

**IMPRESSIONISM, PHOTOGRAPHY, SERIALISM:  
Serial Impressions (Print and Eye)**

- I. Negotiating “Impressionism” as an alternate vision
  - A. Last lecture:
    1. Edgar Degas – the modern classicist
    2. Claude Monet – “only an eye”
    3. Hauntings by photography (Manet, Frederic Bazille)
  - B. Theorizing a split in Impressionist modes:
    1. Phenomenological (Monet) versus
    2. Psychological (Degas)
  - C. Other players: Gustave Caillebotte, Auguste Renoir, Camille Pissarro, Berthe Morisot, Mary Cassatt.
  - D. The first exhibition of the “disciples of M. Manet....” in Nadar’s studio April 15, 1874 (See previous week’s handout for contemporary press coverage)
- II. The sense of the Series
  - A. Registration of *petits sensations*, minute sensations, on the well-tuned apparatus at a precise moment in the flux of experience and duration (Bergson)
  - B. Production of slight variants, “unique objects,” in burgeoning industrialization
- III. “Le High Life:” graphic art and the “painting” of *la vie moderne*
  - A. The market: Boudin’s wish that “these people who leave their offices and cubbyholes” should have a right “to be fixed upon canvas, to be brought to our attention...,” Manet, “What I want today is to make money...”
  - B. The audience: educated and prepared (like the artist) for a visual vocabulary of radical juxtapositions, partial views, fragmented perspectives.
  - C. The artworks: foregrounding the *sensibilité* of the producer / inventor? Or capturing the gaze with a two-second “icon” (the poster)?
- IV. The poster – source of the “Post” in Post-Impressionism?
  - A. Jules Chéret – from narrative (1870s) to iconic (1890s)
  - B. Henri de Toulouse-Lautrec and the theatrical demi-monde

See verso for slide list

Slide List (selected) for **5:2**

Monet, Terrace at Sainte-Adresse, 1867

Degas, Place de la Concorde 1875

} Psychological Impressionism?

Monet, Lady in the Garden, 1867

Monet, Dejeuner sur l'herbe, 1865-6 (and studies)

Monet, La Grenouillere, 1869

Renoir, La Grenouillere, 1869

Monet, Impression, Sunrise 1873 (**gave the movement its name**)

Renoir, Ball at the Moulin Galette, Montmartre, 1876

Caillebotte, Parquet Planers 1875

Caillebotte, Le Pont de l'Europe, 1876-77 (and variant from same years)

Caillebotte, Bare-headed Man Seen from Behind at a Window, 1875

Monet, Haystacks 1891

Monet, Rouen Cathedral, 1894 (Dawn, Noon, Sunset)

Monet, Waterloo Bridge, 1900 ("Weather") and 1903 ("Sunlight Effect")

Monet, Waterlilies/ Nymphaeas, 1905-1907 (through the end of his life)

Pissarro, Edge of the Woods 1879

Seurat, Bathers at Asnieres, 1884

Pissarro, Factory on the Oise; Factory near Pontoise (several versions) 1873

Manet, In the Winter Garden, 1879

Manet, Bar at the Folies-Bergere, 1882

Monet, Boulevard des Capuchines detail, 1873

Daumier, Nadar Raising Photography to the level of Art, Charivari, 22 May 1862

Darjou, "Souvenir de la Grenouillere," 1869, from Le Journal Amusant

Pissarro, portrait of Cezanne, 1874

reprise: image d'Epinal (the wandering Jew)

Manet, Chats, lithograph advertising Champfleury book, 1868

Manet, Christ with Angels (etching with aquatint), 1865

Jules Chéret, Au Folies Bergere, (color lithograph) 1875

Chéret, Savon Cosmydor, (color lithograph) 1891

Chéret, Palais de glace, (color lithograph), 1893.

Eugene Grasset, Sarah Bernhard as Jeanne d'Arc c. 1890, "photorelief in 4 colors"

Chéret, Bal du Moulin Rouge, 1889 Lithograph in 5 colors

Toulouse-Lautrec, Female Clown 1896

Toulouse-Lautrec, At the Moulin Rouge, 1891-92

Toulouse-Lautrec, Jane Avril Dancing, various versions 1893 - 1892

Toulouse-Lautrec, La Goulou, Moulin Rouge, 1891 (four color litho, T-L's first)