

UNISMUNC XII



Committee: Société anonyme des artistes peintres, sculpteurs, graveurs, etc.

Topic: The Paris Salon Crisis

Committee Type:
Crisis

December 6th, 2026



Fantin-Latour, Henri. *Un coin de table*. 1872. Oil on canvas, 160 × 225 cm. Musée d'Orsay, Paris.

Director: Brendan Gieseke

Chair:

Conference Schedule

Registration

8:00 am - 9:00 am

Opening Ceremonies

9:00 am - 10:00 am

Committee Session I

10:00 am - 12:00 pm

Lunch Break I

12:00 pm - 1:15 pm

Lunch Break II

1:15 pm - 2:30 pm

Committee Session II

2:30 pm - 5:30 pm

Closing Ceremonies

5:30 pm - 6:30 pm

Table of Contents

Conference Schedule	2
Table of Contents	3
Committee Procedure	4
Written Papers	6
Letter From the Director	7
Overview of the Committee	8
Overview of the Oppositional Committee	10
Current Situation	12
Committee Members	13
Members of the Oppositional Committee	20
Questions to Consider	25

Committee Procedure

Moderated Caucuses are structured discussions where delegates sign themselves up to give short, regulated speeches. The speaking time and topic of discussion are set when the motion is proposed, and delegates take turns to speak.

Unmoderated Caucuses are divided between a regular unmoderated caucus and a gentleman's unmoderated caucus where everybody remains seated. A regular un mod entails a period free of structured, regulated debate, where delegates can mill about the committee and work with their blocs.

Gentleman's Unmoderated Caucuses are a form of unmoderated caucus that allows for informal conversation without delegates leaving their seats. Discussion is carried out with one person speaking at a time until the allocated time runs out.

Some actions that are carried over from the usual committee procedure:

- Point of Order
- Point of Information
- Appeal to the Chair
- Suspension of Debate
- Adjournment of Debate
- Closure of Debate
- Roll Call Vote
- Set the Speaker's Time
- Call a guest speaker

Instead of resolutions, the crisis will debate and pass **directives**. Directives are actions or communications undertaken by the entire committee as a group and are passed by a simple majority. Unlike resolutions, which may only be entertained at the end of a session, directives should be created and debated on as much as possible. The different types of papers used in crisis committees are explained in detail in the next section.

The Committee may call for external speakers to address the body. To do so, a committee member must move to invite the guest; that motion requires a majority vote to pass.

Written Papers

Crisis Notes: Crisis notes are notes used in order to take personal action from a delegate, without the need for committee approval. Crisis notes are therefore bound by a character's individual portfolio power. There are a myriad of ways to write Crisis notes, but be sure to sign your character's name at the end and address it to CRISIS on the front of your folded note.

Joint Crisis Notes: Joint Crisis Notes follow the same nature as a typical Crisis Note but are signed off by two or more delegates, written by two or more delegates, or both. While not a guarantee of backroom acceptance, Joint Crisis Notes can increase portfolio power and the likelihood of acceptance, and signal alliances. In Joint Crisis Committees, said notes can be written by delegates of opposing committees.

Directives: A directive is a formal written instruction or order given by a delegate or a group of delegates to the chair or to other delegates. Directives are used to propose specific actions or solutions to address the crisis at hand. They can range from proposing specific policies or strategies to calling for specific actions by other delegates or bodies within the simulation. Directives are passed frequently throughout the debate and are a lot shorter than most resolutions. They are not restrained by a specific format, and while they do need signatories and sponsors, they do not require a distinction between preambulatory and operative clauses.

Personal Directives: A Personal Directive is a directive that follows the proper format of a typical directive, but is written secretly or with close collaborators and does not require in-committee presentation or signatories. They can help advocate for personal desires with anonymity. In Joint Crisis Committees, said directives can be written by delegates of opposing committees.

Press Releases: As the name says, press releases are committee documents addressed to the public. They can be used to inform or even misinform the public according to the desires of the committee. Similar to Directives and Communiqués, Press Releases will require a minimum of three people on the document, with one sponsor and two signatories.

