About the Artist
The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Edouard Manet (Ay-dwar Man-ay)
Edouard Manet was born January 23, 1832, in Paris, France, in an upperclass household. His father, August Manet, was the chief of personnel of the Ministry of Justice and later became a judge. His mother, Eugénie-Désirée Fournier, was the daughter of a diplomat and the godchild of a Swedish crown prince. Manet and his older brother, Eugène, were brought up as children of privilege and attended the best schools. It was his parents' wish that their son have a respected career, with the specific desire he would follow in his father’s footsteps and pursue law. He wanted to study art.

Edmond Fournier, Manet’s uncle, recognized his nephew’s artistic interests and frequently took him to the Louvre Museum to further develop his interest. Manet’s father tried to persuade his son to study law or become an officer in the French navy. However, Manet refused to study law and, although he tried, he failed his naval examinations twice. His father eventually surrendered and approved Manet’s desire to study art. He made arrangements for his son to study with the best artist possible. At age eighteen, Manet entered the studio of the influential French historical painter, Thomas Couture, best known for his painting, Romans in the Decadence of the Empire (1847). From Couture, Manet learned color theory and color schemes as well as how to sketch, draw and paint from a model. Like all serious art students of the time, Manet copied old and new masters in the Louvre. He traveled to Italy, Holland, Germany and Austria, copying the works of such masters as Rembrandt. He honed his style to reflect realism, especially in the historical and religious genres since those were more acceptable to the annual Salon jurors. Such examples of Manet’s early work include Dead Christ with Angels (1864) and Christ Mocked by Soldiers (1864-65).

Manet experienced success early, with several paintings accepted into the 1861 Paris Salon earning an honorable mention award for one of them. The annual spring Paris Salon was a juried art exhibition, meaning a jury chose artworks in advance which they felt were worthy of exhibition. This was a highly selective process with the actual exhibition being the highlight of the social calendar for art enthusiasts, patrons and critics. The exhibitions were always followed by a series of critics’ reviews. Once Manet received a negative response for a painting and he settled the argument with a duel in the streets and won!

Suzanne Leenhoff of Holland, who was Manet’s piano teacher when he was young, became Manet’s wife in 1863 after a ten-year relationship. She brought to this marriage an eleven-year-old son, Leon who may have been Manet’s. Some speculated that Suzanne and Manet’s father, August, had had a long affair and the boy might have been August’s son. The support of this notion is that Suzanne waited until August’s death in 1862 before she agreed to marry Manet. Suzanne and Leon were models for Manet’s painting, The Reading (1869).

One professional relationship he enjoyed was with Berthe Morisot (8th Grade, SEPTEMBER) who occasionally served as his model but more importantly, was an respected artist who aligned herself with Impressionism. Morisot eventually married Manet’s brother, Eugene, also a painter.

In 1865, Manet traveled to Spain where he studied the works of El Greco, Diego Velázquez, Francisco Jose de Goya and Titian. He especially admired the work of Velázquez because it reflected real life. As a means to learning Velázquez’s style, Manet devoted himself to painting copies of his work, a perfectly acceptable practice of the day. Manet returned home with a clear theme for his art; he wished to be a witness to his own time and place as a resident of Paris. After all, Paris was a city full of exciting events, both private and public. He became a keen observer of fashion with its rich textures and patterns. He learned to paint black in hundreds of shades as he observed top hats, velvet vests, suits and dresses. Manet preferred to work in his studio rather than on site because he could have models pose in costumes, giving him the necessary time to capture the figure. Later, he painted in pre-conceived settings.

Manet continued building his career and in 1866, he exhibited in the Salon. It was here that Manet and Claude Monet first met because of some confusions of their names among Salon organizers. They became friends and supporters of each other’s work. While Manet flirted with Impressionistic style, he never embraced the concept nor exhibited with the group. Rather, he preferred his own realistic renderings of subject matter and opted to paint indoors. Natural light was not a concern for him as it was for the Impressionists. Manet is, however, credited with paving the way for Impressionism and subsequent, modernism.

Manet went on to have a respected following but he never achieved great wealth or recognition for his work outside the Paris Salons. What distinguished Manet’s work from other painters was his bold and strong markings on the canvas, a firm out-
Discipline-Based Art Education
The following components are integral to students having a complete, well rounded art experience.

