

THE ORIGINS OF  
MODERNISM:  
BEFORE AND AFTER  
THE PARIS COMMUNE  
**1852-1900**

1.

# INTRODUCTION: **PUT IN AND LEFT OUT**





1.

**INTRODUCTION:  
QUESQUE C'EST LA  
MODERNISME?**





*Ngil Mask of the Fang people of Gabon and Cameroon, artist unknown, probably 19<sup>th</sup> century.*

## THE INFLUENCE OF NON-WESTERN ART



*A Young Lady Looking at the Moon from a Window (Ariwara no Narihira) from Six Fashionable Poets (Furyu rok'kasen)., Suzuki Harunobu, 1724–1770, Ukiyo-e, ink and color on paper.*

1.

**THIS IS A PAINTING!:**  
**QUESQUE C'EST LA**  
**MODERNISME? CONT.**



**2.**

**STIRRINGS OF  
MODERNISM:  
COURBET & MANET**





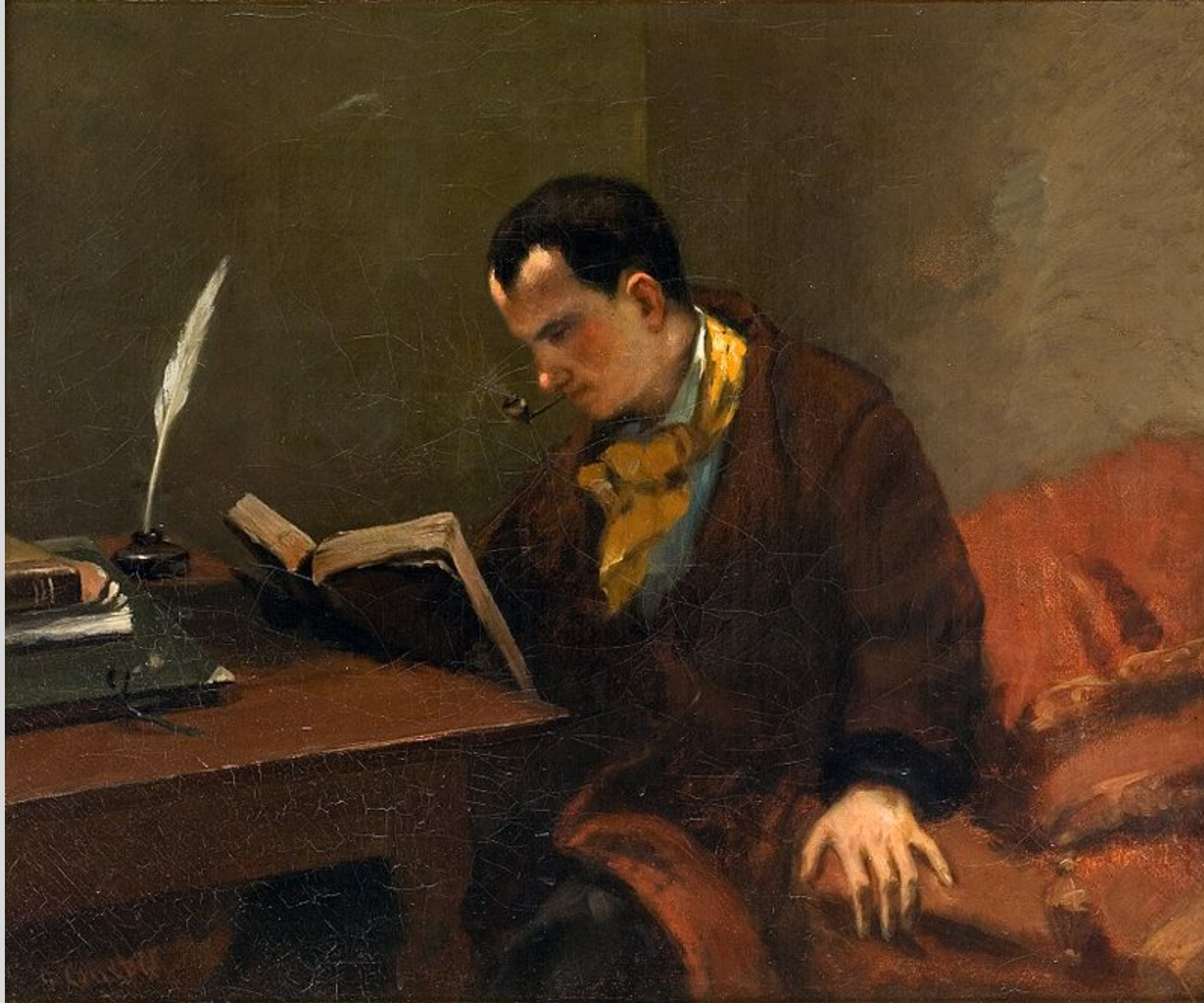
# I. GUSTAVE COURBET (1819-1877)

- Foundational figure of Realism.
- Progenitor of a new means of expression in art, against the stricture and formality of the Academy.
- Known for his radical socialist political convictions
- As well as his huge ego.



*Gustave Courbet, Nadar, 1860s*





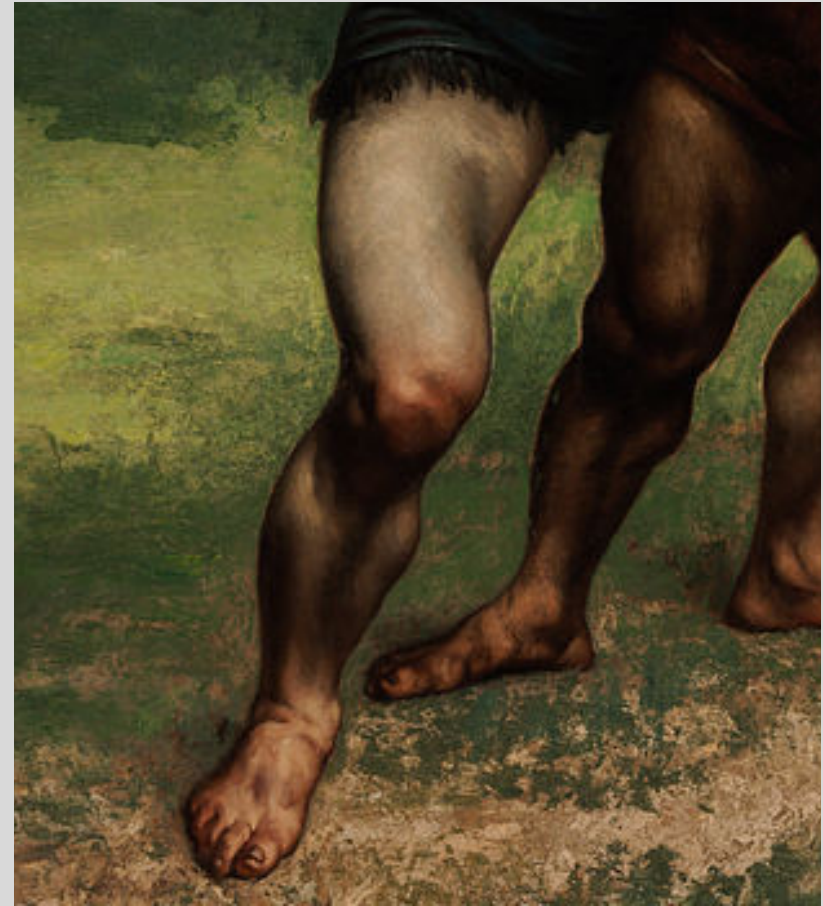
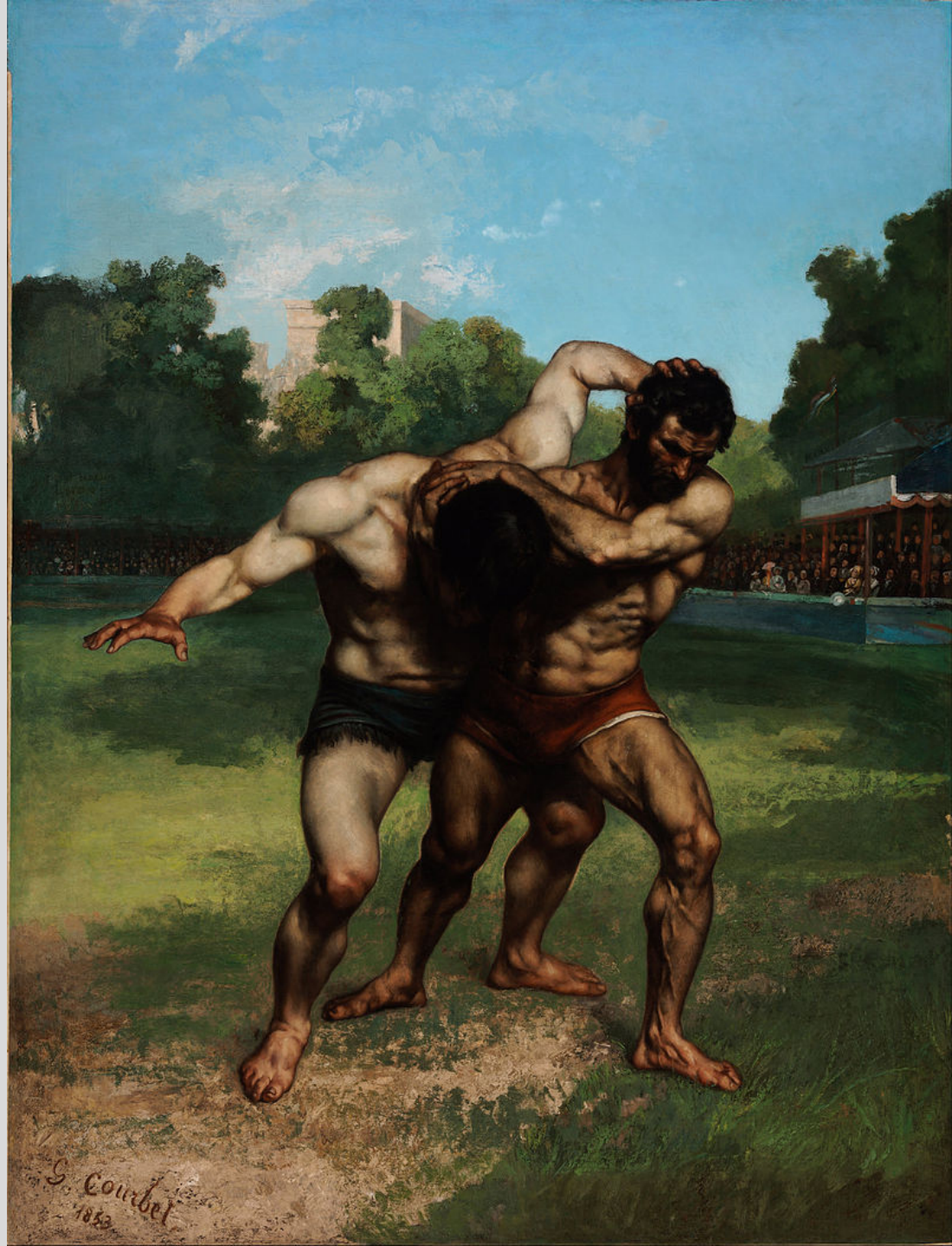
*Baudelaire, 1853*





*Proudhon and His  
Children, 1865*





*The Wrestlers*, 1853





*The Wheat Sifters,*  
1854





*Woman on a Podoscaphe,*  
1865





*The Bathers*, 1853





*The Bacchante*, 1844-47





*Woman with White  
Stockings, 1861*





*Sleep*, 1866

S. Courbet. '66





*Origin of the World*, 1866





## II. ÉDOUARD MANET

- Major transitional figure between Realism and Impressionism.
- Interested in depicting the contemporary urban life.
- Known for his psychological portrayals of women in everyday settings.
- Foundational figure in Modernism.

Édouard Manet, Nadar, before 1870





*The Philosopher: Beggar with Oysters,*  
1864-7



*The Ragpicker, 1869*





*Luncheon on the Grass,*  
1863





*Olympia,*  
1863





*A Bar at the Folies  
Bergère, 1881*





*The Railway, 1873*





*At the Café, 1879*





*Plum Brandy*, 1877





*'Gypsy' with a Cigarette, 1862*



*Berthe Morisot with a Bouquet of Violets, 1872*





*House in Rueil, 1882*

**3.**

# THE PARIS COMMUNE OF 1871



### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - INTRO

- The Franco-Prussian War, instigated by Prussia in order to weaken France's military position, so as to strength its own plans for a unified German nation, left France in the hands of the Prussians.
- It led to capture of Napoleon III, the dissolution of the Second Empire, and the emergence of the Third Republic, headed by a coalition of moderate conservative republicans and royalists.



