

## BACK WALL

1

**Edouard de Beaumont**  
(French, 1821–1888)

—*Comment ça, c'est la Guimard...une fameuse danseuse...mais on ne lui a seulement pas fait de jambes...* (—*What do you mean, this is Guimard...a famous dancer...but the legs are missing...*), from the series *L'Opéra au XIX<sup>me</sup>. Siècle* (*The Opera in the 19th Century*) published in *Le Charivari*, c. 1843–66

Lithograph, 14 <sup>3</sup>/<sub>8</sub> x 9 <sup>13</sup>/<sub>16</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

2

**Marie-Alexandre Alophe**  
(French, 1812–1883)

*Ce grand animalier c'est Fratin qui cisèle / Les hotes des forêts dans le bronze ou l'argent...* (*This great animalier is Fratin who sculpts the creatures of the forests out of bronze or silver...*), from the series *Miroir drolatique* (*Humorous Mirror*) published in *Le Charivari*, December 11, 1842

Lithograph, 13 <sup>3</sup>/<sub>16</sub> x 10 <sup>1</sup>/<sub>16</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

3

**Benjamin (Benjamin Roubaud)**  
(French, 1811–1847)

*La Madeleine (Magdalene)*, from the series *Panthéon charivarique*, published in *Le Charivari*, August 19, 1839; reprinted in *Panthéon charivarique*, lithogr. de Benjamin, 1842

Lithograph, 12 <sup>3</sup>/<sub>4</sub> x 9 <sup>13</sup>/<sub>16</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

4

**Jacquede**  
(French, 19th century)

—*Voilà le plus bel ouvrage de la France...* ...*quel toupet!* (“*This is the most beautiful artwork wrought by France...*...*what nerve!*”), published in *La Mode*, March 20, 1835

Lithograph, 8 <sup>13</sup>/<sub>16</sub> x 5 <sup>9</sup>/<sub>16</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

5

**Clément Pruche**  
(French, active 1831–1870)

*La luxure (Lust)*, from the series *Les sept pêchés capitaux* (*The Seven Deadly Sins*), after 1841

Lithograph, 9 <sup>15</sup>/<sub>16</sub> x 12 <sup>7</sup>/<sub>8</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

6

**Faustin**  
(French, 1847–c. 1914)

*Thiers et la République: (à part) J'veais lui arranger cela qu'elle ne puisse plus marcher!* (*Thiers and the Republic: (aside) I'm going to fix it so that she cannot walk anymore!*), from *Actualité* (*Current Events*), 1871

Woodcut with color, 14 <sup>1</sup>/<sub>8</sub> x 11"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

7

**Honoré Daumier**  
(French, 1808–1879)

*Combat des écoles—L'Idéalisme et le Réalisme* (*Battle of the Schools—Idealism and Realism*), published in *Le Charivari*, April 24, 1855

Lithograph  
Gift of Elizabeth C. Childs and John R. Klein, in honor of Margaret Galindo and Maxime Valsamas, 2016

8

**Alfred Le Petit**  
(French, 1841–1909)

*La République en danger: "L'amour (Thiers)—Laisse moi seulement t'embrasser puisque je te jure que je n'aime que toi."* (*The Republic in Danger: "Love [Thiers]—Just let me embrace you as I swear that you are the only one that I love."*), from *La Charge*, March 7, 1871

Color lithograph, 13 <sup>5</sup>/<sub>8</sub> x 10 <sup>7</sup>/<sub>8</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

9

**Unknown (possibly A. Casati)**  
(French, 19th century)

*Parodie du tableau de la Clytemnestre* (*Parody of a Painting of Clytemnestra*), from *La Caricature*, January 23, 1834

Lithograph with color, 8 <sup>1</sup>/<sub>4</sub> x 8 <sup>11</sup>/<sub>16</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

10

**Edouard de Beaumont**  
(French, 1821–1888)

*Une copie qui coûtera l'original* (*A Copy that will Cost the Original*), from the series *Fariboles* (*Nonsenses*) published in *Le Charivari*, October 22, 1849