Art Aesthetics
Providing opportunities to develop perception and appreciation of visually expressed ideas and experiences.

Art Production
Providing opportunities to develop skills and techniques for creative visual expressions of emotions and ideas.

Art History
Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

Art Criticism
Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART
- Line: A continuous mark
- Shape: Area enclosed by a line
- Color: Hue, reflection of light.
- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN
- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION
- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES
- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS
Literature that relates to this lesson due to elements of art or story content are:
- Edouard Manet, 1822-1883: The First of the Moderns by Gilles Neret
- The Life and Works of Manet by Nathaniel Harris
- Manet: A Visionary Impressionist by Henri Lallemand
- The Painting of Modern Life: Paris in the Art of Manet and his Followers by T. J. Clark

REFERENCE/BIBLIOGRAPHY
- Krell, Alan. Manet and the Painters of Contemporary Life. Thames and Hudson. 1996.

ELEMENTS OF ART or story content are:

- Literature that relates to this lesson due to BOOKS
- ELEMENTS OF DESIGN IN PICTURE
- ARTISTIC STYLES
- COMPOSITION
- ARTISTIC STYLES

Elements of art or story content are:

- Art Criticism
- Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

Manet, now fifty-one years old, became bedridden in spring of 1883 due to extreme pain and partial paralysis from his untreated syphilis. His left leg became gangrenous and had to be amputated. He died ten days later in Paris and is buried in Passy cemetery. After his death, his reputation as an artist increased.

About the Art
The Bar at the Folies-Bergère was painted by Edouard Manet in 1881-82, oil on canvas, and is 37 1/2 by 51 inches. It is in the collection of the Courtauld Institute of Art, London, and considered one of Manet’s most intricate and important works from his later years. Manet’s motivation for painting The Bar at the Folies-Bergère was based on the French government’s desire to decorate civic buildings with art reflecting its political philosophy. Manet’s work reflected French life for years, especially that of bourgeois men, and he saw this as an opportunity to participate in this effort. He wanted to accomplish two goals in this work. He wanted to paint a modern image paying tribute to upper-class Frenchmen who contributed, in a civic sense, to building the great city of Paris and he wanted to do this in an allegorical approach capturing wines of France. The Bar at the Folies-Bergère was exhibited at the 1882 Paris Salon at which Manet received the praise of noted critics.

Directed Observation
Show students an image of The Bar at the Folies-Bergère. Tell them it was painted, oil on canvas, in 1881-82 by Édouard Manet. Offer students biographical information about Manet. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. This painting is extremely intricate and the large room is filled with activity. Look carefully at the details. Do you see the green shoes of the trapeze artists or Manet’s signature on one of the wine bottles? At what do you think the woman with the binoculars at the bar is looking?
2. Some critics say Manet painted a mirror behind the bar. Would you agree or disagree? Is there a second barmaid or is it a reflection? Defend your answers.
3. Some say that Manet created sketches of this establishment and then painted the canvas in his studio. Some say the barmaid posed behind a counter also in his studio and Manet painted her in the behind the bar on the canvas. How might this help or distort the final imagery?
4. Focus on the barmaid in the center and describe her facial expression and posture. What does this say about her awareness of what is going on around her? What is her status?
5. Why did the artist paint the barmaid’s gaze to avoid eye contact with the viewer?
6. Where is the vantage point of the viewer? Explain. (Manet painted an ambiguous perspective.)
7. How does the multiple perspective make you feel or think?
8. What does this image tell you about French life at the end of the nineteenth century?

Things to Do
1. Manet was most interested in capturing the Parisian lifestyle in the late nineteenth century. From his observations, he composed scenes of France and everyday events. Among these events were ordinary scenes of people at cafes or simply waiting or relaxing. Consider all types of events in your daily life as you travel through your day. Separate the big events from the simple events. Use a sketchbook to capture images of a person or a group of people: their clothing, the interior or exterior environment, and the small details of an expression, glance or posture. Also look for people engaging with one another or people who sit in solitude.

2. You may want to observe one individual for many days to really capture the nuances of that individual.

3. From your sketches, create a larger drawing or painting, or even a clay sculpture of the images you recorded.

4. Working from life, ask an individual to strike a pose for your composition and capture it in a work of art.

5. As a group, select a specific location such as the school library, athletic event or passing time in the hallway. Create works of art based on observations of people in that area and exhibit your work together and then exhibit them collectively.