



JANUARY 16

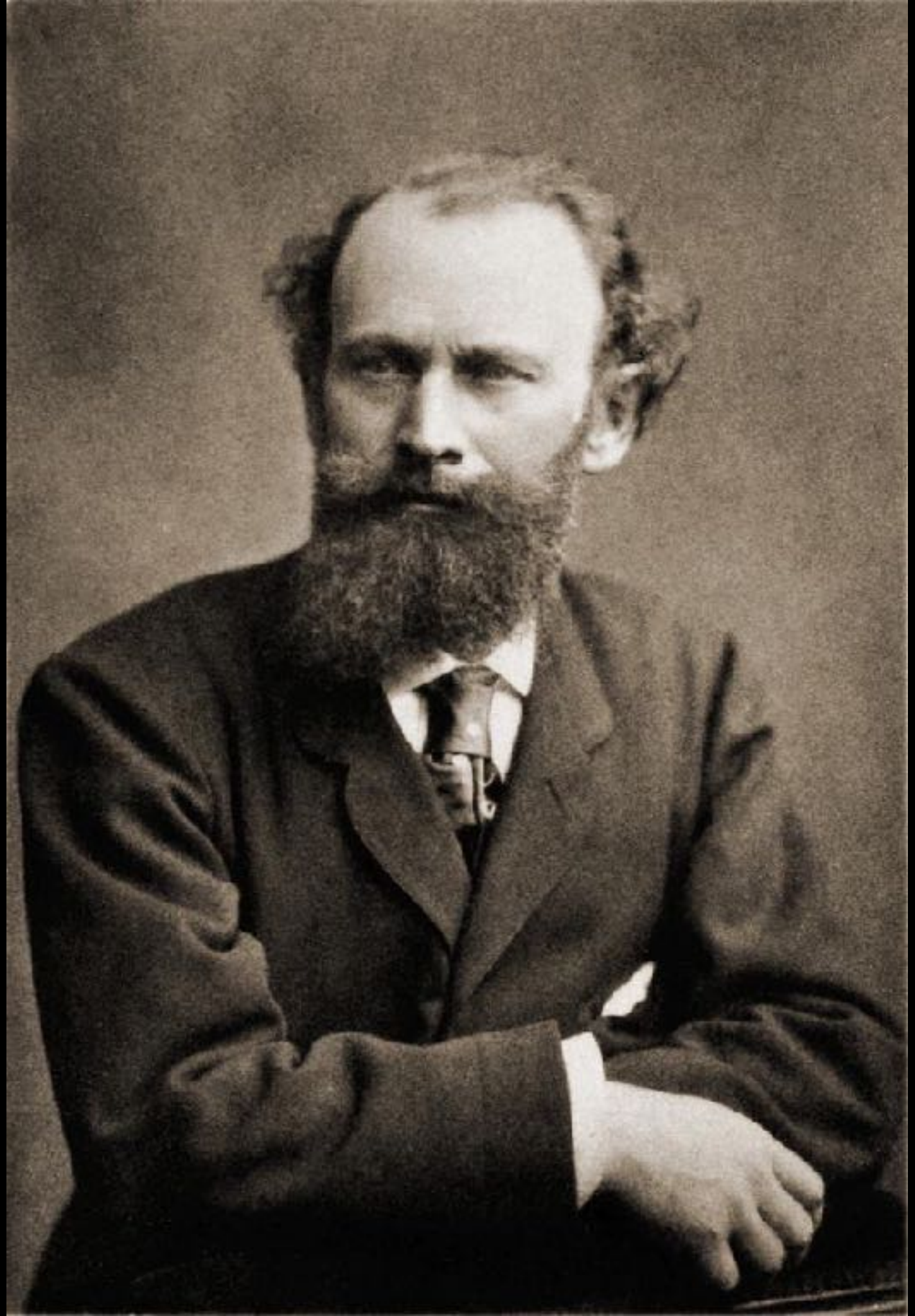
ANOMIE



# ANOMIE

- described by French sociologist Emile Durkheim in 1893
- normlessness - when social controls are weak, moral and political constraints collapse
- a state of deregulation, a breakdown of social controls and order
- traditional disciplines and restraints no longer apply

Édouard Manet  
(1832-1883)



REALISM



Gustave Courbet, *Burial at Ornans*, (1849-50)





Jean-François Millet, *The Gleaners* (1857)







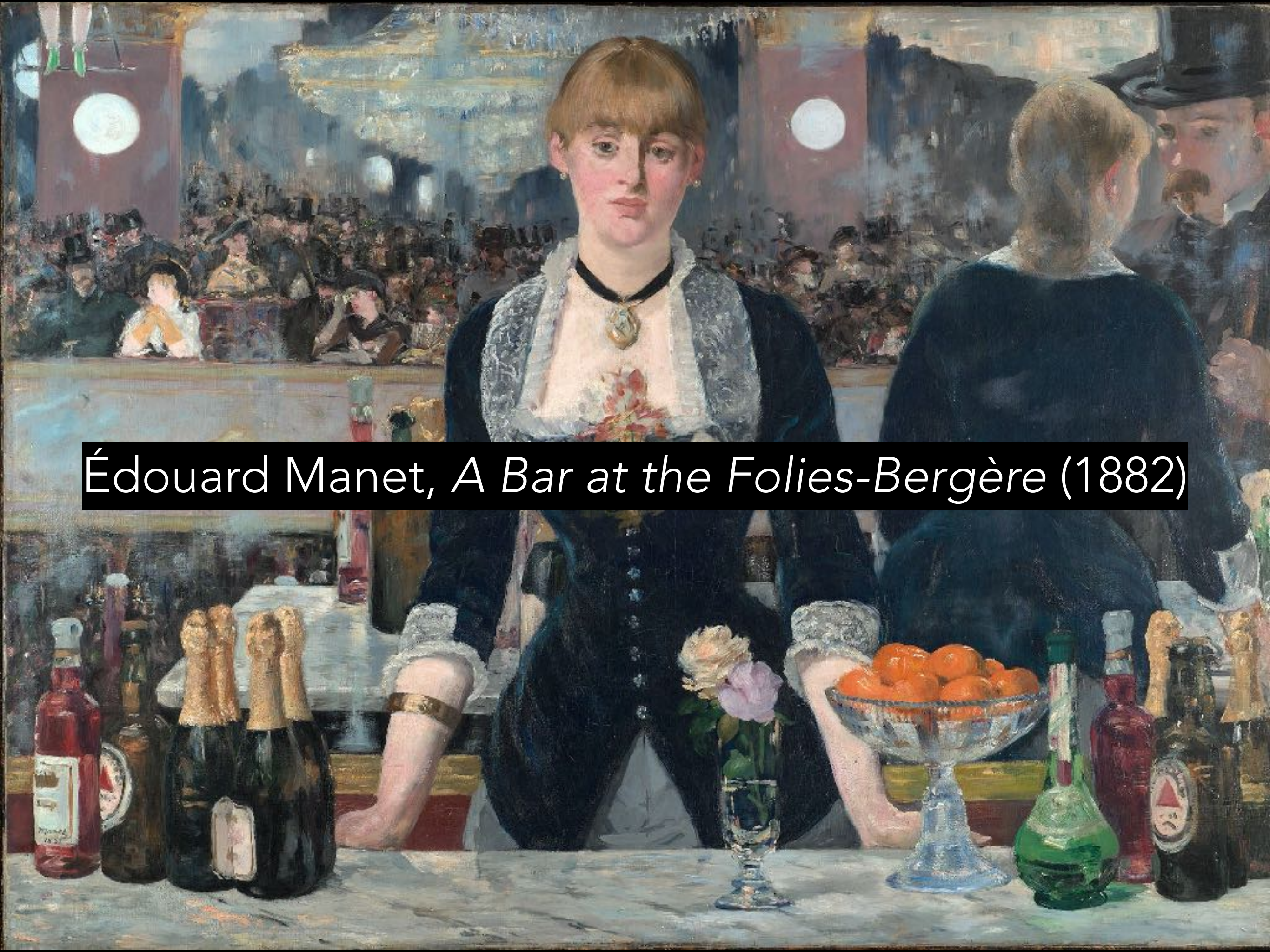
Banksy's  
*Agency Job*  
(*Gleaners*),  
Bristol  
Museum  
(2009)



Honoré Daumier, *The Third Class Carriage* (1862-4)



