

Manet, the Man who invented Modernity



5 April - 3 July 2011
Musée d'Orsay
1, rue de la Légion-d'Honneur, 75007 Paris

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1. Press release



Manet, The Man who invented Modernity

Level 0,
Main exhibition area
5 April – 3 July 2011



Édouard Manet, *Amazone / l'été [Woman in a Riding Habit, Full Face]*, 1882
Oil on canvas, 74 x 52 cm
Madrid, Thyssen-Bornemisza Foundation
© Museo Thyssen-Bornemisza, Madrid.

There has been no exhibition exclusively devoted to Manet in France since 1983, the date of the memorable retrospective produced by Françoise Cachin and Charles S. Moffett. In the ensuing twenty-five years, however, there has been much valuable research and fruitful reflection. A rejection of formalism and a return to history, personal as well as collective, characterise the best of this work, whether documenting Manet's life story or analysing his work, how it was exhibited and received. Our understanding of French painting from the period 1840 to 1880 has at the same time become more refined and freed from over-Manicheistic interpretations. From these two developments, in which the musée d'Orsay continues to be involved, a new image of Manet and his generation has appeared.

This exhibition aims to demonstrate this in a most clear and attractive way. More than just a strictly linear, monographic retrospective, it constructs its premise around some nine questions, each one closely related to the historical process from which Manet cannot be separated. Simplifying his modernity to an iconographic register or bringing it down to a few stylistic elements comes, as we know, from a reductive approach. Manet is modern primarily because he embraces, as much as Courbet yet differently, the changes in the media that marked his era, and the unregulated circulation of images; secondly because imperial France, the backdrop to his developing career, was modern. And finally because the manner in which he challenged the masters of the Louvre was modern, extending beyond his militant Hispanism. It is clear that the aesthetic he forged after 1860 demands a broader definition of realism than is normally ascribed to him.

With this objective in mind, the exhibition aims to revisit the many links, visual, literary or political, between Manet's art and Romantic culture. It will focus on the teaching of Thomas Couture, Baudelaire's support and encouragement, the reform of religious art, erotic imagery and its unresolved issues, etc. But the originality of an artist as unpredictable as Manet cannot be

reduced to the sum of the sources from which he distills his art. Other sections of the exhibition try to throw light on the art of the fragment(ed), his relationship with women painters (Berthe Morisot, Eva Gonzalès), his decision to remain outside the main Impressionist movement and his complicity with Mallarmé at his darkest. The final reminder of the exhibition at the Gallery *de la Vie Moderne*, the last one-man show, in 1880, of a painter obsessed by the Salon, raises the question of what “the freedom to create” meant to him. This means that “Manet, the Man who Invented Modernity” highlights later works that are less well known and, more importantly, little understood if regarded as simply a stage in the process towards “pure painting”.

Curator: Stéphane Guégan, curator, musée d'Orsay

Sections:

- The Couture School
- The Baudelaire Moment
- On the Future of Christian Art
- From the Prado to the Alma
- “The Promises of a Face”
- Impressionism trapped
- 1879 - a turning point
- Less is more?
- The end of the Story...



Sponsored by Bank of America – Merrill Lynch

Media Partners : Le Parisien, France Inter, Le Mouv', France 2, France 5, Le Point, RATP

Around the exhibition

Publications

- *Manet, the Man who invented Modernity*, Exhibition catalogue by Stéphane Guégan, musée d'Orsay / Gallimard, 336 pages, 280 illustrations, €42 approx.
- *The Danger of Manet*, exhibition album, Stéphane Guégan, musée d'Orsay / Gallimard, 48 pages, €8 approx.
- *Manet, Heroism and Modern Life* by Stéphane Guégan, Découvertes Special edition, musée d'Orsay / Gallimard, 40 pages, €8.40

Manet-Baudelaire Evening

- Tuesday 10 May at 6.30pm to 8pm, round table discussion: *Baudelaire and Modernity* led by Claude Arnaud and from 8-9pm lecture : *Manet without Baudelaire* by Stéphane Guégan

Guided tours for young people /Les Ranc'arts

- Tuesday - Friday at 3.30pm, guided tour *Manet. Manet? Manet!* for 11 - 16 year olds

Family tours

- Saturdays 16 and 30 April and 21 May at 3pm for children from 8 to 12 years, and their parents

Practical information

Opening times: daily, except Mondays, 9.30am – 6pm (ticket desks close at 5pm), Thursdays until 9.45pm and Saturdays until 8pm

Admission: museum entrance ticket: full rate: €10; concessions: €7.50

Access: through the main entrance, 1, rue de la Légion d'Honneur, 75007 Paris

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3. The Exhibition

There has been no exhibition exclusively devoted to Manet in France since 1983, the date of the memorable retrospective produced by Françoise Cachin and Charles S. Moffett. In the ensuing thirty years, however, there has been much valuable research and useful comment. We can no longer consider the painter's "modernity" without a comprehensive approach that takes into account the diversity of his work, the versatility in his career and his active relationship with his own times. The "man of the world" that Zola praised in 1867, was "a painter in the world". The poetic and the political, in every sense that this republican gave these words, go hand in hand.

In a way, the exhibition came about through one painting, *Homage to Delacroix*, that Fantin-Latour, one year after the great artist's death, showed at the Salon in 1864. In it, we can see Manet in good company, standing between Champfleury and Baudelaire. On the one hand, Courbet's man; on the other, Delacroix's champion: Manet was the troublemaker who brought Realism and Romanticism together and confused the issue. Fantin-Latour's hypothesis only needed some support. This is what the nine sections of this exhibition propose to do by rescuing Manet from the unsound judgment of later generations. The reputed father of "Impressionism" or of "pure painting" is now an outdated idea.

Manet's dazzling success after 1860, his continued evolution until 1883, from militant Hispanism to unorthodox Naturalism, his determination to revolutionise history painting in the public space where it was meaningful, these perspectives are more relevant to the inventor of the "Modern". Manet was modern in the way he captured the life of his time in life-size images, brought the arsenal of the old masters up to date and exploited the resources of an era that profoundly redefined the distribution and commercial availability of images. A regular exhibitor at the Salon, no matter what, the Delacroix of "new painting" would have only one enemy, the old established concepts of form and the trivialisation of the senses.



Édouard Manet

Le jeune garçon à l'épée, 1861

Huile sur toile, 131, 1 x 93, 4 cm

New York, Metropolitan Museum of Art

© The Metropolitan Museum of Art, Dist. RMN / image of the MMA

The Choice of Couture

In order to emphasise his radical approach even more, Manet's first supporters cut him off from his roots. According to them, therefore, he would not have learnt anything or retained anything from his six years (late 1849 to early 1856) with Thomas Couture, the painter of *Romans of the Decadence*. Having failed to get into the Naval College in Brest, the young Manet nonetheless enrolled with enthusiasm in this prominent studio. Couture was then regarded as the heir to Veronese and Rubens, as well as to Ribera and Géricault, and furthermore, was Academic... This friend of Michelet was also an official artist of the Second Republic. When Manet joined him, Couture was striving to complete an enormous patriotic scene, *The Enrolment of the Volunteers of 1792*. The realistic vitality of this painting enlivened the student's studies even more. Manet also appreciated the all-encompassing sincerity of the portraitist. Of course, it was not just Couture. The copies of Delacroix and his *Boy with a Sword* revealed other ambitions.