*Barricade, Paris 1871, Pierre-Ambrose Richebourg*

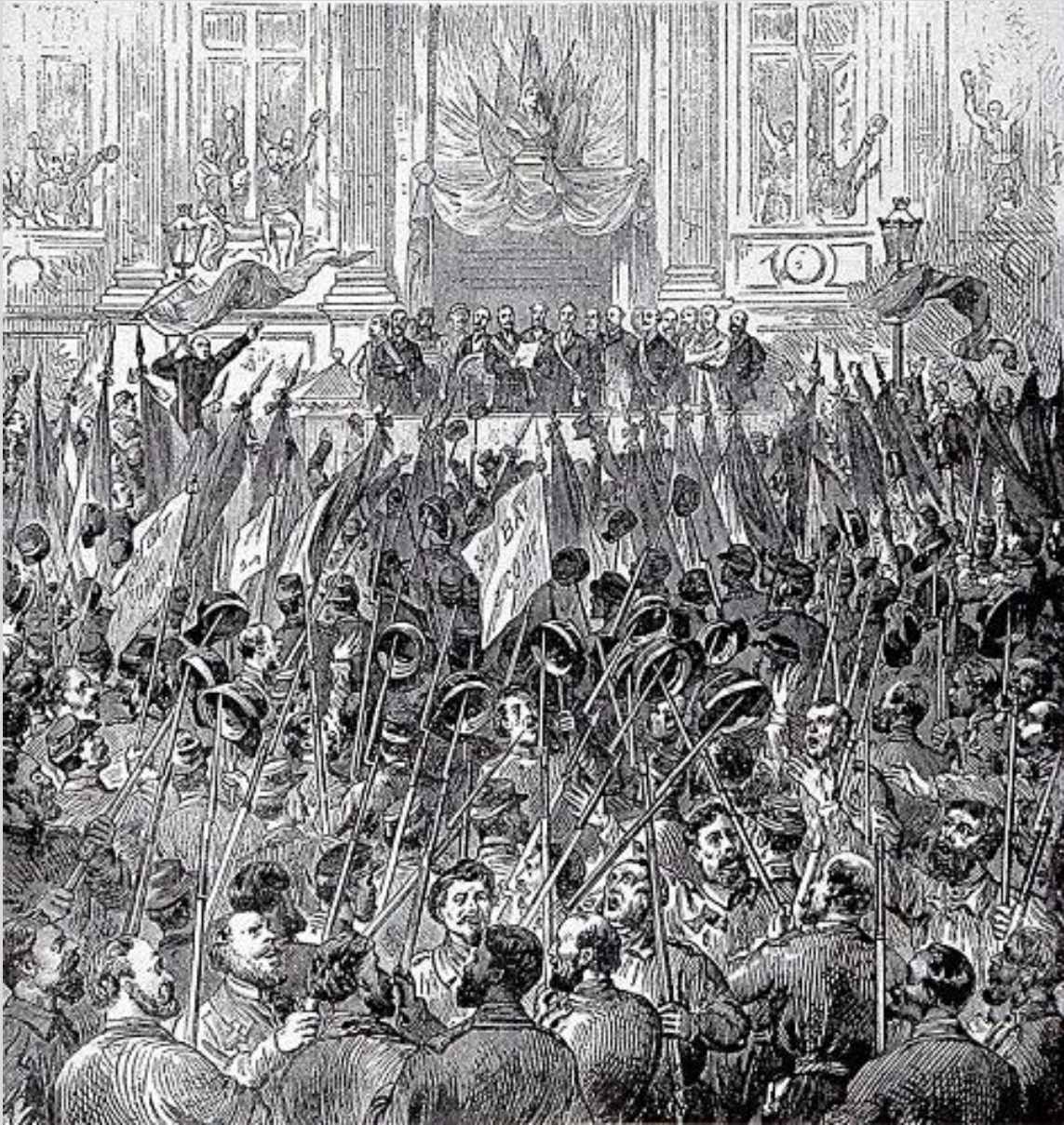
### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - INTRO



- The conservatism of the Third Republic was found to be intolerable to the, mostly working poor, radical socialist constituency of the National Guard.
- These soldiers had stood fast against the Prussian siege of Paris, even while the government retreated to Tours, and resisted Prussian control of the city through the end of the war.

Barricade at the Rue Voltaire, 1871





### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - INTRO

- In January the new French government conceded to the Prussians disarming the regular Army but not the National Guard. The Guard, no longer recognizing the legitimacy of the French government, killed two generals of the Army, beginning its revolutionary period.
- The Commune, the new revolutionary government which grew out of the struggle of the National Guard, controlled the city of Paris for a period lasting from 18 March-21 May, 1871

Declaration of the Government of the Commune, 28 March.



### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - WOMEN

- Women played a particularly important role in the Commune as compared to previous insurrections. Many were responsible for organizing major political activities, including:
  - Starting and managing newspapers such as *The Paris Commune*.
  - Caring for sick and wounded soldiers through “Women's Union for the Defence of Paris and Care of the Wounded.”



Caption reads: “The barricade of the Place Blanche defended by the Women”





### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - WOMEN

- Setting up barricades against the Germans, and then against the French; some fought during “Bloody Week” in May, the last week of the Commune’s existence.
- The Women’s Union also had aims of ending patriarchy through a global struggle against capitalism, and were vocal opponents of the distinction between married and unmarried women (‘concubines’), as well as the distinction between ‘legitimate’ and ‘illegitimate’ children.

Portrait of anarchist Louise Michel, “The Red Vigin of the Commune”

### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - WOMEN

- Women participated in several commissions and organized workshops.
- Women of the Commune also set up free schools for children and free restaurants for indigents fighting the French.



Caption reads: “The barricade of the Place Blanche defended by the Women”



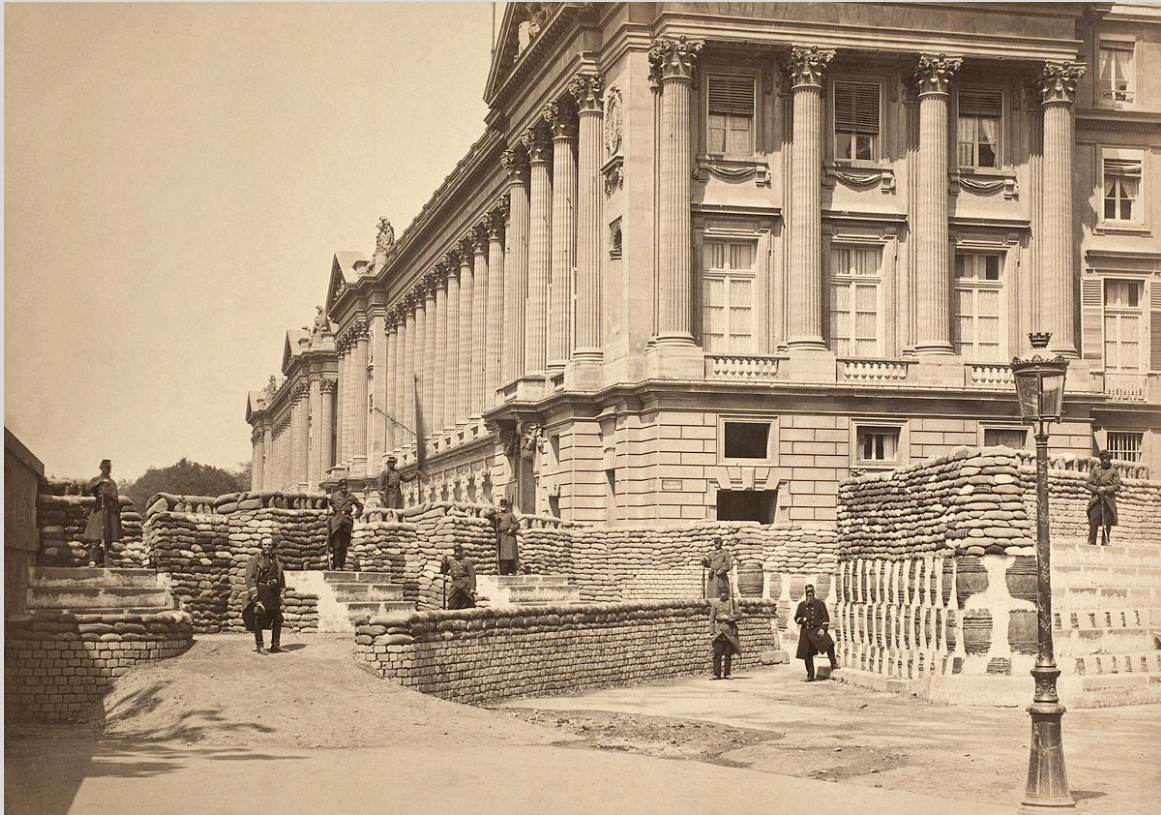


Portrait of Blanqui

### 3. THE CONTEXT OF **THE PARIS COMMUNE** (1871) – WHO'S WHO

- Among those who participated in the Commune were: Louis Auguste Blanqui, life-long professional revolutionary involved in the revolutions of 1830, and 1848.
- Gustave Courbet was also a Communard, true to the radical social convictions evinced in his artworks.

### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - POLICIES

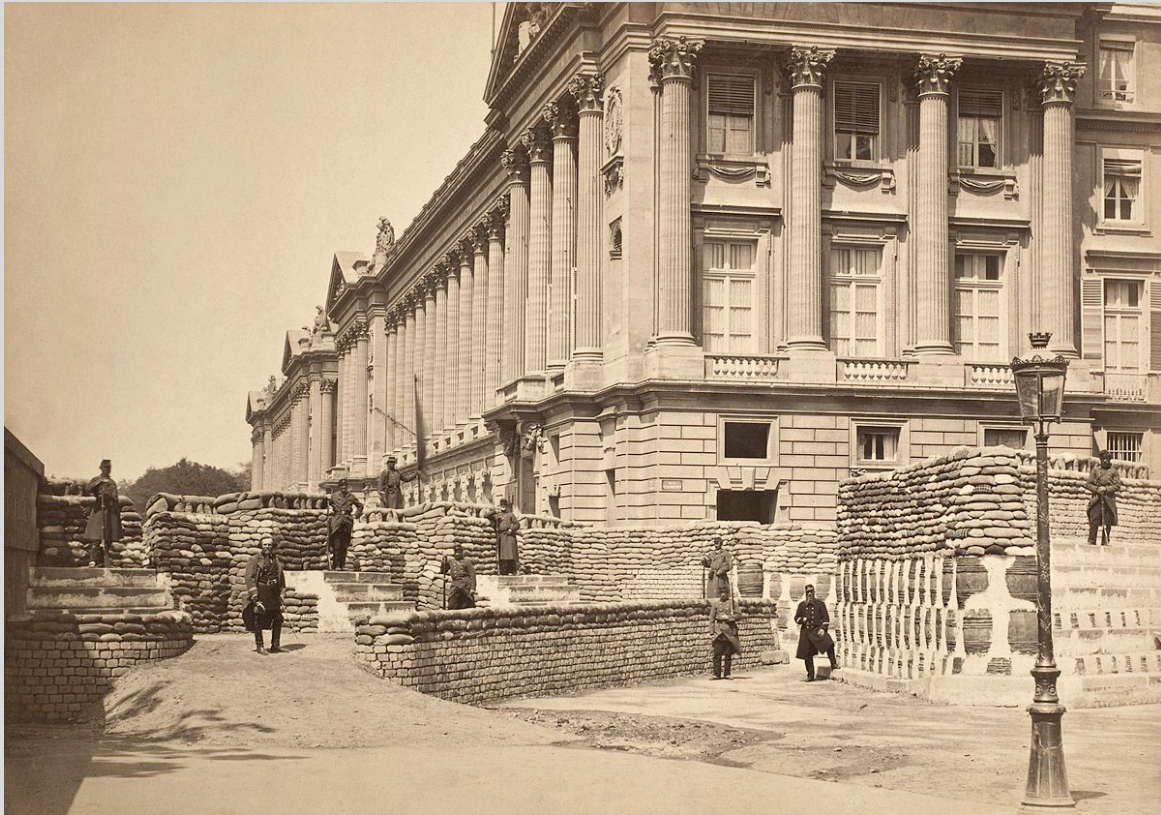


Barricades in front of the Hôtel Crillon

- Policies proclaimed or implemented by the Commune included:
  - separation of church and state;
  - remission of rents owed for the entire period of the siege (during which payment had been suspended);
  - abolition of child labour and night work in bakeries;
  - granting of pensions to the unmarried companions and children of national guardsmen killed in active service;



### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) - POLICIES



Barricades in front of the Hôtel Crillon

- free return by pawnshops of all workmen's tools and household items, valued up to 20 francs, pledged during the siege;
- postponement of commercial debt obligations, and the abolition of interest on the debts;
- right of employees to take over and run an enterprise if it were deserted by its owner; the Commune, nonetheless, recognised the previous owner's right to compensation;
- prohibition of fines imposed by employers on their workmen.

### 3. THE CONTEXT OF THE PARIS COMMUNE (1871)

- Internal divisions about the role of the military and the war with France, as well as heavy unease about the effect that strong militarization would have on the democratic and social freedoms aimed at by Commune begin to fracture the strategy and resolve of its leaders.



Barricades at Rivoli in ruin





Portrait of Thiers

### 3. THE CONTEXT OF **THE PARIS COMMUNE** (1871) – THE BLOODY WEEK

- While Adolphe Thiers (the provisional head of the post Franco-Prussian war government) was initially without a real standing army due to the terms of disarmament with Prussia, he assembled an army of more than 150,000 by the spring of '71.
  - On the 21<sup>st</sup> of May, French Armed Forces enter Paris.
  - Fighting ensues for a period of a week. On the second day (22<sup>nd</sup>) Barricades are erected when street fights break out throughout the city





### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) – THE BLOODY WEEK

- The Battle of Montmartre (23<sup>rd</sup>) was definitively taken by the French, marking the beginning of the end of the Commune, and starting both a scorched earth policy on the part of the remaining National Guard (burning the Royal Palace of Tuileries), as well as the executions of the Communard leaders and rebels.
- On May 24<sup>th</sup>, the Hôtel de Ville is burned, and the executions by the French begins in earnest.
- On the 25<sup>th</sup>, Delescluze, the last remaining leader of the Commune is shot dead unceremoniously atop a barricade.
- On the 26<sup>th</sup> the French take the Bastille, signalling their inevitable victory; the executions continue.
- The 27<sup>th</sup> and 28<sup>th</sup> saw the last battles, in which the beleaguered and highly outnumbered Communards did not put up much resistance.

Manet, *The Barricade*, 1871





Maximilien Luce, *A Street in Paris in May 1871*



Communards in their coffins

### 3. THE CONTEXT OF THE PARIS COMMUNE (1871) – END OF THE WAR

- Much of the city of Paris was in ruin following the Bloody Week, including the burnings of the buildings during the week. Earlier efforts to secularize and de-monarchize the city included the destruction of the Vendome Column among other monuments. This left many writers returning to Paris with a sense of horror.
- It is estimated that between 10,000 and 20,000 members of the Commune were killed during the Bloody Week, while only roughly 800-900 French soldiers were killed.



# 4.

# IMPRESSIONISM





I.

