Realism
REALISM
Mid 19\textsuperscript{th} Century (or 1800’s)

Artists felt that they should portray political, social, and moral issues, without glorifying the past or presenting romantic views of the present. \textit{The artists presented familiar scenes as they actually appeared, hence REALISM.}

- Painting realistic situations
- Celebrating working class and peasants;
- \textit{en plein air}
- Rustic painting

Realism as a style or movement needs to be distinguished from "realism" as a term to describe the very precise, detailed and accurate representation in art of the visual appearance of scenes and objects.
- Realism revolted against the exotic subject matter and exaggerated emotionalism and drama of the Romantic movement.

- portrayed real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life.

- Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes wrought by the Industrial and Commercial Revolutions.

- The popularity of such 'realistic' works grew with the introduction of photography — a new visual source that created a desire for people to produce representations which situations or settings looked “objectively real.”

- The Realism movement overlapped Impressionism
Jean-Francois Millet

(1814-1875)

• realist artist
• painted rural and working class people, especially peasants
• conveys a sense of admiration for common man
• his artwork reflects socialist ideas of the time
Jean-Francois Millet

- The Walk to Work (Le Depart pour le Travail)
  1851
  Oil on canvas
  55.5 x 46 cm
• Buckwheat Harvest: Summer 1868–74
Oil on canvas, 85 x 111 cm
Museum of Fine Arts, Boston
Jean-Francois Millet

- Catherine Lemaire
  1848
  Pencil on paper, 550 x 420 mm
  Museum of Fine Arts, Boston
Jean-Francois Millet

- The Angelus
  1857-59
  Oil on canvas
  21 3/4 x 26 in. (55.5 x 66 cm)
  Musee d'Orsay, Paris
• Shepherdess with Her Flock 1864
  Oil on canvas 81 x 101
• Musee d'Orsay, Paris

Jean-Francois Millet
• The Gleaners
1857
Oil on canvas, 85.5 x 111 cm
Musée du Louvre, Paris
Jean-Francois Millet

- **The Winnower**
  - 1848
  - Oil on canvas, 38 x 29 cm
  - Musée du Louvre, Paris
Jean-Francois Millet

- Bauer beim Propfen eines Baumes 1855
- Öl auf Leinwand, 80,5 x 100,0
Harvesters Resting
Oil on canvas, 1850-1853
67.31 x 119.70
• Haystacks: Autumn
c. 1874
Oil on canvas, 85 x 110 cm
Metropolitan Museum of Art, New York

Jean-Francois Millet
Jean-Francois Millet

• Hunting Birds at Night
1874
Oil on canvas, 74 x 93 cm
Museum of Art, Philadelphia
Jean-Francois Millet

- Peasant-Girls with Brushwood
  c. 1852
  Oil on canvas, 38 x 30 cm
  The Hermitage, St. Petersburg
Jean-Francois Millet

Spring
1868-73
Oil on canvas, 86 x 111 cm
Musée d'Orsay, Paris
• Trussing Hay
1850
Oil on canvas, 56 x 65 cm
Musée du Louvre, Paris

Jean-Francois Millet
Jean-Francois Millet

- Young Shepherdess
c. 1871
Oil on canvas, 162 x 113 cm
Museum of Fine Arts, Boston
Gustave Courbet

1819-1877
Gustave Courbet

• represented French society as he saw
• made no attempt to beautify the French landscape or people
• Criticized because his work was too crude in subject matter and technique.
• Promoted working class cause.
After Dinner at Ornans
1849
Oil on canvas, 195 x 257 cm
Musée des Beaux-Arts, Lille
Although hailed as the father of Realism, Courbet did not like to be called a Realist. What we can gather from his statements, his goals as a painter were to create a living art based on the customs of people and appearances of real and existing objects of his time. He did not believe in painting abstract concepts such as angels.

Formal qualities distinguish his work included a palette of dirty browns and grays with sparing use of bright color. He depicted common laborers and workers.
Two features of Courbet’s *Burial at Ornans* that horrified contemporary critics:
The subject’s ordinariness mixed with the monumental scale of a traditional history painting.
The starkly antiheroic composition.