Édouard Manet

Le déjeuner sur l'herbe, 1863

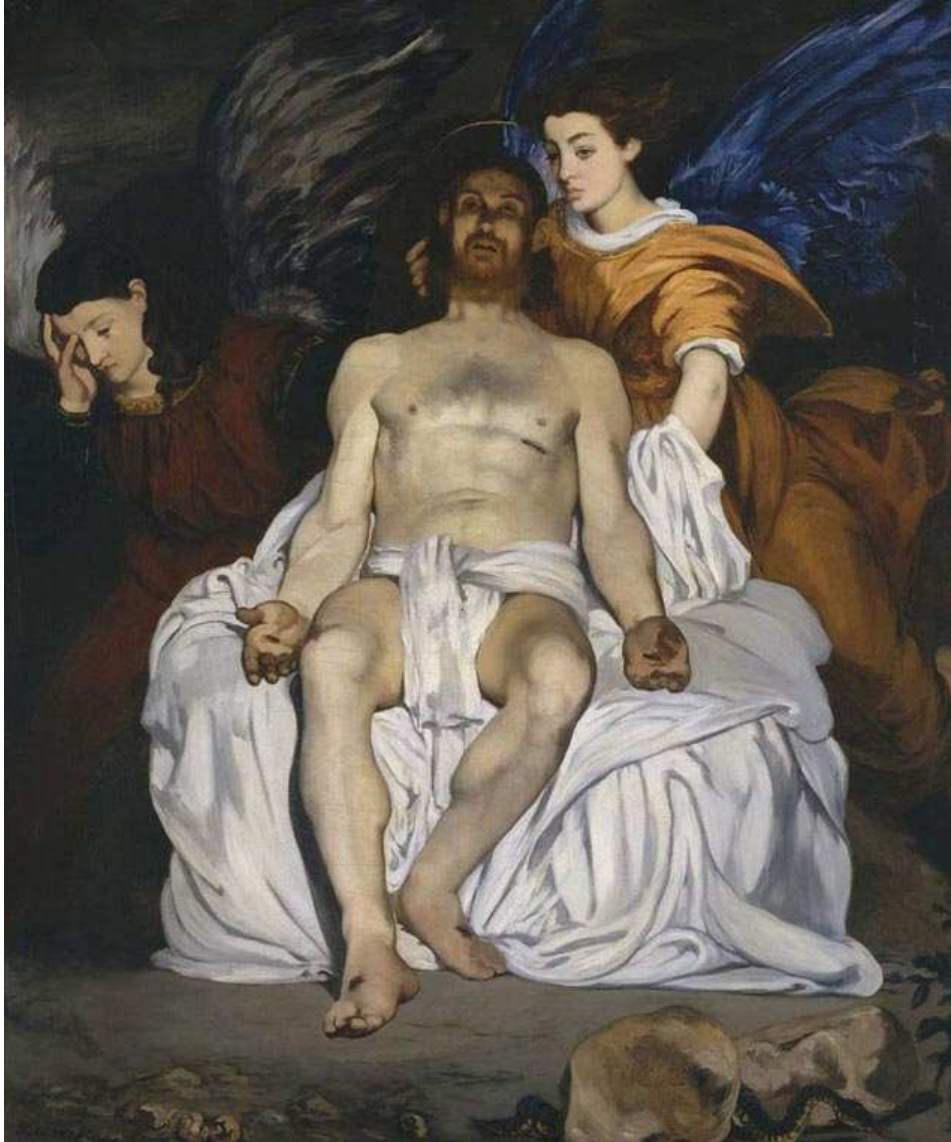
Huile sur toile, 208 x 264,5 cm

Paris, Musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

The Baudelaire Moment

Manet and Baudelaire met around 1860. And a “strong affinity” brought them together until the death of the author of the *Flowers of Evil*. Since his first articles on the Salon, Baudelaire had been trying to convert Romanticism into Modernity - he would be for the visual arts what Balzac had been for the novel. It matters little in the end that Baudelaire never openly acknowledged Manet as “the painter of modern life”, the expression he applied to the illustrator Constantin Guys. When Victorine Meurent suddenly appeared in his pictures, as a singer fallen on hard times or a shameless bather, Manet, the creator of *Luncheon on the Grass* found a way of painting in the present moment, of combining this new prosaicism of subject with the spontaneity of photography and the depth of classical painting. An imaginative world, and even a certain style of drawing, finally linked poet and painter. From Spanish dancers and the doomed woman to queens of the night, the continuity speaks for itself, and would stay with “the painter of the black cat” for a long time.



Édouard Manet

Le Christ aux anges, 1864

Huile sur toile, 179,4 x 149,9 cm

New-York, Metropolitan Museum of Art

© The Metropolitan Museum of Art, Dist. RMN / image of the MMA

A Suspect Catholicism

In 1864, a year after the Salon des Refusés, there was another, more metaphysical shock : Manet exhibited his *Dead Christ with Angels*, and shook up the traditional practices of *l'Art Saint-Sulpice*, the art of the Catholic Church. He took his inspiration from Italy (Fra Angelico, Andrea del Sarto) and Spain (El Greco, Velazquez, Goya), following the example of Legros, a precocious rival. Baudelaire, a Catholic himself, as were they, supported their efforts in the more controlled genre of the female nude. In 1859, when speaking of Delacroix, the poet had written : “religion, being the highest *fiction* of the human spirit [...], requires the most vigorous imagination and the greatest effort from those who devote themselves to the expression of its actions and its sentiments”. Manet, a friend of Abbot Hurel, took up this challenge : to reinvent, not revive, sacred art. Although not a pillar of the church, the painter of *Olympia* was nonetheless respectful of the inviolable rights of individual faith and the teaching of the gospels. The 20th century would in the end find this religious phase suspect, and would forget it ...



Édouard Manet

Le torero mort, 1864

Huile sur toile, 75,9 x 153,3 cm

Washington, National Gallery

© Widener Collection, Image courtesy National Gallery of Art, Washington

From the Prado to the Alma

After the failure at the 1865 Salon of *Jesus mocked by Soldiers* and of *Olympia*, Manet went to Spain for the first time. His main aim was to see Velazquez's paintings at the Prado. His direct encounter with the masters of the Golden Age, including El Greco and Goya, not to mention the wealth of Italian artists in Madrid, would affect him in a number of ways. In 1866, when *The Fife Player* was rejected by the Salon jury, Zola noted the astonishing blend of sobriety and energy emanating from the paintings that Manet had produced on his return from Spain. With its harshness and dramatic tension, *Dead Matador* reached new heights. It is a fragment of a bullfighting scene that Manet had cut up in 1865. This was not an isolated case. Whether it was dissatisfaction or a desire to intensify the visual power of the paintings, this was a clever choice in view of the continual criticism from the press. Instead of producing ever more skilful compositions, Manet fragmented, telescoped and stimulated perception. His horse racing scenes acquired an unprecedented spirit and vitality.



Édouard Manet

Le balcon, entre 1868 et 1869

Huile sur toile 170 x 124,5 cm

Paris, Musée d'Orsay

© Photo musée d'Orsay / RMN

“The Promises of a Face”

Baudelaire commented on the interplay of desire and frustration running through the series of portraits of Berthe Morisot that started at the 1869 Salon with *The Balcony*. The model, a young woman who did not fit well into her upper class background, also a painter and future active member of the “Impressionist group”, spoke highly of this painting which reminded her of Guys and Goya : “His paintings, as always, create the impression of wild fruit, slightly unripe even. I really like them.” *The Balcony* is disturbing, as much for its suspension in space and colour contrasts as for the mystery and obstinate silence of the protagonists who ignore each other, looking outwards, disillusioned and fatalistic. Alongside Berthe Morisot, who sits like a fashion-plate model trapped in her own melancholy, Manet represented the violinist Fanny Claus and landscape artist Antoine Guillemet. Until 1874, when she married one of his brothers, the painter flirted with using different moods and settings to transform her image – an indication of how his art could make the illusory boundary between reality and fiction unstable and therefore visible.



Édouard Manet

La Seine à Argenteuil, 1874

Huile sur toile, 62,3 x 103 cm

Londres, the Courtauld Gallery

© Private Collection, on extended loan to the Courtauld Gallery, London

The Trap of Impressionism

In May 1874, Manet distanced himself from the first exhibition of the Impressionists, according to a comment by one scornful critic. Some, such as Degas, deplored this and spoke of desertion. The press was astonished. The painter of *Luncheon on the Grass*, the supposed champion of plein air painting, was considered their “leader”. The fact remains that Manet’s artistic idiom had moved on after the end of the Franco-Prussian war and the Commune, two events that closely affected him. He lightened his palette and his style became more vibrant. It would be wrong to put this down purely to the influence of his friends Monet and Renoir. This chromatic and formal liberation had revealed itself in the mid 1860s in his seascapes, his most sober, and closest to Whistler. Rather than adopting the emerging aesthetic, Manet adapted it for his own purposes, for which the Salon remained the ideal place. During those years, Mallarmé, who like Manet was a frequent visitor to Nina de Callias’ salon, came into his social circle and his art. Two illustrated books, somewhere between fantasy and the fantastic, sealed a friendship that only death would end.



Édouard Manet

Au père Lathuille, 1879

Huile sur toile, 93,5 x 112,5 cm

Tournai, musée des Beaux-Arts

© Collection du Musée des Beaux- Arts de Tournai, Belgique

1879 – A Turning Point

The change of direction was initially political after the election of Jules Grévy. The atmosphere of the Salon altered too. These new circumstances accelerated Manet's development, in form and content. *At Père Lathuille's*, which delighted Huysmans at the 1880 Salon, Manet avoided the rather obvious moralising of Zola whose novels he very much enjoyed. However he had never aspired to judge contemporary morals from above. But he did, however, cultivate a relationship with the friends of the publisher Charpentier, whose success had given him the financial means to launch *La Vie Moderne*, both an illustrated review and a gallery open to the new painting of Renoir, Monet and Manet himself. In April 1880, Manet exhibited around twenty paintings and pastels. As well as being a summary, it was, as the *Portrait of Constantin Guys* indicates, a kind of small-scale manifesto. The numerous scenes of brasseries and music halls impressed his contemporaries, as did the fashionably dressed society women and demi-mondaines: Manet revealed himself here "in a completely new light - a painter of elegant women" (Philippe Burty).



