

- Begins in France, as *realisme*, a literary doctrine calling for “reality and truth in the depiction of ordinary life.”
 - Grounded in the belief that there is an objective reality which can be portrayed with truth and accuracy as the goal;
 - The writer does not select facts in accord with preconceived ideals, but rather sets down observations impartially and objectively.

- Rejecting the idealized classicism of academic art and the exotic themes of Romanticism
- Realism was based on direct observation of the modern world and sought to express a truthful and objective vision of contemporary life.
- Realists began to challenge conventions upheld by the academy experimenting with subject matter, process, and interjecting social commentary into their work.

- First art movement which started with an “ideology”
- Looking common man without prejudice
- Political scenario of France
 - :1830-July revolution
 - :1848- revolution to end July monarchy
 - :labor movement
 - :philosophical shift – Marx and Engels

- Realism emerged in the aftermath of the Revolution of 1848 that overturned the monarchy of Louis-Philippe and developed during the period of the Second Empire under Napoleon III. As French society fought for democratic reform, the Realists democratized art by depicting modern subjects drawn from the everyday lives of the working class.
- The elevation of the working class into the realms of high art and literature coincided with Pierre Proudhon's socialist philosophies and Karl Marx's *Communist Manifesto*, published in 1848, which urged a proletarian uprising.

Realism in Literature

- In keeping with Gustave Courbet's statement in 1861 that "painting is an essentially *concrete* art and can only consist in the representation of real and existing things," Realists recorded in often gritty detail the present-day existence of humble people, paralleling related trends in the naturalist literature of Émile Zola, Honoré de Balzac, and Gustave Flaubert

- Fyodor Dostoyevsky, Leo Tolstoy, Gustave Flaubert, and Ivan Turgenev are regarded by many critics as representing the zenith of the realist style with their unadorned prose and attention to the details of everyday life
- Later "realist" writers included Benito Pérez Galdós, Guy de Maupassant, Anton Chekhov, José Maria de Eça de Queiroz, Machado de Assis, Bolesław Prus and, in a sense, Émile Zola, whose naturalism is often regarded as an offshoot of realism.

Gustave Courbet (1819-1877)



“Show me an angel and I
will paint you an angel”



Self-Portrait
with Black Dog
1842-44
Oil on canvas,
46 x 56 cm
Musée du Petit
Palais, Paris

Self-Portrait (Man with Leather Belt)

1845-46

Oil on canvas, 100 x 82 cm

Musée d'Orsay, Paris





Burial at Ornans

1849-50

Oil on canvas, 315 x 668 cm

Musée d'Orsay, Paris

“the burial at Ornans was in reality the burial of romanticism”- courbet

Exhibited at the 1850–1851 Paris Salon created an "explosive reaction" and brought Courbet instant fame.



The Stonebreakers

1849

Oil on canvas, 165 x 257 cm

Gemäldegalerie, Dresden (destroyed)