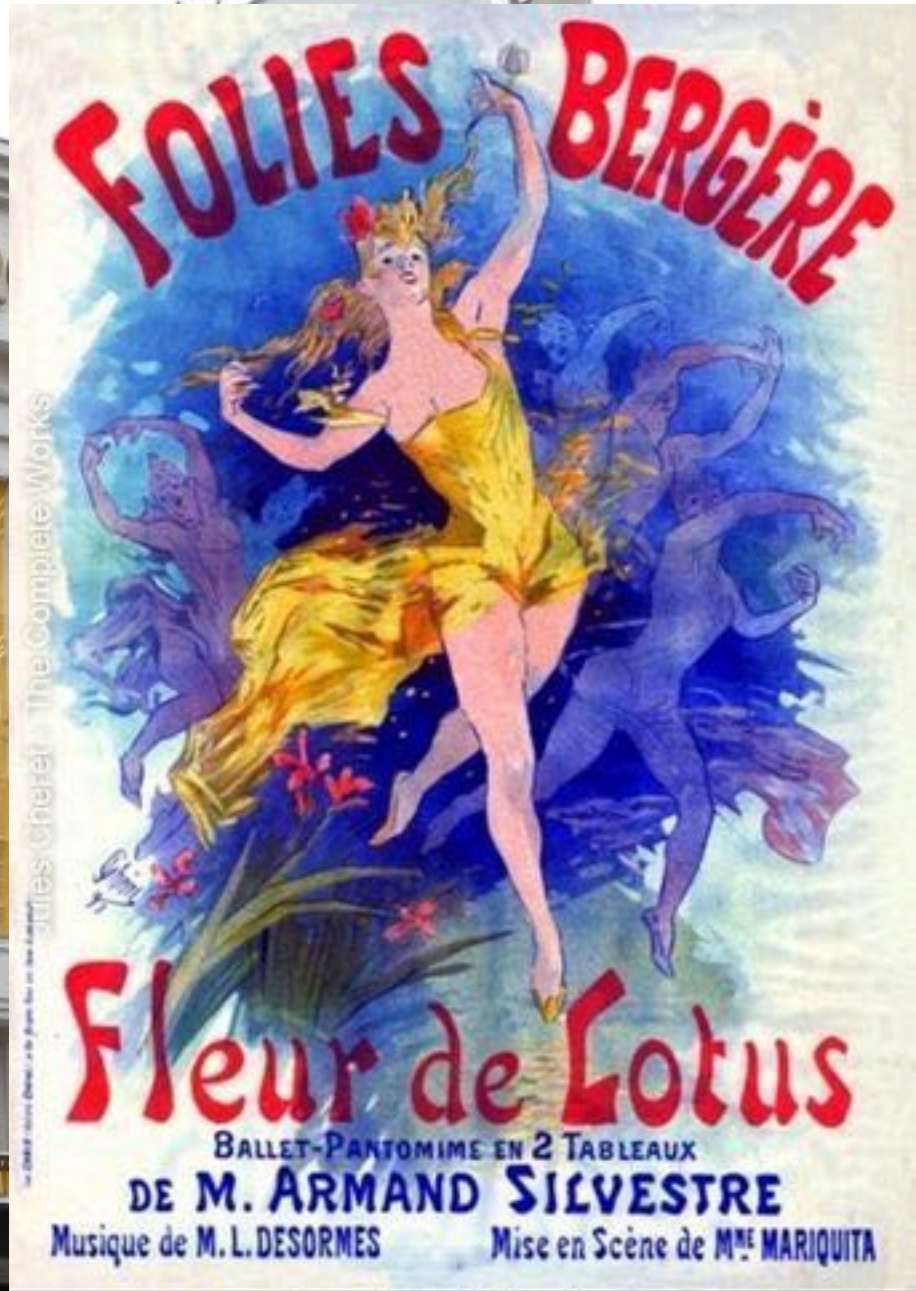




Édouard Manet, *A Bar at the Folies-Bergère* (1882)



FOLIES BERGÈRE



courtesy of [www.jules-cheret.org](http://www.jules-cheret.org)