Édouard Manet

Vase de pivoines sur piedouche, 1864

Huile sur toile, 93,2 x 70,2 cm

Paris, Musée d'Orsay

© Musée d'Orsay, dist. RMN/Patrice Schmidt

Less is more?

Although quite numerous, a fifth of his entire oeuvre, Manet did not consider his still lifes in the way we do today, in thrall to an absurd relativism that scarcely gives *Olympia* any more importance than the artist's first idealised piece of asparagus. In truth, he would have reacted furiously at our indifference to the categories that governed his work: primacy of the senses, impact on the imagination and the compositional imperative. His best still lifes held a modest position in this hierarchy. Their *raison d'être* was first and foremost a practical one: while his figures did not sell, he increased the images of flowers, fruits and "set tables". More than just decorative virtuosity, a direct homage to the old masters or the delightful intrusion of the accidental, it is their dramatic quality that saves them from banality. Around 1880, he started to use closer framing and smaller canvases. When stripped down to the minimum, with a flash of brightness on the rich impasted surface, small, insignificant things, which amused the painter, attained an unprecedented expansiveness.



Édouard Manet

La bataille du S.S. Kearsarge et du C.S.S. Alabama, 1864

Huile sur toile, 134 x 127 cm

Philadelphia, Museum of Art

© Photo The Philadelphia Museum of Art : John G. Johnson Collection, 1917

The End of the Story...

Manet was always a history painter, a “universal” painter, from ambition and from a desire to record the political situation of the time. The first work he presented under his own name, in 1860, was a caricature of Émile Ollivier, published in *Diogenes*, a liberal, anti-clerical journal run by Ernest Adam. This friend of the Manet family, a young lawyer and republican parliamentary deputy, reminds us that they and their friends opposed the Second Empire. That Édouard then painted several controversial paintings, including the *Battle of the Kearsarge* and *The Execution of Maximilian*, came as no surprise. When the Radicals came to power in 1879, it gave him a final boost. Decorative projects and portraits confirmed his commitment. The establishment of 14 July as France’s national day and the amnesty for the Communards prompted him to pay tribute to a “red”, which was echoed in December 1880 by Monet’s comment: “I saw Manet, in good enough health, very much taken up with a sensational painting for the Salon - Rochefort escaping in a rowing boat on the open sea.” (Monet). Destined for the Salon, the unfinished canvas was both his *Barque of Dante* and his *Raft of the Medusa*.



Édouard Manet

La liseuse, 1879-80

Huile sur toile, 51,2 x 50,7 cm

Chicago Art Institute

Photography © The Art Institute of Chicago

4. Chronology of Édouard Manet

Extract from the exhibition album, *The Danger of Manet*, by Stéphane Guégan, Musée d'Orsay / Gallimard

1832

23 January, Édouard Manet is born in Paris into an affluent middle class family. His father, Auguste, is a high-ranking official in the Ministry of Justice; his mother, Eugénie-Désirée, also wealthy, a goddaughter of the King of Sweden (Bernadotte), is the daughter of a diplomat. Two brothers are born after him, Eugène (1833) and Gustave (1835).

1844-1848

After studying at the Poiloup Institute in Vaugirard, he enters the Collège Rollin (nowadays the Lycée Jacques-Decour), where he meets Antonin Proust (1832-1905). Manet's maternal uncle, Édouard Fournier, apparently takes him to visit the Musée du Louvre for the first time.

1848

22-25 February : revolutionary days. Proclamation of the Second Republic.

1848-1849

Rather than study law, Manet, chooses to go into the navy. However he fails the entrance exam for the Naval Academy. In December 1848, just before the election of Louis-Napoleon Bonaparte as first president of the French Republic, he sets sail on a training vessel heading for Rio de Janeiro. During the voyage, he produces drawings and caricatures. On his return, he fails once more to be accepted into the Naval Academy. His parents allow him to take up a career in art.

1850

Manet joins the studio of Thomas Couture (1815-1879), in rue Laval. He stays there for almost six years. Suzanne Leenhoff (1830-1906), his brothers' piano teacher, becomes his mistress.

1851

2 December : coup d'état by Louis-Napoleon Bonaparte. Manet seems to have already demonstrated his opposition to the "gravedigger of the Republic".

1852

29 January : Suzanne Leenhoff gives birth to an illegitimate son, Léon-Édouard Koëlla, called Leenhoff (1852-1927). Is he the painter's son or half-brother? The question remains open.

2 December: proclamation of the Second Empire. Louis-Napoleon Bonaparte becomes Napoleon III.

1852-1853

Manet makes a number of trips. He travels to Holland, Germany, Austria and Italy. In Venice and Florence he becomes friendly with Émile Ollivier (1825-1913), a young Republican lawyer whose father has been exiled. Copies the masters.

1855

Gustave Courbet sets up his Pavilion of Realism outside the Universal Exhibition.

1856

After leaving Couture, Manet moves into a studio in rue Lavoisier with the painter Albert de Balleroy (1828-1872).

1857-1859

Another trip to Italy. Manet meets Henri Fantin-Latour (1836-1904) and Degas (1834-1917).

1861

Manet moves into his studio in rue Guyot, in the vicinity of the Plaine Monceau. At the Salon he shows *Portrait of Mr. and Mrs M[anet]* and *The Spanish Singer*, which earns him an "honourable" mention.

Starts exhibiting at the Martinet Gallery, 26 boulevard des Italiens.

1862

Manet exhibits some prints in Alfred Cadart's gallery, 66 rue de Richelieu. Is one of the founder members of the Société des Aquafortistes (Society of Etchers) that aims to revive etching. First articles by Charles Baudelaire in which he mentions his friend Manet.

1863

March : exhibits fourteen paintings at the Martinet Gallery, including *Boy with a Sword*, *The Street Singer*, *The Gypsies* and *Lola de Valence*, a work that includes a quatrain by Baudelaire.

May : opening of the Salon des Refusés. *Luncheon on the Grass [Le Déjeuner sur l'herbe]*, arouses the indignation of the critics with very few exceptions. August: Manet attends Delacroix's funeral with Baudelaire. October: Manet marries Suzanne Leenhoff.

1864

Fantin-Latour exhibits *Homage to Delacroix* at the Salon, with Manet in the centre. Manet himself exhibits *The Angels at Christ's Tomb (Dead Christ with Angels)* and *Episode from a Bullfight*, the bottom part of which would become *The Dead Man (The Dead Matador)* after it was cut up. Moves to 34 boulevard des Batignolles. Paints *The Battle of the 'Kearsarge' and the 'Alabama'*. During the summer makes his first visit to Boulogne-sur-Mer.

1865

At the Salon, Manet exhibits *Olympia* and *Jesus mocked by the Soldiers*, which cause a scandal.

Stays in Madrid for the summer. The Velazquez paintings in the Prado have a huge impact on him.

1866

The Fife Player and *The Tragic Actor* are refused by the Salon. Émile Zola (1840-1902) defends the painter with unusual vehemence. Manet moves to 49, rue de Saint-Pétersbourg. Frequents the Café Guerbois, in what is now the avenue de Clichy, a meeting place for writers and artists. Meets Paul Cézanne (1839-1906) and Claude Monet (1840-1926).

1867

Aiming to take advantage of the Universal Exhibition, Manet has a pavilion built near the Pont de l'Alma, where he displays fifty of his paintings and prints. As part of a collective strategy, Fantin-Latour exhibits his portrait of Manet, and Zola publishes a vitriolic brochure. However, there are few positive responses. September: Manet attends Baudelaire's funeral.

1868

Exhibits his *Portrait of Émile Zola* at the Salon. The writer dedicates his novel *Madeleine Féral* to Manet.

Manet meets Berthe Morisot (1841-1895) and her sister, as well as Léon Gambetta (1838-1882).

1869

January-February : Manet is informed that he cannot exhibit *The Execution of Maximilian* or publish the lithograph taken from it. Zola denounces these two acts of censorship in the press. *The Balcony*, first appearance of his friend Berthe Morisot, and *Lunch in the Studio* are presented at the Salon.

