



Manet And The Family Romance

Nancy Elizabeth Locke



Manet And The Family Romance:

Manet and the Family Romance Nancy Locke, 2001 douard Manet s paintings have long been recognized for being visually compelling and uniquely recalcitrant While critics have noted the presence of family members and intimates in paintings such as *Le D jeuner sur l herbe* Nancy Locke takes an unprecedented look at the significance of the artist s family relationships for his art Locke argues that a kind of mythology of the family or Freudian family romance frequently structures Manet s compositional decisions and choice of models By looking at the representation of the family as a volatile mechanism for the development of sexuality and of repression conflict and desire Locke brings powerful new interpretations to some of Manet s most complex works Locke considers for example the impact of a father son drama rooted in a closely guarded family secret the adultery of Manet p re and the status of L on Leenhoff Her nuanced exploration of the implications of this story that Manet in fact married his father s mistress makes us look afresh at even well known paintings such as *Olympia* This book sheds new light on Manet s infamous interest in gypsies street musicians and itinerants as Locke analyzes the activities of Manet s father as a civil judge She also reexamines the close friendship between Manet and the Impressionist painter Berthe Morisot who married Manet s brother Morisot becomes the subject of a series of meditations on the elusiveness of the self the transience of identity and conflicting concerns with appearances and respectability Manet and the Family Romance offers an entirely new set of arguments about the cultural forces that shaped these alluring paintings

Manet and the Family Romance Nancy Locke, 2001 **Manet and the Family Romance** Nancy Elizabeth Locke, 1992

Creole Darcy Grimaldo Grigsby, 2022-11-18 This book addresses the unique and profound indeterminacy of Creole a label applied to white black and mixed race persons born in French colonies during the nineteenth century Creole implies that the geography of one s birth determines identity in ways that supersede race language nation and social status Paradoxically the very capaciousness of the term engendered a perpetual search for visual signs of racial difference as well as a pretense to blindness about the intermingling of races in Creole society Darcy Grimaldo Grigsby reconstructs the search for visual signs of racial difference among people whose genealogies were often repressed She explores French representations of Creole subjects and representations by Creole artists in France the Caribbean and the Americas To do justice to the complexity of Creole identity Grigsby interrogates the myriad ways in which people defined themselves in relation to others With close attention to the differences between Afro Creole and Euro Creole cultures and persons Grigsby examines figures such as Th odore Chass riau Guillaume Guillon Lethi re Alexandre Dumas p re douard Manet Edgar Degas the models Joseph and Laure Josephine Bonaparte Jeanne Duval and Adah Isaacs Menken Based on extensive archival research *Creole* is an original and important examination of colonial identity This essential study will be welcomed by specialists in nineteenth century art history French cultural history the history of race and transatlantic history more generally **Gender, Space, and the Gaze in Post-Haussmann Visual Culture** Temma Balducci, 2017-03-27 Charles Baudelaire s fl neur as described in his 1863 essay

The Painter of Modern Life remains central to understandings of gender space and the gaze in late nineteenth century Paris despite misgivings by some scholars Baudelaire's privileged and leisurely figure at home on the boulevards underlies theorizations of bourgeois masculinity and by implication bourgeois femininity whereby men gaze and roam urban spaces unreservedly while women lacking the freedom to either gaze or roam are wedded to domesticity In challenging this tired paradigm and offering fresh ways to consider how gender space and the gaze were constructed this book attends to several neglected elements of visual and written culture the ubiquitous male beggar as the true denizen of the boulevard the abundant depictions of well to do women looking sometimes at men the popularity of windows and balconies as viewing perches and the overwhelming emphasis given by both male and female artists to domestic scenes The book's premise that gender space and the gaze have been too narrowly conceived by a scholarly embrace of Baudelaire's *flâneur* is supported across the cultural spectrum by period sources that include art criticism high and low visual culture newspapers novels prescriptive and travel literature architectural practices interior design trends and fashion journals