# CLAUDE MONET (1840-1926)







(Left) *Luncheon on  
the Grass*  
(Left Panel), 1866



*Luncheon on  
the Grass*, 1866





La Grenouillère,  
1868





*The Artist's Son*, 1868





*Red Mulletts,*  
1870





*Camille Sitting on the Beach,*  
1871





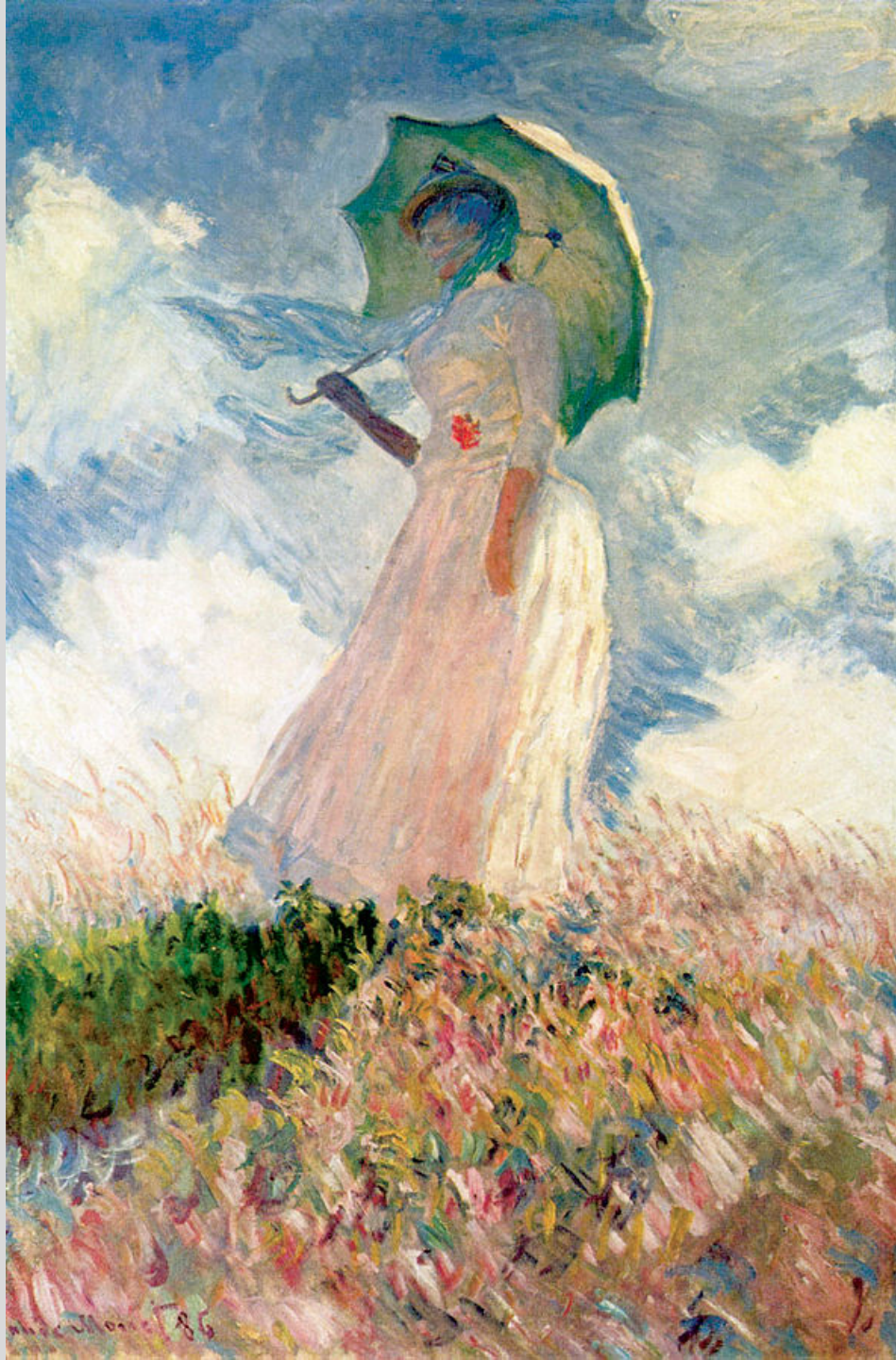
*Impression, Sunrise,*  
1872





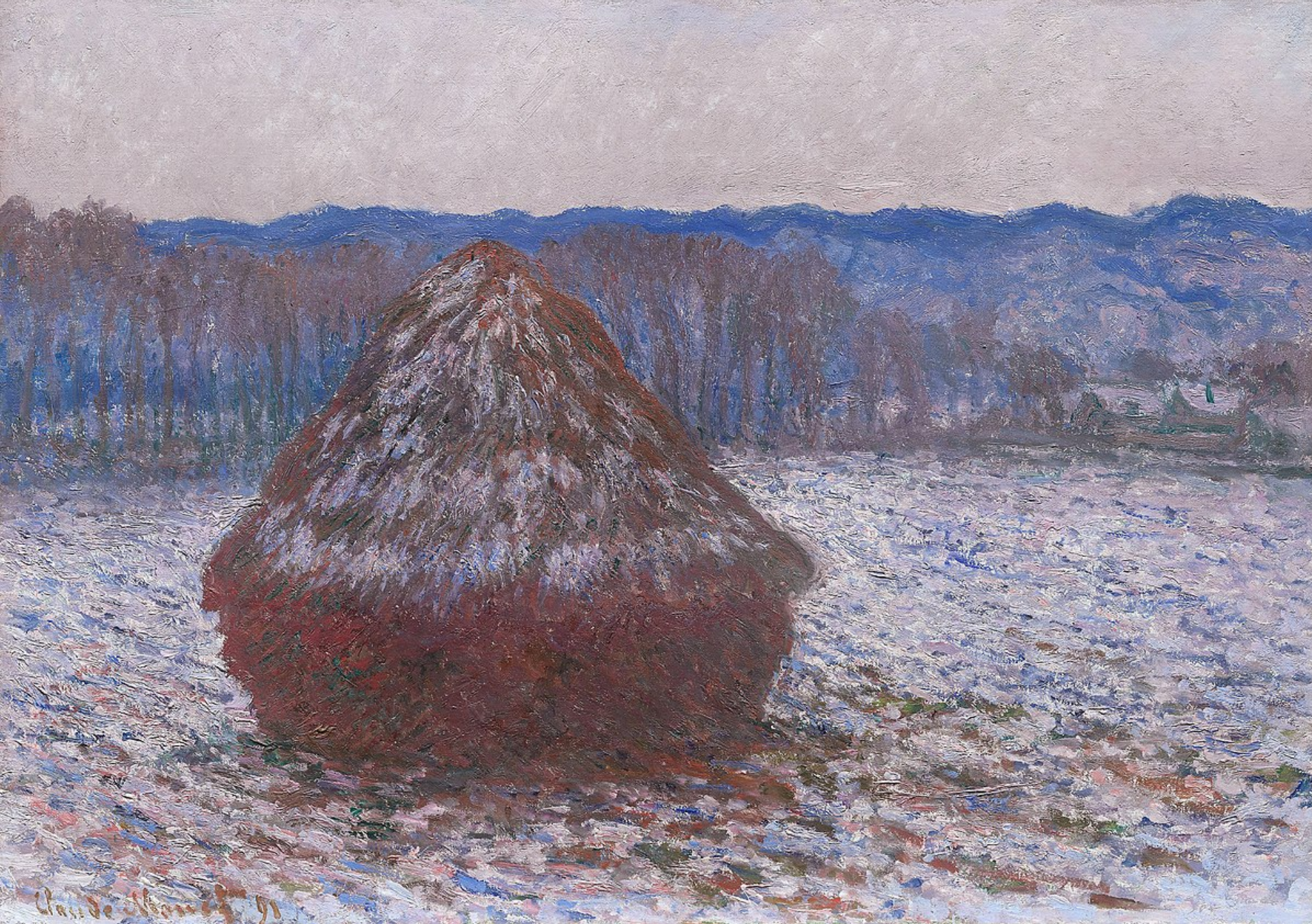
*Pont de L'Europe,  
gare Saint-Lazare,  
1877*





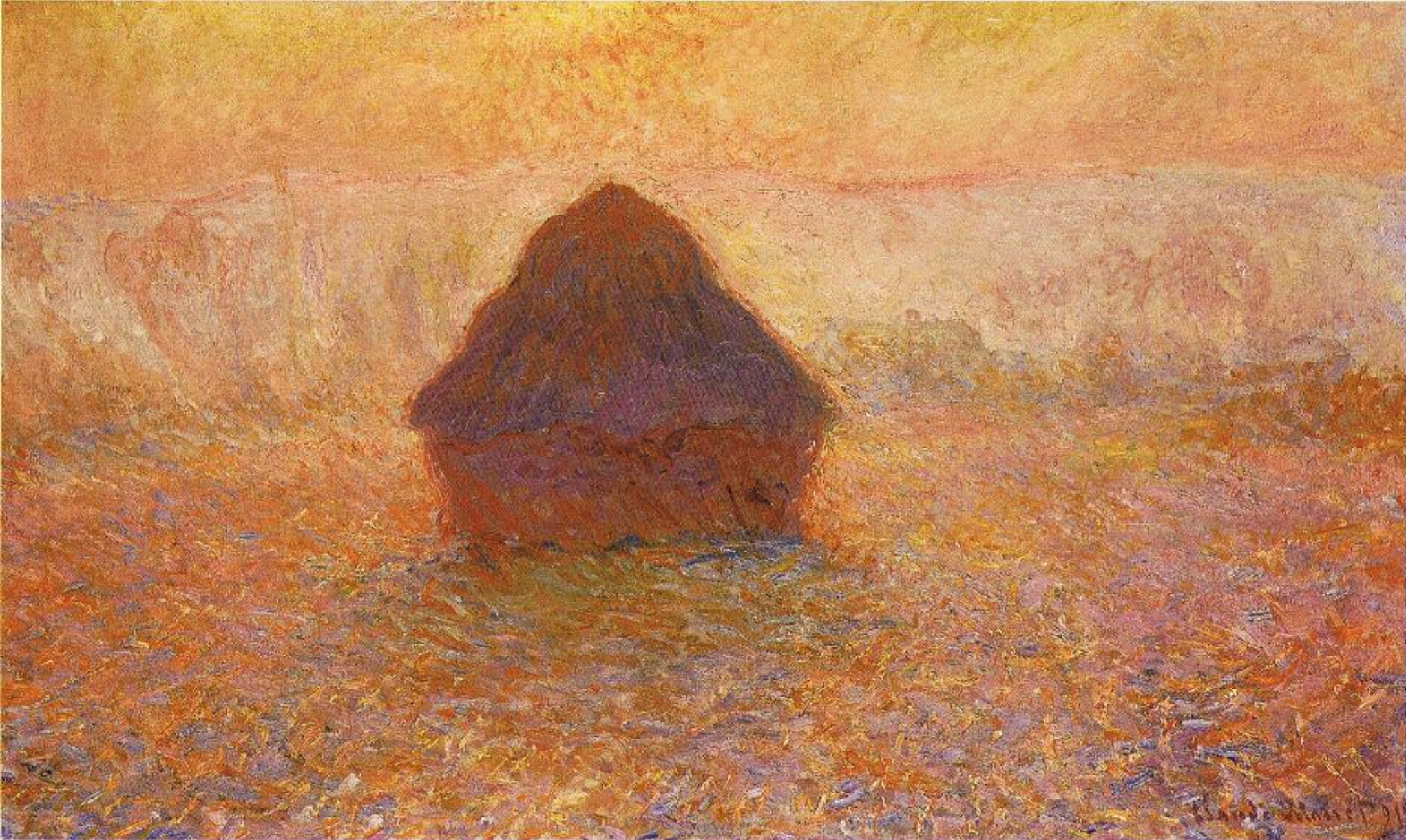
*Study of a Figure Outdoors: Woman with a Parasol,*  
1886