Lithograph, 13 <sup>11</sup>/<sub>16</sub> x 9 <sup>3</sup>/<sub>4</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

11

**Jean Veber**  
(French, 1868–1928)

*La course aux médailles: Association des anciens élèves peintres des ateliers de l'Ecole Nationale des Beaux-Arts* (*The Medal Race: Alumni Association of Ancient Painting at the National School of Fine Arts*), 1909

Lithograph, 9 <sup>3</sup>/<sub>4</sub> x 14"  
University purchase with funds from Honorable and Mrs. Thomas F. Eagleton, 2000

12

**Moloch**  
(French, 1849–1909)

—*“POUAH!”* (“*UGH!*”), from the series *Les Circulaires de M. Thiers* (*The Bills of Mr. Thiers*), c. 1850–75

Woodcut with color, 10 <sup>5</sup>/<sub>16</sub> x 14 <sup>1</sup>/<sub>2</sub>"  
Gift of Eric G. Carlson in honor of Professor Elizabeth C. Childs, 2000

13

**Honoré Daumier**  
(French, 1808–1879)

*Europe*, 1867

Lithograph, 13 <sup>1</sup>/<sub>2</sub> x 11"  
University purchase with funds from John Peters MacCarthy, 2005

## TEACHING GALLERY

## Summer 2016

# BATTLE OF IDEAL VS. REAL: THE FIGURE IN NINETEENTH-CENTURY ART

We are at the dawn of a revolution in the fine arts. The huge pictures composed of thirty nude figures inspired by antique statues and the heavy tragedies in verse in five acts are, without a doubt, very respectable works; but in spite of all that may be said in their favor, they have begun to appear a little boring.

—Stendhal, “Salon of 1824”

Bodies in art are never simply stand-ins for specific individuals; instead they embody the complexities of the culture that created them and operate in broader political, religious, and social spheres. During the nineteenth century the depicted body was not neutral territory but a contested form that served as a locus of artistic innovation. Avant-garde artists rejected the traditional, idealized body—a move that was not merely an aesthetic choice, but a bold and subversive act. What took place, as prominent French writer Stendhal prophesied, was “a revolution in the fine arts.” *Battle of Ideal vs. Real: The Figure in Nineteenth-Century Art* highlights this “revolution” and explores the vibrant artistic practices that reinterpreted aesthetic conventions and forged new ones.

European art academies in the eighteenth and early nineteenth centuries played an integral role in training

artists, imparting to their pupils a regulated preference for the art and literature of the past. Neoclassicism embodied the academic values of restraint, precision, and, as Johann Joachim Winckelmann described, the “noble simplicity and quiet grandeur” of antiquity.<sup>1</sup> This academic aesthetic celebrated the beautiful, heroic—and often nude—body. For the young artist looking to perfect his/her métier, mastery of the heroic nude was most often achieved through the copying of masterworks and the study of live models. *Seated Male Nude* (1786) by Louis Gauffier typifies this academic training, in which artists first learned to draw meticulously by pencil before attempting the brush. In his sketch Gauffier gives precise, sculptural attention to the muscles and tonality of the male form, creating an idealized figure that has aesthetic precedents in ancient sculpture and the works of Renaissance masters.

This Teaching Gallery exhibition is curated by Meg Galindo and Max Valsamas, PhD students in the Department of Art History & Archaeology in Arts & Sciences, in conjunction with the course “Introduction to Western Art, Architecture, and Design” offered in summer 2016.

MILDRED LANE KEMPER ART MUSEUM

In the late eighteenth and early nineteenth centuries, neoclassical artists utilized this idealized body type in larger narrative artworks that often served a didactic purpose. Anne-Louis Girodet de Roucy-Troison, a pupil of the preeminent neoclassicist Jacques-Louis David, does just this in *The Meeting of Aeneas with Anchises in the Elysian Fields* (1820), one of his many highly finished drawings illustrating significant moments in Virgil's *Aeneid*. Aeneas's strong, exterior physicality embodies his noble inner character that made him an exemplar of filial virtue and epic heroism. In this way his body advances the moral of the ancient tale.

