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présentées à la galerie universitaire dans lesquelles le langage était plutôt convoqué pour définir l’idée de l’art, sa nature, sa spécificité, ses modes de diffusion dans une perspective autoréflexive. Elle se distingue également des expositions étatsuniennes Postscript: Writing After Conceptual Art (Museum of Contemporary Art Denver, 2013) et Bibliothecaphilia (MassMoCA, 2015–2016) où les questions respectivement formulées de la transposition de textes dans le langage visuel et spatial de la bibliothèque comme lieu de lecture ne permettent d’aborder les possibles herméneutiques du geste de lire qu’indirectement. Dans Exercices de lecture, l’attention est dirigée vers les virtualités personnelles et politiques déclenchées par le geste de lire, et ce, particulièrement pour les groupes minoritaires à qui l’exposition accorde une place importante. Ultimement, cette visée intentionnelle de sens est ce qui est donné à réfléchir dans les performances de lecture. De ce point de vue, l’exposition semble ratisser très large, mais c’est justement en multipliant les exercices qu’elle parvient pleinement à susciter une nécessaire réflexion sur la lecture. À l’ère de la « révolution numérique », le geste de lire y est moins renouvelé qu’il parvient à défendre, par le biais des arts visuels, la place centrale qui lui revient. ¶

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2. Ibid., p. 29.
9. Il s’agit pour le philosophe français de penser le spectateur comme traducteur de l’œuvre d’art afin de déconstruire l’autorité sur l’objet que le cadre esthétique attribue généralement à l’artiste. Nous empruntons cette idée afin de souligner que les nombreuses traductions déployées dans les œuvres de l’exposition sont autant d’occasions de se repositionner en tant que lecteur sans pour autant qu’un point de vue particulier sur la lecture ne soit défendu avec autorité.

Marnin Young

Realism in the Age of Impressionism: Painting and the Politics of Time


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Andrea Korda

OF LATE, TIME SEEMS TO BE ON every-one’s minds. I have been reading about the Slow Movement, slow food, and even about slow teaching. In the art world, Christian Marclay’s The Clock has been touring Canadian cities, the 2015 UACC Conference featured a two-part panel on the visuality of time, and a number of books on art and time have recently been published.¹ One of these books, Marnin Young’s Realism in the Age of Impressionism: Painting and the Politics of Time, looks at how late nineteenth-century Realist painters responded to the quickening pace of modern life with a slower tempo of painting. The book calls attention to the various temporalities of nineteenth-century painting, offering a novel method of analysis, while also providing a reassessment of Gustave Courbet’s legacy in the years immediately following his death.

In the book, Young brings together a number of artists who are typically positioned at the margins of modern art: Jules Bastien-Lepage (1848–1884), Gustave Caillebotte (1848–1894), Alfred-Philippe Roll (1846–1919), Jean-François Raffaëlli (1850–1924), and James Ensor (1860–1949). Each of the five chapters in the book revolves around a painting or paintings by one of these artists, and Young moves through the examples chronologically, beginning with the exhibition of Bastien-Lepage’s Haymaking at the Paris Salon of 1878 and ending with James Ensor’s Russian Music, displayed at the Salon of 1882. As indicated by the book’s title, this was “the age of Impressionism,” and as a result,
“combine[s] the representation of instantaneous moments with a rendering even more detailed and finished than its Realist precedents,” while Impressionism is characterized by “the artistic ‘instantaneity’ of the broken brush mark and striking coloration.” By contrast, “Realist paintings consistently matched depictions of temporally enduring subjects—dozing peasants or repetitive labor—with a rendering designed to sustain looking over time” (9). These definitions lay the groundwork for Young’s overarching argument that “in both form and content, style and iconography, these later Realist painters sought to maintain a way of painting and of looking—slowly—that sat at odds with modernity’s ever intensifying ‘speed and immediacy’” (12).