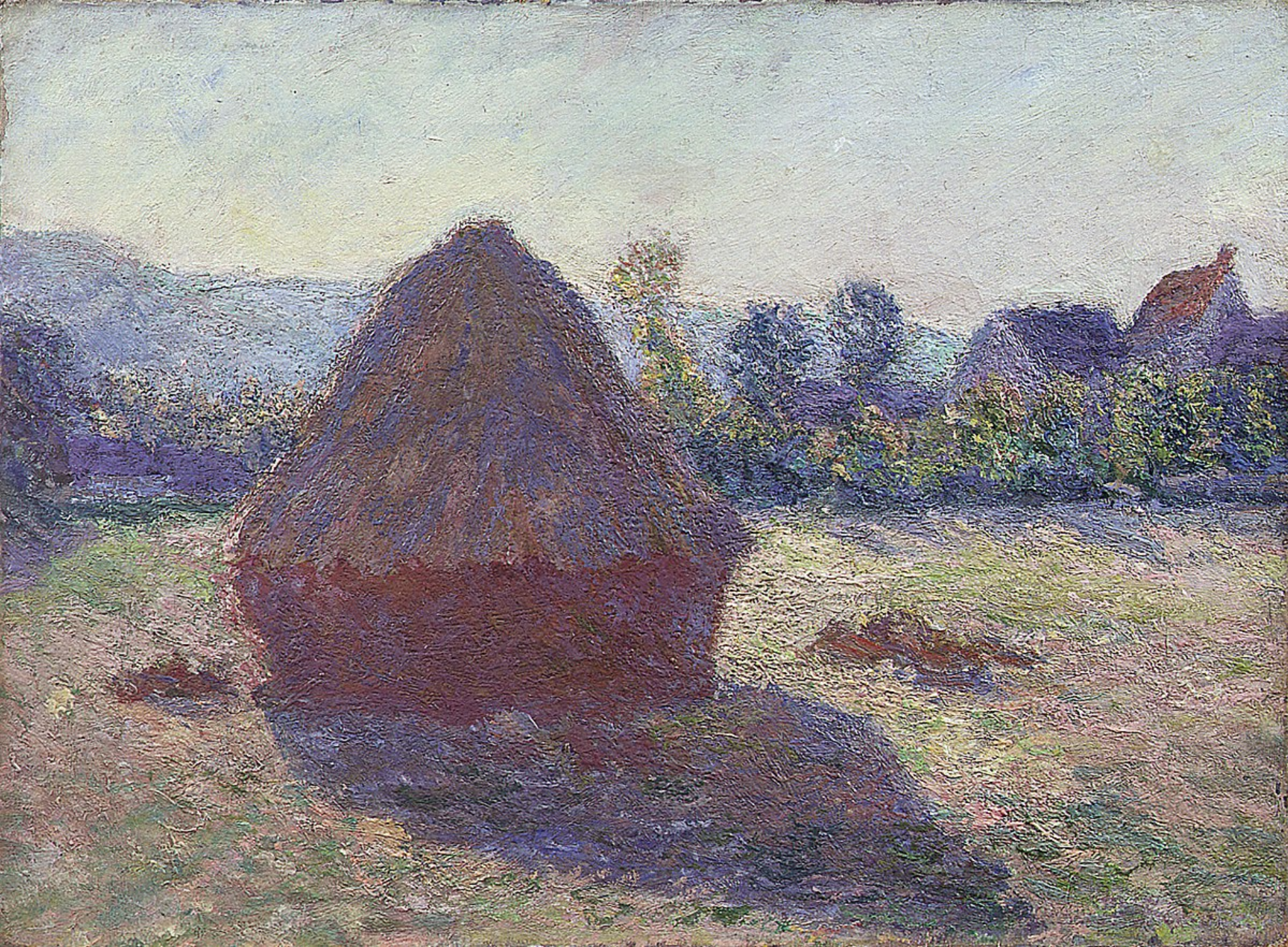
*Haystack, 1891*





*Haystack (Sun in the Mist), 1891*





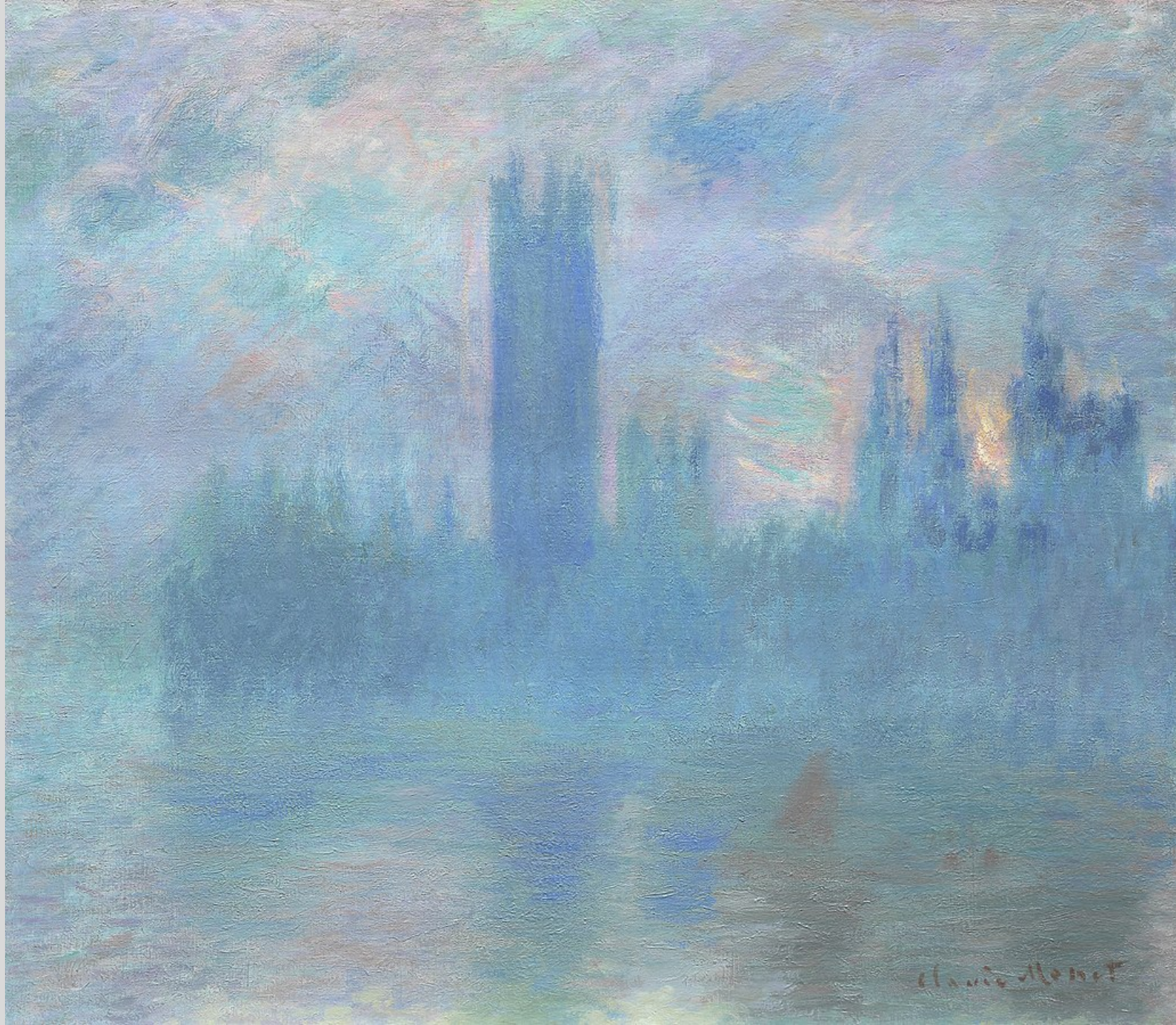
*Haystack in the  
Evening Sun, 1891*





Rouen Cathedral Façade, Sunset,  
1892-94





*Houses of Parliament, London,*  
1900-03



II.

# EDGAR DEGAS (1834-1917)







*Dance Class,*  
1872





*Dance Class,*  
1874





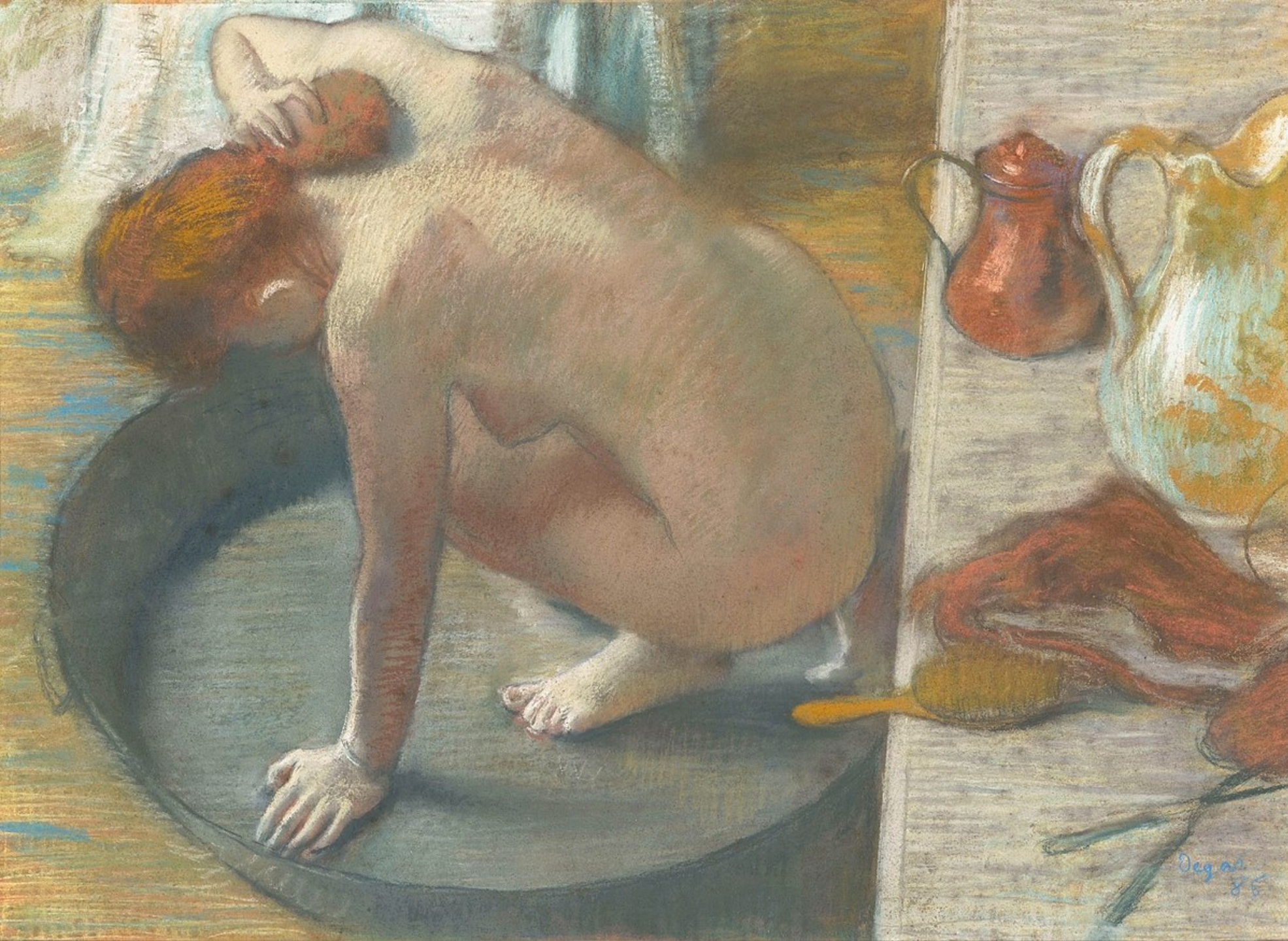
*Racehorses in  
Front of the Stands,  
1879*





*Before the Race,*  
1882-84





*The Tub,*  
1886



**III.**

**BERTHE MORISOT**  
**(1841-1895)**





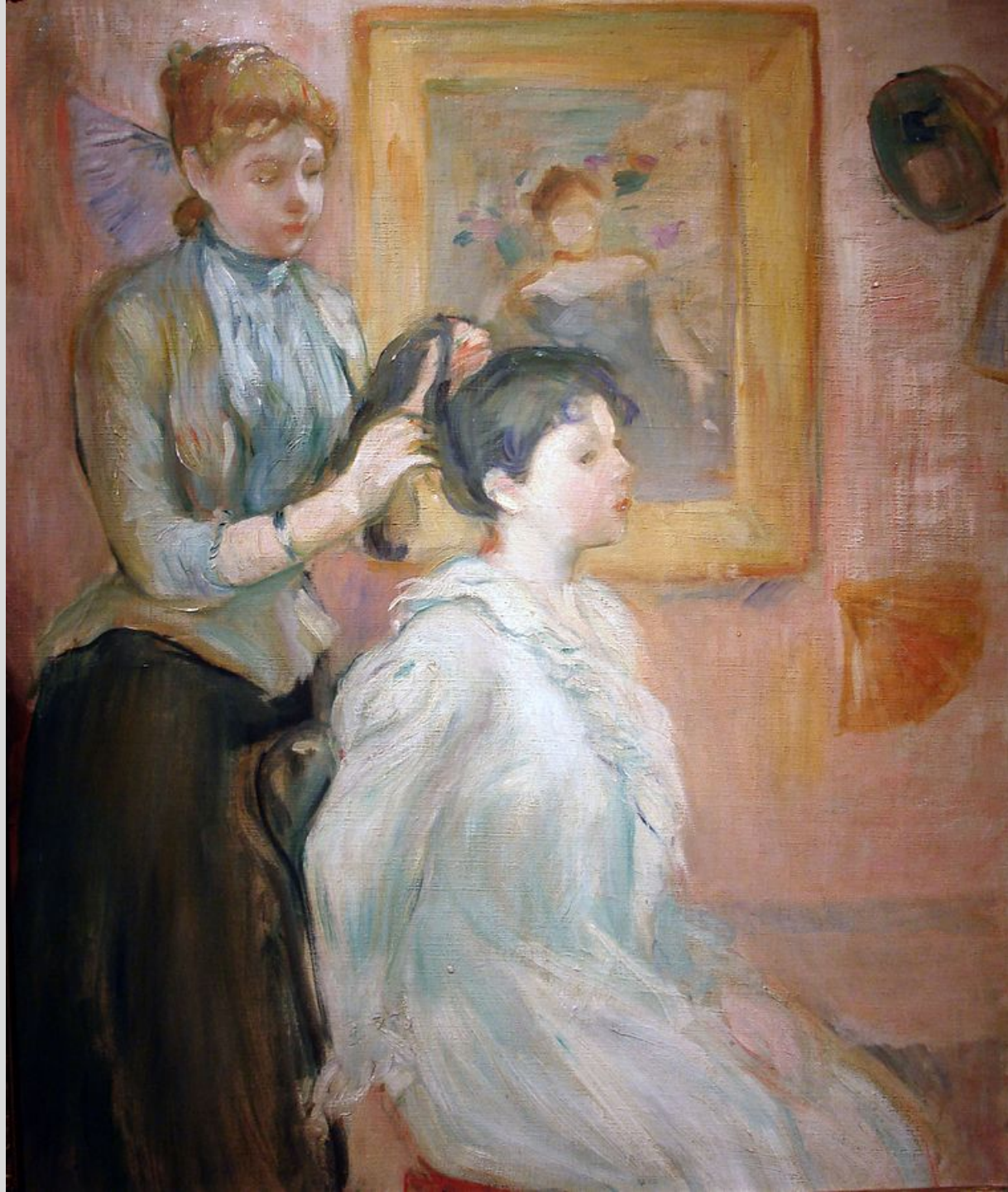
*Hanging the laundry  
Out to Dry,  
1875*