1870

May : exhibits the portrait of his pupil Éva Gonzalès at the Salon.

4 September: after the defeat at Sedan and the fall of Napoleon III, the Third Republic is proclaimed. The Prussians are at the gates of Paris. The siege begins. Manet joins the National Guard. After two months he leaves the artillery to join the general staff.

1871

January-February : ceasefire and preliminary negotiations for a catastrophic peace treaty resulting in a severe war indemnity for France, and the loss of Alsace and Lorraine. Manet rejoins his family in Oloron-Sainte-Marie in the Pyrénées. March-May: The Paris Commune. Manet returns just after the "Bloody Week" (21-28 May). He would later create a permanent reminder of the event.

1872

Durand-Ruel buys twenty-four of Manet's paintings. Manet once again exhibits *The Battle of the 'Kearsarge' and the 'Alabama'*. Visits Holland (Haarlem and Amsterdam).

The painter moves into his new studio at 4, rue de Saint-Pétersbourg, near the railway. He frequents the Café de La Nouvelle-Athènes, place Pigalle, along with Degas, Renoir, Monet and Pissarro.

1873

Exhibits *Le Bon Bock*, a patriotic allegory, at the Salon. At the home of Nina de Callias, he meets Stéphane Mallarmé (1842-1898), with whom he would develop a long friendship.

1874

The Salon jury only accepts *The Railway* and the watercolour *Polichinelle*, a caricature of Mac-Mahon. They refuse *The Swallows* and *Masked Ball at the Opera*. Mallarmé responds to the insult in an article in *La Renaissance Artistique et Littéraire*. First 'Impressionist' exhibition, in which Manet chooses not to participate. During the summer he visits Monet, and does several portraits of him.

1875

Exhibits *Argenteuil* at the Salon. He arouses the anger of the press who label him the leader of the Impressionist school in a derisive and provocative gesture.

Manet illustrates Stéphane Mallarmé's French translation of Edgar Allen Poe's *The Raven*.

Travels to Venice in October with his wife Suzanne and James Tissot (1836-1902).

1876

In April, after his paintings are refused at the Salon, Manet displays his works in his studio. Another retaliatory article by Mallarmé, whose poem *L'Après-midi d'un faune* Manet had just illustrated. While staying with Ernest Hoschedé in the summer, Manet paints a large portrait of Carolus-Duran.



Édouard Manet

J-B Faure dans le rôle d'Hamlet, 1877

Huile sur toile, 196 x 129 cm

Essen, Folkwang Museum

© Museum Folkwang, 2011

1877

Yet another affront: only *Faure as Hamlet* is accepted at the Salon. As *Nana* is refused, it is displayed in the window of the art dealer Giroux, in the boulevard des Capucines. Huge success and very enthusiastic article by Huysmans.

1879

New studio at 77, rue d'Amsterdam, enormous, luxurious and much frequented. Exhibits *Boating* and *In the Greenhouse* at the Salon. Critical reception to his work is improving. Manet, suffering from locomotor ataxia, a condition associated with syphilis, leaves for a rest cure in Bellevue, near Meudon.

1880

Private exhibition in the galleries of *La Vie Moderne* in April. A real critical success. Exhibits *Portrait of Mr. Antonin Proust* and *At Père Lathuille's*, at the Salon. Manet's health deteriorates. Another cure at Bellevue, where he paints the portrait of the singer Émilie Ambre who had organised the exhibition of *The Execution of Maximilian* in New York and Boston at the end of 1879.

1881

Exhibits *Portrait of Mr. Pertuiset* and *Portrait of Henri Rochefort* at the Salon, where he is awarded a second-class medal. In early summer, the artist leaves to convalesce in Versailles.

November-December: Antonin Proust is appointed Minister of Fine Arts, and Manet is made a Chevalier de la Légion d'Honneur.

1882

Exhibits *Jeanne* and *A Bar at the Folies-Bergère* at the Salon.

September: as his state of health is deteriorating, Manet draws up his will, appointing Suzanne as his sole legatee and Léon as his heir, after the death of his mother.

1883

Exhibits at the École des Beaux-arts in Paris, Lyon, New York and Boston.

After having his left leg amputated, Manet dies on 30 April. He is buried in the cemetery in Passy.

5. List of works

Section 1. The choice of couture

Henri Fantin Latour, *Hommage à Delacroix*, 1864, huile sur toile, 160 x 250 cm
Paris, musée d'Orsay

Édouard Manet, *La Barque de Dante*, d'après Delacroix, 1854, huile sur toile, 38,1 x 48 cm, Lyon, Musée des Beaux Arts de Lyon

Édouard Manet, *La Barque de Dante*, vers 1859, huile sur toile, 33 x 41 cm
New York, Metropolitan Museum of Art

Édouard Manet, *Le Petit Lange*, 1861-62, huile sur toile, 115 x 72 cm
Karlsruhe, Staatliche Kunsthalle Karlsruhe

Édouard Manet, *Le Jeune garçon à l'épée*, 1861, huile sur toile, 131.1 x 93.4 cm
New York, Metropolitan Museum of Art

Thomas Couture, *Portrait de Henri Didier*, 1843, huile sur toile, 202 x 117 cm,
Compiègne, Musée Antoine Vivenel

Thomas Couture, *Portrait de Henri Didier (tête)*, 1844, huile sur toile
Marseille, Musée des Beaux Arts

Thomas Couture, *Portrait de Henri Didier (tête)*, 1844, crayon noir, 33 x 27 cm
Paris, Collection Prat

Thomas Couture, *Portrait d'Amédée Berger*, 1852, huile sur toile, 55 x 46 cm
Rouen, Musée des Beaux Arts

Thomas Couture, *Prince S. T.*, 1852, huile sur toile, 52 x 43 cm
Bordeaux, Musée des Beaux Arts

Édouard Manet, *Portrait d'homme*, 1855-56, huile sur toile, 56 x 47 cm
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Édouard Manet, *Portrait de Roudier*, vers 1860-1863, sanguine, 19,7 x 15,7 cm
Paris, musée d'Orsay

Édouard Manet, *Portrait de Roudier*, 1860, huile sur toile, 61,4 x 50,4 cm
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Thomas Couture, *Esquisse pour L'Enrôlement des volontaires de 1792*, 1848
huile sur toile, 21 x 37 cm, Beauvais, Musée départemental de l'Oise

Thomas Couture, *Deux volontaires : le noble et l'ouvrier*, 1848, huile sur bois, 100,5 x 83 cm, Beauvais, Musée départemental de l'Oise

Thomas Couture, *Cavalier au cheval cabré*, entre 1815 et 1879, huile sur toile, 84 x 75 cm, Beauvais, Musée départemental de l'Oise

Thomas Couture, *Homme vu de dos*, entre 1815 et 1879, huile sur toile, 81 x 75 cm, Beauvais, Musée départemental de l'Oise

Édouard Manet, *Tête d'homme étendu*, mine de plomb, 21,7 x 26,9 cm
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Thomas Couture, *Étude en pied pour Mme Bruat*, 1856, huile sur toile, 65 x 81 cm
Compiègne, Musée national du château de Compiègne

Édouard Manet, *Main gauche avec deux alliances*, crayon et craie blanche, 18,2 x 26,9 cm, Paris, musée d'Orsay

Édouard Manet, *Guerrier tenant une lance*, mine de plomb, aquarelle, 28,9 x 21,1 cm, Paris, musée d'Orsay

Édouard Manet, *Figure debout, drapée, tenant glaive*, mine de plomb, 28,9 x 21,1 cm, Paris, musée d'Orsay

Édouard Manet, *Figure debout, drapée portant deux vases*, vers 1852-1858, sanguine, 29,8 x 21,9 cm, Paris, Musée d'Orsay

Édouard Manet, *Homme debout, drapé*, vers 1852-1857, sanguine, 28,9 x 21,9 cm
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Édouard Manet, *Chrysispos*, vers 1862, sanguine, 22,8 x 14,2 cm
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Édouard Manet, *Deux personnages debout, en pied, dont l'un drapé, non daté*
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Édouard Manet, *Monsieur et Madame Auguste Manet* (Portrait des parents de Manet), 1860, huile sur toile, 110 x 90 cm, Paris, musée d'Orsay

Édouard Manet, *Portrait du père de l'artiste*, eau-forte
Paris, Bibliothèque Nationale de France

Édouard Manet, *Portrait des parents de Manet*, 1859-1860, sanguine, 31 x 25 cm
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Édouard Manet, *Portrait du Tintoret par lui-même*, 1854, huile sur toile, 64 x 50 cm
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Versailles, Musée du Château de Versailles