study, 1881



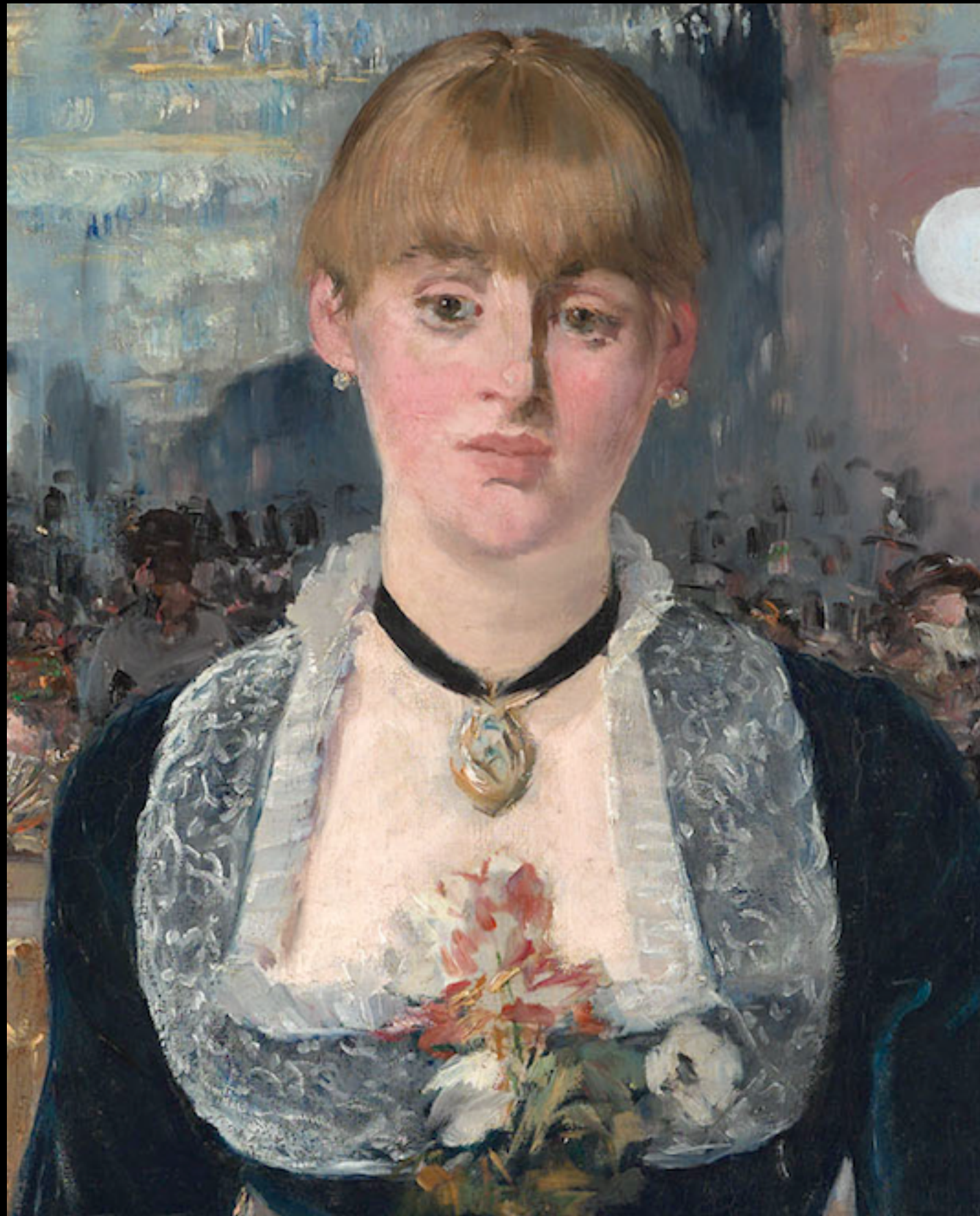






IMPRESSIONISM





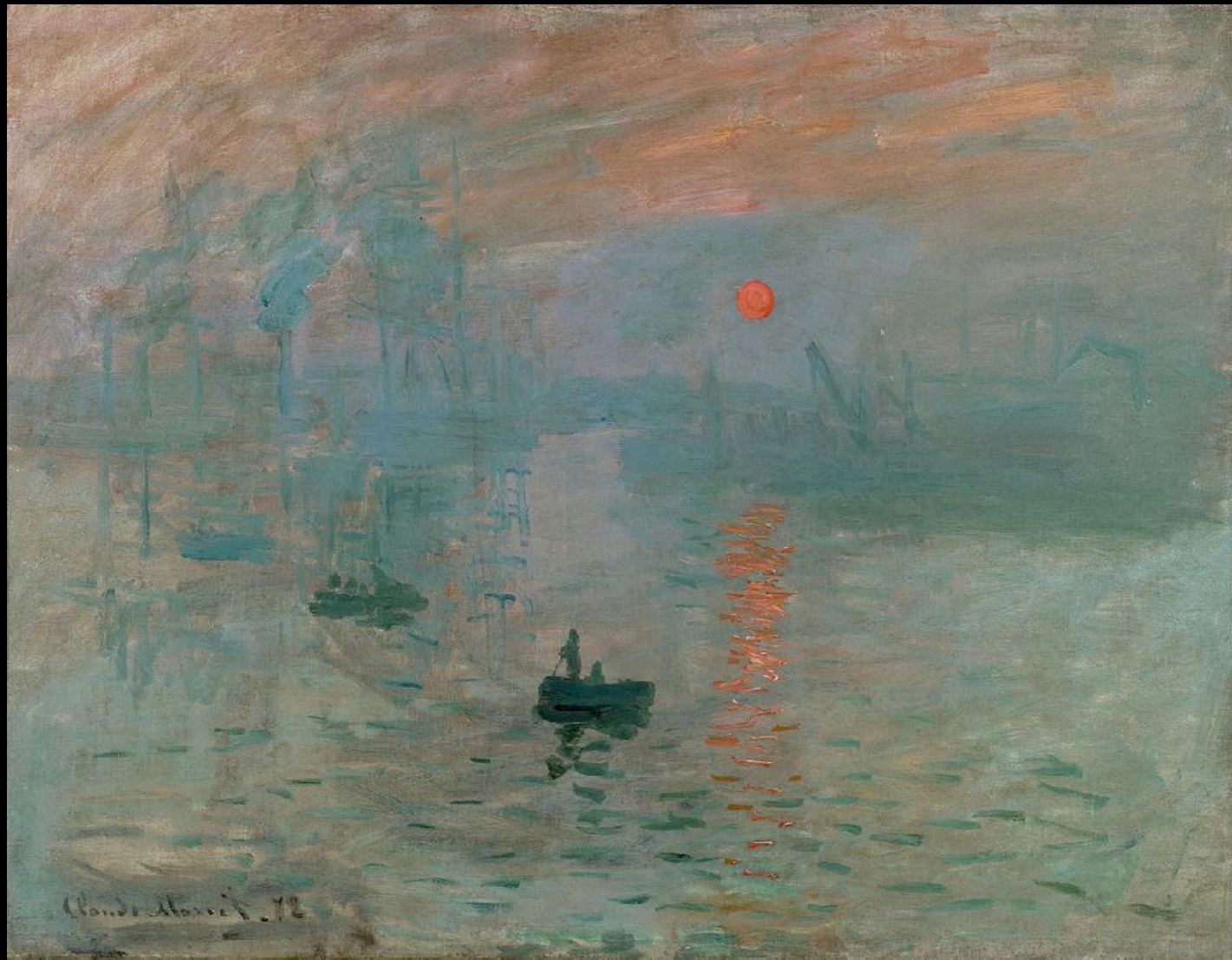


Claude Monet, *Impression, Sunrise* (1872)



Claude Monet . 72





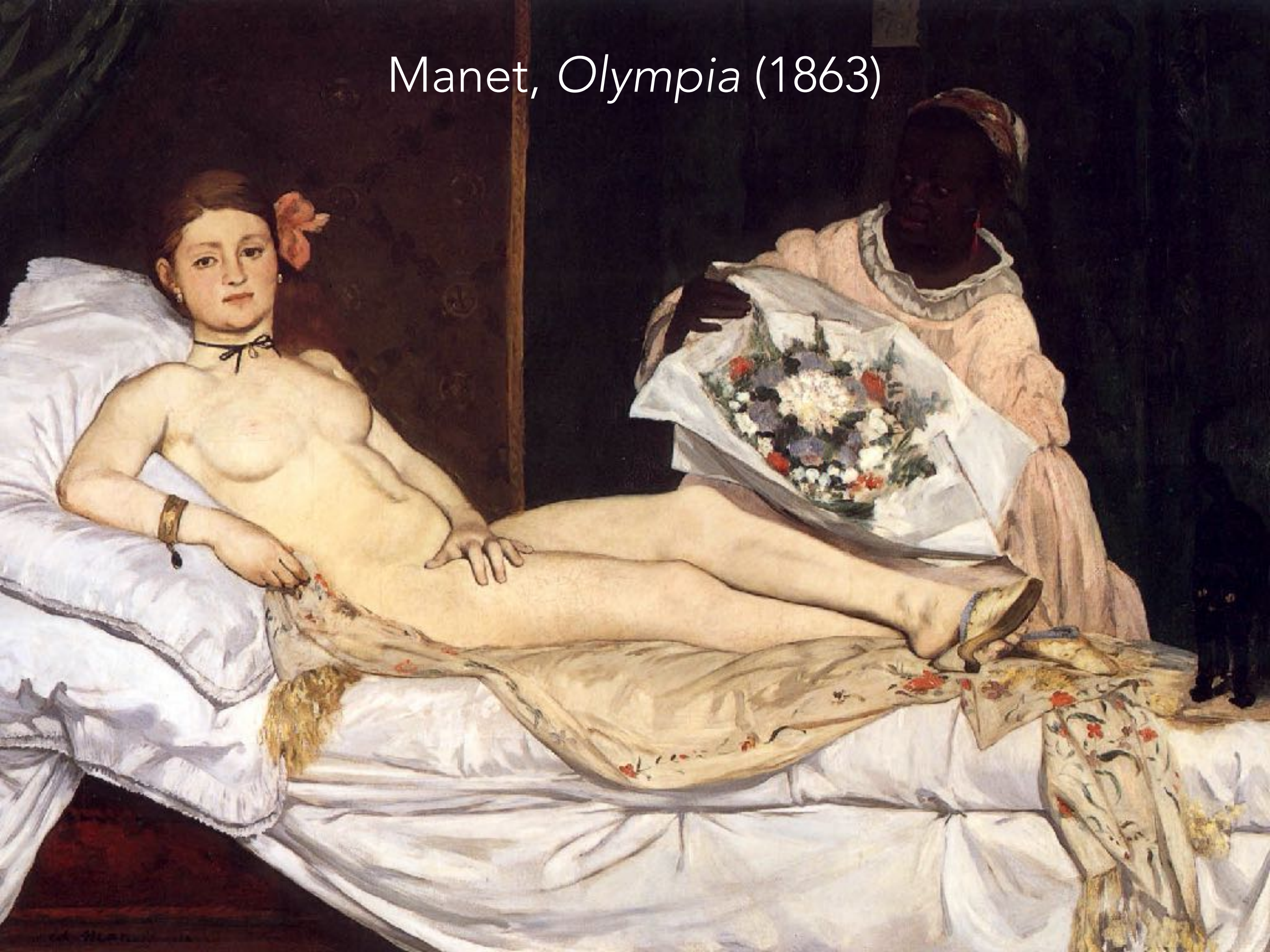


Manet, *Le Déjeuner sur l'herbe* (*The Luncheon on the Grass*) (1862-3)





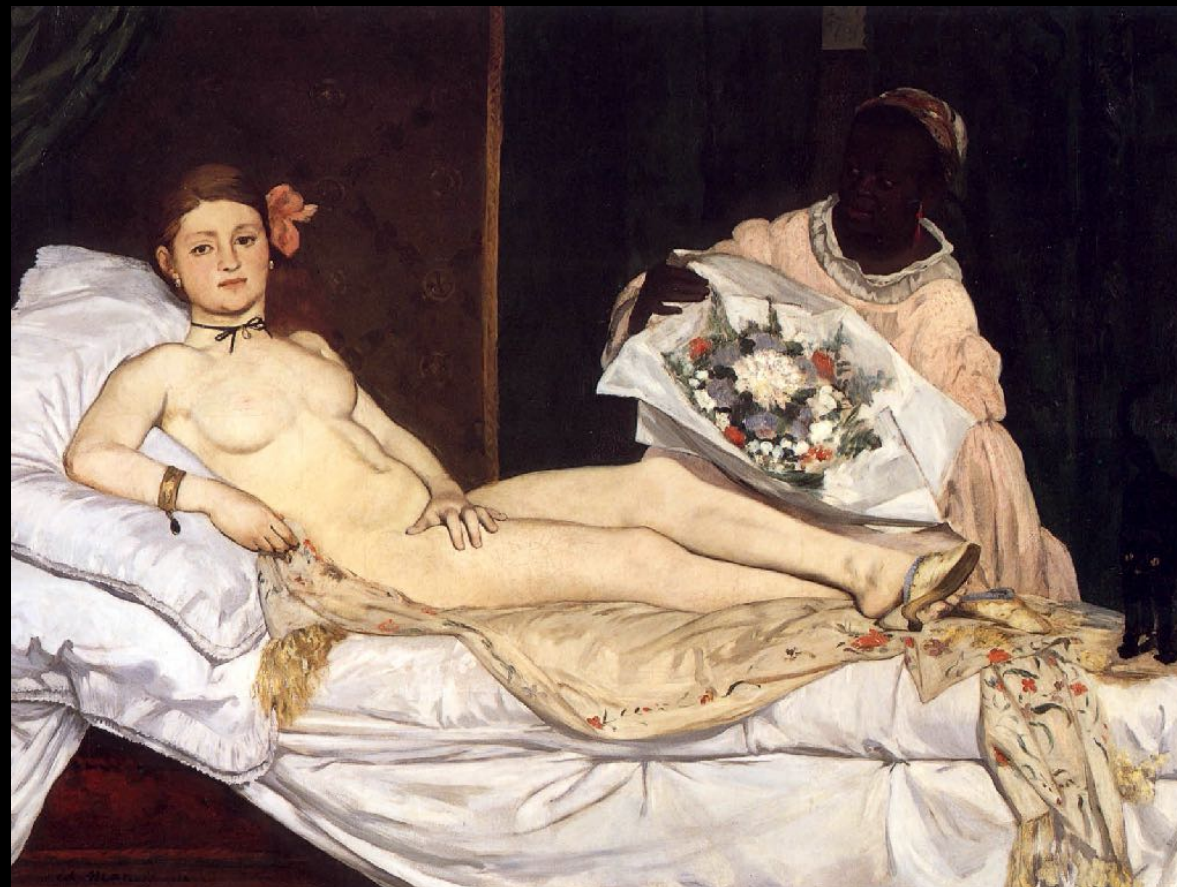
Manet, *Olympia* (1863)







