

POST-REVOLUTIONARY FRANCE:Lecture 5 – Courbet, Realism, and Popular Images

- I. Preview of Friday's field trip: ASCO, focused through Patssi Valdez and questions of class, race, fashion, and "woman" in the city
- II. Realism *is not* "realistic" – it is a commitment, a style, a politics, and a "movement"
 - A. Neo-Classicism / Romanticism / Realism / Idealism – shades of gray, 1780-1855
 - B. Description as a literary strategy (Hugo, Champfleury, Balzac, Zola)
 - C. Moving away from academic allegory (David, Ingres, Couture) toward "real" allegories (Gericault, Daumier, Delacroix, *Courbet*)
 - 1) Gericault: "Romanticism" in the service of the real
 - 2) research: cadavers, newspaper reports, forensic medicine, "the people"
 - E. Battle of the artistic schools (line versus color, Ingres vs. Delacroix, neo-classicism + idealism versus populist realism)
- III. Courbet's pictorial populism
 - A. Sources: "*Images d'Epinal*" – Popular Prints (woodblocks)
 - 1) Economics and demographics of print consumption
 - 2) The iconography of the outcast (*juif errant*)
 - B. Other aspects of Realism (as a style)
 - 1) materiality of paint
 - 2) even, "gothic" light versus academic chiaroscuro
- IV. "Real" Allegory in the Studio (1855)
 - A. "Real" *types* at a time when caricature is illegal: the Jewish businessman (financier), the conservative Catholic (journalist), the undertaker (newspaper editor); the huntsman (Napoleon III?!)
 - B. Theories
 - 1) Herding's theory of exhortation to the ruler, calling for the balance of power
 - 2) Nochlin's "theater of disengagement," allegory as an incoherent and unfinished text in a tumultuous time
 - a) Themes of sexual difference
 - b) Power and powerlessness in the figure of the artist
 - 3) Schapiro and the power of "naive" prints in Courbet's populism

images on verso

Images (selected) for **Lecture 5**

ASCO preview:

Instant Mural, 1972

First Supper (after the riot), 1974

Spraypaint L.A.C.M.A., 1972

Gericault, Raft of the Medusa 1818-19 (realism precursor)

Ingres, Apotheosis of Homer 1827(example of academic allegory)

Courbet: Self-Portrait with a Pipe 1846

Portrait of Baudelaire 1849

Portrait of Champfleury 1854

Portrait of P.J. Proudhon, 1853

Stonebreakers 1849

Cornsifters 1855

The Meeting, or, "Good Day M. Courbet," 1854

Rocky Landscape Near Ornans 1855

Enterrement, Burial at Ornans 1849-50

Peasants from Flagey...1850

The Painter's Studio: Real-Life Allegory of the Last Seven Years of My Artistic Life, 1855

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