*The Bath: Girl Arranging her Hair,*  
1885-86





*La Coiffure*, 1894



**IV.**

**PIERRE-AUGUSTE  
RENOIR (1841-1919)**





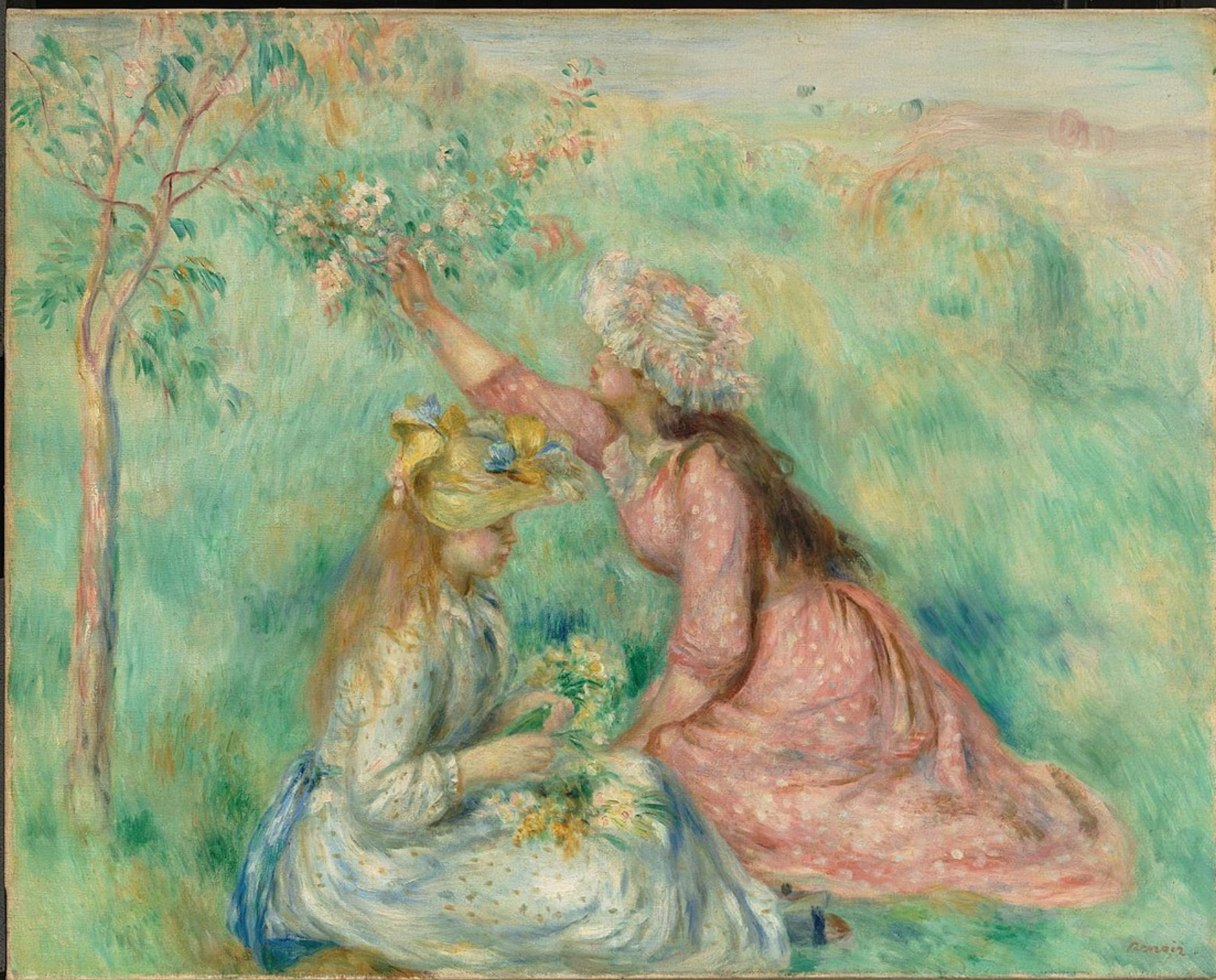
*Dance at the Moulin  
de la Galette,  
1876*





*The Large Bathers,*  
1887





*Girls Picking Flowers  
in a Meadow,  
1890*



**IV.**

**MARY CASSATT (1844-  
1926)**







*Woman Standing Holding a Fan,*  
1878-79





*Child in a  
Blue Armchair,  
1878*





*Child in a  
Blue Armchair,  
1878*





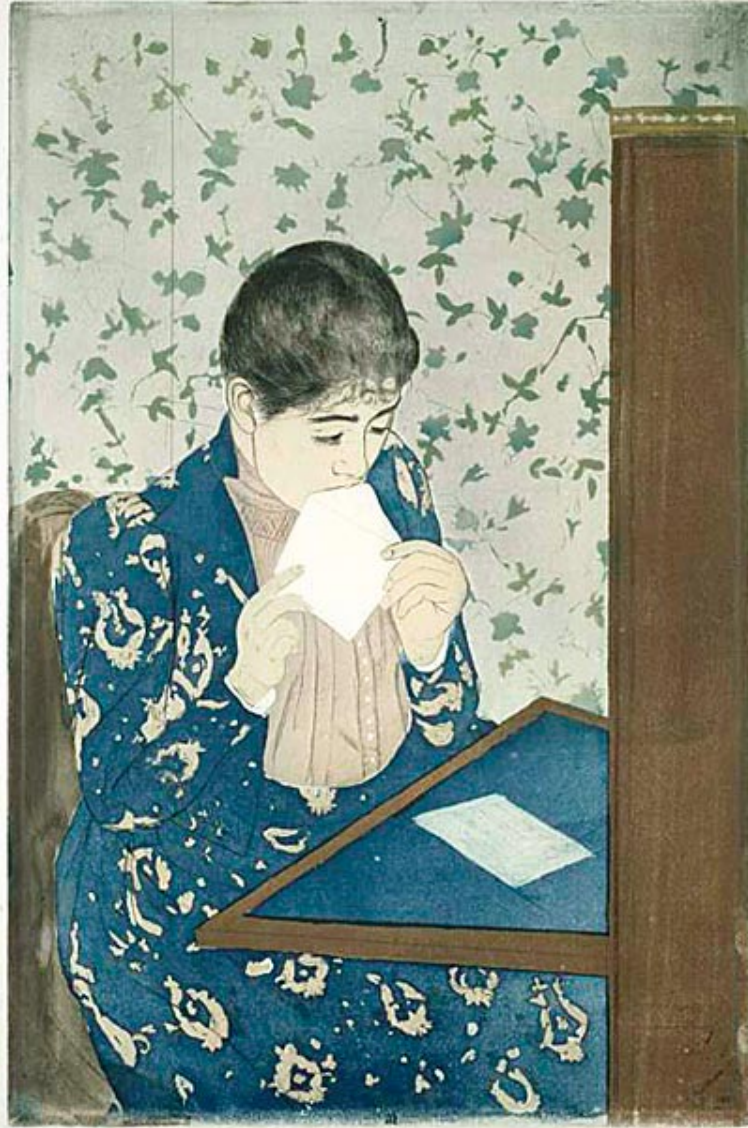
*The Child's Bath, 1893*





*Motherhood*, 1890, pastel on paper





*Impression from the artist's sketch by  
Jenny Curran  
(25 copies)*



*The Letter*, 1890-91,  
Drypoint and aquatint on paper



**5.**

# NEO-IMPRESSIONISM, POST-IMPRESSIONISM



I.

# GEORGES SEURAT

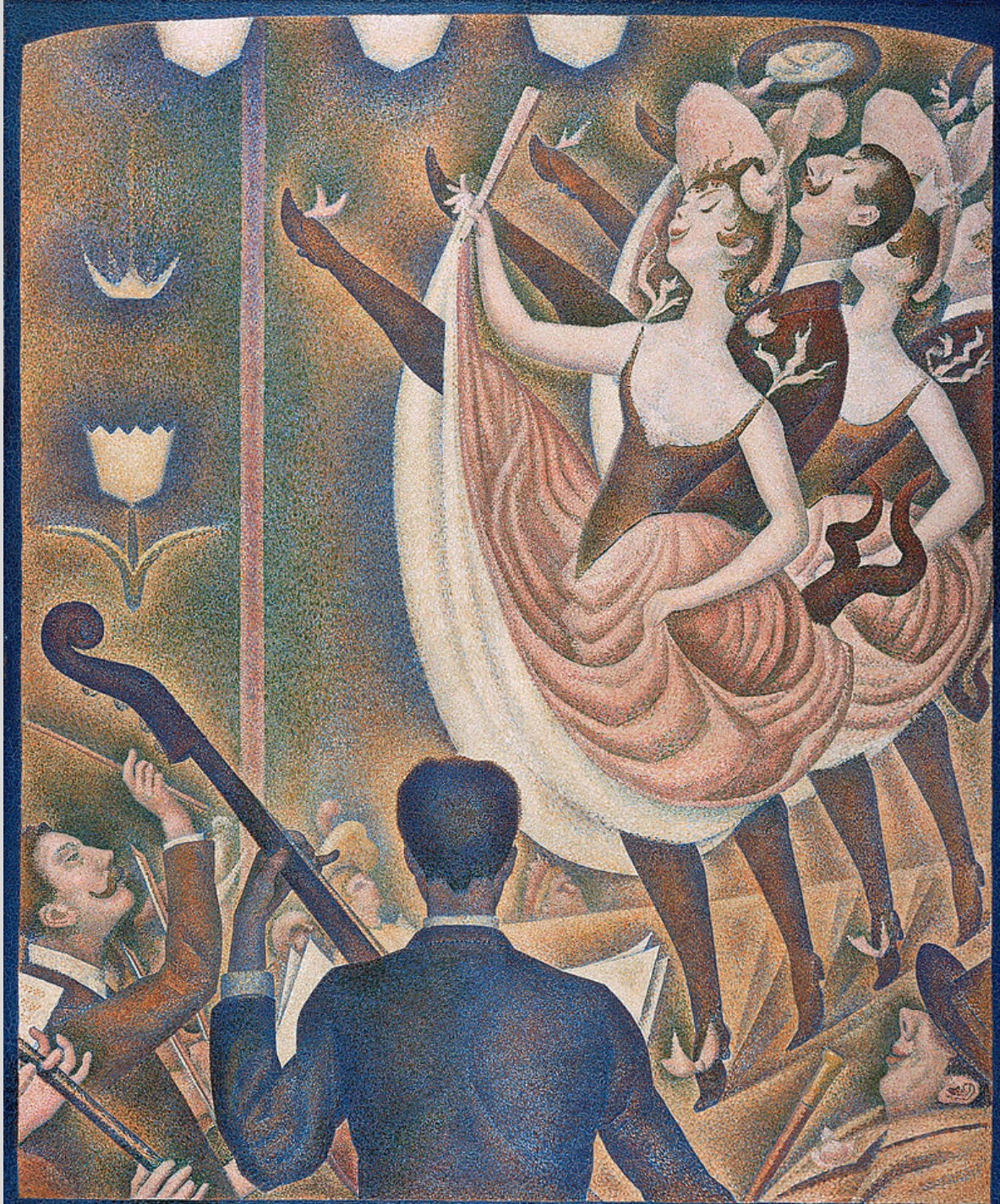
(1859-1891)





*A Sunday on  
La Grande Jatte,  
1884*





*Le Chahut*, 1889-90



**II.**

**PAUL SIGNAC (1863-  
1935)**





*The Gas Tanks at  
Clichy,  
1886*





In the Time of Harmony:  
The Golden Age is Not  
Passed,  
1894

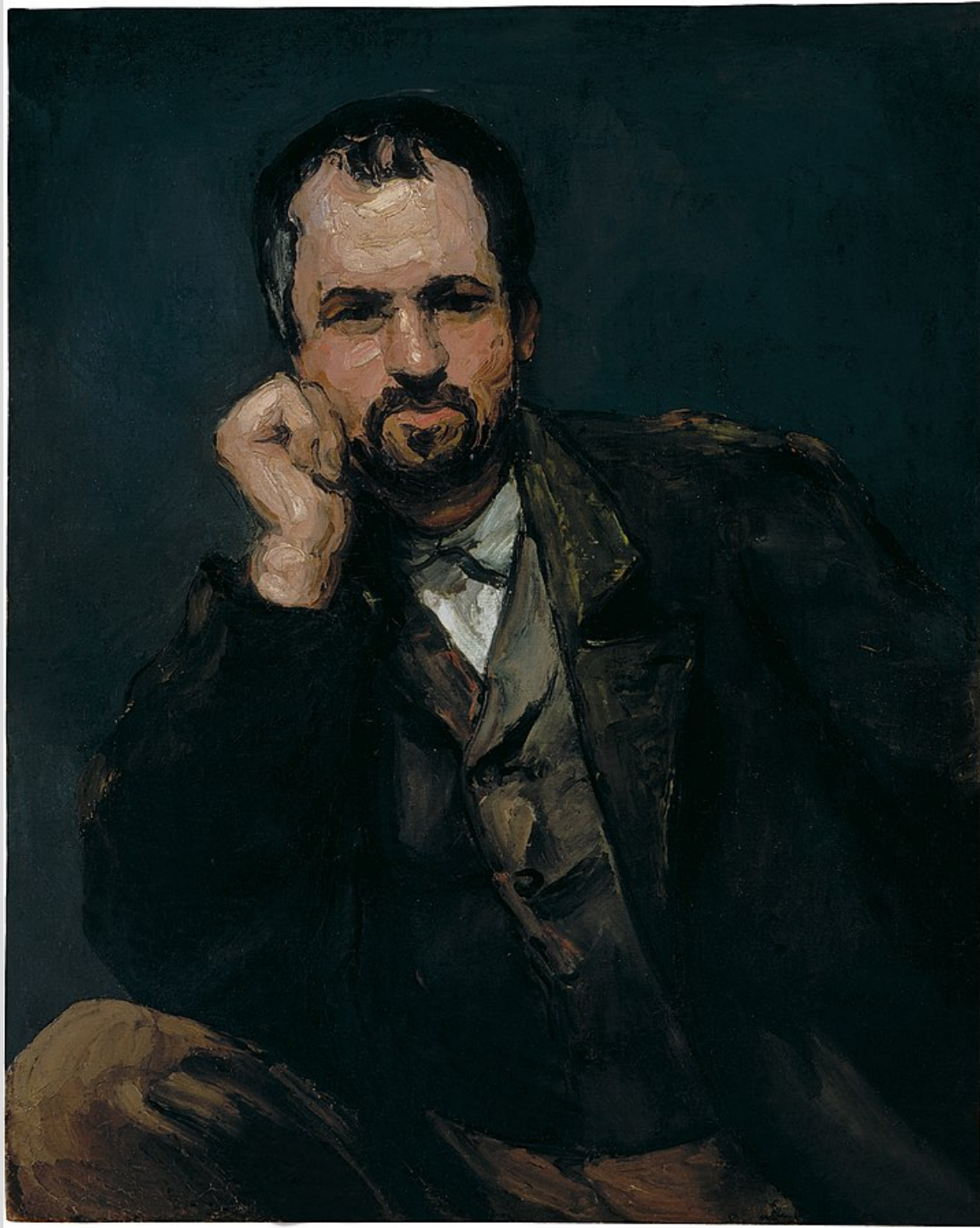


III.