Discomfort Food
Marni Reva Kessler, 2021-02-02 An intricate and provocative journey through nineteenth century depictions of food and the often uncomfortable feelings they evoke At a time when chefs are celebrities and beautifully illustrated cookbooks blogs and Instagram posts make our mouths water scholar Marni Reva Kessler trains her inquisitive eye on the depictions of food in nineteenth century French art Arguing that disjointed senses of anxiety nostalgia and melancholy underlie the superficial abundance in works by Manet Degas and others Kessler shows how in their images food presented a spectrum of pleasure and unease associated with modern life Utilizing close analysis and deep archival research Kessler discovers the complex narratives behind such beloved works as Manet's *Fish Still Life* and Antoine Vollon's Internet famous *Mound of Butter* Kessler brings to these works an expansive historical review creating interpretations rich in nuance and theoretical implications She also transforms the traditional paradigm for study of images of edible subjects showing that simple categorization as still life is not sufficient Discomfort Food marks an important contribution to conversations about a fundamental theme that unites us as humans food Suggestive and accessible it reveals the very personal often uncomfortable feelings hiding within the relationship between ourselves and the representations of what we eat

Paris in Ruins Sebastian Smee, 2024-10-17 Pulitzer winner Sebastian Smee relives the remarkable birth of Impressionism from the ashes of war Enjoyable a fine portrait not only of impressionism but the society that made it possible THE SUNDAY TIMES Paris January 1871 the final agonising days of the Franco Prussian War As the German army cements its advantage shells rattle through the Left Bank It is a bitterly cold winter there is no fuel no medicine no food The city's poorer citizens have long turned to eating rats cats and dogs France has been brought to its knees douard Manet Berthe Morisot and Edgar Degas are trapped in the besieged city Renoir and Bazille have joined regiments outside of Paris while Monet and Pissarro fled the country just in time Out of the Siege and the Commune these artists developed a newfound sense of the fragility of life A feeling for

transience reflected in Impressionism's emphasis on fugitive light shifting seasons glimpsed street scenes and the impermanence of all things would change art history forever This is the extraordinary account of the Terrible Year in Paris and its monumental impact on the rise of Impressionism Vigorous and enjoyable DAILY TELEGRAPH Smee has a gimlet eye a seductive style and a novelist's feel for character and incident NEW YORK TIMES Detailed lively and at times richly novelistic LITERARY REVIEW

Cézanne's Gravity Carol Armstrong, 2018-11-13 A transformative study freeing the artist from outdated art historical narratives and revealing his work as newly strange again Cézanne's Gravity is an ambitious reassessment of the paintings of Paul Cézanne 1839-1906 Whereas previous studies have often looked at the artist's work for its influence on his successors and on the development of abstraction Carol Armstrong untethers it from this timeline examining Cézanne's painting as a phenomenological and intellectual endeavor Armstrong uses an interdisciplinary approach to analyze Cézanne's work pairing the painter with artists and thinkers who came after him including Roger Fry Virginia Woolf Albert Einstein Maurice Merleau-Ponty Rainer Maria Rilke R.D. Laing and Helen Frankenthaler Through these pairings Armstrong addresses diverse subjects that illuminate Cézanne's painting from the nonlinear narratives of modernist literature and the ways in which space and time act on objects to color sensation and the schizophrenic mind Cézanne's Gravity attends to both the physicality of the artist's works and the weight they bear on the history of art This distinctive study not only invites its readers to view Cézanne's paintings with fresh eyes but also offers a new methodology for art historical inquiry outside linear narratives one truly fitting for our time

"French Paintings of Childhood and Adolescence, 1848-1886" Anna Green, 2017-07-05 The premise of Anna Green's timely and original book is that nineteenth-century representations of childhood and adolescence in paintings but also in other forms of visual culture and in diverse written discourses of the period are critical for understanding modernity Whilst such well-worn signifiers for modernity as the city the dandy and the prostitute have been well-mined childhood and adolescence have not Paintings of the young produced in France from 1848 to 1886 Green contends inform not only our understanding of modern life but also our perception of modernist or avant-garde painting Figuring largely are Manet and the Impressionists as well as a gamut of more traditional painters of children who are crucial in providing context for the avant-garde Because modernity is an essentially urban phenomenon Green's focus is primarily on the city usually Parisian child The painted youth of her study are organized initially by class and gender Then the chapters are structured according to themes parent-child relations modes of discipline work education and play the spectacle sexuality that straddle the congruences among the book's triple trajectory the young their modernist representations and the experience of modernity Green's interdisciplinary approach ensures that this book will be of interest not only to art historians but to all those concerned with the cultural and social history of childhood

Catholic Culture in the USA John Portmann, 2010-02-10 This study of Catholicism articulates how theological teachings trickle down from the Vatican and influence decisions about food marriage sex community celebrations and medical care