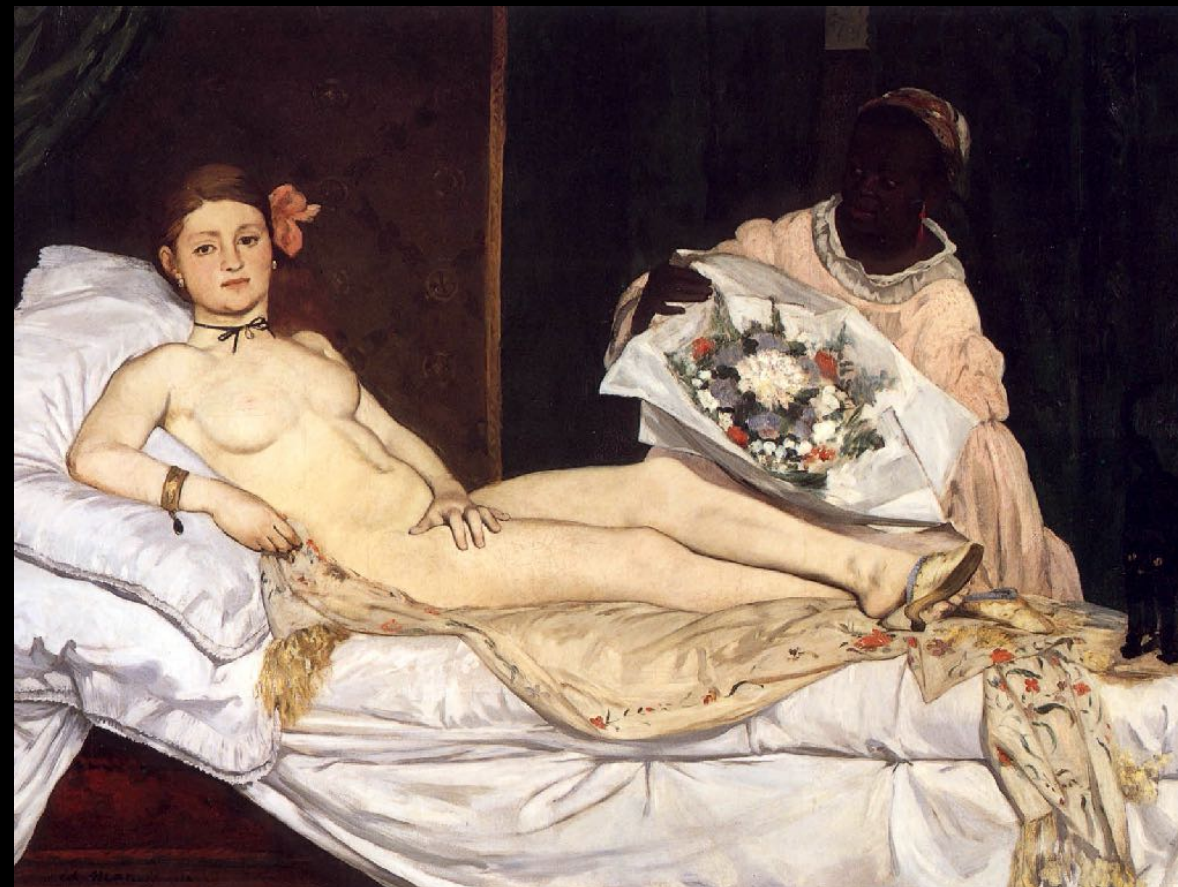
Titian,  
*Venus of Urbino*  
(1538)







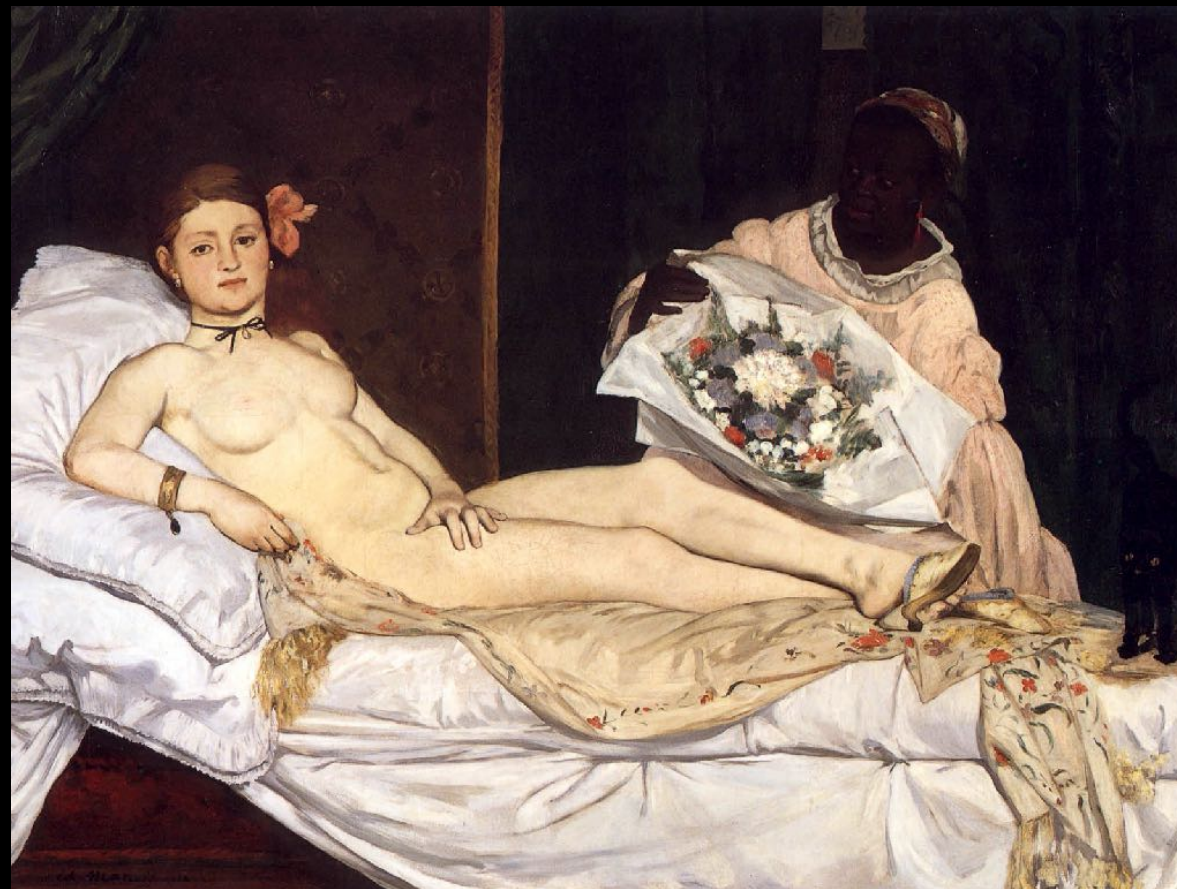
Alexandre  
Cabanel,  
*The Birth  
of Venus*  
(1863)