Letter From the Director

Welcome to UNISMUNCXII! As our love for Model UN unites us in December, we at UNIS dearly wish for the best conference possible. On a day of intense passion, critical thinking, and problem-solving, I hope that we will all enjoy a productive and fun conference. Model UN is, as we all know, the simulation of the real United Nations—a crucial aspect of UNIS, as we are a branch of the United Nations—a catalyst for justice, resolving international issues through international relations and diplomacy. At UNIS, we take pride in the people of various cultures and backgrounds who call UNIS their school, providing students with a diverse daily experience. As we welcome you to UNIS in the upcoming days, we hope we can provide a sense of our cultural diversity, providing you with an enriching international experience that emulates an authentic parallel to the United Nations.

To introduce myself, I am Brendan Gieseke, one of the two Co-Secretary Generals for this year's UNISMUN, and am a senior in the Class of 2027. Before freshman year in 2023, I had never tried Model UN before. Initially, I wasn't the best at it! But, slowly, I kept getting better and better and eventually even took home a Best Delegate Award as my first-ever conference award. Simultaneously climbing up the ranks on our Model UN Executive Team (from member, ASG of PR, USG of PR, to now Co-SG), I know how it feels to work your way from the bottom up and hope to be a source of wisdom as I pass on the Model UN torch from my generation to the next! Please don't hesitate to reach out with anything related to Model UN—even if it has nothing to do with our committee—and try to see me as a familiar face :)

I hope you also enjoy the committee topic I've selected for my final high school conference! I've always wanted to host a JCC but wanted to stray away from recycled topics like war or revolution and dug deep to learn about this awesome legal battle between the French art system and modern artists of the 1800s. I wish it could blend the best mix of law, culture, art, and whatever else you're looking for.

(No Background Guides expected for a Crisis)

Brendan Gieseke
27bgieseke@unis.org

Overview of the Committee

Historically, the Salon Carée (the oppositional art-court system) believed that acceptable art must “nourish the soul” and dominate the “hierarchy of genres” (a type of tier system of what styles of art were superior and which kinds were “objectively” bad). For artists who were not able to fit into the desired mold of the Salon Carée, their art was usually rejected by the Salon’s court judging systems, and their careers remained stagnant: no display in the Louvre and no feature in the Salon’s annual art exhibition would prevent state-backed financial benefits, create decreased visibility within the art world, and lock away practically the only systematic way to make a stable career from art as a French artist. Large stigmas were also attached to artists who were refused by the Salon; some commissions were even rescinded after a buyer realized the artist’s rejection from the Salon. As well, while some foreign and national art collectors had interests in purchasing art from rejected artists, the only way a French artist could sell their art domestically or internationally was practically through the Salon: while not illegal to sell outside of the Salon, large tariffs were usually imposed on international art and large difficulties in finding middlemen with international art selling experience were prevalent: to a non-salon artist without the necessary skills the market was very hostile. And, usually, the stigma of being a salon-rejectee would make the artist “unbuyable.”

In protest, the Société anonyme des artistes peintres, sculpteurs, graveurs, etc. came into being on December 27th, 1873 as a legal corporation intended to provide a secondary space to the Salon Carée for French artists. Originally, the foundations of the group came to be from a friend group of artists such as Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir who typically hung out at the Café Gurbos (café culture was the mainstream of Parisian artists, philosophers, etc. during the 1800s and onwards) and became friends through their marginalization from the art world—Claude Monet, for example, while extremely well-known by today’s standards was considered too “impressionist” and a bad artist by the Salon Carée.

Initially relying on financial supporters’ and the core members’ own financial wallets to fund the society, the society became focused on creating financial opportunities for many of the artists rejected by the society. Planning to host multiple exhibitions with the presence of art collectors,

critics, and other artists, the society funded the rental space, marketing, and legal procedures of selling art without the need to rely on the controlling Salon Carée. Once succeeded, the society's business model asked society members to pay a 10% commission fee on any sold paintings, a monthly contribution of 5 francs to the Society's common fund, and an annual 60-franc membership charge to enable the society to continue to operate. While the finances may rack up, most artists were happy to pay for the fees as they would inevitably make more profit than solely being rejected by the salon.