# PAUL CÉZANNE (1839- 1906)







*Portrait of a Man*, 1866-67





*Man with Cotton Hat, 1866*





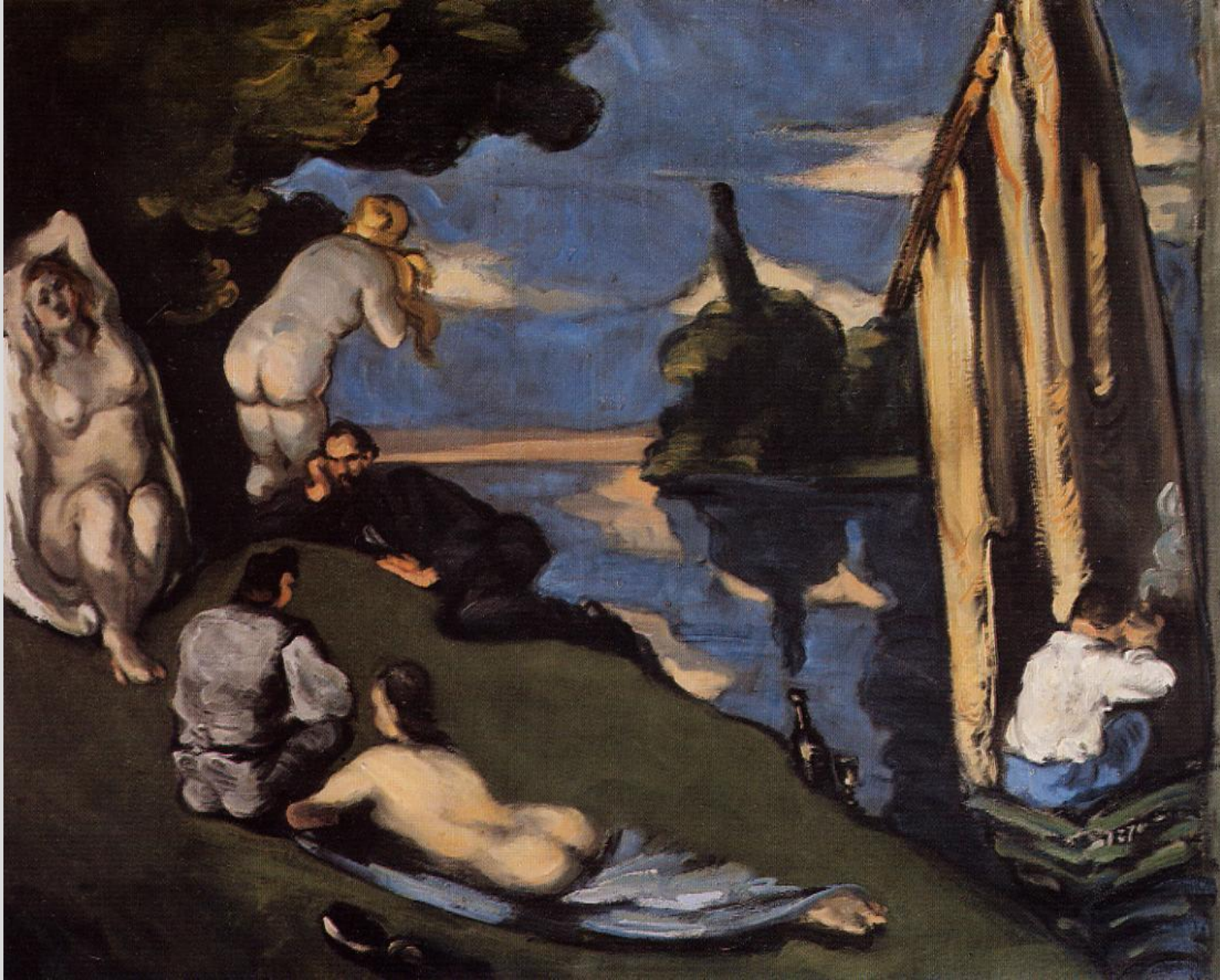
*Paul Alexis Reading to  
Émile Zola,  
1869-70*





*The Black Clock,*  
1869-71





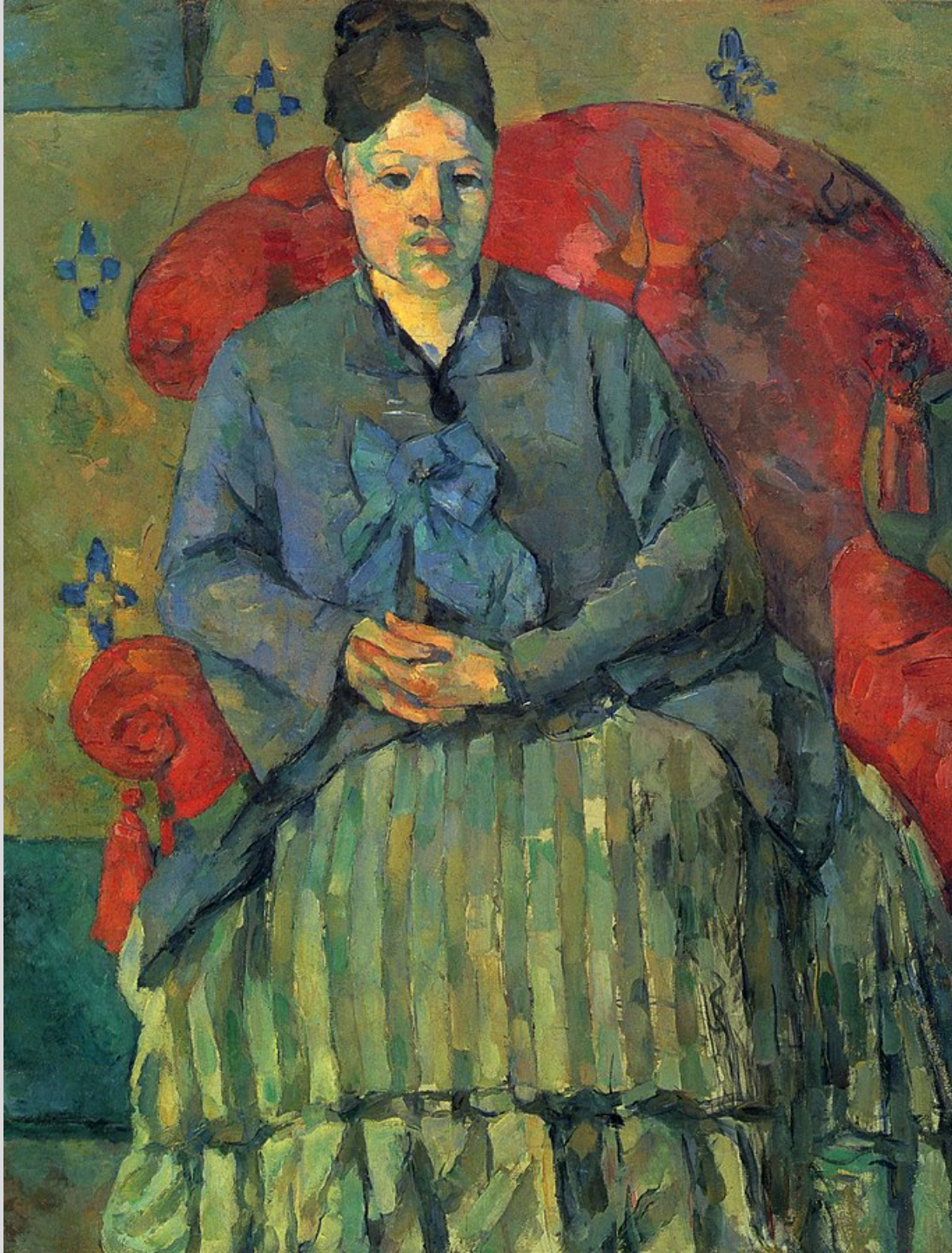
*Pastorale*, 1870





*A Modern Olympia, 1873*





*Mrs. Cézanne in a Red Armchair, 1877*





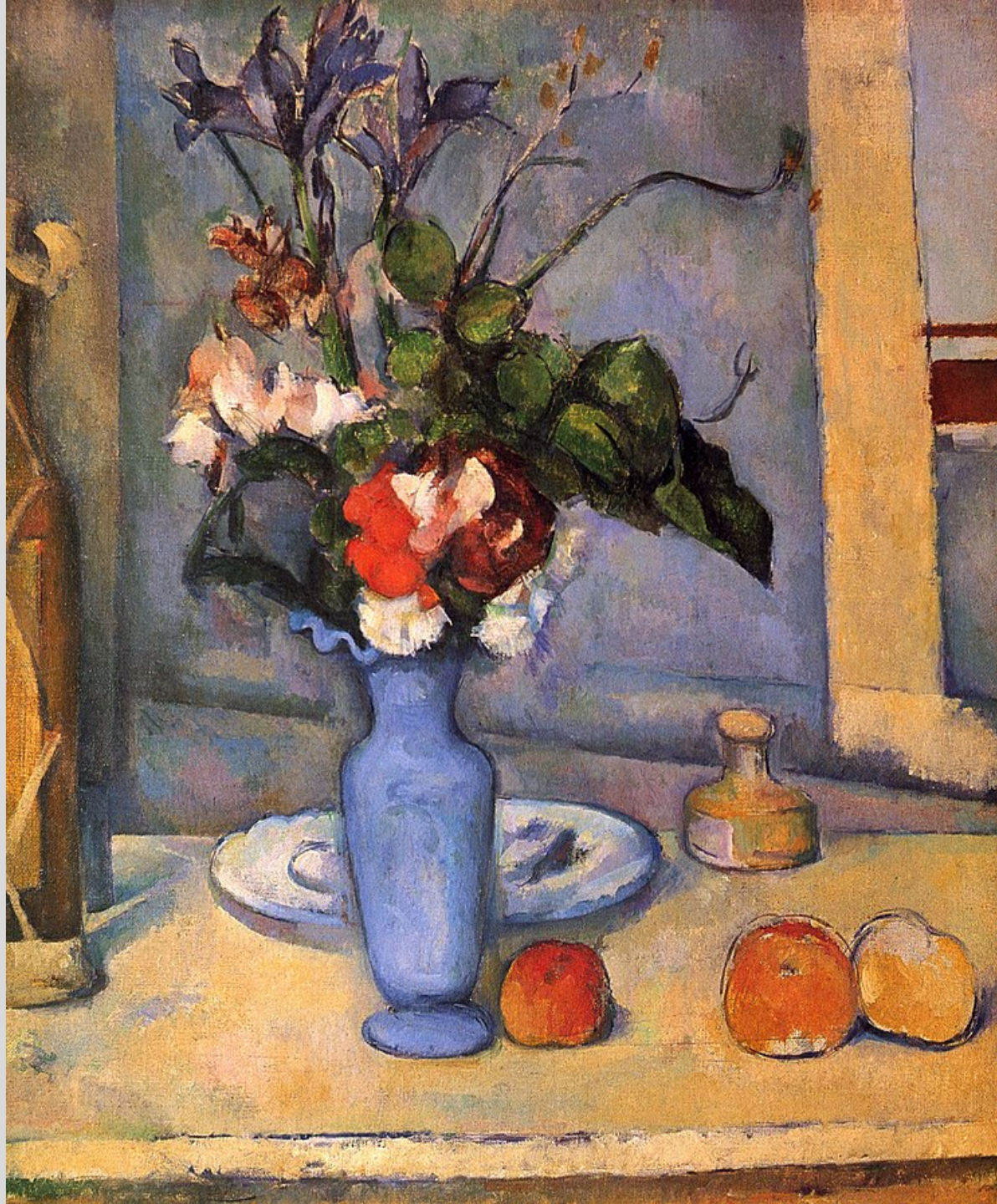
*The Plain with Mount  
Sainte-Victoire, 1879-80*





