, J., "Manet's Maximilian: History Painting, Censorship and Ambiguity," in J. Wilson-Bareau, Manet: The Execution of Maximilian, pp. 87-111.
- Jones, P.M., "Structure and Meaning in the Execution Series," in Brown University, Edouard Manet and the Execution of Maximilian, pp. 10-21 (MB's copy).
- Kessler, M., "Unmasking Manet's Morisot," Art Bulletin, LXXXI, no. 3 (Sept. 1999), 473-489.
- Locke, N., "The Promises of a Face," [on Manet's portraits of Morisot] in her Manet and the Family Romance, ch. 5.
- Locke, N., "Unfinished Homage: Manet's Burial and Baudelaire," Art Bulletin, LXXXII, no. 1 (March 2000), 68-82.
- Mainardi, P., "Edouard Manet's View of the Universal Exhibition of 1867," Arts Magazine (Jan. 1980), pp. 108 ff.
- Reff, T., Manet's Incident in a Bullfight, pp. 1-35.
- Reff, T., "Manet's Portrait of Zola," Burlington Magazine, vol. 117 (Jan. 1975), pp. 35-44.
- Roos, J.M., "Edouard Manet's 'Angels at the Tomb of Christ': A Matter of Interpretation," Arts Magazine, vol. 58 (April 1984), pp. 83-91.
- Ruggiero, M., "Manet and the Image of War and Revolution: 1851-1871," in Brown University, Edouard Manet and the Execution of Maximilian, pp. 22-7 (MB's copy).
- Solkin, D., "Philibert Rouvière: Edouard Manet's L'Acteur Tragique," Burlington Magazine, vol. 117 (1975), pp. 702-9.
- Stalnaker, N., "Intention and Interpretation: Manet's Luncheon in the Studio," Journal of Aesthetics and Art Criticism, LIV, no. 2 (Spring 1996), pp. 121-34.
- Wilson-Bareau, J., et al., "The Battle of the 'Kearsarge' and the 'Alabama,'" in her Manet and the American Civil War, pp. 41-49.
- Wilson-Bareau, J., et al., "Manet's 1864 Boulogne Seascapes," in her Manet and the American Civil War, pp. 61-72.
- Wilson-Bareau, J., "Manet and The Execution of Maximilian," in her Manet: The Execution of Maximilian, pp. 35-85.
- *Zola, E., various statements on Manet in L. Nochlin, ed., Realism and Tradition in Art 1848-1900, pp. 70-7.

Sept. 23

Manet's works, 1871-78

- *BR, ch. 13-16.
- *NY, cat. nos. 123-164.
- *DC, pp. 53-71, 122-27, 201-65.
- Ackerman, G., "Gérôme and Manet," Gazette des Beaux-Arts, LXX (1967), pp. 163-76.
- Barrows, S., "After the Commune: Alcoholism, Temperance, and Literature in the Early Third Republic," in J.M. Merriman, ed., Consciousness and Class Experience in 19th-Century Europe, pp. 205-18.
- Barrows, S., "Nineteenth-Century Cafés: Arenas of Everyday Life," in B. S. Shapiro, ed., Pleasures of Paris: Daumier to Picasso, pp. 17-26.
- Bowness, A., "Manet and Mallarmé," Philadelphia Museum of Art Bulletin, LXII (1967), pp. 213-21.
- Brown, M.R., "Art, the Commune and Modernism: The Example of Manet," Arts Magazine (Dec. 1983), pp. 101-07.
- Brown, M.R., "Manet, Nodier, and Polichinelle," Art Journal, vol. 44 (Spring 1985), pp. 43-8.
- Clark, T.J., "The Environs of Paris," in his The Painting of Modern Life: Paris in the Art of Manet and His Followers, ch. 3 (especially section on Manet's Argenteuil).
- Clayson, H., "Edouard Manet: Restless Modernism," in her Paris in Despair: Art and Everyday Life under the Siege (1870-71), ch. 8.
- Clayson, H., "Mutual Desire in the New Nightspots," in her Painted Love: Prostitution in French Art of the Impressionist Era, pp. 65-79, 93-101, 133-153.
- Collins, B., "Manet's Rue Mosnier Decked with Flags and the Flâneur Concept," Burlington Magazine, CXVII (1975), pp. 709-14.
- Curtiss, M., trans. and ed., "Letters of Edouard Manet to His Wife During the Siege of Paris: 1870-71," Apollo, vol. 113 (June 1981), pp. 378-89.
- Gronberg, T.A., "Femmes de Brasserie," Art History, VII (Sept. 1984), pp. 329-44.
- Harris, J., "A Little Known Essay on Manet by Stéphane Mallarmé," Art Bulletin, XLVI (1964), pp. 559-63.
- Harris, J., "Manet as an Illustrator," Philadelphia Museum of Art Bulletin, LXII (1967), pp. 222-35.
- Herbert, R. L., Impressionism: Art, Leisure, and Parisian Society, section on cafés, pp. 65-79.
- Nochlin, L., "A Thoroughly Modern Masked Ball," Art in America (Nov. 1983), pp. 188-201; also in her The Politics of Vision, pp. 75-93 (not on res.).
- Nord, P., "Manet and Radical Politics," Journal of Interdisciplinary History, XIX, no. 3 (Winter 1989), pp. 447-80.

