



Rococo Age French Masterpieces Of The Eighteenth Century

**Detroit Institute of Arts, Alan Phipps
Darr**



Rococo Age French Masterpieces Of The Eighteenth Century:

The Rococo Age Eric M. Zafran,1983-12-12 **The Rococo Age** Eric Zafran,1983 The idea for this exhibition grew out of the desire to present to the Atlanta public an old master exhibition that would complement the new High Museum designed by Richard Meier This exhibition concentrates on the period from 1700 to 1792 when the Revolution toppled the ancien régime and the neo classical style nascent in Vien's work blossomed into the severe style of David who as the portrait shown here makes evident was himself firmly rooted in the rococo tradition Foreword **The Rococo Age** Eric M. Zafran,1983-12-12 *Eighteenth-century French Drawings in New York Collections* Perrin Stein,Mary Tavenor Holmes,Metropolitan Museum of Art (New York, N.Y.),1999 **Furnishing the Eighteenth Century** Dena Goodman,Kathryn Norberg,2007 Publisher description **French Paintings in The Metropolitan Museum of Art from the Early Eighteenth Century through the Revolution** Katharine Baetjer,2019-04-15 This publication catalogues The Met's remarkable collection of eighteenth century French paintings in the context of the powerful institutions that governed the visual arts of the time the Académie Royale de Peinture et de Sculpture the Académie de France Rome and the Paris Salon At the height of their authority during the eighteenth century these institutions nurtured the talents of artists in all genres The Met's collection encompasses stunning examples of work by leading artists of the period including Antoine Watteau Mezzetin Jean Siméon Chardin The Silver Tureen François Boucher The Toilette of Venus Joseph Siffred Duplessis Benjamin Franklin Jean Baptiste Greuze Broken Eggs Hubert Robert the Bagatelle decorations Jacques Louis David The Death of Socrates the Van Blarenberghes The Outer Port of Brest and François Gérard Charles Maurice de Talleyrand Périgord In the book's introduction author Katharine Baetjer provides a history of the Académie its establishment principles and regulations along with a discussion of the beginnings of public art discourse in France taking us through the reforms unleashed by the Revolution The consequent democratizing of the Salon brought about by radicals under the leadership of Jacques Louis David encouraged the formation of new publics with new tastes in subject matter and genres The catalogue features 126 paintings by 50 artists Each section includes a short biography of the artist and in depth discussions of individual paintings incorporating the most up to date scholarship [Making Up the Rococo](#) Melissa Lee Hyde,2006 Exploring how the discrediting of Boucher and his school intersected with cultural debates about gender and class this account of Boucher's art should persuade critics and admirers alike to take another more considered look **The Age of Watteau, Chardin, and Fragonard** Musée des beaux-arts du Canada (Ottawa),Colin B. Bailey,Thomas Gaehtgens,Philip Conisbee,Thomas W. Gaehtgens,National Gallery of Canada,Gemäldegalerie (Berlin, Germany),2003-01-01 Leading scholars shed light on the development of genre painting in this heavily illustrated volume **Masterpieces of the Metropolitan Museum of Art** Barbara Burn,1997 Each reproduction is accompanied by a text that includes pertinent information about the work [French Master Drawings from the Collection of Muriel Butkin](#) Carter E. Foster,Sylvain Bellenger,Patrick Shaw

Cable, Cleveland Museum of Art, 2001 Accompanying an exhibition at the Cleveland Museum of Art last fall and now at the Dahesh Museum in New York this catalog focuses upon the French drawings in Muriel Butkin's highly specialized collection which she has promised to the Cleveland Museum To assemble her diverse yet nicely integrated set of drawings Butkin started buying 18th century French drawings when they were affordable In the mid 1970s with the guidance of art historian Gabriel Weisberg she expanded her collection to include 19th century French drawings These drawings were counter to the mainstream impressionist and postimpressionist taste of the time and focused more on academic French subject matter such as life drawings portraits or compositional studies In the preface Butkin herself reinforces her taste by saying that drawings are much more personal and spontaneous than paintings often demonstrating the artistic process Foster curator of drawings at the Cleveland Museum and other scholars present a well researched volume that contributes new information to a very specialized field of art history It is greatly disappointing however that the bulk of the reproductions are in black and white often missing the subtly colored tones in many of the drawings Nonetheless this is recommended for museum and academic libraries that support graduate programs in art history 183 b w illustrations