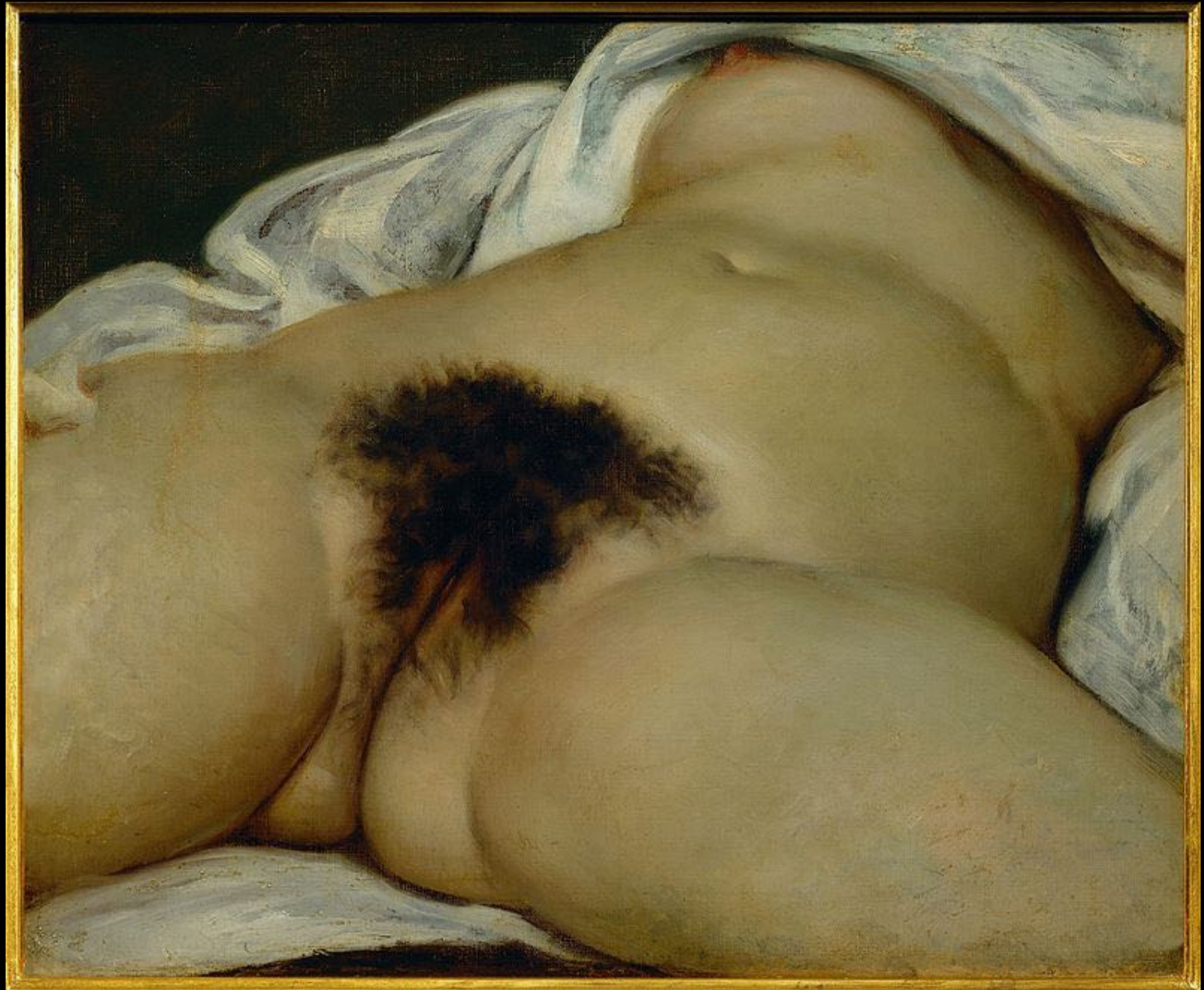


Bertall  
(Charles  
Albert  
d'Arnoux),  
1865

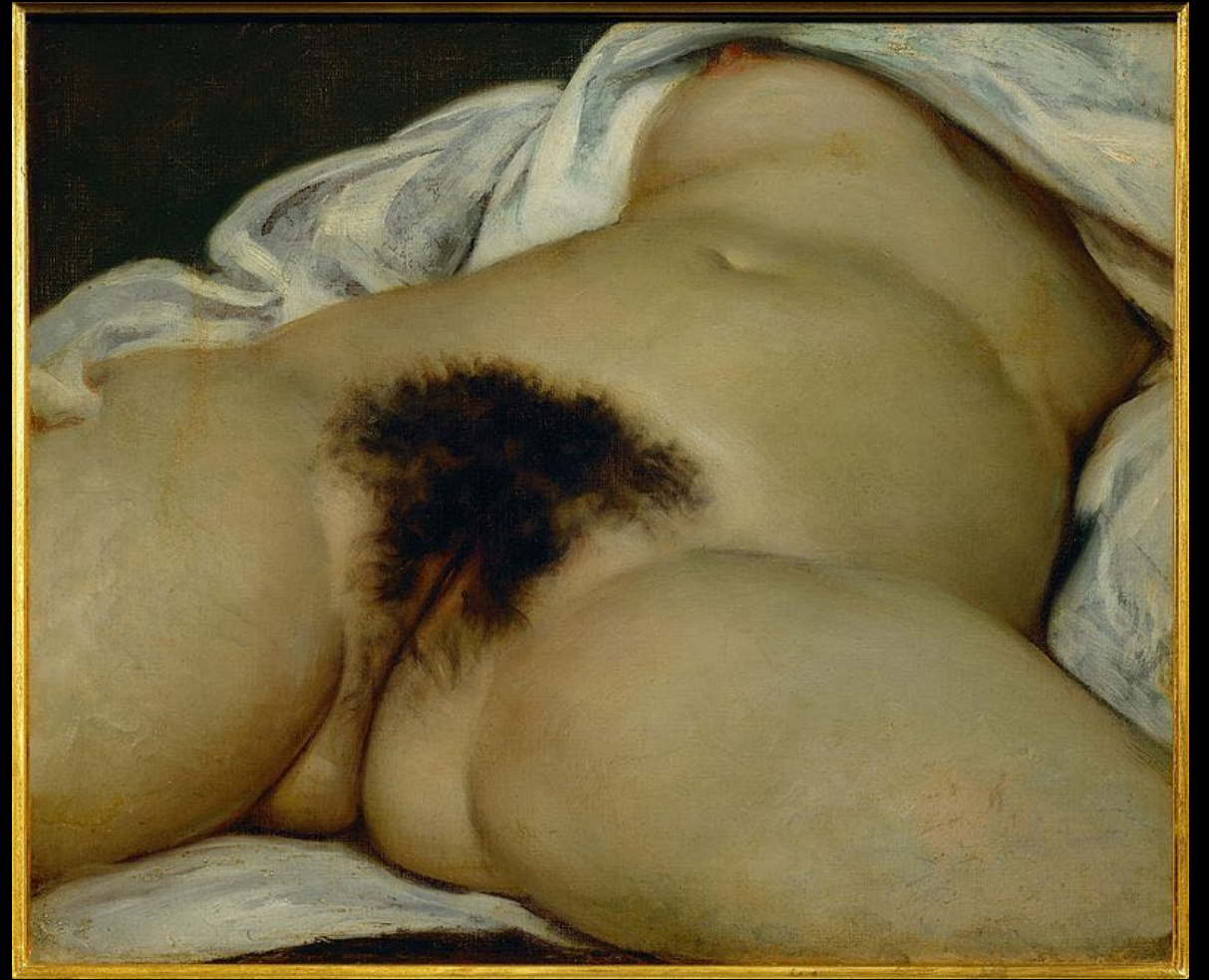
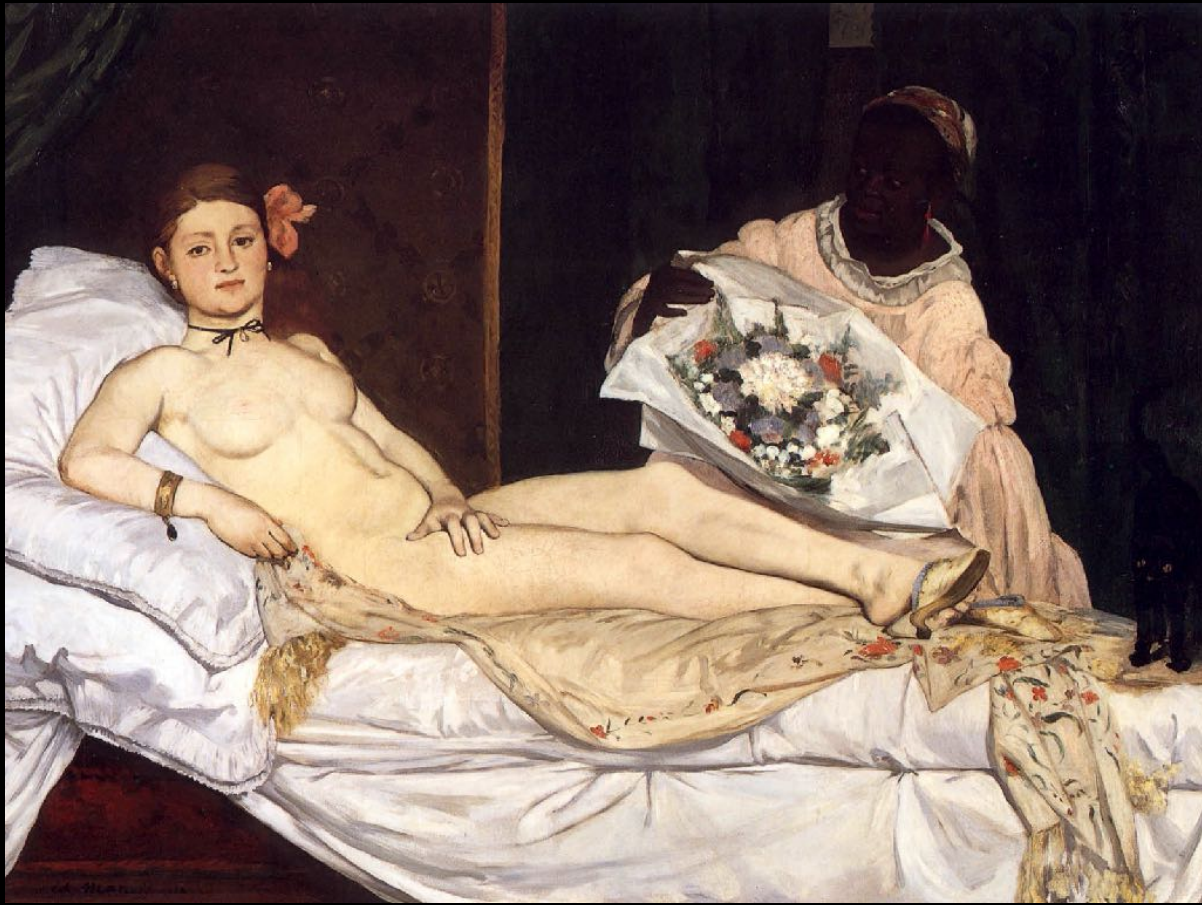