Yet the vitality of neoclassicism and its idealized bodies would diminish as the century progressed. Caricature—a popular art form that proliferated during the nineteenth century—played a significant role in stimulating alternative artistic responses to the human figure. Although caricature in France witnessed its golden age in the 1830s as a result of widespread distribution in the popular press and lax censorship laws between August 1830 and September 1835, it remained integral to the graphic arts throughout the entire century. Moreover, an increasing number of artists began experimenting with the stylistic elements of this art form for both public and private ends.

In their critiques of contemporary social and political issues, caricaturists often express meaning through the clever staging of typological juxtapositions, as in *Battle of the Schools—Idealism and Realism* (1855) by Honoré Daumier. Daumier's bespectacled, nude *idéaliste* personifies the conservative, institutional aesthetic of the eighteenth and early nineteenth centuries that valued the heroic body and the academic tradition that produced it. His antithesis is the *réaliste*, who embodies the midcentury progressive dissent from this tradition, in pursuit of an objective, “real” recording of reality. Notably it was also in 1855 that Gustave Courbet set up a solo exhibition outside the Universal Exposition grounds in Paris, championing realist aesthetics on a public stage. Courbet and other realist artists sought to democratize the arts by basing their figures on the common man, not the heroes of antiquity.<sup>2</sup>

Jean-François Millet participated in this rebellion though his depictions of laboring peasants, a subversive, realist subject. In *Going to Work* (1863) a couple serenely walks down a dirt path, their tools and clothing alluding to their roles as agricultural laborers. Although

the rough-hewn line can be seen to suggest the physical hardship of labor, the severity of such work is elided by their calm, undisturbed expressions and the idyllic setting. Nevertheless, Millet's focus on such subjects made an important political statement that drew attention to the present-day realities of working life.

Edgar Degas, an artist associated with the Impressionist movement, also interpreted scenes of daily life, perhaps most famously with his ballet dancers. Degas also studied bathing women, as in *Torso (Woman Getting out of a Bath)* (c. 1896–1911), a bronze cast of one of his wax models. Traditionally, the bathing nude motif highlighted the idealized, sensualized female body. Yet here Degas denies the viewer an easy, erotic voyeurism through deliberate fragmentation of the body and rough handling of the surface. Degas's rejection of neoclassical artistic principles in *Torso* reflects his engagement with modernist aesthetics and his practice of working across media. Notably his fascination with photography, a medium closely tied to Realism, led him to crop figures in many of his works created during the 1870s and 1880s, the height of French Impressionism. Zooming in on body parts and awkward positions, Degas captures the moment of the woman getting out of the bath in *Torso*. He has fragmented her body by omitting arms and feet, placing greater emphasis on individual parts than on the nude as a whole.

In the last decades of the century a shift in representation of the human body also took place among those artists who maintained clear ties to a classicizing aesthetic. This is perhaps most evident in the work of Pierre Puvis de Chavannes. Throughout much of his oeuvre Puvis links his bodies to idealized, neoclassical forms by painting allegorical personifications and figures draped in classical garb. The restrained expression and orderly appearance of his figures further establishes this connection. In *Charity* (1894) Puvis, who privately produced caricatures, embraced the simplification of forms and lines that was a dominant feature of this popular art form. The few brushstrokes that delineate the personified female virtue negate any sense of body weight or mass. Similarly, by eschewing traditional modeling and proportions, Puvis creates another flattened body in the leftmost figure. In this slouching child, plausible three-dimensionality is challenged by a disproportionately large right shoulder and the geometric treatment of the lower body that belies corporality. These stylized bodies appealed to both avant-garde artists experimenting with new forms as well

as conservative artists and critics who praised Puvis as an heir to the classicism of Nicolas Poussin.

Ultimately the body in this exhibition acts as a lens to explore the diversity of aesthetic principles during the nineteenth century. By the end of the century the polarity of Daumier's caricature—*idéaliste* vs. *réaliste*—had become more complicated, as some modernist artists sought a new aesthetic form that valued simplification, fragmentation, and images emptied of narrative content. Across a spectrum of media the panoply of bodies in *Battle of Ideal vs. Real* illuminate the vitality of the human form as a site of innovation and experimentation in the nineteenth century.