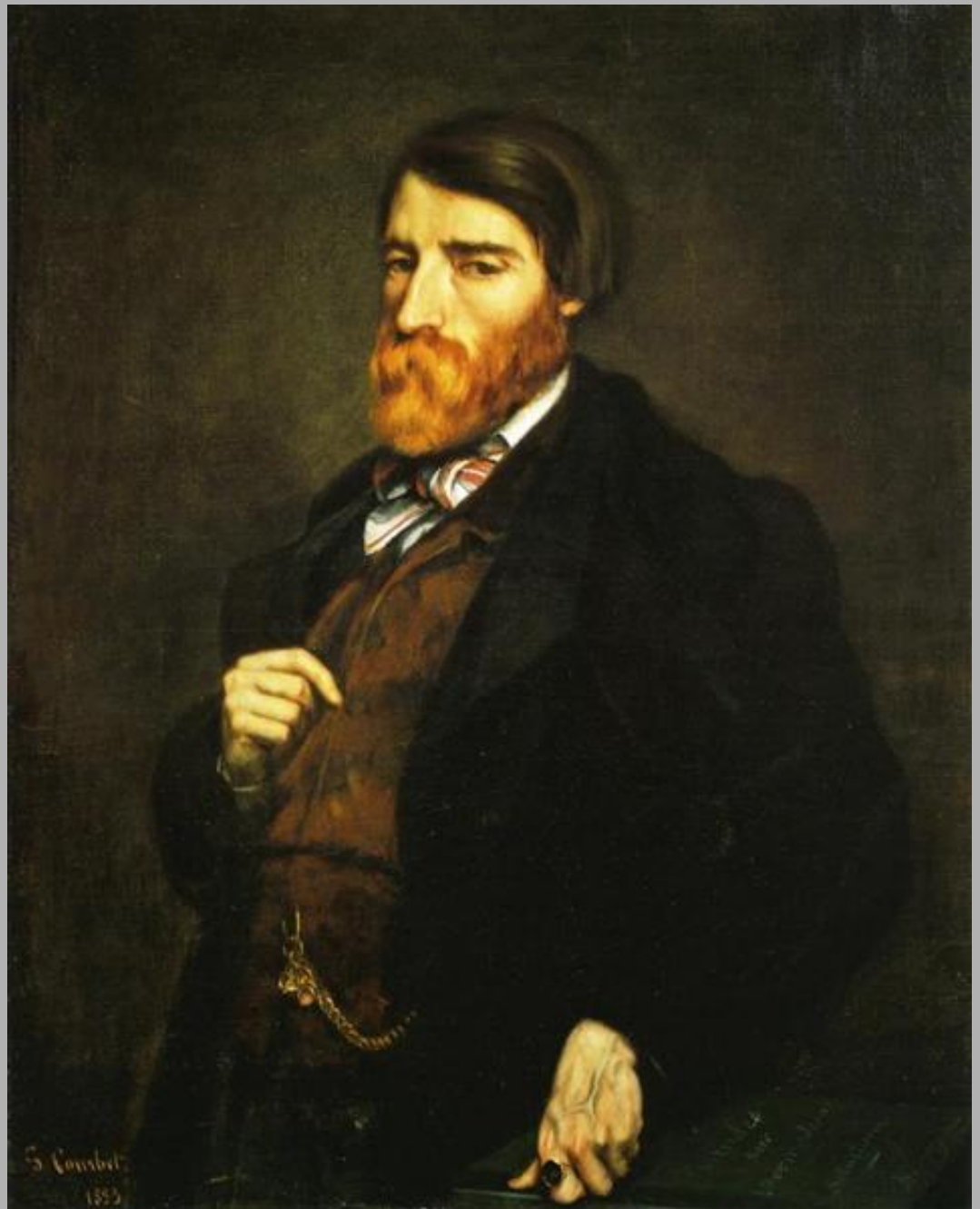


Young Women from the Village
1851
Oil on canvas, 195 x 261 cm
Metropolitan Museum of Art, New York



The Meeting, 1853 by Gustave Courbet

Portrait Of Alfred Bruyas
1853
oil, canvas
74 x 92 cm
Musée Fabre, Montpellier, France





*The Studio of the Painter: A real allegory summing up seven
years of my artistic and moral life*
1855

Oil on canvas, 359 x 598 cm
Musée d'Orsay, Paris

The Painter's Studio was rejected by the Exposition
of 1855. In response Courbet opens his own
exhibition, "Le Realisme" or "Exhibition of Realism"