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Paris Bibliothèque Nationale de France

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Édouard Manet, *Portrait de Baudelaire au chapeau*, 1865-69, eau forte, 53 x 40,5 cm, Paris, Musée Eugène Delacroix

Charles Asselineau, *Charles Baudelaire, sa vie et son œuvre*, Paris : Lemerre (Ed.original), 1869, Paris, Bibliothèque Nationale de France

Baudelaire, article « Le peintre de la vie moderne », Le Figaro, 26/11/1863 document, Paris, Bibliothèque Nationale de France

Constantin Guys, *Militaire et deux femmes*, dessin, 20,7 x 26,2 cm
Paris, musée d'Orsay

Constantin Guys, *Deux femmes debout*, dessin, 22,2 x 26,5 cm
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Charles Baudelaire, *Femme sans nom*, 1860, plume et crayon, 20 x 13 cm
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Charles Baudelaire, *Femme décolletée*, 1855, dessin, 17,2 x 19,9 cm
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Édouard Manet, *La Maîtresse de Baudelaire*, 1862, huile sur toile, 113 x 90 cm
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Charles Baudelaire, *Portrait de Jeanne Duval*, plume, 20,5 x 14,5 cm
Paris, musée d'Orsay

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Paris, Institut National d'Histoire de l'Art INHA

Édouard Manet, *Le Chanteur Espagnol ou le Guitarero*, 1861, eau-forte, 29,8 x 24,4 cm, Paris, Bibliothèque Nationale de France

Édouard Manet, *Chapeau et guitare*, frontispice avec dédicace à Charles Baudelaire, 1er état, 1924, eau forte, 43,8 x 29,4 cm
Stockholm, Nationalmuseum (National Museum of Fine Arts)

Édouard Manet, *Nature morte avec guitare et chapeau espagnol*, 1862, huile sur toile, 74,5 x 119 cm, Avignon, Musée Calvet – Hôtel Villeneuve-Martignan

Édouard Manet, *Lola de Valence*, 1862, huile sur toile, 123 x 92 cm
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Édouard Manet, *Lola de Valence*, aquarelle, 25,3 x 17,1 cm
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Édouard Manet, *Lola de Valence*, aquatinte, eau-forte
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Chasseriau, *Petra Camara dansant*, 1854, huile sur bois, 32,2 x 23,4 cm
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Édouard Manet, *Portrait de Victorine Meurent*, 1862, huile sur toile, 42,9 x 43,8 cm
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Édouard Manet, *La Chanteuse des rues*, 1862, huile sur toile, 171,1 x 105,8 cm
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Édouard Manet, *Le déjeuner sur l'herbe*, 1863, huile sur toile, 208 x 264,5 cm
Paris, musée d'Orsay

Édouard Manet, *Étude pour la nymphe surprise*, 1860, huile sur bois, 35,5 x 46 cm
Oslo, Nasjonalmuseet for kunst (National Museum of Art, Architecture and Design)

Édouard Manet, *Odalisque*, vers 1862, dessin et gouache, 12,7 x 19,7 cm
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Alphonse Legros, *Le chat noir*, 1862, estampe, 26,1 x 36,2 cm
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Durandeu, "Les nuits de M. Baudelaire", *Le Boulevard*, le 1er décembre 1861
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Édouard Manet
Olympia, 1863
Huile sur toile, 130,5 x 190 cm
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Édouard Manet, *Moine de profil*, 1853-1857, dessin à la sanguine, 34,5 x 22 cm (boîte écu), Paris, Bibliothèque Nationale de France

Édouard Manet, *Deux religieux agenouillés : saint Jean Gualberto et saint Pierre martyr*, mine de plomb, 28,9 x 21,1 cm
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Édouard Manet, *Moine agenouillé, tenant un livre dans les bras : saint Bernard*
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La vie moderne, n°17 du 17 avril 1880, document
Paris Bibliothèque Nationale de France

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Édouard Manet
Portrait d'Irma Bruner (ou la Viennoise), vers 1880
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Paris, musée d'Orsay
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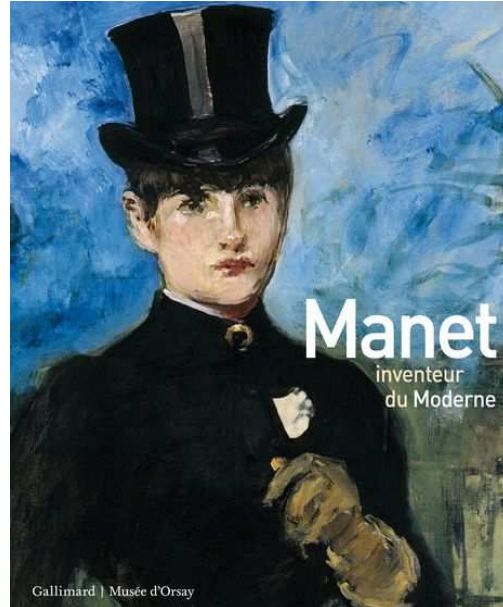
I. Exhibition Catalogue



Gallimard

***Édouard Manet,
the Man who invented Modern Art***

Edited by Stéphane Guégan



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- **Manet's Parisian Women**, Helen Burnham
- **Manet, the Aesthetic and Function of Drawing**, Louis Antoine Prat
- **The Rebirth of Manet**, discussion Philippe Sollers / Stéphane Guégan

Format:

Number of pages: 336 pages

Number of illustrations: 280 ill.

Joint publication: Musée d'Orsay / Gallimard

Price: approx. €42

Press Services

French Press: Béatrice Foti, ++33 (0)1 49 54 42 10, beatrice.foti@gallimard.fr

Assisted by francoise.issaurat@gallimard.fr

Regional / International Press: Pierre Gestede, +33 (0)1 49 54 42 54, pierre.gestede@gallimard.fr