Overview of the Oppositional Committee

The Salon Carée originated during a time in French history when artists were controlled by a monopoly: the Guild of Saint Luke. Until 1648, when multiple royally commissioned artists advocated against the guild system, artists were unable to sell paintings, create apprenticeships, or open a studio in Paris without paying large fees to the guild and sometimes receiving the guild's approval. To help the artists, the then-ruler King Louis XIV established the Royal Academy of Painting and Sculpture in 1648, allowing member artists to avoid guild taxes and create art more freely.

The prominence of the Royal Academy was not strongly established until 1664, though. The Academy was flat-broke until 1664, when control over the organization was passed on from King Louis XIV to a large financial sponsor and then-French Minister of Finance Jean-Baptiste Colbert. Combined with Colbert's beliefs that art was a large potential multi-billion dollar investment and that France was inherently responsible of exporting rather than importing art, Colbert was a large advocate of French art and continuously poured much of the State and his individual finances into the Academy: for example, he created royal treasury funds, paid for art student scholarships, and would purchase paintings for projects, such as the Palace of Versailles, exclusively from Academy members. Mixed with his legal power, Colbert would pass a series of edicts and royal decrees to ensure the longevity of the Royal Academy. As a result, the Guild of Saint Luke's legal power was eventually squashed, ironically, making the Royal Academy the replacement monopoly.

Thereafter, artists were also no longer able to be commissioned for royal and public projects without becoming an Academy member. Where Colbert's main partner and, famously, King Louis XIV's favorite artist Charles Le Brun controlled the artistic direction of the Academy's produced art (he even came up with the concept "Hierarchy of Genres", rejecting the belief that art was a subjective preference and included objectively superior art genres), the progression of the Royal Academy began to take away many artistic freedoms and monopolized heavily on what "acceptable" art should look like.

By the time King Louis XIV reallocated the royal court, government, and administration from the Louvre Palace to the Palace of Versailles in 1682 (this reallocation responded to the first Louvre fire of 1661), the Louvre Palace eventually became vacant and was decisively provided to the Royal Academy of Painting and Sculpture. Occupying these vacant royal quarters, the Academy permanently moved its public art exhibitions into the Salon Carré in 1725 (a room within the Louvre), birthing their annually anticipated event "The Salon."

Eventually, the organization established a specialized jury system in 1748 to maintain strict ideological control over its rapidly growing exhibition. Jury members were elected annually through a strict, internal vote among elite, senior members of the Royal Academy and state officials, ensuring that only defenders of traditional academic style held the bench. Once formed, this judicial panel did not require a unanimous vote; instead, a simple majority vote decided whether a painting was accepted, rejected, or banished to the dark corners of the ceiling, meaning an artist's career could be made or broken by a razor-thin bureaucratic margin.

Current Situation

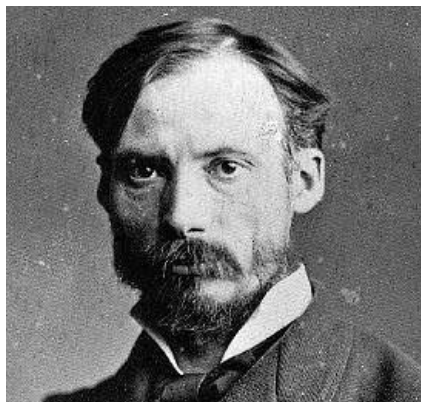
Currently, it is April 15th, 1874, and it is the moment before the debut exhibition of the Société anonyme des artistes peintres, sculpteurs, graveurs, etc. Completing all necessary preparations for the first event where salon-rejectees can share their art and potentially receive sales or future commissions, the event will take place at 35 Boulevard des Capuchines, the former studio of the popular photographer Nadar. With over 165 works planned to be displayed by over 30 artists, many high-end celebrities and enthusiasts of the art industry are presumed to visit the exhibition. From foreign art investors, local Parisian friends of the Société anonyme, and Salon Carée members, it seems as though the entire art world is expected to be in attendance at the “underground” event.