The Source of the Loue

1863

Oil on canvas, 84 x 107 cm

Kunsthhaus, Zurich

The Bathers

1853

Oil on canvas, 227 x 193 cm

Musée Fabre, Montpellier

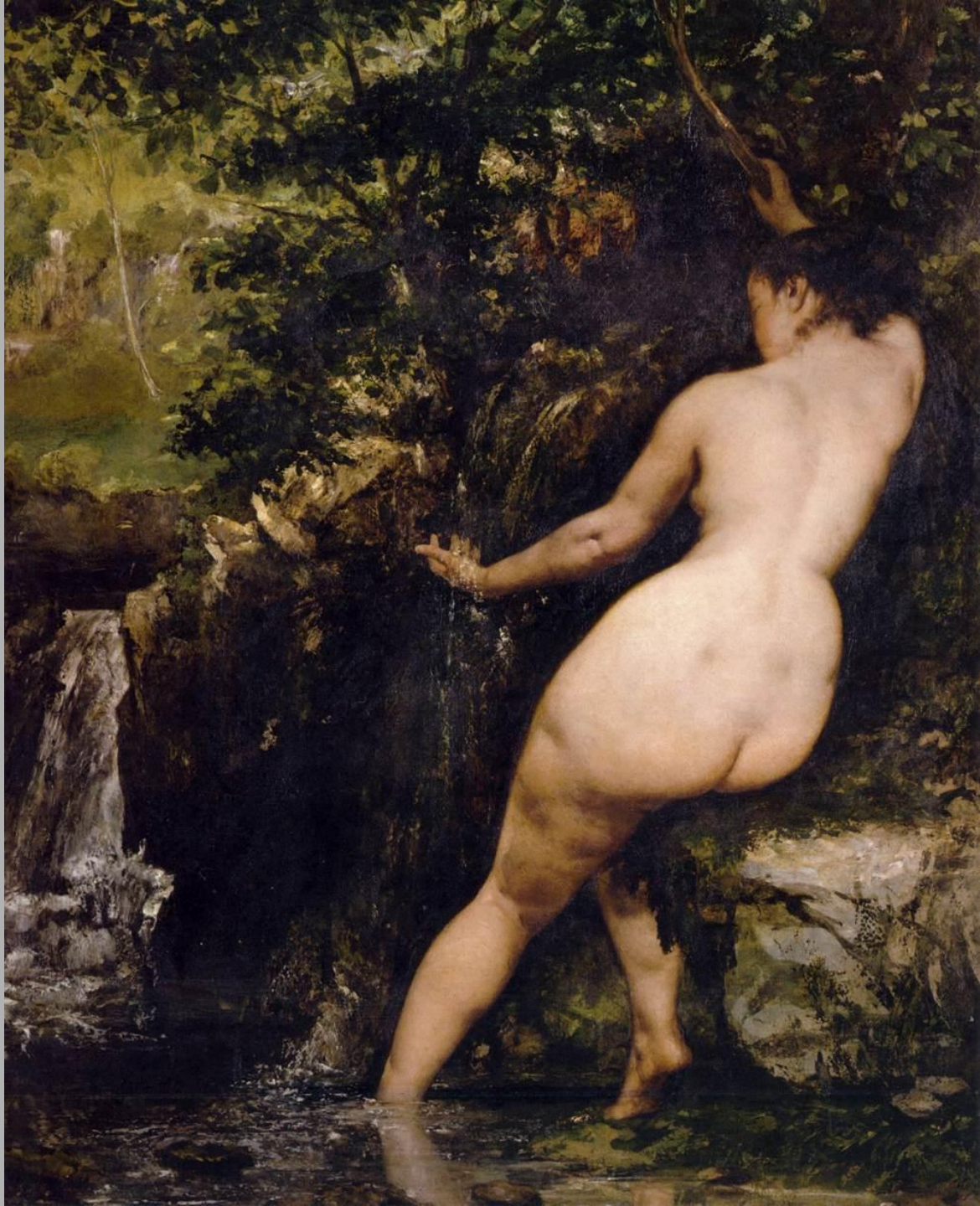


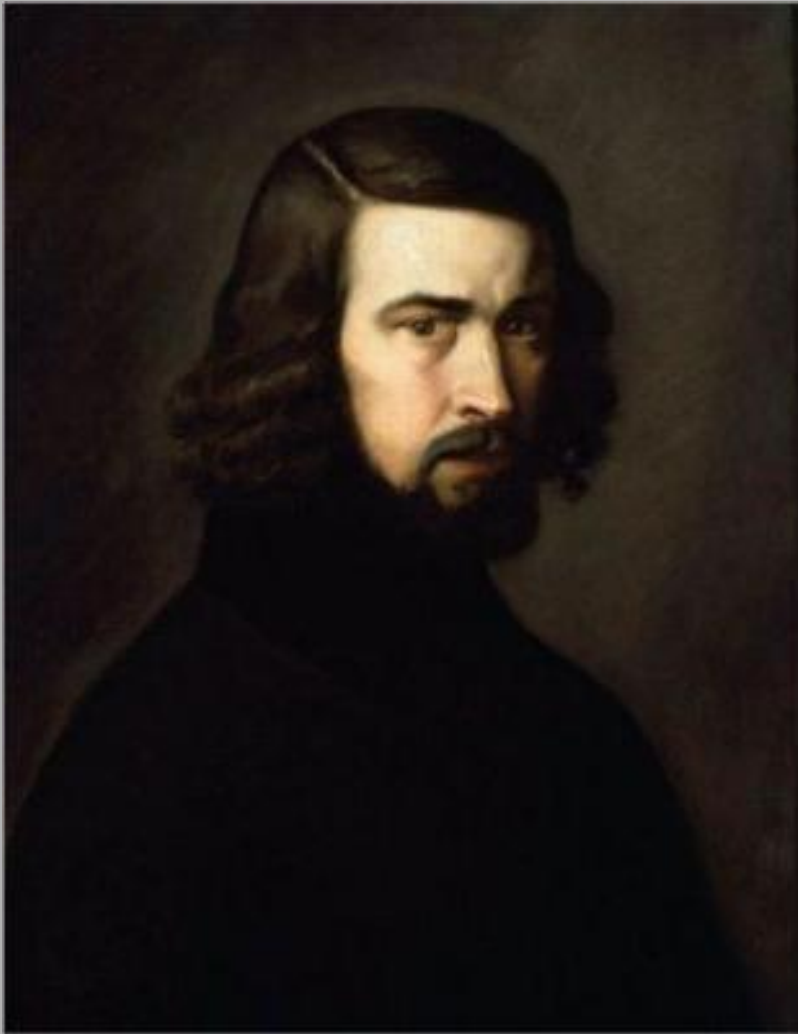


Sleep
1866

Oil on canvas. 135 x 200 cm
Musée du Petit Palais, Paris

The Source
1868
Oil on canvas, 128 x 97 cm
Musée d'Orsay, Paris





Jean-Francois Millet



Jean-Francois Millet
Harvesters Resting
1850 - 1853



Oedipus Taken Down From The Tree
1847



The Winnower
c.1847 - 1848



The Sower

1850

oil, canvas

101.6 x 82.6 cm

Museum of Fine Arts, Boston,
MA, USA



The Gleaners,
1857,
oil on canvas
Musée d'Orsay, Paris, France

The Angelus
1857-1859
oil, canvas
66 x 55.5 cm
Musée d'Orsay,