II. Exhibition album



Gallimard

The Danger of Manet

Stéphane Guégan



Format: 235 x 285 mm - hardback

Number of pages: 48 pages

Joint publication: Musée d'Orsay / Gallimard

Price: €8

III. Découvertes Gallimard



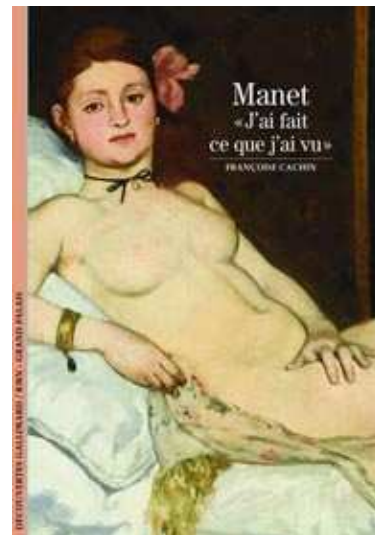
Manet. *The Heroism of Modern Life*

Stéphane Guégan
8 sections / €8.40

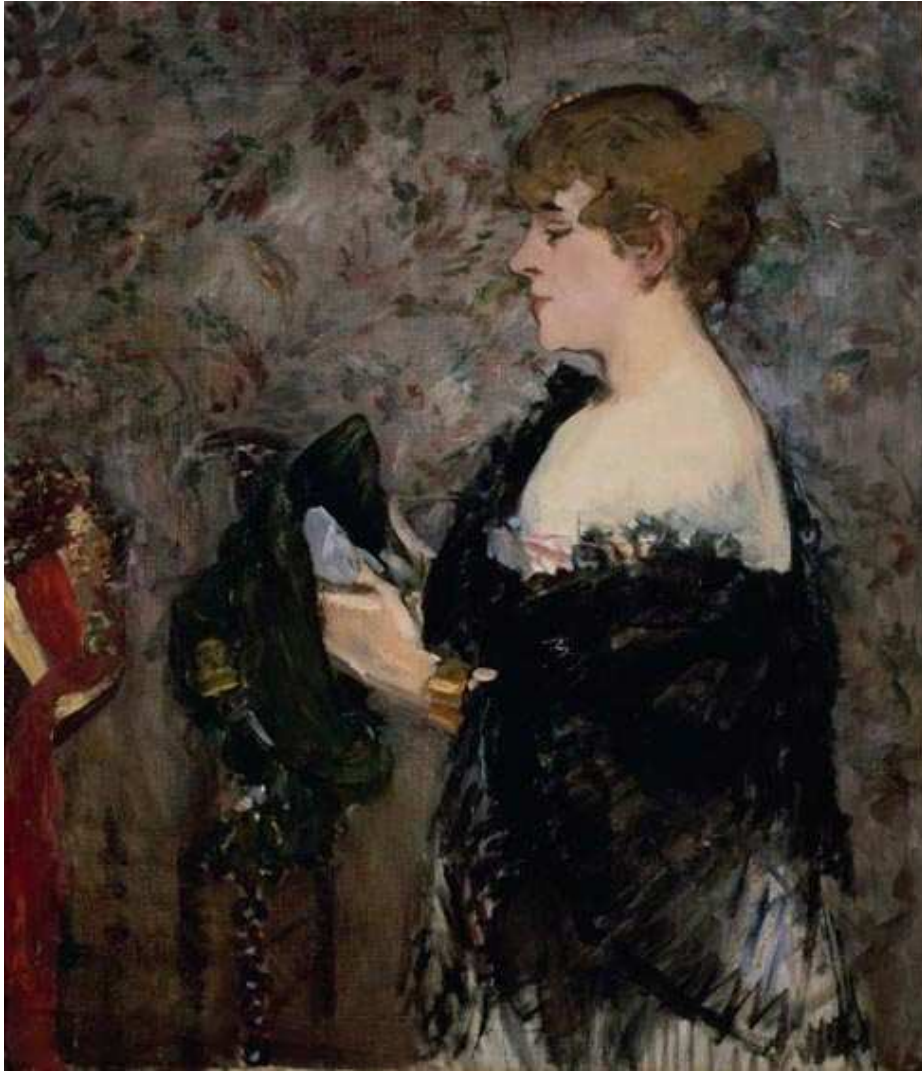


Manet *"I painted what I saw"* Françoise Cachin

176 pages / €14.60



Press officer: David Ducreux Tel: +33 (0)1 49 54 16 70 david.ducreux@gallimard.fr
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Édouard Manet

Chez la modiste (At the Milliner's), 1881

Huile sur toile, 85,1 x 73,7 cm

San Francisco, Fine Arts Museum

© Fine Arts Museums of San Francisco

7. Around the exhibition

Manet-Baudelaire evening

Baudelaire's Modernities

Tuesday 10 May 2010 – 6.30pm -10pm

Led by Claude Arnaud, writer, author of *Qui dit-je en nous?* (Grasset, Prix Femina Essay Prize, 2006) and of *Qu'as-tu fait de tes frères?* (Grasset, 2010).

Baudelaire introduced the contemporary taste for excess, the street, fashion, prostitution. In a direct line from Manet to Warhol, proponents of modernity today respond to the poet's exhortation. Claude Arnaud and his guests discuss the ambiguity of Baudelaire's injunction in order to demonstrate that the call to integrate elements of daily life into the arts is coupled with a violent rejection of modern civilisation.

6.30pm round table discussion: *Baudelaire's Modernities*

directed by **Claude Arnaud**, writer

with **G rard Conio**, professor emeritus at the University of Nancy II

C cile Guilbert, writer and critic for the newspaper *Le Monde*

Didier Semin, professor of art history at the E.N.S.B.A. in Paris.

8 – 9pm lecture: Manet without Baudelaire by **St phane Gu gan**, exhibition curator

Organised by:

Guy Cogeval, director of the Mus e d'Orsay

Laurence Madeline, head of cultural services at the Mus e d'Orsay

Scarlett Reliquet, responsible for courses, lectures and symposia, cultural department

+33 (0)1 40 49 48 97 – scarlett.reliquet@musee-orsay.fr

Practical information

Auditorium

Reserved entrance C, level -2

Free admission according to availability

Information +33 (0)1 40 49 48 14



Édouard Manet

Stéphane Mallarmé, 1876

Huile sur toile, 27,5 x 36 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

Family Visits (8-12 years)

- Around the exhibition “Manet, the Man who invented Modern Art”

More than a retrospective, the exhibition “Manet, the Man who invented Modern Art” aims to revisit the many links, visual, literary or political, between Manet’s art and Romantic culture. The teaching of Thomas Couture, Baudelaire’s support and encouragement and the reform of religious art are all fundamental sources for his work that help to form, in the minds of the public, and particularly young visitors, a new perception of a complex artist. The exhibition also tries to throw light on Manet’s relationship with women painters, his decision to remain outside the main Impressionist movement and his complicity with Mallarmé and what “the freedom to create” meant to him.

Saturdays 16 and 30 April and Saturday 21 May at 3pm
For details, visit www.musee-orsay.fr

Tours for Young People (11-16 years) / Les Ranc'arts

- *Manet. Manet? Manet!*

Paris, 1983 - a major exhibition of Édouard Manet’s work. Fine, but you weren’t born then. So, for you to understand the ways in which Manet - bourgeois and urbane, provocative and committed, fascinated by Delacroix and the great Spanish masters, a friend of Baudelaire and Mallarmé, very close to the Impressionists but fiercely independent - is an exceptional figure, get down to the exhibition which guarantees a fresh view of the place of this complex artist in his own time.

14-16 years – Thursday 14 April at 3.30pm
11-13 years – Thursday 21 April at 3.30pm

Guided Tours

Fee (90mins): 6 euros - single rate

For advance booking (at least one week prior to the visit) contact
+33 (0)1 40 49 47 50 or www.fnac.com

Baudelaire and “the Painter of Modern Life”

May

Saturdays at 2.30pm

Charles Baudelaire, poet and art critic, was closely linked to the artistic life of his time. Through the permanent collections and the works presented in the exhibition “Manet, the Man who invented Modern Art”, we will follow the connections between the poet and various artists like Gustave Courbet, Constantin Guys, and above all, Édouard Manet, who were so close to “painter of modern life” defined by Baudelaire in 1863, the year of the Salon des Refusés and of the scandal of *Luncheon on the Grass!*

Duration (90mins)

Tour fee in addition to entrance ticket: €6

Signed exhibition tours

Duration: 90 mins

Fee: €4.70

Thursday 14 April at 7pm

Saturday 7 May at 3pm

Full Day Visits

For a full day visit or a cycle of visits, visitors are required to pay for both the tour and the entrance ticket for the museum concerned.

Manet: a rival of the great masters of the past and of his contemporaries

Musée du Louvre / Musée d'Orsay
Fee: 21 euros

How did Manet regard the masters of the past? From Venetian painting to Spanish painting, and including Rubens, Rembrandt and Delacroix, Manet, a regular visitor to the Louvre, copied their works, took inspiration from them and appropriated them to raise himself to the same level of the greatest and most famous of them.

Similarly, the works of his contemporaries would act as a “springboard” for him to assert himself as the leader of the “New painting”.



Édouard Manet

Amazone / l'été, 1882

Huile sur toile, 74 x 52 cm

Madrid, Fondation Thyssen-Bornemisza

© Museo Thyssen-Bornemisza, Madrid

8. Press images

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The Choice of Couture

01. Édouard Manet

Le petit Lange, 1861-62

Huile sur toile, 115 x 72 cm

Karlsruhe, Staatliche Kunsthalle

© Staatliche Kunsthalle Karlsruhe

02. Édouard Manet

Le jeune garçon à l'épée, 1861

Huile sur toile, 131,1 x 93,4 cm

New York, Metropolitan Museum of Art

© The Metropolitan Museum of Art, Dist. RMN / image of the MMA

03. Thomas Couture

Portrait d'Amédée Berger, 1852

Huile sur toile, 55 x 46 cm

Rouen, musée des Beaux-Arts

© Musées de la Ville de Rouen. Photographie C. Lancien, C. Loisel.

The Baudelaire Moment

04. Édouard Manet

La maitresse de Baudelaire, 1862

Huile sur toile, 90 x 113 cm

Budapest, Musée des Beaux-Arts

© Szépművészeti Múzeum, Budapest. Photo András Fáy.

05. Édouard Manet

Lola de Valence, 1862

Huile sur toile, 123 x 92 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

06. Édouard Manet

Victorine Meurent, 1862

Huile sur toile, 42,9 x 43,8 cm

Boston, Museum of Fine Arts

Photograph © 2010 Museum of Fine Arts, Boston

07. Édouard Manet

La chanteuse des rues, vers 1862

Huile sur toile, 175 x 118,5 cm

Boston, Museum of Fine Arts

Photograph © 2010 Museum of Fine Arts, Boston

08. Édouard Manet

Le déjeuner sur l'herbe, 1863

Huile sur toile, 208 x 264,5 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

09. Édouard Manet

La Nègresse, 1862

Huile sur toile, 61 x 50 cm

Turin, Pinacoteca Giovanni e Mariella Agnelli

© Courtesy Pinacoteca Giovanni e Marella Agnelli – Torino.