The Dodge Collection of Eighteenth-century French and English Art in the Detroit Institute of Arts Detroit Institute of Arts, Alan Phipps Darr, 1996 Anna Thomson Dodge heiress to the automotive fortune built a great home and decorated it with one of the finest groups of 18th century French decorative arts in America Here are more than 130 pieces of furniture sculpture metalwork tapestries Sevres porcelain and paintings many from royal collections

Nicolas Lancret Mary Tavenor Holmes, 2006 In a garden glade before a grand fountain surrounded by a musical party an elegant woman in a lustrous white gown dances as part of a foursome raising her eyes to the viewer as if extending an invitation to the dance This is the enticing scene in the J Paul Getty Museum's painting *Dance before a Fountain* by Nicolas Lancret 1690 1743 an excellent example of the *fete galante* a genre that was created and reached the peak of its popularity in France during the first half of the eighteenth century This monograph seeks to familiarize American audiences with Lancret a master of this genre who was a revered painter in his own time rivalling his contemporaries Antoine Watteau and Francois Boucher and a favourite of crowned heads across Europe Mary Tavenor Holmes's engrossing text uses this painting as a springboard to reveal a remarkable amount about the painter his mode of painting Paris at the time this work was made eighteenth century dance and the world of art patronage and collecting in France and elsewhere in the eighteenth and nineteenth centuries Lavishly illustrated with comparative paintings by artists such as Watteau Boucher Peter Paul Rubens Jean Francois De Troy Jean Baptiste Oudry and Hubert Robert this fascinating peek into a bygone Parisian era is a treat for the eyes and the intellect alike

The Wrightsman Galleries for French Decorative Arts, the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Danielle O. Kisluk-Grosheide, Jeffrey H. Munger, 2010 The authors Danielle Kisluk Grosheide and Jeffrey Munger are curators in the Metropolitan Museum's Department of European Sculpture and Decorative Arts They oversaw

the recent reinstallation of the Wrightsman Galleries Book Jacket *Buying Baroque* Edgar Peters Bowron, 2017-03-28

Although Americans have shown interest in Italian Baroque art since the eighteenth century Thomas Jefferson bought copies of works by Salvator Rosa and Guido Reni for his art gallery at Monticello and the seventeenth century Bolognese school was admired by painters Benjamin West and John Singleton Copley a widespread appetite for it only took hold in the early to mid twentieth century *Buying Baroque* tells this history through the personalities involved and the culture of collecting in the United States The distinguished contributors to this volume examine the dealers auction houses and commercial galleries that provided access to Baroque paintings as well as the collectors curators and museum directors who acquired and shaped American perceptions about these works including Charles Eliot Norton John W Ringling A Everett Austin Jr and Samuel H Kress These essays explore aesthetic trends and influences to show why Americans developed an increasingly sophisticated taste for Baroque art between the late eighteenth century and the 1920s and they trace the fervent peak of interest during the 1950s and 1960s A wide ranging in depth look at the collecting of seventeenth and eighteenth century Italian paintings in America this volume sheds new light on the cultural conditions that led collectors to value Baroque art and the significant effects of their efforts on America's greatest museums and galleries In addition to the editor contributors include Andrea Bayer Virginia Brilliant Andria Derstine Marco Grassi Ian Kennedy J Patrice Marandel Pablo Perez d Ors Richard E Spear and Eric M Zafran *The Hunt after Jeanne-Antoinette de Pompadour* Rosamond Hooper-Hamersley, 2011-05-31 This book recasts the import of Mme de Pompadour as a political and artistic patron at the court of Versailles in mid eighteenth century France Pompadour's visual record is lush and the memoirs diaries correspondence and political records are fecund examples of the weight she carried In them she dazzles and impresses offering both a passionate and intellectual view of the tumult that characterized pre revolutionary France This extensive body of evidence supports the argument that her place on the balance sheet has been overlooked We find Pompadour simultaneously in multiple spheres of influence including the political arena the France Academy of Painting and Sculpture and the larger art public and finally within the Enlightenment advocating the ideas expressed by its principal proponents In 1745 Pompadour reigned as the new Favorite of Louis XV and kept company with him as a mistress for nearly five years She was beset by physical infirmities and exhausted by the king's insatiable appetite Pompadour instituted a striking transition in 1750 from mistress to friend effecting an iconographical rehabilitation and positioning herself as an indispensable power broker within political and cultural spheres until her death in 1764 This book stimulates the audience to sit up and take notice of Pompadour's worth and measure She is a fabulously engaging and magnetic individual whose particular influence contributed to the shifting landscape of France inching slowly toward revolution This work overturns prevailing views of Pompadour's detractors who blind us to her import as an agent not an object of change Here we find a nuanced image of Pompadour through a careful examination of archival and printed sources and the art that she patronized collectively revealing the charismatic breadth of her contributions As she declared

