



Manet (French Edition)

Nathalia Brodskaya

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Edouard Manet

(Paris, 1832 – 1883)

Manet est l'un des plus célèbres artistes de la seconde moitié du XIXe siècle, lié aux impressionnistes sans faire vraiment partie de leur groupe. Chérissant son indépendance, il eut une grande influence sur la peinture française, en partie due au choix de ses sujets tirés de la vie quotidienne, de son usage de couleurs pures et de sa technique rapide et libre. C'est son œuvre qui assura la transition entre le réalisme de Courbet et la vision novatrice des impressionnistes.

Issu de la grande bourgeoisie, il choisit de devenir peintre après avoir raté son entrée à l'Ecole navale. Il se forma auprès de Thomas Couture, un peintre académique, mais c'est grâce à ses nombreux voyages à travers l'Europe qu'il entreprit dès 1852, qu'il commença à se faire une idée de ce qu'allait être son style propre. Ses premières peintures étaient essentiellement des scènes de genre, inspirées par son amour pour les maîtres espagnols comme Velazquez et Goya, et le portrait. C'est en 1863 qu'il présenta son chef-d'œuvre *Le Déjeuner sur l'herbe* au Salon des refusés. Son œuvre déclenchant une polémique entre les défenseurs de l'art académique et les jeunes artistes «refusés», il devint le chef de file de cette nouvelle génération d'artistes. A partir de 1864, le salon officiel accepta ses travaux, provoquant toujours de véhémentes protestations comme ce fut le cas avec *Olympia* en 1865. En 1866, l'écrivain Zola écrivit un article en faveur du travail de Manet. A cette époque, le peintre était ami avec tous les futurs grands maîtres impressionnistes : Edgar Degas, Claude Monet, Auguste Renoir, Alfred Sisley, Camille Pissarro et Paul Cézanne, qui s'influençaient les uns les autres ; pourtant il restait délibérément à l'extérieur du groupe. En effet, en 1874 il refusa de présenter ses peintures lors de leur première exposition. Sa dernière apparition dans un salon officiel fut en 1882 avec *Un Bar aux Folies-Bergère*, l'une de ses œuvres les plus connues. Atteint par la gangrène au cours de l'année 1883, il peignit des natures mortes de fleurs jusqu'au moment où il ne s'en sentit plus capable, et il mourut en laissant derrière lui un grand nombre de dessins et de peintures.

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