But expectations don’t always match the reality. Will the event truly turn out successful? Could it be sabotaged? Will the Salon Carée lose its long-held monopoly power? And can these “incapable” artists truly find success in the art world outside of The Salon Carée’s sight? Many unanswered questions appear to foretell an unraveling throughout the night of the event.

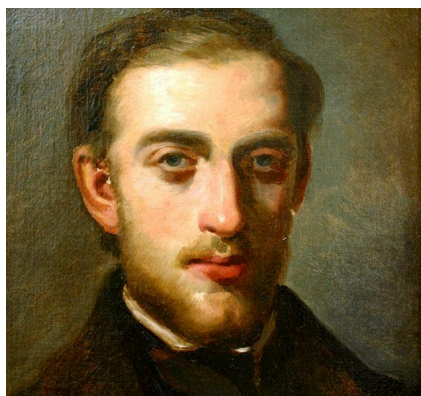
Committee Members



Claude Monet is currently 33 and one of the core co-founders of the Société Anonyme. Personally struggling with repeated financial hardship and Salon Carée rejections, Monet has vowed to allow art to become more freely expressive. Nicknamed the “Father of Impressionism” and frequently coordinating much of the society’s key logistics (café meetings, contacts, organizing shows), Monet’s role within the Société is undeniable, and proven by his popularity within the group. Especially, he’s close with best friend **Pierre Renoir**.



Pierre-Auguste Renoir, also 33, played a crucial role in the success of the Société. His most important task came from stressfully being in charge of the hanging placement of the artworks in the debut 1874 exhibition (placement of artwork was a big deal as it changed visibility, and oftentimes insinuated an artist’s worth based on how high the painting was in the air). A renowned painter himself, he is very popular amongst the group members, and best friends with **Monet**.



Camille Pissarro is not just talented; he’s a man of the law. The eldest of the group in his 40s, Pissarro is often nicknamed “Papa Pissarro” for his nurturing presence and large contributions to the group: he co-wrote much of the legal charter of the Société, advocating for union-style labor rights for all members. With a warm presence, he had a knack for finding misunderstood young artists and trying to bring them the success they deserved.



Alfred Sisley was born in Paris to English silk merchants, and is technically British but gravitates towards Paris—a decision that slightly isolates him at times. After his parents' business collapsed during the Franco-Prussian War, Sisley quickly went from being financially well off to struggling. Yet, even so, Sisley tends to create art that feels more true to him, even when fewer financial gains are typically involved. He is also somewhat shy and not known to speak up for his own ideas.



Edgar Degas was probably the wealthiest by birth within the group. 39 at the time, Degas is well-known for his pushy personality that can sway decisions towards his own desires. He could easily convince artists to join, just as easily as he could convince them to leave. He also pushed towards preventing the membership system from being hierarchical, meaning every member has equal power (except, of course, the founders).



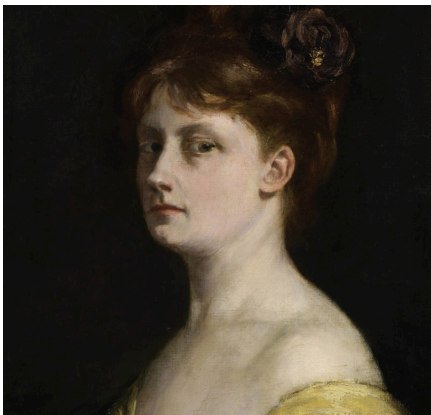
Paul Cézanne is probably remembered as awkward, provincial, and quick to take offense. Cézanne arrived from Aix-en-Provence with almost none of the Parisian polish the rest of the group was accustomed to. He is one of the first artists to be displayed at the debut exhibition with his provocative reworking of Manet's *Olympia*. So provocative, the painting could deteriorate any prior good connection to the Salon he might have previously had.



Berthe Morisot was the only woman founder of the Société and the only woman to showcase her paintings in the debut exhibition. Trained under Corot, already an accepted Salon exhibitor, and the daughter of a senior governmental official, Morisot had large bourgeois status and affluence within French Art society. With large systematic prejudice against her role as a woman in art, much of her career has been founded through thriving despite gender inequality.