10. Édouard Manet

Olympia, 1863

Huile sur toile, 130,5 x 190 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

A Suspect Catholicism?

11. Édouard Manet

Un moine en prière, vers 1864

Huile sur toile, 146 x 114 cm

Boston, Museum of Fine Arts

Photograph © 2010 Museum of Fine Arts, Boston

12. Édouard Manet

Le Christ aux anges, 1864

Huile sur toile, 179,4 x 149,9 cm

New-York, Metropolitan Museum of Art

© The Metropolitan Museum of Art, Dist. RMN / image of the MMA



Édouard Manet

Lola de Valence, 1862

Huile sur toile, 123 x 92 cm

Paris, Musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

From the Prado to the Alma

13. Édouard Manet

Le Fifre, 1866

Huile sur toile, 161 x 97 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

14. Édouard Manet

Les bulles de savon, 1867

Huile sur toile, 100,5 x 81,4 cm

Lisbonne, Museu, C Gulb.

© Fondation Calouste Gulbenkian, Lisbonne. Photo Catarina Gomes Ferreira

15. Édouard Manet

Gitane à la cigarette, 1862

Huile sur toile, 92 x 73,5 cm

Princeton, University Art Museum

© Photo Bruce M. White

16. Édouard Manet

Photomontage des 3 fragments des *Gitans*

New York, Wildenstein & CO. Inc.

© Courtesy of Wildenstein & CO. Inc., New York

17. Édouard Manet

Le Buveur d'eau ou La Régalade (fragment des *Gitans*), 1861-1862, et découpé vers 1865-1867 puis retouché jusqu'en 1872

Huile sur toile, 61,8 x 54,3 cm

Chicago, The Art Institute of Chicago

Bequest of Katharine Dexter McCormick

Photography © The Art Institute of Chicago

18. Édouard Manet

Le Bohémien (fragment des *Gitans*), 1861-1862 et découpé vers 1865-1867,

Huile sur toile, 90,5 x 53,3 cm.

Émirats Arabes Unis, Louvre Abou Dabi.

© Louvre Abu Dabi / photo Thierry Ollivier

19. Édouard Manet

Nature morte au cabas et à l'ail (fragment des *Gitans*), 1861-1862 et découpé vers 1865-1867

Huile sur toile, 27 x 35 cm.

Émirats Arabes Unis, Louvre Abou Dabi.

© Louvre Abu Dabi / photo Thierry Ollivier

20. Édouard Manet

Le torero mort, 1864

Huile sur toile, 75,9 x 153,3 cm

Washington, National Gallery

© Widener Collection, Image courtesy National Gallery of Art, Washington

21. Édouard Manet

Courses à Longchamp, vers 1867

Huile sur toile, 43,9 x 84,5 cm

Chicago, The Art Institute

Photography © The Art Institute of Chicago.

The Promises of a Face

22. Édouard Manet

Berthe Morisot au bouquet de violettes, 1872

Huile sur toile, 55 x 40 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

The Trap of Impressionism

23. Édouard Manet

Sur la plage de Boulogne, 1868

Huile sur toile, 32,4 x 66 cm

Richmond, Virginia Museum of Fine Arts

© Virginia Museum of Fine Arts. Photo: Katherine Wetzel.

24. Édouard Manet

Sur la plage, 1873

Huile sur toile, 59,6 x 73,2 cm

Paris, Musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

25. Édouard Manet

La Seine à Argenteuil, 1874

Huile sur toile, 62,3 x 103 cm

Londres, the Courtauld Gallery

© Private Collection, on extended loan to the Courtauld Gallery, London

26. Édouard Manet

Stéphane Mallarmé, 1876

Huile sur toile, 27,5 x 36 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

27. Édouard Manet

J-B Faure dans le rôle d'Hamlet, 1877

Huile sur toile, 196 x 129 cm

Essen, Folkwang Museum

© Museum Folkwang, 2011

1879 the turning point

28. Édouard Manet

Au père Lathuille, 1879

Huile sur toile, 93,5 x 112,5 cm

Tournai, musée des Beaux-Arts

© Collection du Musée des Beaux-Arts de Tournai, Belgique

29. Édouard Manet

La liseuse, 1879-80

Huile sur toile, 51,2 x 50,7 cm

Chicago Art Institute

Photography © The Art Institute of Chicago.

30. Édouard Manet

Portrait d'Irma Brunner (ou la Viennoise), vers 1880

Pastel, 53,5 x 44,1 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN/Patrice Schmidt

31. Édouard Manet

Chez la modiste (At the Milliner's), 1881

Huile sur toile, 85,1 x 73,7 cm

San Francisco, Fine Arts Museum

© Fine Arts Museums of San Francisco

32. Édouard Manet

L'Automne, 1881

Huile sur toile, 75 x 51 cm

Nancy, musée des Beaux-Arts

© RMN / Droits réservés

33. Édouard Manet

Amazone / l'été, 1882

Huile sur toile, 74 x 52 cm

Madrid, Fondation Thyssen-Bornemisza

© Museo Thyssen-Bornemisza, Madrid

Less is more

34. Édouard Manet

Vase de pivoines sur piedouche, 1864

Huile sur toile, 93,2 x 70,2 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

35. Édouard Manet

L'Asperge, 1880

Huile sur toile, 16,5 x 21 cm

Paris, musée d'Orsay

© Musée d'Orsay, dist. RMN / Patrice Schmidt

The End of the Story?

36. Édouard Manet

L'Exécution de Maximilien, 1867

Huile sur toile, 196 x 260 cm

Boston, Musuem of Fine Arts

Photograph © 2010 Museum of Fine Arts, Boston

37. Édouard Manet

La bataille du S.S. Kearsarge et du C.S.S. Alabama, 1864

Huile sur toile, 134 x 127 cm

Philadelphia, Musuem of Art

© Photo The Philadelphia Museum of Art : John G. Johnson Collection, 1917

38. Édouard Manet

L'évasion de Rochefort, 1880-81

Huile sur toile, 143 x 114 cm

Zürich Kunsthaus

© 2010 Kunsthaus Zürich.

9. Practical information

Musée d'Orsay

1, rue de la Légion d'Honneur, 75007 Paris

Telephone: +33 (0)1 40 49 48 14

www.musee-orsay.fr

Address and entrances

Musée d'Orsay, 62, rue de Lille 75343 Paris cedex 07

Main entrance, 1, rue de la Légion d'Honneur 75007 Paris

Entrance A: individual visitors

Entrance B: pre-booked adult groups

Entrance C: reserved entrance, auditorium

Entrance D: pre-booked school groups

Transport

Bus: 24, 63, 68, 69, 73, 83, 84, 94

Metro: line 12, station Solférino

RER: line C, station Musée d'Orsay

Taxis: rue de Solférino and quai Anatole-France

Car parks: Deligny, Louvre, Montalembert

Station Vélib': no. 7007, 62 rue de Lille

Museum and exhibition

Full rate: 10.00 euros /concessions: 7.50 euros

Concessionary rate: large families, and for everyone after 6pm on late night opening.

Free admission: visitors under 18 years old, **visitors aged 18 -25 who are citizens of an EU member state**, Carte blanche and MuséO cardholders, the young persons' card, Friends of the Musée d'Orsay, disabled visitors, job seekers and for everyone on the first Sunday of the month.

Opening times

Tuesday, Wednesday, Friday and Sunday, 9.30am – 6pm

Thursday 9.30am - 9.45pm

Saturday 9.30am – 8pm

Closed on Mondays

Last tickets sold at 5pm (9pm on Thursdays)

Rooms cleared from 5.30pm (9.15pm on Thursdays)

10. Bank of America Merrill Lynch, sponsor of the exhibition



Bank of America Merrill Lynch, un engagement artistique qui se traduit par le parrainage de nombreux événements culturels en 2011

Tout au long de l'année, des expositions prestigieuses, et restaurations d'œuvres d'art majeures verront le jour dans le monde entier grâce au parrainage de Bank of America Merrill Lynch.

Bank of America Merrill Lynch est fier de contribuer à la préservation de trésors artistiques provenant de nombreuses nations, de mettre en valeur la beauté, les traditions et l'héritage et d'assurer la conservation et la protection de l'Art.