unapologetically I am stubborn in the service of the King and I won't hold back in anything The historical timeline of France from 1745 to 1764 bears the unforgettable i **French Paintings 1500-1825, the Fine Arts Museums of San Francisco** Fine Arts Museums of San Francisco, Pierre Rosenberg, Marion C. Stewart, 1987 **Masterworks from the Musée Des Beaux-arts, Lille** Musée des Beaux Arts (Lille, France), 1992 [A Guide to Eighteenth-Century Art](#) Linda Walsh, 2016-06-23 A Guide to Eighteenth Century Art offers an introductory overview of the art artists and artistic movements of this exuberant period in European art and the social economic philosophical and political debates that helped shape them Covers both artistic developments and critical approaches to the period by leading contemporary scholars Uses an innovative framework to emphasize the roles of tradition modernity and hierarchy in the production of artistic works of the period Reveals the practical issues connected with the production sale public and private display of art of the period Assesses eighteenth century art's contribution to what we now refer to as modernity Includes numerous illustrations and is accompanied by online resources examining art produced outside Europe and its relationship with the West along with other useful resources

Renaissance to Rococo Edgar Peters Bowron, Joseph Baillio, Hilliard Goldfarb, Wadsworth Atheneum Museum of Art, 2004-01-01 The museum's distinguished director in the 1930s and 1940s Chick Austin acquired notable works by Strozzi Luca Giordano Claude and the first authentic Caravaggio in an American museum Today the Atheneum can present an exhibition beginning with such renaissance masters as Piero di Cosimo and Sebastiano del Piombo continuing with the finest examples of Baroque painting and culminating in a blaze of rococo splendor with Tiepolo Canaletto Guardi Melendez Greuze and Goya This catalogue includes a history of the collection by Eric Zafran and entries on the individual paintings by distinguished scholars **BOOK JACKET** *An American Bible* Paul C. Gutjahr, 1999 An American Bible is an extremely compelling piece of cultural history that succeeds in making rich rather than schematic sense of the major dramas that lay behind the production of over 1 700 different American editions of the Bible in the century after the American Revolution Gutjahr's book is especially powerful in demonstrating how nineteenth century efforts to purge the Bible of textual and translational impurities in search of an authentic text led ironically to the emergence of entirely new gospels like the Book of Mormon and the massive fictionalized literature dealing with the life of Christ Jay Fliegelman Stanford University During the first three quarters of the nineteenth century American publishing experienced unprecedented exponential growth An emerging market economy widespread religious revival educational reforms and innovations in print technology worked together to create a culture increasingly formed and framed by the power of print At the center of this new culture was the Bible the book that has been called the best seller in American publishing history Yet it is important to realize that the Bible in America was not a simple uniform entity First printed in the United States during the American Revolution the Bible underwent many revisions translations and changes in format as different editors and publishers appropriated it to meet a wide range of changing ideological and economic demands This book examines how many different constituencies both

secular and religious fought to keep the Bible the preeminent text in the United States as the country's print marketplace experienced explosive growth. The author shows how these heated battles had profound consequences for many American cultural practices and forms of printed material. By exploring how publishers, clergymen, politicians, educators, and lay persons met the threat that new printed material posed to the dominance of the Bible by changing both its form and its contents, the author reveals the causes and consequences of mutating God's supposedly immutable Word.

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