Gustave Courbet, *L'Origine du Monde* (Origin of the World) (1866)









Berthe Morisot,  
*Self-Portrait* (1885)

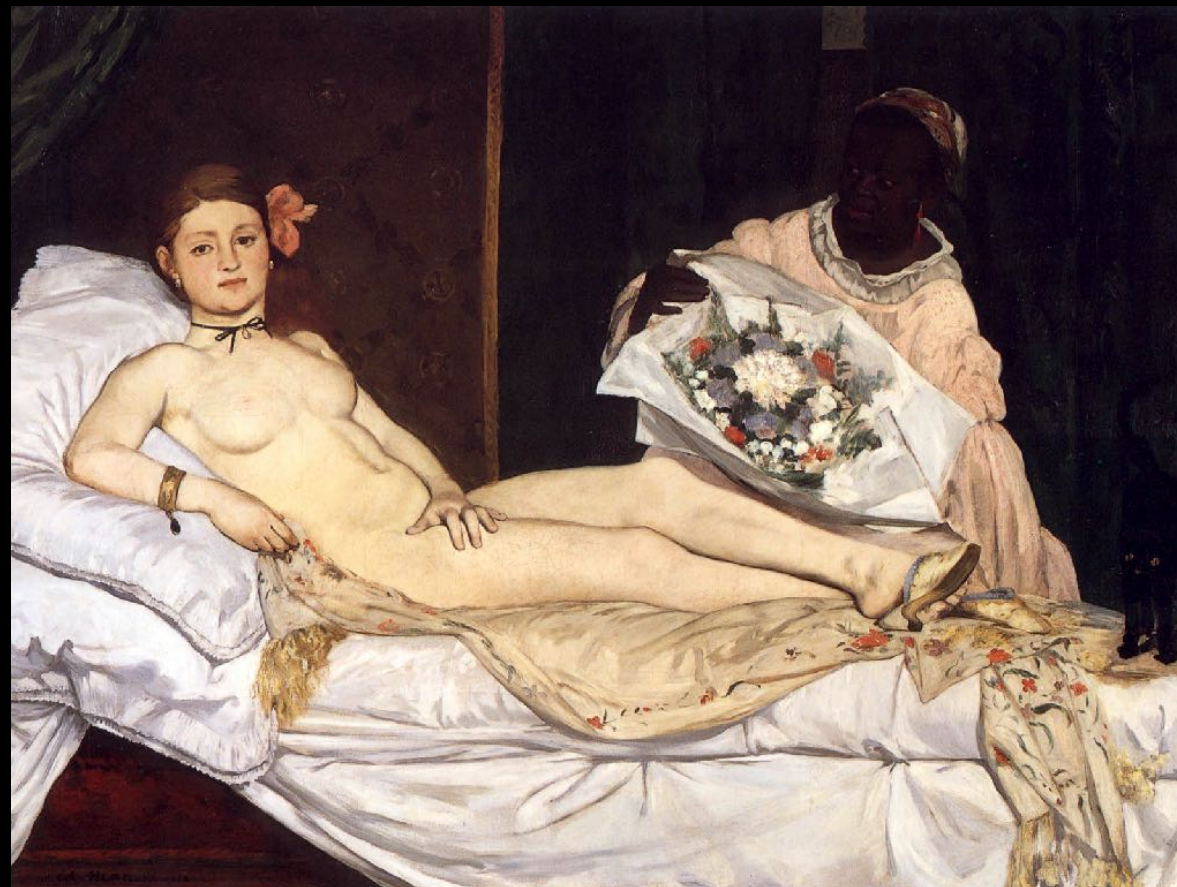




Berthe Morisot, *Woman in Grey Reclining* (1879)









Berthe Morisot, *Woman at her Toilette* (1875-80)











Manet, *At the Café* (1879)



Henri de Toulouse-Lautrec, *Ball at the Moulin de la Galette* (1889)





Edgar Degas,  
*Café-Concert at  
Les Ambassadeurs*  
(1876-77)



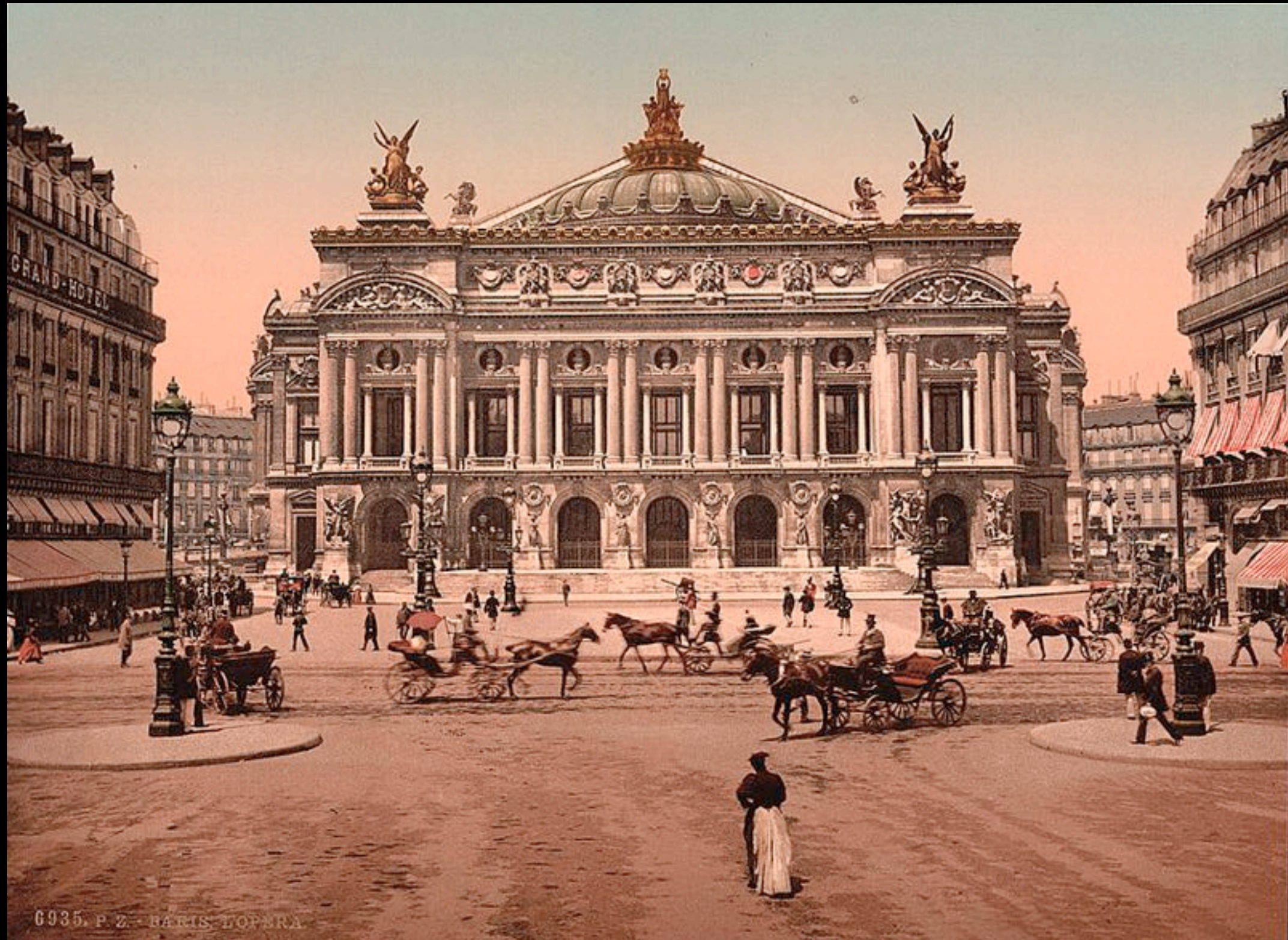




Mary Cassatt, *In the Loge* (1878)