The story of how conceptions of time were radically altered in Western European cities over the course of the nineteenth century is by now well known. E.P. Thompson’s seminal essay “Time, Work-Discipline, and Industrial Capitalism,” published in 1967, described, in a sweeping and finished than its Realist predecessors,” looking — slowly — that sat at odds with laying the groundwork for Young’s over-lies Young’s entire analysis, which is different conceptions of time. In doing so, Young claims to bring together two art historical methods: formalism, exemplified by the work of Michael Fried, and social history, exemplified by the work of T.J. Clark. Fried’s influence is felt strongly throughout the book, as Young frequently returns to Fried’s writings on modern painting for comparative examples and conceptual frameworks (such as his reliance on “absorption”). Though invoked far less frequently than Fried throughout the book, Clark’s general influence is apparent in Young’s attention to social history and class relations, as well as in his close reading of contemporary art criticism. The influence of these two methods is emphasized by Young’s thesis, quoted above, in which he insists on the importance of time in relation to “both form and content, style and iconography.” These two strains can be seen clearly in chapter two, which examines a series of paintings by Caillebotte that were in the 1879 Impressionist exhibition and feature the artist’s inherited property. For Young, the failure of Caillebotte’s paintings results from an incompatibility between the form—specifically, the quick brushstrokes of Impression-ism—and the content, which signalled the durability of the old economic order based in private property, which was “permanent, durable, and fixed” (73). The flip side of the argument is already well known: that Impression-ism was well-suited to a new economic order that was “dynamic, flexible, and evanescent” (73), as shown by Impressionist paintings of the developing leisure economy.

In contrast, chapters three and four feature paintings in which the temporality of the style matches the temporality of the content. In chapter three, we encounter Roll’s The Strike of the Miners from 1880, a painting that deals explicitly with the politics of time in its subject matter, since the hours of the workday were at issue in nineteenth-century workers’ strikes. Here the inactivity and unproductiveness of the striking workers is matched by the stillness and “end-lessly unfolding present” of Roll’s Realist style (96). Young’s argument culminates in chapter four in his discussion of Raffaelli’s The Absinthe Drinkers of 1881. Again, we encounter a Realist style that emphasizes duration; everything about the painting is closely observed and characterized by a sense
of stillness. The men who sit with their glasses of absinthe on the table are completely still, absorbed in a world that seems entirely apart from the fast-moving and measured time of modernity. Young compares these men, identified as déclassés in the original title for the painting, to Parisian ragpickers whose work fell outside the structures of modern industrial capitalism, and whose time therefore remained undisciplined. In this sense, the absinthe drinkers, who remain at the margins of society, suggest the possibility of freedom from “the tyranny of the clock” (158). As in Roll’s The Strike of the Miners, both the subject matter and the style of the painting resist the measured and disciplined work-time of modernity.

In the last chapter, which examines James Ensor’s paintings of bourgeois interiors, we return to a disjunction between form and content. With these examples, the fast-paced tempo of the Impressionist style conflicts with the subject of the bourgeois salon, which critics expected to offer a calm and slowly paced refuge from the quickening pace of modern life. Young argues that Ensor created this contradiction deliberately in order to critique bourgeois conventions. Though I followed happily along for the first four chapters, this final chapter felt somewhat incomplete. Young presents a strong argument about how temporality differed between social classes, but because, perhaps, of his reliance on the methods of Fried and Clark, he fails to examine how experiences of temporality may have differed for men and women at that time. That omission is felt most sharply in chapter five, where the subject of the paintings are predominantly female. In his brief discussion of Mary Cassatt’s The Tea (1880), for instance, he misses an opportunity to consider how his questions about temporality overlap with and expand on earlier literature—such as Griselda Pollock’s “Modernity and the Spaces of Femininity”—that engages with paintings of bourgeois interiors and the gendered spaces of nineteenth-century Paris. Unfortunately, Young says very little about Cassatt’s painting, which is surprising considering that a reproduction of it is included. Perhaps the gendering of time is a topic for a whole other project, but I would have liked to see Young raise the question in relation to these paintings.

The book features an impressive 135 illustrations, and though not all illustrations will be treated equally in such a study, I question the decision to include certain images, such as Cassat’s, that act more as punctuation than as part of the argument. Two that receive this lesser treatment are (perhaps unsurprisingly) illustrations from newspapers, and Young treats them in precisely this way—as illustrations of events rather than as mediated images. Reference is made in the text to the figure number after the event is named, but there is no discussion of the image. I find this surprising given Young’s insistence on the importance of close observation. For me, this omission raised other questions regarding the temporality of the news illustration, which, again, may be a question for another book.