*Rocks at l'Estaque,*  
1879-82





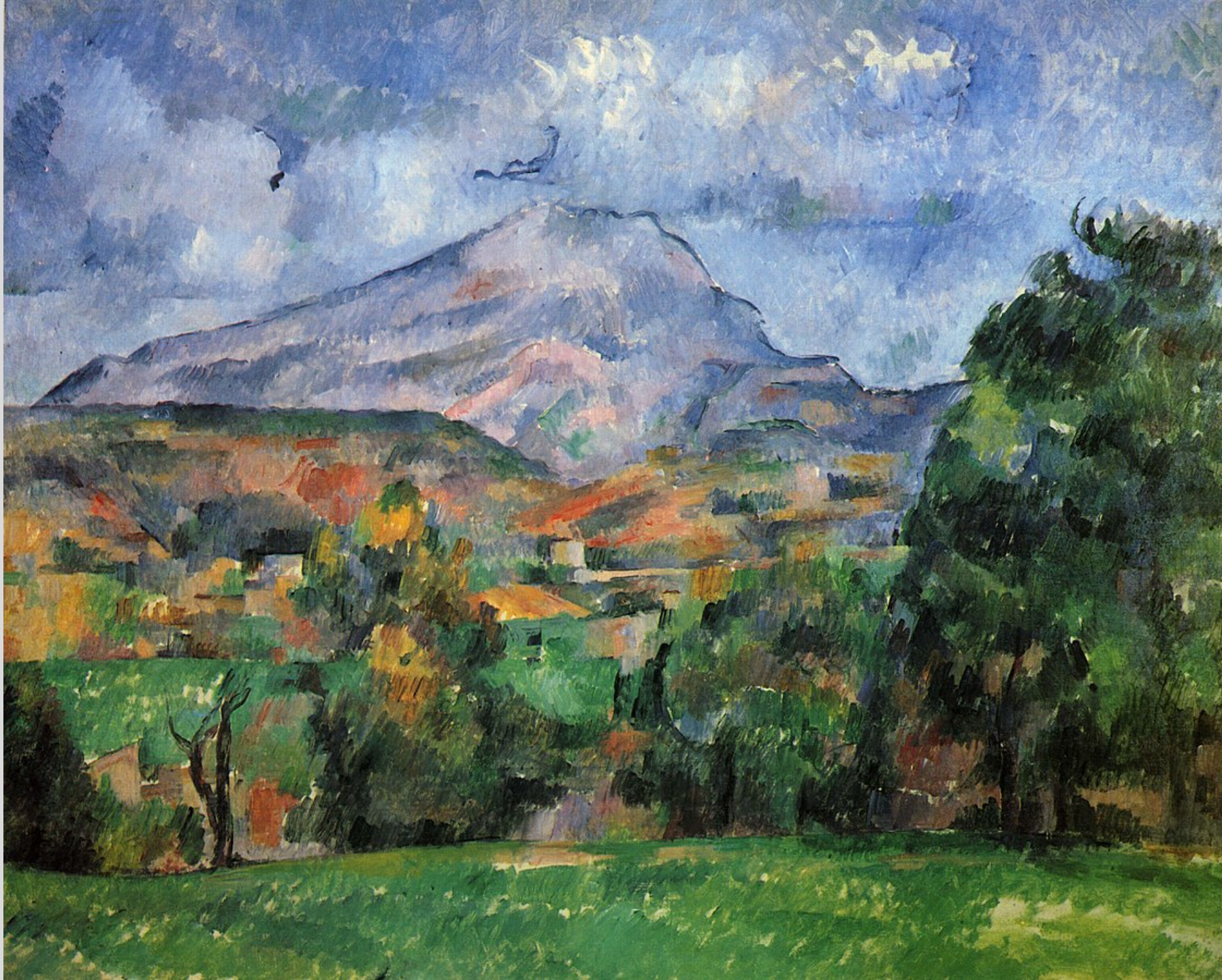
*The Blue Vase*, 1885-87





*House in front of Sainte-  
Victoire,  
1886-90*





*Mount Saint-Victoire,*  
1888-89





*Women at the Café,*  
1890-94





*Three Skulls,*  
1898





*Turning Road at Montgeroult,*  
1899

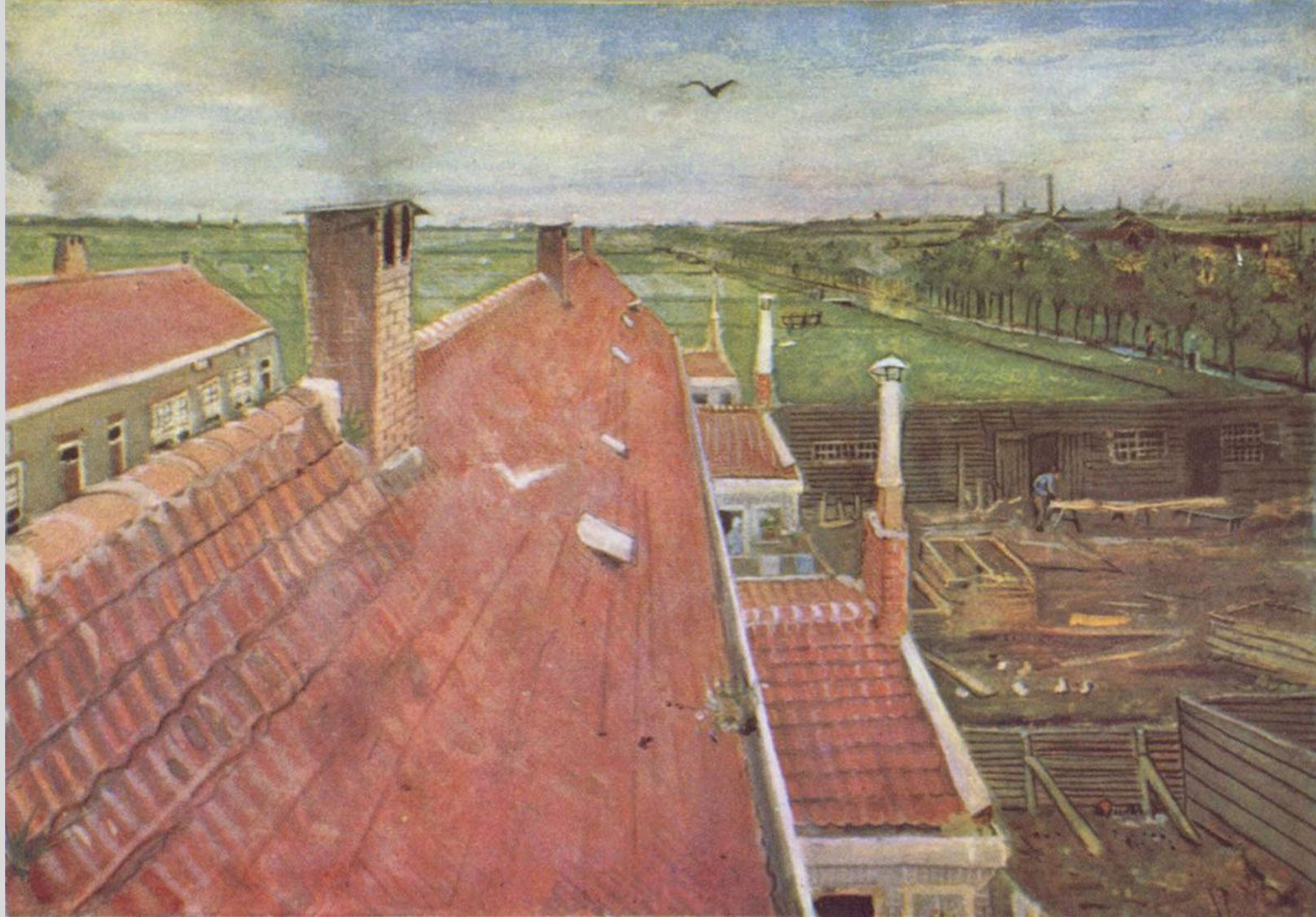


**IV.**

**VINCENT VAN GOGH**  
**(1853-1890)**







*Rooftops,*  
1882





*Worn Out*, 1882, pencil





*Shoes, 1885*





*Head of a Skeleton with a  
Burning Cigarette,*  
1886





*Café Table with Absinthe,*  
1887





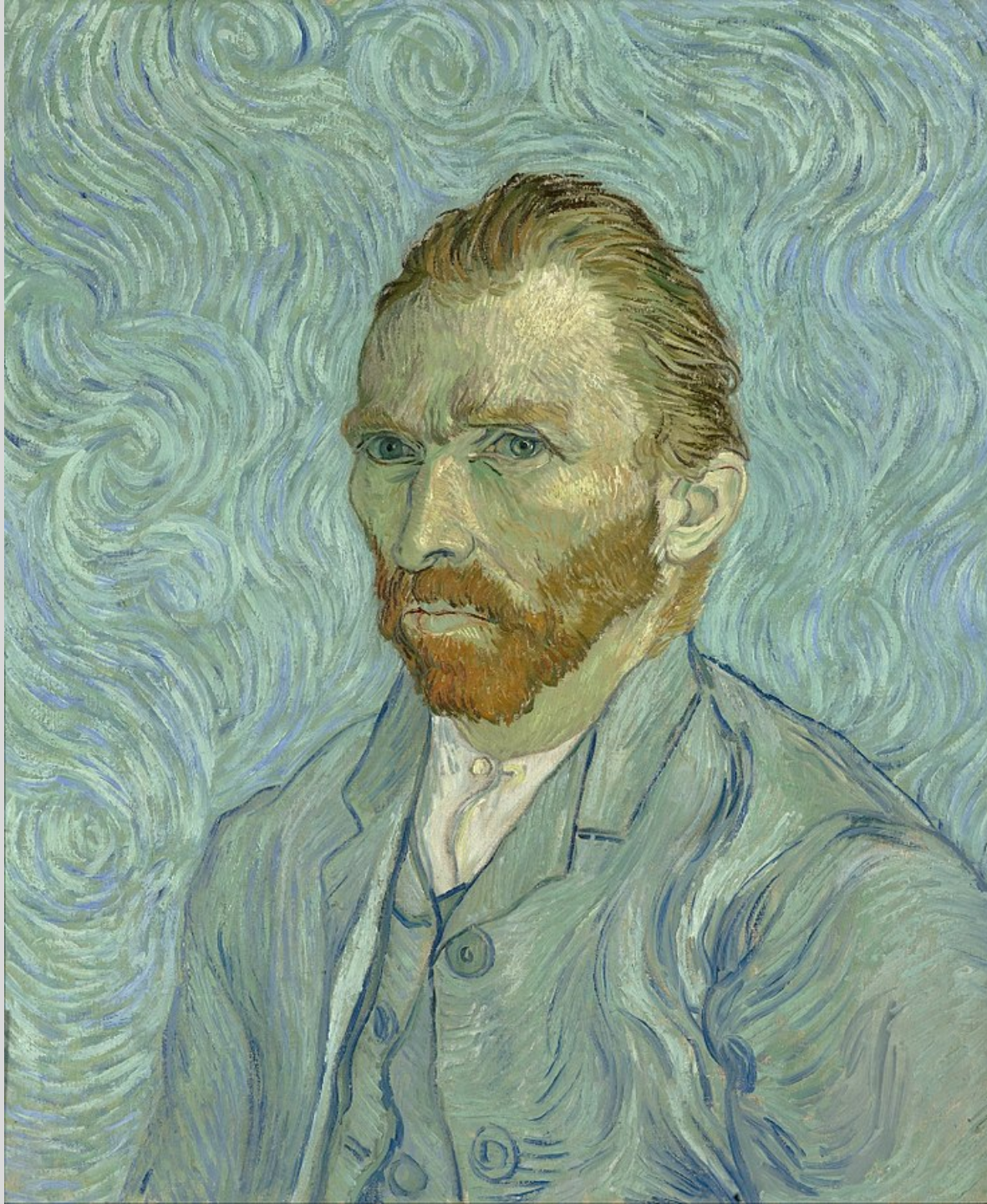
*Van Gogh's Chair,*  
1888





*Gauguin's Chair,*  
1888





*Self-Portrait,*  
1889





*Sorrowing Old Man  
("At Eternity's Gate"),  
1890*



**V.**  
**PAUL GAUGUIN (1848-  
1903)**

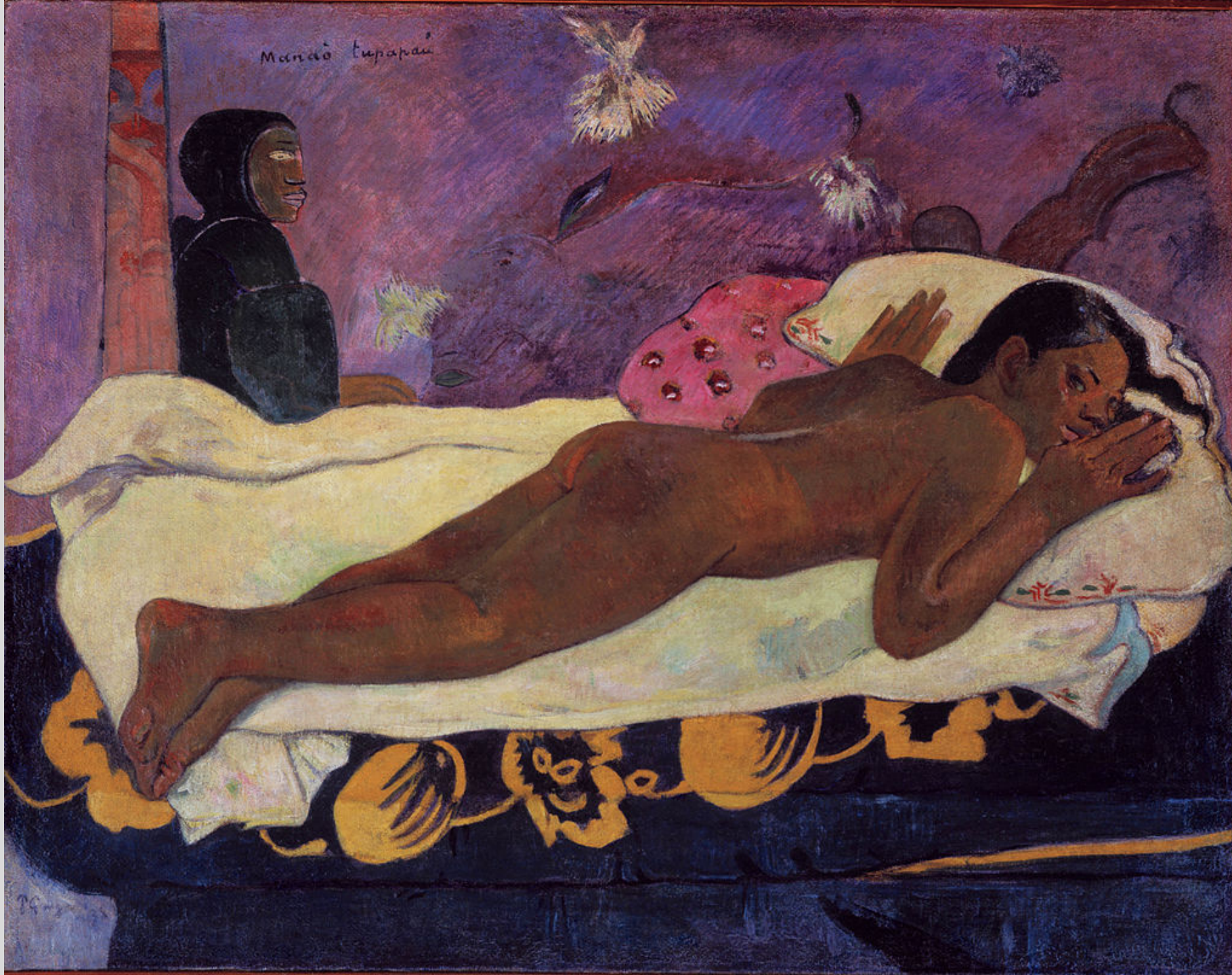






*Vision After the Sermon,*  
1888





*Manao tupapau*  
(*The Spirit of the*  
*Dead Keeps Watch*),  
1892

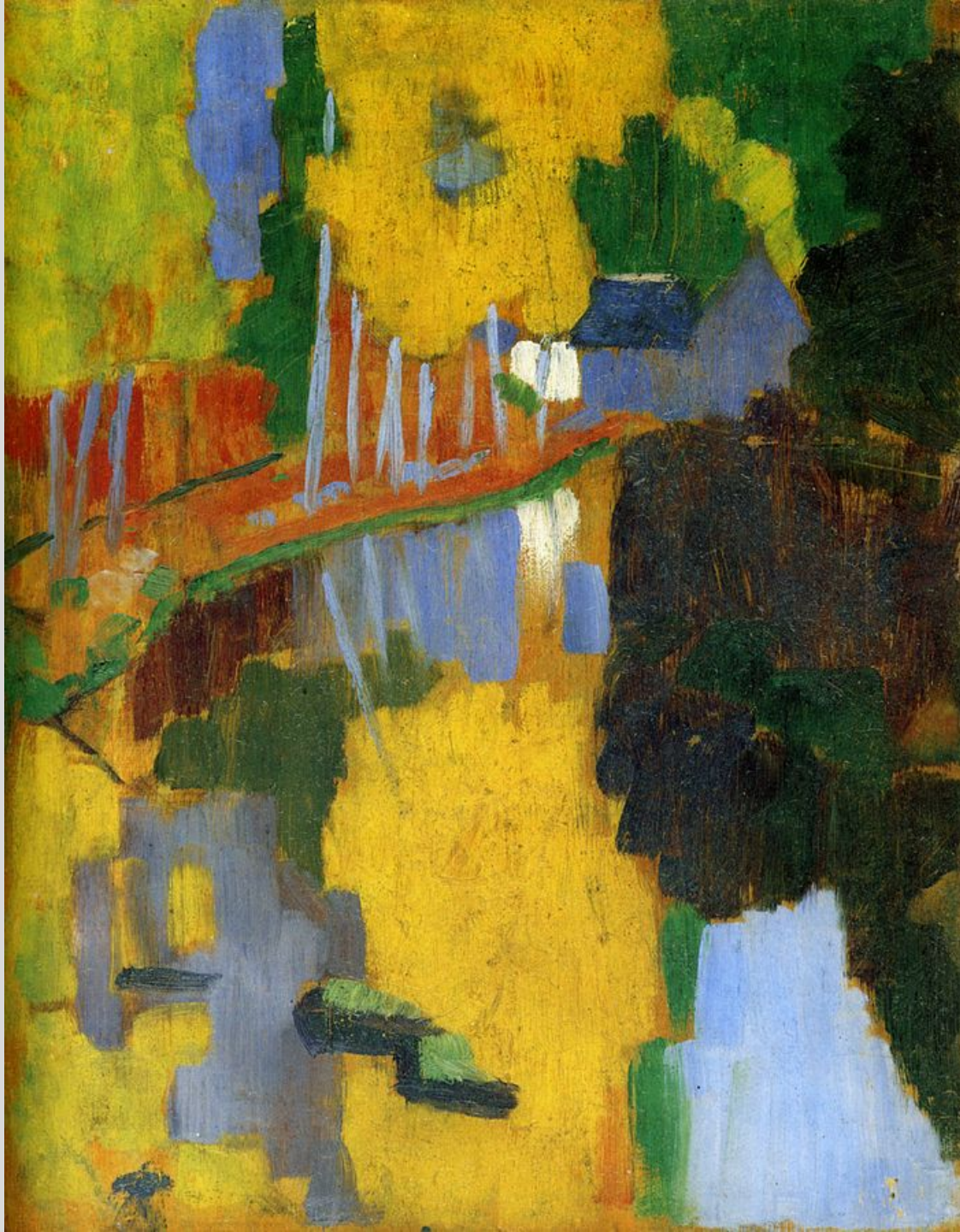