Cézanne, Murder, and

Modern Life Andr  Dombrowski, 2013 C zanne Murder and Modern Life changes the way we think about and see C zanne s entire oeuvre Dombrowski s arguments are convincing and bold especially on the theme of murder as a vehicle for representation Modern Olympia has never before been so satisfactorily analyzed Susan Sidlauskus Rutgers University author of Cezanne s Other The Portraits of Hortense Exciting and intelligent C zanne Murder and Modern Life will be important for modernists and essential for scholars of C zanne early Impressionism and painting in the 1860s Dombrowski shows us a C zanne we did not know Nancy Locke author of Manet and the Family Romance

The Judgment of Paris Ross King, 2012-01-11 Another fascinating book by the author of Brunelleschi s Dome and Michelangelo and the Pope s Ceiling a saga of artistic rivalry and cultural upheaval in the decade leading to the birth of Impressionism If there were two men who were absolutely central to artistic life in France in the second half of the nineteenth century they were Edouard Manet and Ernest Meissonier While the former has been labelled the Father of Impressionism and is today a household name the latter has sunk into obscurity It is difficult now to believe that in 1864 when this story begins it was Meissonier who was considered the greatest French artist alive and who received astronomical sums for his work while Manet was derided for his messy paintings of ordinary people and had great difficulty getting any of his work accepted at the all important annual Paris Salon Manet and Meissonier were the Mozart and Salieri of their day one a dangerous challenge to the establishment the other beloved by rulers and the public alike for his painstakingly meticulous oil paintings of historical subjects Out of the fascinating story of their parallel careers Ross King creates a lens through which to view the political tensions that dogged Louis Napoleon during the Second Empire his ignominious downfall and the bloody Paris Commune of 1871 At the same time King paints a wonderfully detailed and vivid portrait of life in an era of radical social change When Manet painted *Dejeuner sur l herbe* or *Olympia* he shocked not only with his casual brushstrokes but with his subject matter top hatted white collar workers and their mistresses were not considered suitable subjects for Art Ross King shows how benign as they might seem today these paintings changed the course of history The struggle between Meissonier and Manet to see their paintings achieve pride of place at the Salon was not just about artistic competitiveness it was about how to see the world Full of fantastic tidbits of information and a colourful cast of characters that includes Baudelaire Courbet and Zola with walk on parts for Monet Renoir Degas and Cezanne The Judgment of Paris casts new light on the birth of Impressionism and takes us to the heart of a time in which the modern French identity was being forged

Fellow Men Bridget Alsdorf, 2022-07-12 Focusing on the art of Henri Fantin Latour 1836 1904 and his colleagues Gustave Courbet Edgar Degas Edouard Manet Fr d ric Bazille and Pierre Auguste Renoir *Fellow Men* argues for the importance of the group as a defining subject of nineteenth century French painting Through close readings of some of the most ambitious paintings of the realist and impressionist generation Bridget Alsdorf offers new insights into how French painters understood the shifting boundaries of their social world and reveals the fragile masculine bonds that made up the avant garde A dedicated realist who veered between

extremes of sociability and hermetic isolation Fantin Latour painted group dynamics over the course of two decades from 1864 to 1885 This was a period of dramatic change in French history and art events like the Paris Commune and the rise and fall of impressionism raised serious doubts about the power of collectivism in art and life Fantin Latour's monumental group portraits and related works by his friends and colleagues from the 1850s through the 1880s represent varied visions of collective identity and test the limits of association as both a social and an artistic pursuit By examining the bonds and frictions that animated their social circles Fantin Latour and his cohorts developed a new pictorial language for the modern group one of fragmentation exclusion and willful withdrawal into interior space that nonetheless presented individuality as radically relational

"Manet, Wagner, and the Musical Culture of Their Time " Therese Dolan, 2017-07-05 How did the tumult caused by German composer Richard Wagner result in the first modernist painting In the first full length book dedicated to the study of Edouard Manet and music art historian Therese Dolan demonstrates that the 1862 painting *Music in the Tuileries* represents the progressive musical culture of his time heretofore read by scholars predominantly through the words of Charles Baudelaire Dolan sees in this painting's radical style the conceptual shift to modernism in both painting and music a transition that she convincingly argues received a strong impetus from Manet's *Music in the Tuileries* and Wagner's controversial *Tannhäuser* which premiered the previous year Supplemental to analysis of the painting Dolan incorporates discussion of texts by Theophile Gautier Champfleury and Baudelaire who are represented in the painting This book incorporates studies of the major artistic literary and musical figures of nineteenth century France It represents an important contribution to an understanding of French culture in the third quarter of the nineteenth century a period of intense literary artistic and musical activity that formed the crucible for modernism