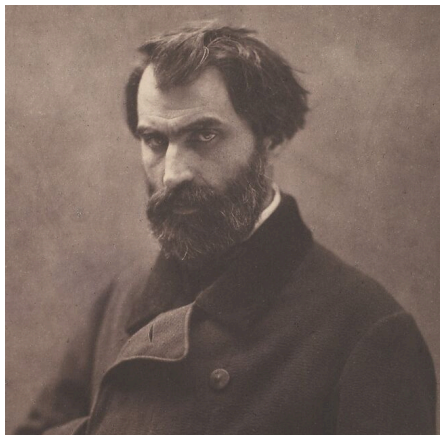
Camille Doncieux was **Claude Monet's** wife and his most frequent model for over a decade—including many paintings that have been harshly rejected and criticized by the Salon jury. Camille has a great deal of power to persuade Monet through their intimate relationship, but only when he has the energy to listen to her. At times, she isn't the most enthusiastic of the Société. She thinks that its financial demands can be disproportionate to less wealthy households.



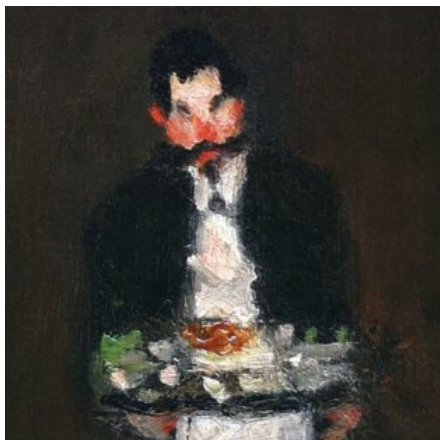
Victorine Meurent is best known as the famous model behind Manet's iconic painting *Olympia and Déjeuner sur l'herbe*. She is determined to become a painter herself despite the harsh opposition to women being artists. Quietly training, she submits work as frequently as she can. Despite a degree of gratitude towards the Société's acceptance, she still feels isolated and prioritized as a famous artistic face rather than a serious artist. Her painting is also remade by **Paul Cézanne** in a largely offensive way.



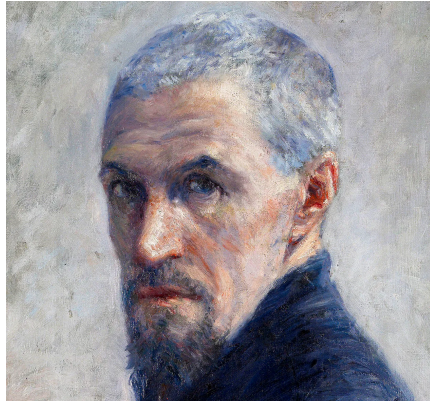
Marie Bracquemond was married to the respected printmaker Félix Bracquemond. Marie has quietly admired the Société's looser, brighter style, but her husband considers the whole movement an embarrassment and has made clear he doesn't want his wife's name publicly associated with it. She paints when she can, in secret when she has to, and is acutely aware that her situation—talented, trained, and constrained entirely by her marriage—is one the group's unmarried women don't fully understand. Situationally, she is similar to **Camille Doncieux**, but suffers from differing opinions about the Société.



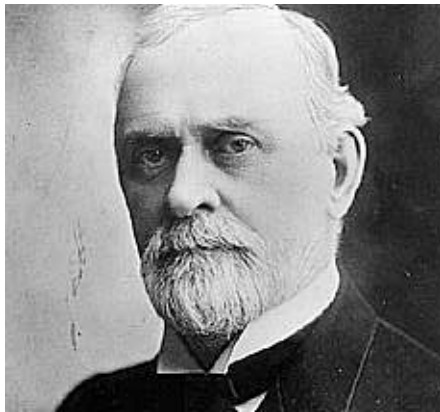
Félix Nadar, at age 54, is a photographer, caricaturist, celebrated balloonist, and the reason the exhibition has a venue at all. Nadar has lent his old studio at 35 Boulevard des Capucines to a group of painters most Parisians have never heard of, on terms generous enough to raise eyebrows among his own circle. Flamboyant, well-connected, and incapable of doing anything quietly, he treats the Société's fight with the Salon as one more entertaining spectacle worth attaching his name to; it's either a public stunt or empathy.