### Meg Galindo and Max Valsamas

PhD Students

Department of Art History & Archaeology

Washington University in St. Louis

## WORKS IN THE EXHIBITION

### Joseph Coomans

(Belgian, 1816–1889)

*The Panic*, 1871

Oil on panel, 21 x 27 1/2"

Bequest of Charles Parsons, 1905

### Edgar Degas

(French, 1834–1917)

*Torso (Woman Getting out of a Bath)*,

c. 1896–1911, cast c. 1919–21

Bronze, 16 5/8 x 7 1/8 x 5 5/8"

University purchase, Kende Sale Fund, 1946

### Julien Dupré

(French, 1851–1910)

*Haying Scene*, 1882

Oil on canvas, 25 1/2 x 32 1/8"

Bequest of Charles Parsons, 1905

### Louis Gauffier

(French, 1761–1801)

*Académie d'homme assis (Seated Male*

*Nude)*, 1786

Pierre noire heightened with white on paper,

15 7/8 x 21"

University purchase, 1961

### Paul Gauguin

(French, 1848–1903)

*la Orana Maria (Je vous salue, Marie)*

*(Hail Mary [I Salute You, Mary])*, 1893–95

Lithograph in blue ink, 13 7/16 x 10 1/2"

University purchase, 1966

### Anne-Louis Girodet de Roucy-Trioson

(French, 1767–1824)

*The Meeting of Aeneas with Anchises in the Elysian Fields*, 1820

Pierre noire and ink wash heightened with white on vellum, 11 x 14 13/16"

University purchase, Plant Replacement Fund, 1962

### Harriet Hosmer

(American, 1830–1908)

*Daphne*, 1854

Marble, 26 1/2 x 19 1/2 x 13 1/2"

Gift of Wayman Crow, Sr., 1880

### Alexis Joseph Mazerolle

(French, 1826–1889)

*Les agapes (The Love Feast)*, 1877

Oil on canvas, 27 1/8 x 52 3/8"

Bequest of Charles Parsons, 1905

### Jean-François Millet

(French, 1814–1875)

*Le départ pour le travail (Going to Work)*, 1863

Etching, 22 x 17 5/8"

Gift of the estate of Marquis de Mattei, 1970

### Notes

- 1 Johann Joachim Winckelmann, “Reflections on the Imitation of Greek Works in Painting and Sculpture” (1755), in *The Art of Art History*, ed. Donald Preziosi, rev. ed. (Oxford: Oxford University Press, 2009), 30.
- 2 It is important to note that the binary highlighted in Daumier's lithograph is partially reductive, as realist artists did not adhere to a uniform set of principles. Some artists working in the realist manner merged the movement's radical preference for peasant subjects with a more traditional, idealizing strategy.

### After Gustave Moreau (French, 1826–1898)

*Jeune fille de Thrace portant la tête*

*d'Orphée (Thracian Girl Carrying the Head of Orpheus)*, c. 1865

Oil on canvas, 39 1/2 x 25 1/2"

University purchase, Parsons Fund, 1965

### Camille Jacob Pissarro

(French, 1830–1903)

*Peasant Woman in the Field*, c. 1880–85

Charcoal on paper, 9 x 7 1/8"

Gift of Mr. and Mrs. Richard K. Weil, 1956

### Pierre Puvis de Chavannes

(French, 1824–1898)

*La charité (Charity)*, 1894

Oil on canvas, 36 3/8 x 29 1/8"

University purchase, Bixby Fund, 1908

### Armand Séguin

(French, 1869–1903)

*Nue avec les mains derrière la tête, horizontale (Nude with Hands behind her Head, Horizontal)*, c. 1894

*Nue avec les mains derrière la tête, verticale (Nude with Hands behind her Head, Vertical)*, c. 1894–95

Etching and open-bite aquatint,

17 7/8 x 11 5/16" (sheet)

University purchase, Charles H. Yalem Art Fund, 2002

(continued on back)