Representations , 2001 *"Interior Portraiture and Masculine Identity in France, 1789-1914 "* Heather Belnap Jensen, 2017-07-05 Focusing specifically on portraiture as a genre this volume challenges scholarly assumptions that regard interior spaces as uniquely feminine Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century the preponderance of such portraits alone supports the book's premise that the alignment of men with public life is oversimplified and more myth than reality The volume offers analysis of works by a mix of artists from familiar names such as David Delacroix Courbet Manet Rodin and Matisse to less well known image makers including Dominique Doncre Constance Mayer Anders Zorn and Lucien Etienne Melingue The essays cover a range of media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period The home and other interior spaces emerge from these studies as rich and complex locations for both masculine self expression and artistic creativity *Interior Portraiture and Masculine Identity in France 1789-1914* provides a much needed rethinking of modern masculinity in this period

Manet's Incident in a Bullfight Theodore Reff, 2005 Picturing Children Marilyn R. Brown, 2017-07-05 The representation of children in modern European visual culture has often been marginalized by Art History as sentimental and

trivial For this reason the subject of childhood in relation to art and its production has largely been ignored Confronting this dismissal this unique collection of essays raises new and unexpected issues about the formation of childhood identity in the nineteenth century and makes a significant contribution to the development of inter disciplinary studies within this area Through a range of stimulating and insightful case studies the book charts the development of the Romantic ideal of childhood starting with Rousseau s *Emile* and attends to its visual social and psychological transformations during the historical period from which Freud s psychoanalytic theories eventually emerged Foremost scholars such as Anne Higonnet Carol Mavor Susan Casteras and Linda A Pollock uncover the means by which children became an important conduit for prevailing social anxieties and demonstrate that the apparently timeless images of them that proliferated at the time should be understood as complex cultural documents Over 50 illustrations enhance this rich and fascinating volume

Handbook of Autobiography / Autofiction Martina Wagner-Egelhaaf, 2019-01-29 Autobiographical writings have been a major cultural genre from antiquity to the present time General questions of the literary as e g the relation between literature and reality truth and fiction the dependency of author narrator and figure or issues of individual and cultural styles etc can be studied preeminently in the autobiographical genre Yet the tradition of life writing has in the course of literary history developed manifold types and forms Especially in the globalized age where the media and other technological cultural factors contribute to a rapid transformation of lifestyles autobiographical writing has maintained even enhanced its popularity and importance By conceiving autobiography in a wide sense that includes memoirs diaries self portraits and autofiction as well as media transformations of the genre this three volume handbook offers a comprehensive survey of theoretical approaches systematic aspects and historical developments in an international and interdisciplinary perspective While autobiography is usually considered to be a European tradition special emphasis is placed on the modes of self representation in non Western cultures and on inter and transcultural perspectives of the genre The individual contributions are closely interconnected by a system of cross references The handbook addresses scholars of cultural and literary studies students as well as non academic readers

The Gamin de Paris in Nineteenth-Century Visual Culture Marilyn R. Brown, 2017-05-08 The revolutionary boy at the barricades was memorably envisioned in Eug ne Delacroix s painting *Liberty Leading the People* 1830 and Victor Hugo s novel *Les Mis erables* 1862 Over the course of the nineteenth century images of the Paris urchin entered the collective social imaginary as cultural and psychic sites of memory whether in avant garde or more conventional visual culture Visual and literary paradigms of the mythical gamin de Paris were born of recurring political revolutions 1830 1832 1848 1871 and of masculine bourgeois identity constructions that responded to continuing struggles over visions and fantasies of nationhood With the destabilization of traditional patriarchal family models the diminishing of the father s symbolic role and the intensification of the brotherly urchin s psychosexual relationship with the allegorical motherland what had initially been socially marginal eventually became symbolically central in classed and gendered inventions and repeated re inventions of

fraternity people and nation Within a fundamentally split conception of the people the bohemian boy insurrectionary an embodiment of freedom was transformed by ongoing discourses of power and reform of victimization and agency into a capitalist entrepreneur schoolboy colonizer and budding military defender of the fatherland A contested figure of the city became a contradictory emblem of the nation

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