- Roos, J.M., "Within the 'Zone of Silence': Monet and Manet in 1878," Art History, XI, no. 3 (Sept. 1988), pp. 374-407.
- Sloan, J., "Manet and History," Art Quarterly, XIV (1951), pp. 92-106.
- Wilson, M., Manet at Work, section on The Waitress, pp. 45-7.
- Wilson-Bareau, J., "Cafés-Concerts and the Folies-Bergère," in her The Hidden Face of Manet: An Investigation of the Artist's Working Processes (not CU), reprinted in Burlington Magazine, April 1986, pp. 65-86.
- Wilson-Bareau, J., "Manet's 'Railway' in Perspective" and "The Rue Mosnier," in her Manet, Monet, and the Gare Saint-Lazare, 41-63, 131-50.
- Wilson-Bareau, J., "Manet's *Reichshoffen*: The Hidden Story," in J. Wilson-Bareau and M. Park, Division and Revision: Manet's Reichshoffen Revealed, pp. 18-58.

Sept. 30

Manet's works, 1878-83; Manet, the avant-garde, and modernism

(note: abstract & bibliography due)

- *BR, ch. 17-18.
- *NY, cat. nos. 165-end.
- *DC, pp. 73-93.
- Clark, T.J., "A Bar at the Folies-Bergère," in his The Painting of Modern Life: Paris in the Art of Manet and His Followers, ch. 4.
- *Collins, B., 12 Views of Manet's Bar (everybody read introduction; individual essays to be assigned).
- Greenberg, C., "Modernist Painting," Art and Literature, no. 4 (Spring 1965), pp. 193-201; also in B. Battcock, ed., The New Art, pp. 66-77 (not on res.); also in F. Francina and C. Harrison, eds., Modern Art and Modernism: A Critical Anthology, pp. 5-10 (not on res.).
- Harrison, C., "Modernism," in R. Nelson and R. Shiff, Critical Terms for Art History, ch.11.
- Herbert, R. L., Impressionism: Art, Leisure, and Parisian Society, section on the Bar at the Folies-Bergère, pp.79-81.
- Herwitz, D., "The Work of Art as Psychoanalytical Object: Wollheim on Manet," Journal of Aesthetics and Art Criticism, vol. 49 (Spring 1991), pp. 137-53, especially pp. 143-47 and 152; also skim Richard Wollheim, Painting as an Art, pp. 141-76 (not on res.).
- Isaacson, J., "Manet's Empathy," Psychoanalytic Perspectives on Art, II (1987), pp. 99-110 [on Chez le Père Lathuille and In the Conservatory].
- Iskin, R. E., "Selling, Seduction, and Soliciting the Eye: Manet's Bar at the Folies-Bergère," Art Bulletin, LXXVII (March 1995), pp. 25-44.
- Mainardi, P., "The Political Origins of Modernism," Art Journal (Spring 1985), pp. 11-17.
- Nochlin, L., "Death and Gender in Manet's Still Lifes," Art in America (May 2001), pp. 128-35.
- Nochlin, L., "The Invention of the Avant-Garde: France 1830-80," in Avant-Garde Art, T. Hess and J. Ashbery, eds., pp. 1-24 (not on res.; also MB's copy).
- Schapiro, M., "The Nature of Abstract Art," in his Modern Art: 19th and 20th Centuries. Selected Papers, pp. 185-95 (not on res.; also MB's copy).

Oct. 7

Overflow/catch up

Work on research projects

Oct. 14

1) VRC tour
2) Video, "The Shock of the Nude:
Manet's Olympia"

Continue research projects

Oct. 21

MB's seminar report:
"Yet Another Look at the *Bar*:
Manet, Duranty, and the Double
View"

Continue research projects

Oct. 28, Nov. 4, 11, 18; Dec. 2, 9
(Nov. 25 no class)

Student oral reports

Dec. 9

Papers due (hard copy only)
(If you report on Dec. 9, paper is due
Fri., Dec. 11.)