Le programme mondial de parrainage culturel de Bank of America Merrill Lynch

La Bank of America Charitable Foundation octroie chaque année des centaines de subventions en faveur d'un vaste éventail d'organisations, mettant en œuvre des programmes d'éducation et de promotion. L'aide financière est également destinée aux grandes institutions artistiques, comme l'exposition *Gauguin : Faiseur de mythes* à la Tate Modern à Londres et à la National Gallery of Art à Washington, D.C. (30 septembre 2010-6 janvier 2011). **La Bank of America Charitable Foundation parraine également l'exposition de Manet : Inventeur du moderne, qui se déroulera du 5 avril au 3 juillet 2011 au musée D'Orsay, à Paris.**

Les programmes internationaux comprennent notamment *The Bridge Project*, un partenariat théâtral entre The Old Vic à Londres et la Brooklyn Academy of Music, dont plusieurs tournées ont été organisées dans différentes villes à travers le monde, et *Artes Mundi Prize*, un partenariat avec le National Museum de Cardiff aux Pays de Galles, réunissant des artistes issus des quatre coins du globe qui encouragent la réflexion sur la condition humaine. En outre, Bank of America Merrill Lynch est fier d'être le principal sponsor de l'Orchestre symphonique de Chicago.

Le programme Arts et Culture de Bank of America Merrill Lynch en Europe, au Moyen-Orient et en Afrique (EMEA) s'appuie sur l'expérience du groupe aux États-Unis en matière de parrainage culturel. Aujourd'hui, l'entreprise aide près de 6 000 organisations artistiques à travers le monde. Ce programme soutient toutes les formes d'art, avec toutefois un intérêt particulier pour les projets qui permettent une meilleure compréhension des cultures.

L'« Art Conservation Programme » de Bank of America Merrill Lynch

Ce programme concède aux musées de toute la zone EMEA des subventions pour restaurer les œuvres d'art, en mettant l'accent sur celles qui représentent un trésor culturel pour la nation concernée. Le programme, lancé en 2010 dans la zone EMEA, sera mis en œuvre aux États-Unis et en Asie en 2011.

En 2010, des œuvres issues de 10 pays ont bénéficié du soutien de ce programme, notamment **la Victoire de Samothrace au Louvre**, *La femme en bleu* de Pablo Ruiz Picasso appartenant au musée Reina Sofia de Madrid, trois peintures de Bronzino et une fresque de Pontorno actuellement exposée au Palais Strozzi à Florence, ainsi que deux collections de photographies d'Iraq et du Liban appartenant à la Fondation arabe pour l'image.

Art in Our Communities®

A travers le programme « Art in Our Communities », Bank of America Merrill Lynch met gratuitement au service des musées et galeries à but non lucratif sa propre collection d'art pour des expositions à titre gratuit. Ainsi, le programme permet de générer des revenus essentiels pour les lieux d'exposition.

La collection, principalement américaine, peut également permettre de mieux comprendre l'art et la culture américaine.

Depuis le lancement de ce programme à la fin de l'année 2008, plus de 30 expositions ont été prêtées aux musées. Ces expositions comprennent notamment *La famille Wyeth : trois générations d'art américain* à la Dulwich Picture Gallery à Londres (juin-août 2010), **une collection de photographies intitulée Made in Chicago à la Fondation Mona Bismarck à Paris (10 septembre-6 novembre 2010)**, et *Portraits et pouvoir* au Centre Strozzi pour la culture contemporaine à Florence (décembre 2010-janvier 2011), pour laquelle l'entreprise a prêté sept œuvres de la photographe néerlandaise contemporaine Rineke Dijkstra, issues de la série Olivier. Les expositions à venir comprennent notamment *Les livres d'art d'Henri Matisse* à la Chester Beatty Library à Dublin et à la Walker Art Gallery à Liverpool en 2011.

11. Our medias partners

**Le Parisien / France Inter / Le Mouv' / France 2 /
France 5 / Le Point / RATP**

12. Related to the exhibition



Toute l'actualité des musées dans votre poche

oMusée est une application iPhone gratuite dédiée à l'actualité culturelle. Le portail recense l'ensemble des musées de France présentés sous forme de fiches pratiques. Il est ainsi possible de trouver un musée en le recherchant par villes, artistes ou collections thématiques.

Soutenu par le Ministère de l'Economie Numérique, réalisée par l'agence RedShift, l'application oMusée est téléchargeable gratuitement sur l'App Store depuis le 28 janvier 2011.



L'application iPhone a été réalisée en partenariat avec 35 établissements incontournables, notamment le Musée d'Orsay, qui bénéficient chacun d'un compte premium sur le portail oMusée.

Ces comptes interactifs sont gérés directement par les musées et proposent les fonctionnalités suivantes :

- _ Un agenda des expositions, régulièrement mis à jours en fonction des actualités du musée
- _ Des albums photos et vidéos thématiques
- _ Une présentation des collections ainsi que les informations pratiques concernant l'établissement

Force de proposition, la page d'accueil met en avant chaque mois 10 expositions à ne pas manquer en France. Une fonction de géolocalisation permet de faire apparaître l'ensemble des musées autour de vous.

oMusée est également accessible via le site mobile omusee.mobi

Contact presse

Virginie Beauvais
virginie@papermoon.fr
06 67 38 87 61

« Des lettres et des peintres (Manet, Gauguin, Matisse...) »

Musée des lettres et manuscrits (29 avril - 28 août 2011)

Le Musée des lettres et manuscrits a ouvert ses portes en avril 2010 au 222 boulevard Saint-Germain et expose en permanence un millier de lettres, manuscrits, autographes et dessins régulièrement renouvelés dans un fonds de 70 000 pièces représentant les plus grands personnages des arts, des sciences et des lettres.

A travers la correspondance privée des plus grands peintres, le Musée des lettres et manuscrits pare de couleurs inédites l'art des 19^e et 20^e siècles pour son premier anniversaire à cette nouvelle adresse parisienne. Au fil de lettres touchantes où la petite histoire croise la grande, cinquante artistes nous ouvrent les coulisses de leur existence et de leur création : Monet lance auprès de ses amis impressionnistes une souscription pour offrir l'Olympia au Louvre, Manet dépeint dans une lettre à Eva Gonzalès, envoyée par ballon monté, un Paris assiégé dont les habitants affamés viennent à manger chats et chiens, Fernand Léger envoie du front à sa fiancée, « [s]on Janot », des lettres ornées de dessins, Eugène Boudin déplore depuis Deauville un climat dont la rigueur nuit à son travail, Magritte évoque la fondation de l'Internationale Lettriste, Renoir confie à Mallarmé qu'une rage de dents retarde l'achèvement de son portrait et Dalí invite Eluard à manger du poisson à Arcachon.

Cette approche originale touche en premier lieu la sensibilité du visiteur, éveillée par l'écriture manuscrite elle-même, mais aussi par la gamme d'émotions exprimées dans ces lignes, de l'amour à l'amitié, de l'humour à la colère, comme autant de relais des projets, des frustrations, des recherches ou des espoirs de ces artistes.

Mais si l'amateur en nous d'histoires et d'anecdotes trouvera plaisir à parcourir ces missives, le féru de la grande Histoire sera lui aussi comblé : à travers ces lettres où se raconte la vie des peintres, c'est la société de leur temps, la guerre parfois, la politique, les avancées techniques et sociales qui se dévoilent à travers ces correspondances.

Enfin, l'histoire de l'art bien sûr s'enrichit grâce à ces lettres de précieux documents : à travers les écrits de Pissarro à Gauguin, Monet ou Signac, de van Gogh à son marchand Durand-Ruel, de Monet à Mallarmé ou de Courbet à Victor Hugo, ce sont la passion de ces artistes, leurs convictions, quêtes et découvertes qui s'offrent à nous, enrichies souvent de dessins originaux.



Informations pratiques :

Adresse : 222, boulevard Saint-Germain 75007 Paris

Téléphone : 01 42 22 48 48 - Site web : www.museedeslettres.fr

Accès : Métro : Rue du Bac / RER C : Musée d'Orsay / Bus : 63, 68, 69, 83, 84, 94

Tarifs et horaires d'ouverture : mardi-dimanche de 10h à 19h, nocturne le jeudi jusqu'à 21h30

Entrée : 7 €, tarif réduit : 5 €. Gratuit pour les moins de 12 ans

Ouvrage-catalogue :

Des lettres et des peintres (Manet, Gauguin, Matisse...)

22 x 28 cm / 288 pp / 39 € / Coédition : Beaux Arts éditions - Musée des lettres et manuscrits

Visites : Visite guidée sur réservation (droit d'entrée + 5 €)

Partenaires média : Beaux Arts magazine, le Journal des arts, le Figaro magazine, Métro, Evéne.fr

Presse et communication :

Gaëlle Cueff – 3, rue des Lilas 75019 Paris

Email : gaelle.cueff@orange.fr – Tél. : 01 42 41 64 98

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