Paris, France





Women Carrying Faggots
1858; France
charcoal, gouache, paper



The Man With
The Hoe
1860-1862
oil, canvas
99 x 80 cm



House Birth place Millet
pastel, paper

La collection de M. Feuardent père

Honore Daumier



The Republic

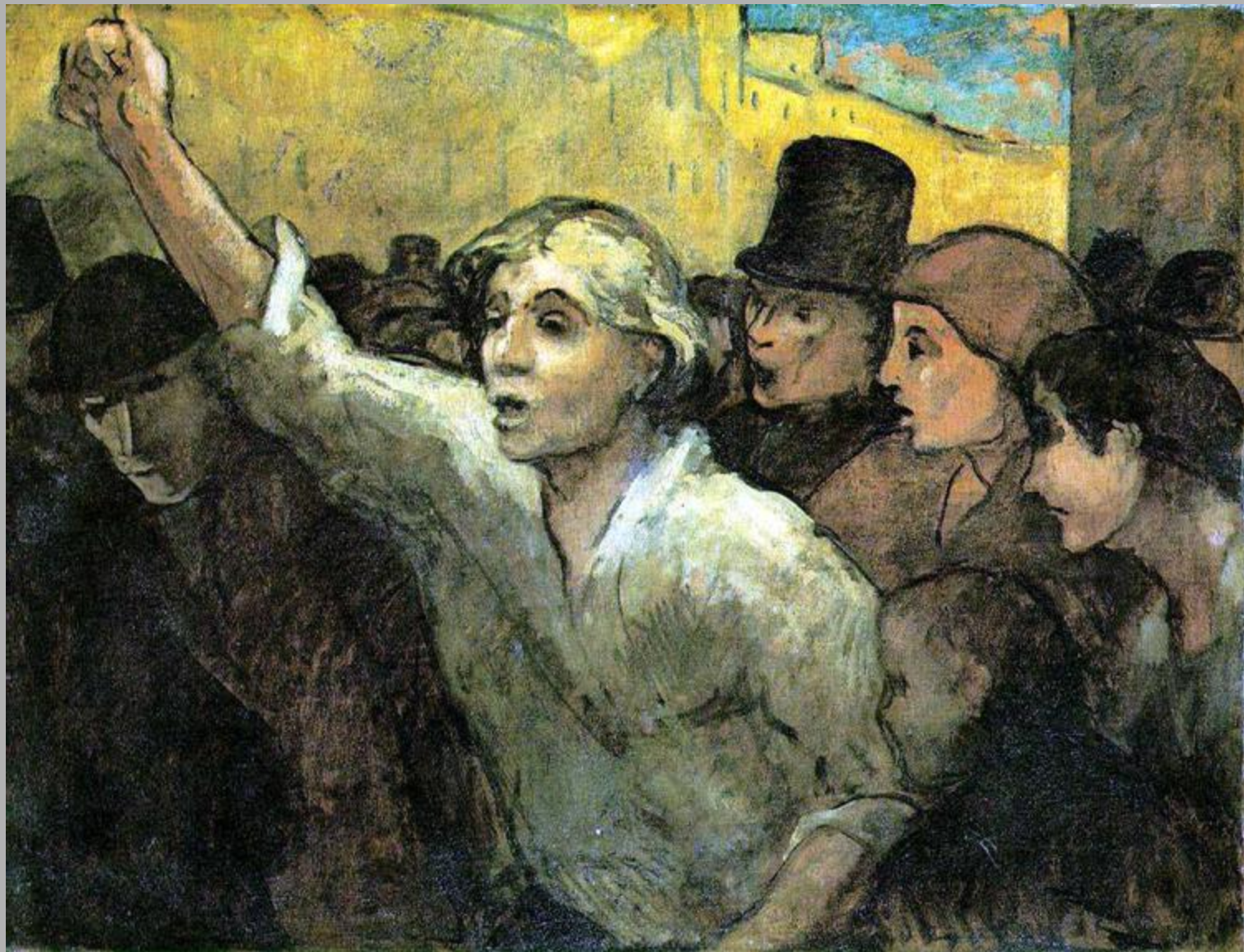
1848

oil, canvas

60 x 73 cm

Musée d'Orsay, Paris, France





The Insurrection

1852-1858

oil, canvas

Philips Collection, Washington DC, USA



Rue Transnonain
1834, lithograph

- Workers rebel in Lyon, France, and government troops suppressed them (aka: killed them)
- A soldier was shot from a workers' apartment complex, so troops came in and killed everyone in the building for revenge
- Disorderly room – symbol of the attack
- Three generations – middle-aged man on top of a child, elderly on extreme right





Gargantua

1831

lithography

Bibliothèque Nationale, Paris, France



The Legislative Belly
1834
lithography



The Laundress

1860-1861

oil, panel

Musée d'Orsay, Paris, France





Third Class Carriage
1862,
oil on canvas



The Soup

pen, pencil, ink, watercolor, paper

Musée du Louvre, Paris, France



Edouard Manet
Olympia, 1863, oil on canvas



- Angular, flattened figure
- Cold, indifferent stare
- Cat arches its back at us
- Stares down at us, in the position of power – we are subordinate, like the black servant
- Non-conservative nude



- Curvaceous, softly rounded figure
- Looks lovingly at male spectator
- Sleeping dog looks peaceful
- Looking up at us
- Beautiful nude