The work differs from contemporary Romantic work in that the heroic, the sublime, and the dramatic are not found in his work, only the mundane realities of daily life and death. It captures the ordinary rhythms of contemporary life.
• Beach near Trouville
1865
Oil on canvas, 54 x 64 cm
Wallraf-Richartz Museum, Cologne
Gustave Courbet

- **Cliffs at Étretat**
  - 1870
  - Oil on canvas, 66 x 82 cm
  - Nationalgalerie, Berlin
• Courbet in his Cell at Sainte-Pélagie
  1871
Charcoal on paper, 160 x 270 mm
Musée du Louvre, Paris
Gustave Courbet

- Firemen Running to a Fire
  1850-51
  Oil on canvas, 388 x 580 cm
  Musée du Petit Palais, Paris
Gustave Courbet

- Flower Still-Life
- 1863
- Oil on canvas, 65 x 54 cm
- The Hermitage, St. Petersburg
Gustave Courbet

- Landscape
- Oil on canvas, 92 x 74 cm
  Gemäldegalerie, Dresden
Lot and His Daughters
1844
Oil on canvas, 89 x 116 cm
Private collection

Gustave Courbet
Gustave Courbet

- Lovers in the Countryside
  1844
  Oil on canvas, 77 x 60 cm
  Musée des Beaux-Arts, Lyon
Gustave Courbet

- Lovers in the Country, Sentiments of the Young Age after 1844
  Oil on canvas, 61 x 51 cm
  Petit Palais, Paris
Gustave Courbet

- Man with Pipe
  - Oil on canvas, 56 x 47 cm
  - Museu Nacional de Arte Antiga, Lisbon
• Panoramic View of the Alps, Les Dents du Midi
  1877
  Oil on canvas, 151 x 209 cm
  Museum of Art, Cleveland
Gustave Courbet

- Pipe
  1858
  Oil on canvas
  Private collection
Gustave Courbet

• Poor Woman of the Village
  1866
  Oil on canvas, 86 x 126 cm
  Private collection
• Portrait of Baudelaire
c. 1848
Oil on canvas, 54 x 65 cm
Musée Fabre, Montpellier

Gustave Courbet
Gustave Courbet

- Portrait of Hector Berlioz
  1850
  Oil on canvas, 61 x 48 cm
  Musée d'Orsay, Paris
Gustave Courbet

- Portrait of Juliette Courbet
  1844
  Oil on canvas,
  78 x 62 cm
  Musée du Petit Palais, Paris
Gustave Courbet

- Portrait of Urbain Cuenot
  1846
  Oil on canvas, 56 x 47 cm
  Musée Courbet, Ornans
Gustave Courbet

Reclining Woman
1865-66
Oil on canvas, 77 x 128 cm
The Hermitage, St. Petersburg
• Red Apples at the Foot of a Tree 1871-72
Oil on canvas, 51 x 62 cm
Neue Pinakothek, Munich
Gustave Courbet

- Self-Portrait (Man with Leather Belt) 1845-46
  Oil on canvas, 100 x 82 cm
  Musée d'Orsay, Paris
• Self-Portrait with Black Dog
1842-44
Oil on canvas, 46 x 56 cm
Musée du Petit Palais, Paris

Gustave Courbet
Gustave Courbet

- Study
- 1840s
- Drawing
- Musée du Louvre, Paris
• Sunset on Lake Geneva c. 1876
  Oil on canvas, 74 x 100 cm
  Kunstmuseum, Saint-Gall

Gustave Courbet
Gustave Courbet

- The Bathers
  1853
  Oil on canvas,
  227 x 193 cm
  Musée Fabre,
  Montpellier
The Grain Sifters
1854
Oil on canvas,
131 x 167 cm
Musée des Beaux-Arts, Nantes
Gustave Courbet

• The Meeting or Bonjour Monsieur Courbet 1854
  Oil on canvas, 129 x 149 cm
  Musée Fabre, Montpellier
• The Oak at Flagey (The Oak of Vercingetorix)
  1864
  Oil on canvas, 89 x 110 cm
  Murauchi Art Museum, Tokyo

Gustave Courbet
• The Sea at Palavas
1854
Oil on canvas, 27 x 46 cm
Musée Fabre, Montpellier
• The Shaded Stream (or The Puits Noir Stream)
  1865
  Oil on canvas, 94 x 135 cm
  Musée d'Orsay, Paris
Gustave Courbet

- The Source
  1868
  Oil on canvas, 128 x 97 cm
  Musée d'Orsay, Paris
The Source of the Loue
1863
Oil on canvas, 84 x 107 cm
Kunsthau, Zurich
Gustave Courbet