Charles Garnier, *Palais Garnier (Paris Opera House)*  
(1861-1875)













Edgar Degas, *In a Cafe (The Absinthe Drinker)* (1875-6)







Pierre-Auguste Renoir,  
*Luncheon of the Boating Party*  
(1880-81)



Edgar Degas,  
*The Absinthe Drinker* (1876)









Édouard Manet,  
*The Absinthe Drinker*  
(1858-9)

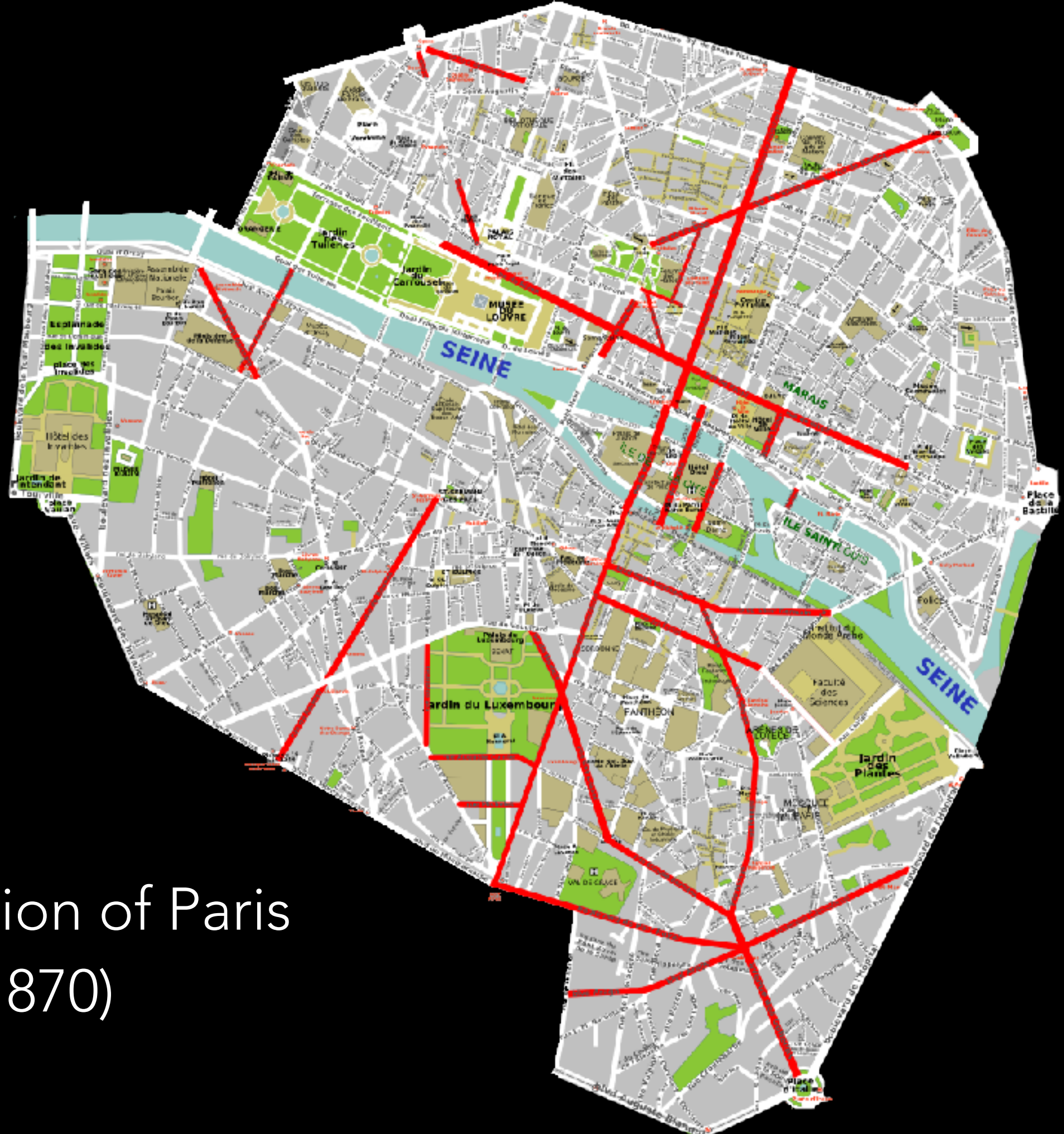






Claude Monet,  
*Rue des  
Capucines*  
(1873)





Hausmanization of Paris  
(1853-1870)











Camille Pissarro, *Boulevard Montmartre on a Winter Morning* (1897)



C. Pissarro 97









Gustave Caillebotte,  
*Rue de Paris, Temps de  
Pluie* (1877)

G. Caillebotte 1877







## Flâneur



The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite.

- Charles Baudelaire, 1863



“The gesture of loitering points in two directions. It is a condemnation of capitalism to which exploitative labor and unemployment are intrinsic. But it is also the hellish, negative image within existing society of that which could become positive within a radically different one. It looks to a regime in which cutbacks in labor-time, automated production, and the saturation of markets would be, not the cause of crisis, but the intended, humane result.”

-Susan Buck-Morss, 137.









Diego Velázquez, *Las Meninas* (1656)





















Louis Daguerre, *Boulevard du Temple* (1838)





Louis-Emile Durandelle, *Gare Saint-Lazare: Great Hall*  
(1885)