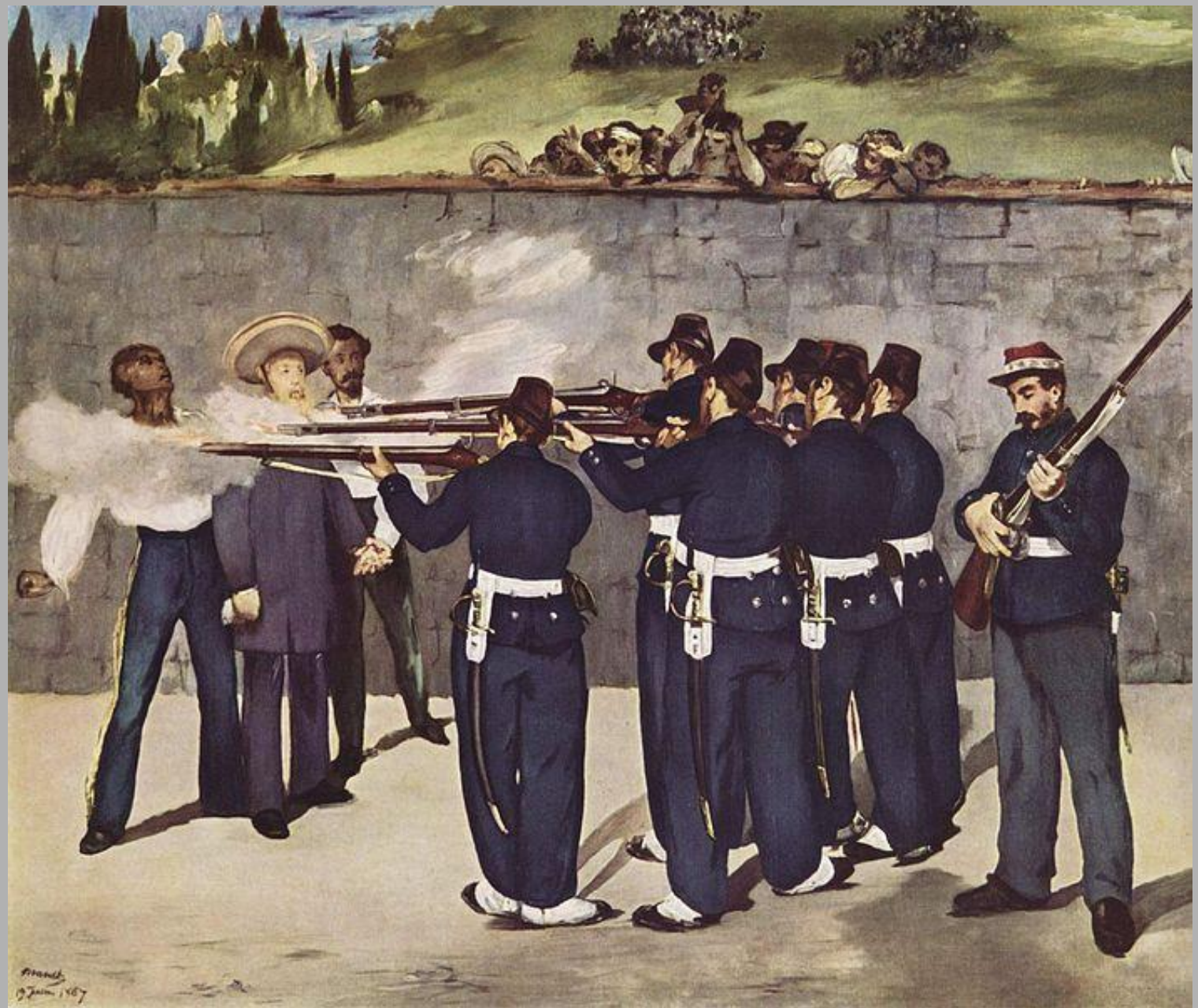
Edouard Manet,
Luncheon on the Grass
1863, oil on canvas

Manet



GIORGIONE'S "Pastoral Concert"





The Execution of Emperor Maximilian, 1868



The Third of May 1808, 1814. Oil on canvas,
266 x 345 cm. Museo del Prado, Madrid



Majas on a Balcony
1800–1810
Oil on canva



The Balcony, 1868–69, Musée d'Orsay



The Ragpicker, 1865–70, Norton Simon Museum