The Unnamed Café Guerbois Waiter is a fictional character invited to the exhibition as one of the regular staff members who serves the group of Société artists whenever they come to their favorite Café—Guerbois, which they've probably come to for years by now. Unassumingly, the waiter knows that Société's internal politics better than half its actual members. He knows who owes money, who's sleeping with whose model, and secrets that should stay secret.



Gustave Caillebotte, at only 26 years old, is a wealthy engineer and painter in his own right. Quickly becoming the group's most useful new friend, he tends to ask practical questions such as who's going to pay for the gallery space. He has already begun buying paintings directly from struggling members at prices well above what they'd fetch elsewhere, less out of investment instinct than genuine loyalty. His engineering background hides his kindness in a cold persona.



Potter Palmer is 48 and is a Chicago real-estate and dry-goods magnate with more money than most of Paris's art establishment combined. Palmer has come to France partly for business and partly because his wife **Bertha Honoré Palmer** insists young painters are the coming thing, whether the Salon jury agrees or not. He's skeptical by temperament and treats art the way he treats property—as an asset whose value depends on getting in before the price rises.



Bertha Honoré Palmer, at 25, is married to **Potter Palmer** and considerably more enthusiastic about the Société's painters than he is. Bertha has strong opinions about art, about the constraints placed on women in both Chicago and Paris society, and about the fact that men half as insightful as herself get taken more seriously. A businesswoman just as sharp as her husband, she is a highly capable woman who empathizes with the Société's fight and women such as **Marie Bracquemond**.



Hayashi Tadamasa is a recent arrival from Japan working as an interpreter and junior art dealer. His dream is to introduce Westerners to Japanese art, and he's slowly been fulfilling that dream, introducing French artists and buyers to Japanese art one by one. Slowly, he's been introducing French artists and the art scene to Japanese prints. While right now he's still under the radar, he later becomes the main force of the Japonisme Art movement. While in reality Tadamasa arrived in Paris in 1878, for the sake of the committee, please assume an earlier arrival.



Pontus Fürstenberg is a Swedish investor with a long-standing art collection and a particularly talented eye for art with high ROIs. Primarily, he's hoping to see artists with potential by attending the exhibition. From a Swedish perspective, he sees that the mundane focus of many of the Société artists could resonate with the younger generation of Swedish artists and art enthusiasts.



Paul Durand-Ruel is sometimes remembered today as “The Art Dealer Who Liked Impressionists Before They Were Cool.” With a particular fascination with the art of **Monet** and **Pissarro**, he risked large sums of his wealth to support Impressionists in his own gallery, even displaying and purchasing art during financial hardships and economic downturns. But he usually doesn’t engage with the painters. He simply buys without a word.



Émile Zola is best-known as a novelist and a growing critic with a tendency of picking fights with the works he harshly disagrees with. He attends the exhibition with curiosity and a potential preference for the Salon’s critically acclaimed artworks. Unafraid of being disliked, his opinion can turn public opinion—and with the already high dislikability of the Société’s values, he may not be welcomed in the room for long.

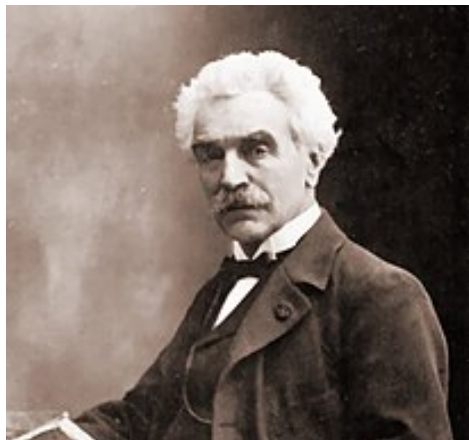
Members of the Oppositional Committee



Arthur de Cumont is a conservative deputy from Maine-et-Loire since 1871 and, as of this year, the newly appointed Minister of Public Instruction, Cults, and Fine Arts. He is the highest government authority seated on this committee. Cumont inherits an arts bureaucracy already mid-crisis: he takes office right as the Société's debut show is wrapping up, with no time to ease into the job. There is nothing likable about the Société to Cumont.