**VI.**

**PIERRE BONNARD**  
**(1867-1947)**

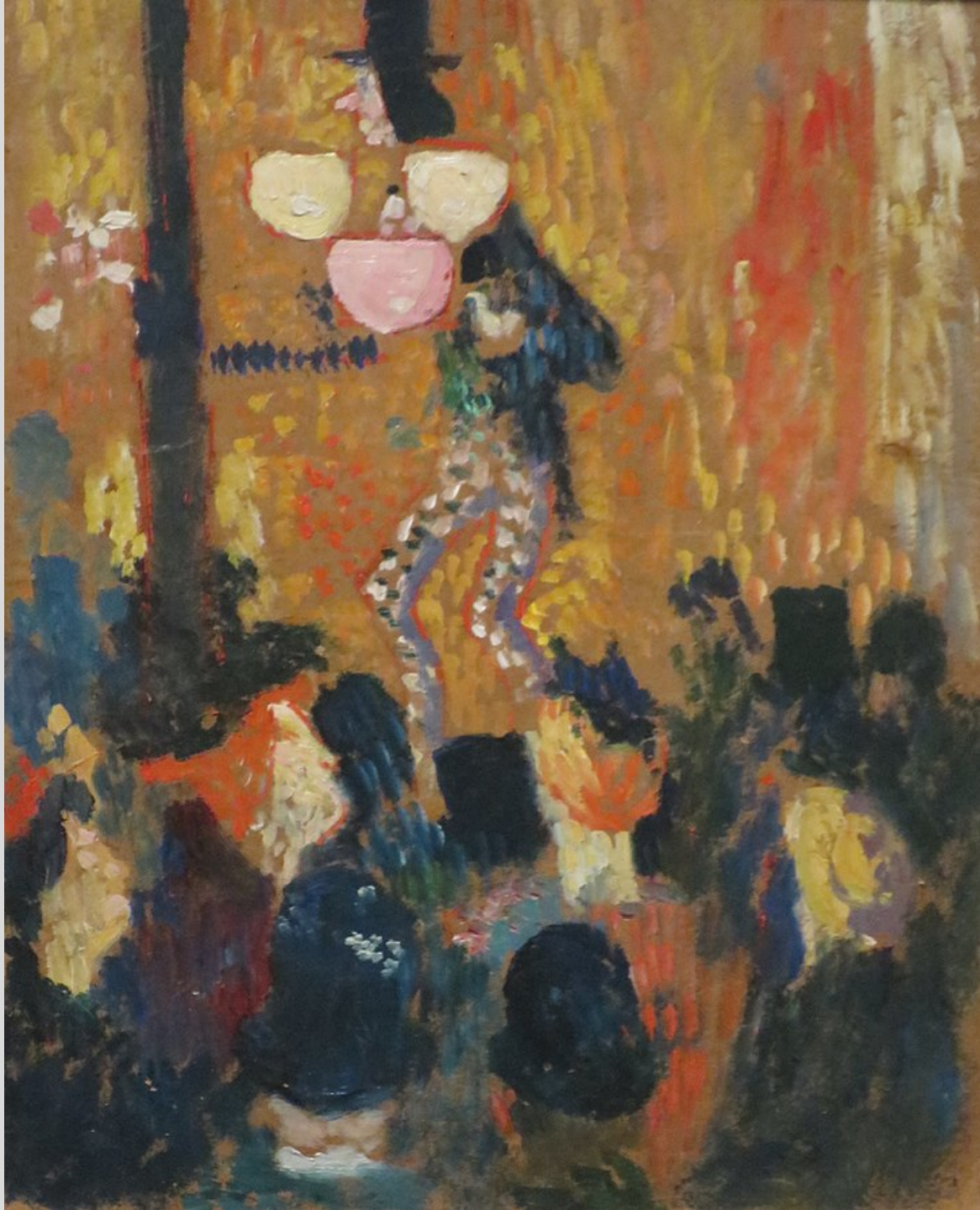






Paul Sérusier, *The Talisman*, 1888





*Parade, 1892*





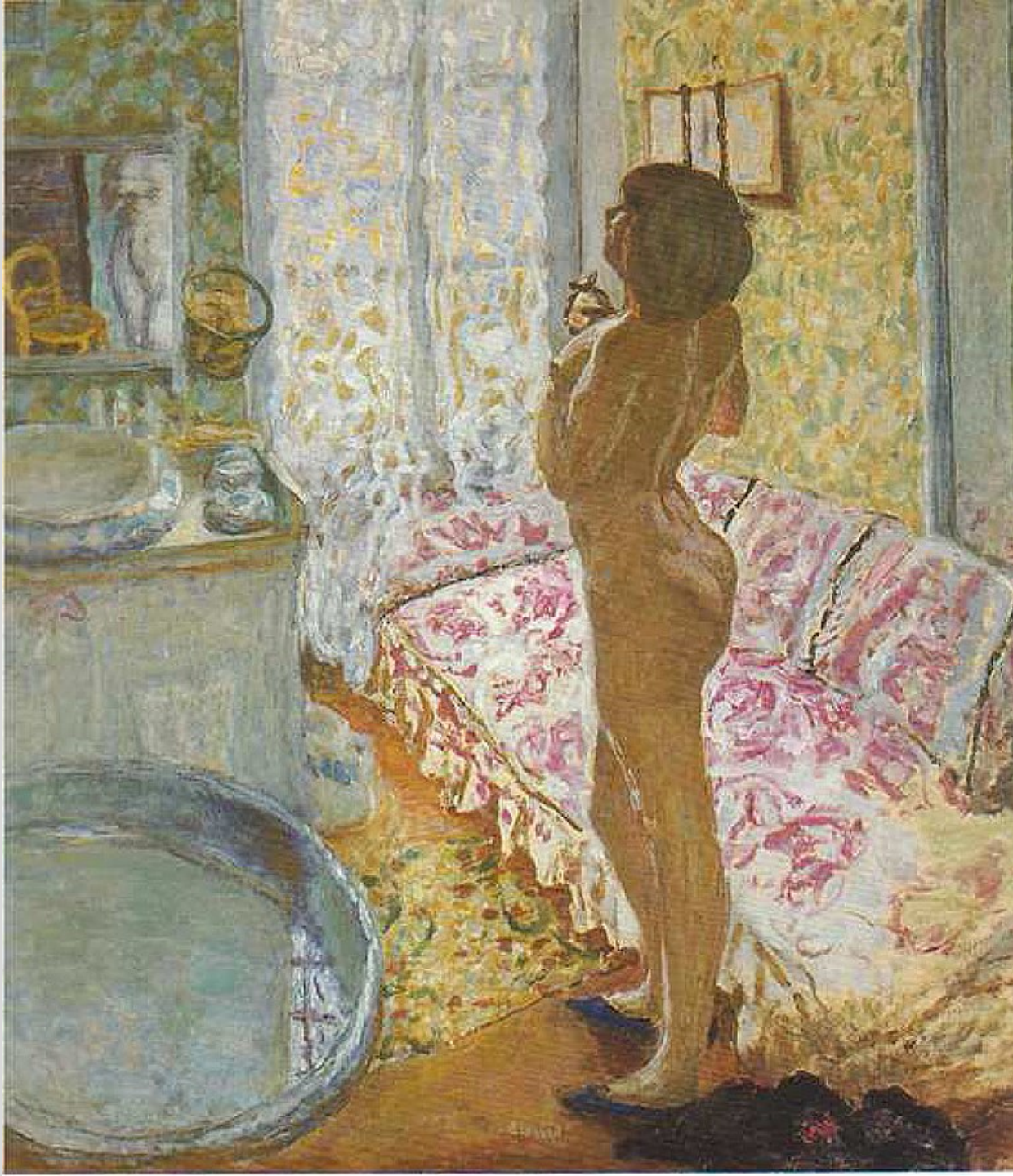
*Two Dogs in a Deserted Street,*  
~ 1894





*The Bower, 1901*





*Nude Against the Light, 1908*



**VII.**

**ÉDOUARD VUILLARD**  
**(1868-1940)**





*The Seamstresses,*  
1890





*The Flowered Dress,*  
1891





*Seamstress*, 1893





*Madame Hessel on the Sofa, 1900.*



**VIII.**

**JAMES ENSOR (1860-  
1949)**







*Death and the Masks,*  
1887





*Christ's Entry into Brussels, 1889, 1888*





*Masks Confronting Death,*  
1888





*Skeletons Trying to  
Warm Themselves,  
1889*





*The Intrigue,*  
1890





*Skeletons Fighting for the  
Body of a Hanged Man,  
1891*





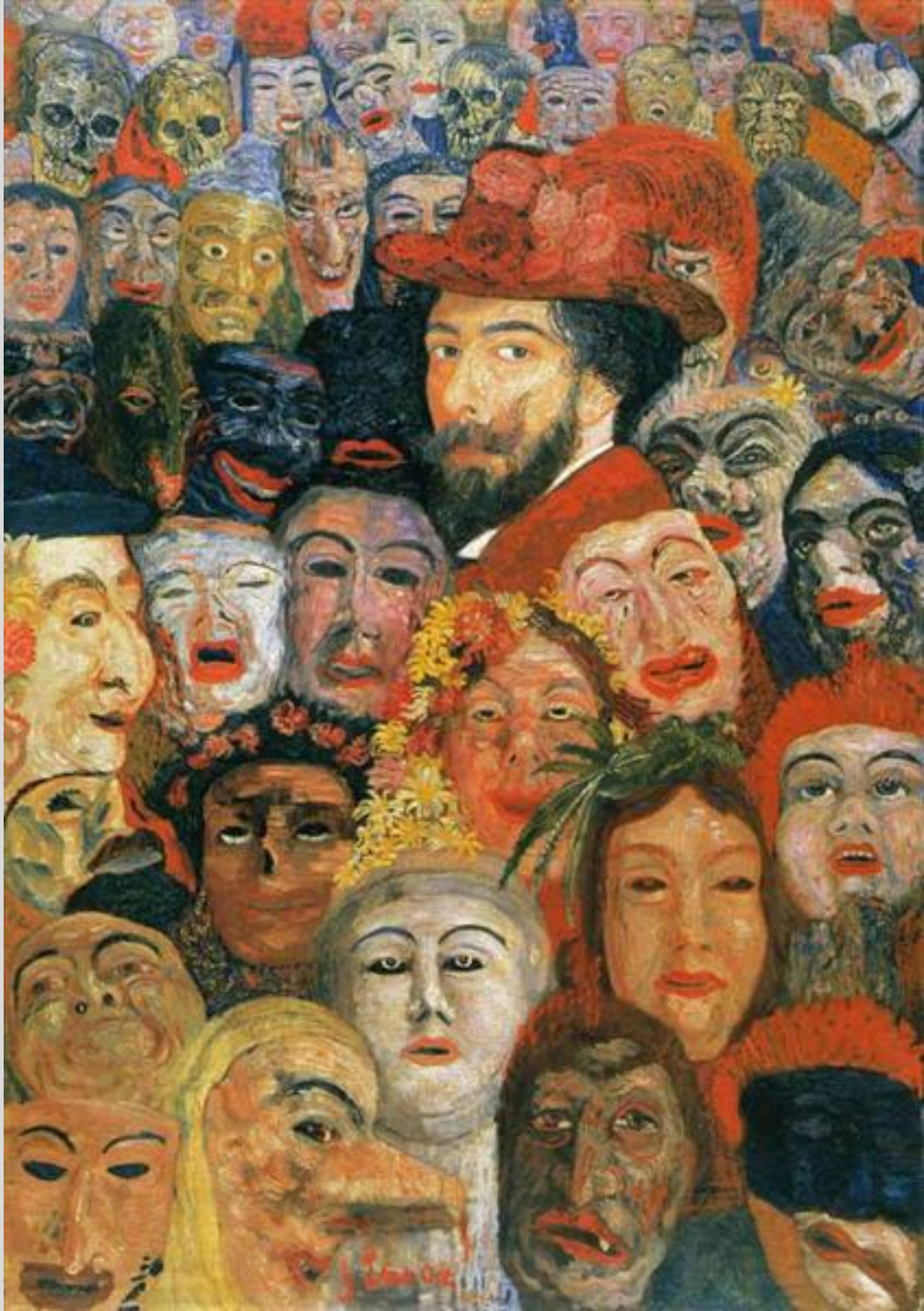
*Skeletons Fighting  
Over a Pickled Herring,  
1891*





*Mask and Crustaceans,*  
1891





*Self-Portrait with Masks,*  
1899