• The Studio of the Painter
  1855
  Oil on canvas, 359 x 598 cm
  Musée d'Orsay, Paris
• Young Women from the Village
  1851
  Oil on canvas, 195 x 261 cm
  Metropolitan Museum of Art, New York
Gustave Courbet

- The Wrestlers
  1853
  Oil on canvas
  Museum of Fine Arts, Budapest
• Woman of Frankfurt
1858
Oil on canvas, 104 x 140 cm
Wallraf-Richartz Museum, Cologne
Gustave Courbet

• Woman with a Parrot
  1866
  Oil on canvas, 130 x 196 cm
  Metropolitan Museum of Art, New York
Honore Daumier
(1808-1879)
Daumier was concerned with the social problems of the time and it reflected through his work. He used satire to point out his social ills.
Honore was deeply interested in people, especially the underprivileged. In *Third-Class Carriage* he shows us, with great compassion, a group of people on a train journey. Honore makes no attempt to glorify the lower classes, instead, he depicted them as he saw them.
Edouard Manet

Manet began his career with *The Absinthe Drinker* (1858), a painting depicting a debauched and solitary man amongst the shadows of the back streets of Paris. Paintings like the *Absinthe Drinker* portray a darker aspect of Parisian life which was quite removed from Manet's circle, but nonetheless very real.
Edouard Manet, Portrait of Emile Zola, 1868
Le Déjeuner sur l'herbe, the painting that caused such a scandal at the Salon des Refusés of 1863, was painted by Édouard Manet.

The artist's major concern when he painted the work was that he was using art to call attention to art, synthesizing the history of painting with references to many painting genres and showing form as a function of paint and light rather than as a matter of line. He was moving away from illusion and toward an open acknowledgement of painting's properties, such as the flatness of the painting surface.

Aspects of the picture that shocked the public was the nude figure had a distressingly unidealized figure type and also seems disturbingly unabashed and at ease, looking directly at the viewer without shame or flirtatiousness. Rather than portraying a traditional pastoral scene, it seemed to the public to represent the promiscuous in a Parisian park.
Technical features that contributed to Manet’s perceived “audacity” are that his brush strokes are rougher and the shifts in tonality are more abrupt than those found in traditional academic painting.
The public thought that Olympia depicted a shameless, defiant prostitute. The presence of the black maid referred to racial divisions and seemed to evoke depravity, inferiority, and animalistic sexuality.
Classical figures painted by Bouguereau differ from those painted by Manet in that Bouguereau depicted classic mythological subjects with a polished illusionism. The nymphs are ideally beautiful and playful. The style is naturalistic but not Realist.

Édouard Manet
*Olympia*
1863

Adolphe-William Bouguereau
*Nymphs and Satyr*
1873
Similarities:
Olympia reclines across the middle of the canvas from left to right, looking at the viewer, the Venus of Urbino also lays in a similar manor but further down the canvas, allowing for other aspects of the composition, like the two figures in the background to gain enough room for perspective and stability. Other similarities include the fact that both have servants, an animal at the end of the bed, jewellery, possession of flowers (although in different places), the bed and the pose.

Differences:
Prominently the colour schemes are quite opposite to one and other, both reflective of their time and period but also subject matter. Titian paints in romantic warm flattering pinks and peaches, almost dream like, suiting the idea of virginity and romance. Manet paints in cooler more austere and blunt blues, greens and whites, fitting the subject of her profession and reflecting her cold, matter of fact expression.
The style American Winslow Homer painted was considered to be *Realism*. 

*Winslow Homer*  
*The Veteran in a New Field*  
1865  
oil on canvas  
2 ft. 1/8 in. x 3 ft. 2 1/8 in.
The American public found Thomas Eakins's *Gross Clinic* brutally Realistic and hard to look at due to its graphic depiction of surgery.

Thomas Eakins  
*The Gross Clinic*  
1875  
oil on canvas  
8 ft. x 6 ft. 6 in.
Eadweard Muybridge was most famous for Photographing the motion of a horse with all four feet off the ground, which started his investigations into his photographic studies of the successive stages of human and animal motion.
Eadweard Muybridge

Walking and Throwing a Handkerchief

1884-85
gelatin-silver print
Etienne Jules Marey
*Chronophotograph*
1883
gelatin-silver print
Realist artists were concerned with:

- scenes of contemporary life without romantic sentiment
- art for art’s sake
- the artist is separate from and ahead of mainstream culture.