Alexandre Cabanel is an ultimate establishment painter, and a Salon jury member more times than nearly anyone alive. He's best known for works such as *The Birth of Venus* (purchased by **Napoleon III**) and is currently a professor at the École des Beaux-Arts, training the next generation to make art in the way the Société rejects outright. He views the Impressionist movement as a technical failure and disgraceful.



Jean-Léon Gérôme is a fiercely influential professor at the École des Beaux-Arts and one of the era's most technically accomplished academic painters. Gérôme treats precision of line and finish as inseparable from moral and civic order. He views loose, unfinished-looking brushwork as something close to a political threat. Understandably, he sees the Société with the same degree of disgust and danger.



Isidore Pils is currently 59 and is an appointed professor at the École des Beaux-Arts. Pils has spent his career training students in disciplined history and military painting, and continues down this line of education despite declining health. Colleagues note he seems to be running out of patience for long fights, which either makes him easy to win over with the right argument, or entirely unwilling to spend his remaining energy on this one at all. Will he be apathetic towards this fight against the Société? No one knows.



Princess Mathilde Bonaparte is **Napoleon III's** cousin and the host of one of Paris's most influential salons. Maintaining power as a major patron of academic painters like **Cabanel** and **Gérôme**, she's a longtime companion of the former Director-General of Fine Arts, Nieuwerkerke, who fled France in 1870 and has never been allowed back. Losing such a close friend, she remains cautious and smart in trying to protect what very little she has left of traditional French art and Nieuwerkerke.

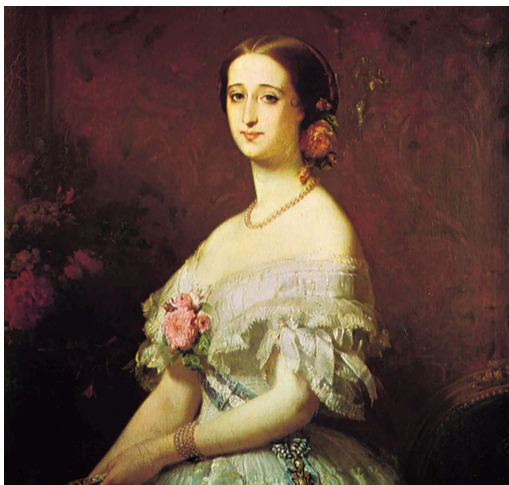


Marguerite Charpentier at age 26 is married to the powerful publisher Georges Charpentier. Marguerite moves easily through the same elite Parisian circles as **Cabanel**, **Bouguereau**, and **Mathilde's** salon. But her personal taste is quietly running well ahead of her social position: she's begun paying real attention to the Société's painters, particularly Renoir, and it's only a matter of time before she starts buying. She keeps her thoughts private, but it's clear her acceptance within the Salon group is slowly decaying.



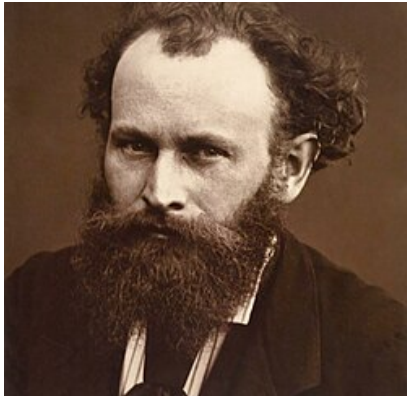
Napoleon III historically died in January of 1873.

However, in this committee, we will assume that Napoleon III escaped capture at Sedan and that the Empire he controlled still fell. Currently, Napoleon III has fled to England, and his exact whereabouts are unclear. He watches both the Republic and the Salon thrive in ways he disagreed with. His relationship with the Salon was never simple: it was Napoleon who overruled the jury's brutal 1863 rejections and personally ordered the Salon des Refusés, the special exhibition hosting the rejected art pieces. Now a Bonapartist pretender rather than a ruler, he has no official power left, but he still has money, loyalist networks scattered through institutions he once built, and his wife, **Empress Eugénie de Montijo**. He's intrigued by this French art quarrel and communicates with letters.