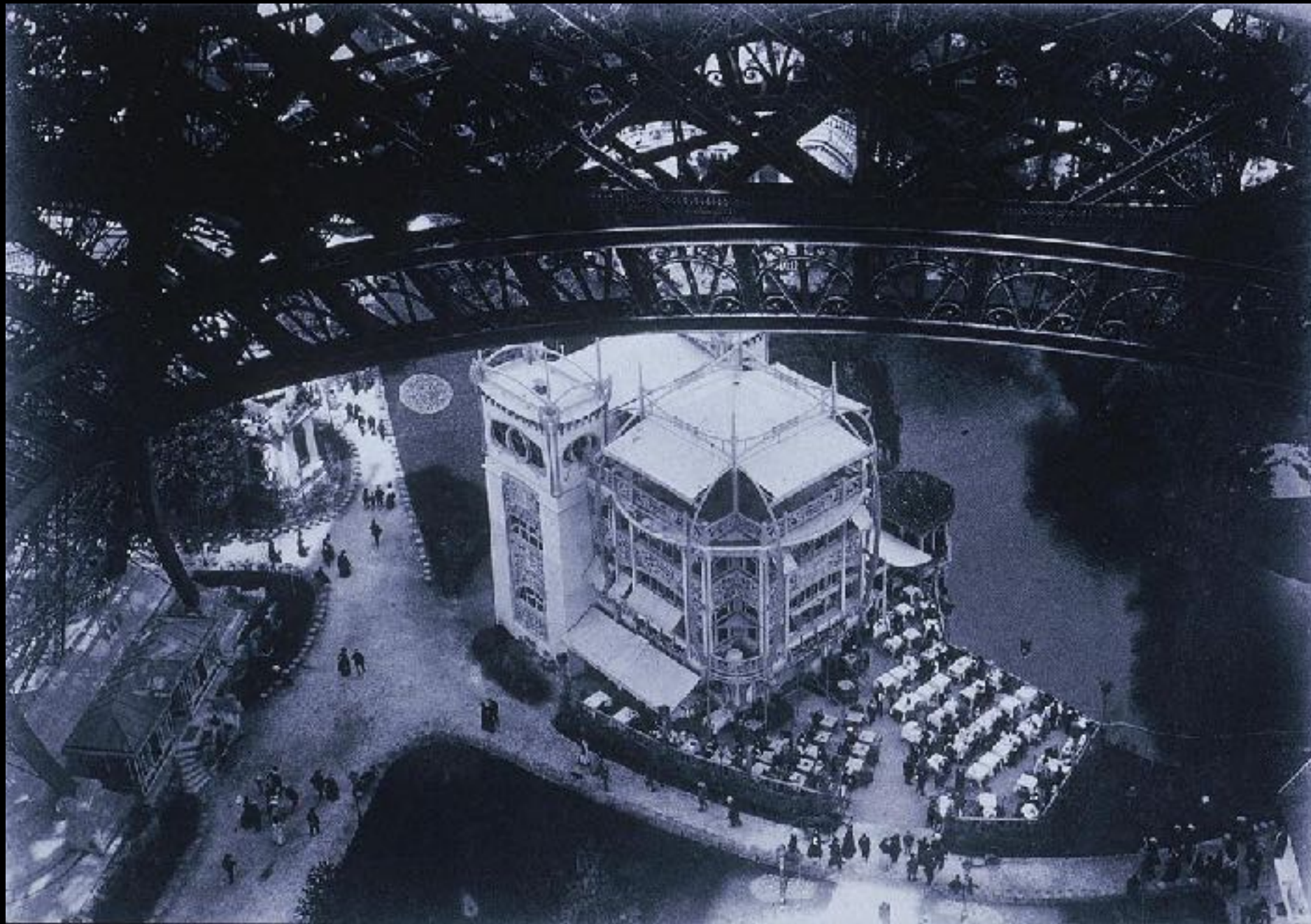






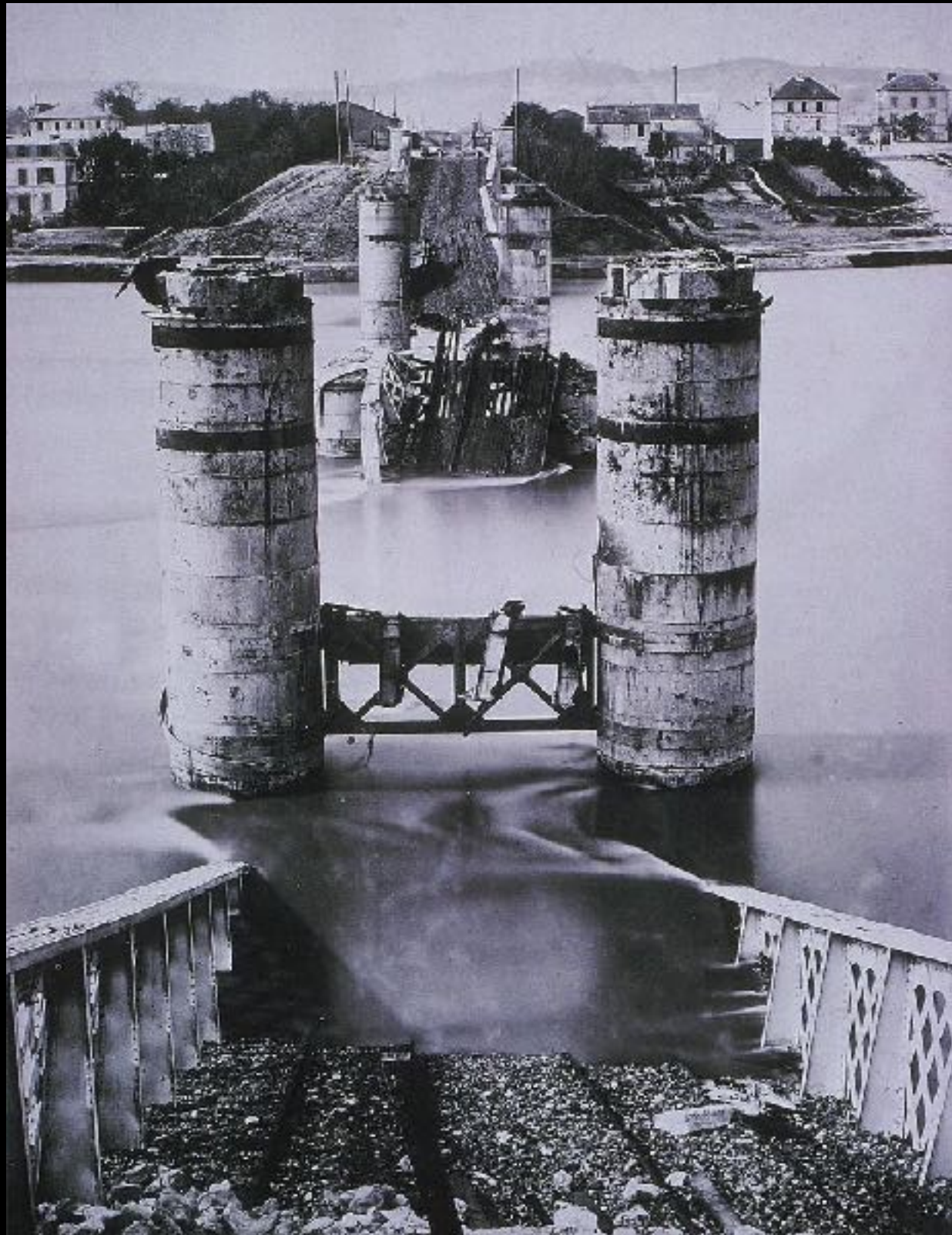


Emile Zola, *Restaurant, Taken from the First Floor or Staircase of the Eiffel Tower, Paris (1900)*





*Disaster of the War: Pont  
d'Argenteuil (1870)*



*Claude Monet, La  
Grenouillère (1869)*





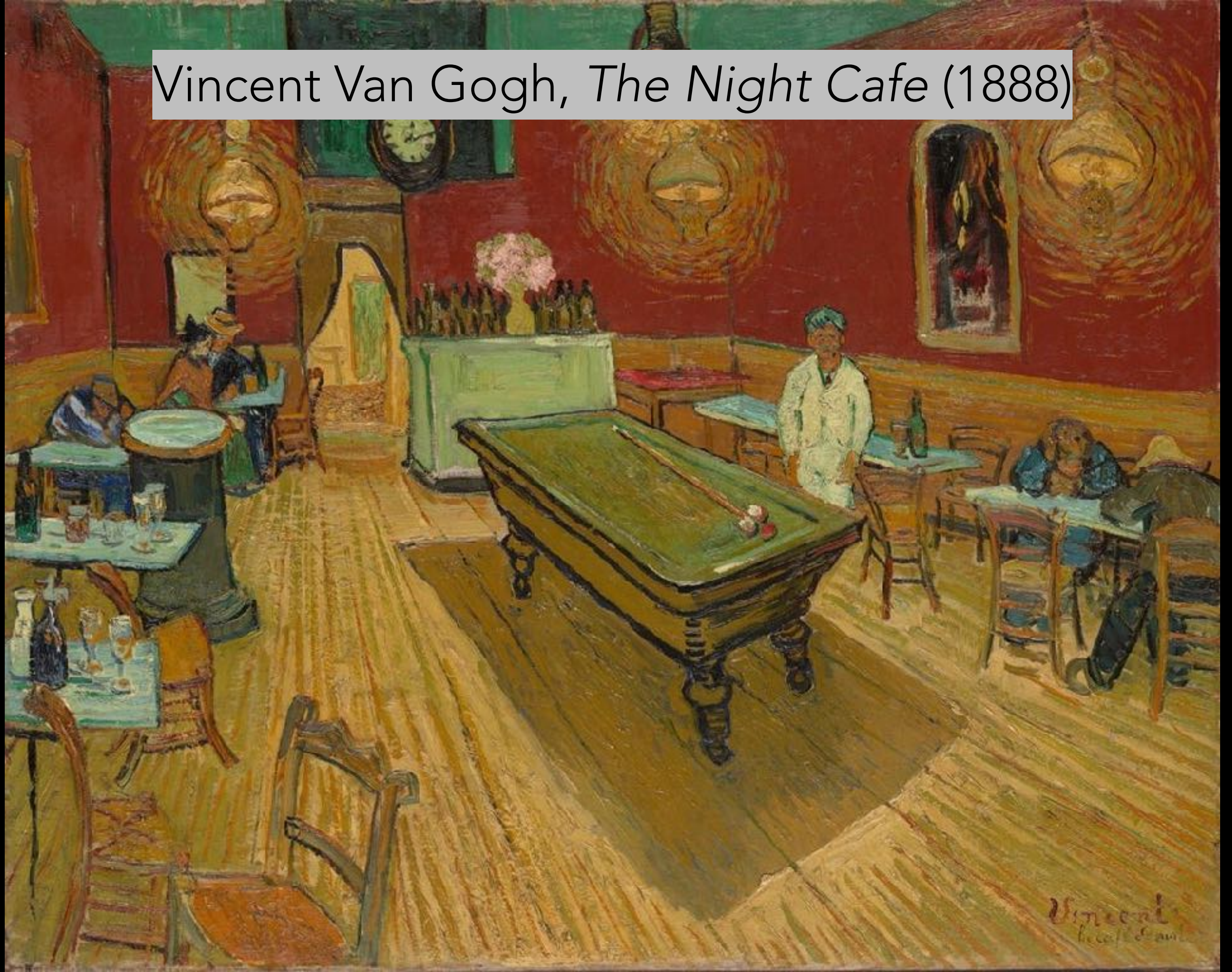








Vincent Van Gogh, *The Night Cafe* (1888)











Vincent  
local d'au