At the very end of the book, Young identifies his project as one of “historical retrieval” (214). What he seeks to retrieve, of course, is Realist painting, which has been eclipsed by Impressionism and subsequent developments towards abstraction. In other words, Young is proposing an alternative to standard histories of Modernism, even alternative modernisms. This project of retrieval has also marked the scholarship on British nineteenth- and twentieth-century artists, who tend toward figuration and a greater degree of realism than the French painters who have become synonymous with Modernism. Yet Realism, and here I refer to “realism” of the non-Courbet variety, has typically been associated with academic painting, so-called bourgeois taste, industrial capitalism, and instrumentalism—all institutions and tendencies that avant-garde artists and left-wing critics and art historians habitually rebel against. In contrast, Impressionism and other styles tending toward abstraction are associated with individuality, freedom, progress, and left-wing politics. These assumptions run through the Modernist critical tradition, exemplified in the writings of Clement Greenberg (who, significantly, privileged space over time in modern painting). While Greenberg’s Modernism no longer holds sway, these associations persist in more recent scholarship in modified form. For example, in the influential book Techniques of the Observer (1990), Jonathan Crary sets up a dichotomy between the Modernist and the instrumental image, associating the former with a “sovereignty and autonomy of vision,” which results in formal innovations that stray from realism. Young’s book offers a counterpoint to these entrenched ideas about realism by showing that a type of realism persisted side by side with the development of the apparently liberating style of Impressionism, and provided its own mode of resisting instrumentalism.

Of course no account of Realism’s (or realism’s) fall from favour is complete without a discussion of photography, and Young’s nuanced account of photography’s impact on Realism is an important strength of the book. He avoids blanket statements that photography’s invention forever changed painting, instead explaining that the meanings of photography shifted over the course of the nineteenth century. He pinpoints 1878—the year Eadweard Muybridge published his photographs of horses in motion—as a significant turning point. With the advent of instantaneous photographs like Muybridge’s, critics began interpreting Realism as frozen in time, much like photographic subjects, rather than as durational. Once interpreted as “photographic,” these paintings were denied the absorption and accompanying durational temporality that defined
them as Realist, and they were recast as Naturalist. The comparison to instantaneous photography also affected Courbet’s legacy since, as Young explains in the conclusion, interpreting his paintings as frozen in time rather than durational deprived them of meaning in the present, and they could thereby be drained of their politics. It is as though the very possibility of an enduring, absorbed state was denied. In the end, then, the book is about the disappearance of Realism as an artistic category as well as the diminishing possibilities for absorption in the modern world.

This last point brings me to what I find most compelling about Young’s argument: the connections to the present day and to current calls for a slower approach to life. In another recent book about time, 24/7: Late Capitalism and the Ends of Sleep (2013), Jonathan Crary describes the intensification of modern time, so that today, in 24/7 time, we feel compelled to fill every instant with productivity, while any remaining moments are dedicated to consumption. He argues that this tendency robs us of any time to be filled by daydreaming or introspection, or what Young calls absorption. Crary writes, “Billions of dollars are spent every year researching how to reduce decision-making time, how to eliminate the useless time of reflection and contemplation. This is the form of contemporary progress—the relentless capture and control of time and experience.”

According to Crary, sleeping and waiting are the only instances of empty time in our lives that offer the possibility of resistance. Crary does not say much about art in his book, leaving untouched the question of whether art can serve as a mode of resistance. Young’s book fills that void, showing how the late Realist artists sought out spaces and moments that had not yet been colonized by modern, disciplined time and painted them in a way that called attention to their distinct temporalities. The implication of Young’s argument is that the beholder of these paintings—absorbed in slow looking—is also engaged in a form of resistance. Though this is not the type of book one would assign to undergraduate students, the argument is relevant to their lives and therefore worth introducing to them. Amid the endless stream of images that come our way as part of the twenty-first-century visual economy, Young’s book provides a lesson in the value of slow looking. ¶

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9. Crary, 24/7, 40.