Empress Eugénie de Montijo is **Napoleon III**'s wife and, today, his regent while he is exiled from France.

Eugénie has always been more politically active than her ceremonial role suggested, to a degree where some French citizens blame her for pushing the French Empire to war with Prussia. She has a direct, documented tie to the committee: it was Eugénie, acting as regent in 1865, who personally pinned the “Légion d'honneur” on **Rosa Bonheur**. A devout, image-conscious Catholic now living in exile alongside her husband and their son, Eugénie is fiercely protective of the family's remaining legitimacy and influence, and considerably more comfortable rejecting Société artworks than her husband is. Along with her husband, she communicates via letters.



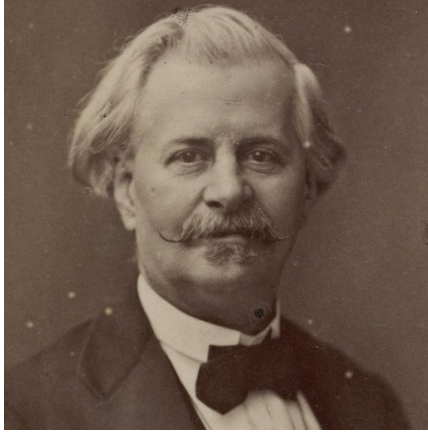
Édouard Manet is friendly with nearly everyone in the Société—he's close with Monet (one of the founders), and was the person who introduced Berthe Morisot to painting networks years ago. Nonetheless, he's refused every invitation to exhibit with the Société. He still believes he can win the official Salon over from within, a conviction that took a real hit this year: two of his three 1874 submissions were rejected outright. Torn between old loyalty and Société judgement, he stands divided.



Eva Gonzalès, at 24, is **Manet's** only formal pupil, and one of the only people who can truly empathize with the women artists in the Société (where women receive much systemic oppression in the art world). While she chose to stick with **Manet** and be loyal to the system, her decision has not paid off: her major 1874 submission, *A Theatre Box at the Italiens*, was rejected by the same jury she's chosen to reinforce.



Rosa Bonheur is arguably the most famous painter in France with a predictable relationship with the Salon: she's adored by it. Bonheur won Salon gold in 1849, painted the monumental *Horse Fair*, and was personally decorated by **Empress Eugénie de Montijo**, all while being a woman in a society that constantly rejects the capacity of women. Her success is the establishment's favorite rebuttal to the Société's women; it's about talent, not gender. The Société women are just scant.



Louis Leroy is a critic for the satirical paper *Le Charivari* and has written a mocking April 1874 review of the Société's exhibition, sneering that Monet's hazy harbor scene was barely more than an "impression". (The reason the movement is now called "Impressionism"). Delighted by his own cleverness and perceptions on the Société as a comically cute attempt to overrule the Salon, he doesn't really take the severity of the situation seriously, but is more than happy to side with the Salon.



Ernest Meissonier is an artist specializing in military and historical scenes that sell for sums that dwarf what any Société member has ever seen in their life. He represents the living proof of what success within the system actually looks like and effectively counters the hesitations and critiques pitched in by the Société. His opinion carries enormous weight with younger jurors trying to figure out where they're supposed to stand, and he rarely bothers hiding his opinion.



Charles Gleyre is responsible for teaching both Monet and Renoir of the Société how to paint, back when they were all still students in his private studio. He never charged fees and provided students with a voice in how he managed the studio. Gleyre never fit neatly into the Academy's hierarchy himself, and his feelings about his former students' rebellion are mixed with pride that they're painting and discomfort with their rebellion from his teachings. Currently 68, he's also been feeling heart problems.

Questions to Consider

- How can the Société use the upcoming exhibition to cement itself as a coalition of talented artists, rather than those that are incapable?
- How attached is your character to the Société? Is there the potential for breaching the organization's trust?
- What happens if nobody decides to commission or purchase paintings from the exhibition? How will the lights stay on?

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