

Patriotic Taste Collecting Modern Art In Pre Revolutionary Paris

Patriotic Taste The Oxford Handbook of the Ancien Régime Artists' Things The Gentleman's Magazine Gentleman's Magazine and Historical Review Art and Religion in Eighteenth-Century Europe The Works of Thomas Reid Now Fully Collected, with Selections from His Unpublished Letters ; Preface, Notes and Supplementary Dissertations by Sir William Hamilton. Prefixed Stewart's Account of the Life and Writings of Reid Female Portraiture and Patronage in Marie Antoinette's Court Landscape Painting in Revolutionary France Object Design in the Age of Enlightenment A Gallery of Modern Art The Studio French Paintings of the Fifteenth Through the Eighteenth Century The Contemporary Review Artbibliographies Modern Futures and Ruins Centennial Collection of National Songs of All the Principal Countries The Collected Writings of Thomas De Quincey The Butterfly Books Arts Digest Colin B. Bailey William Doyle Katie Scott Nigel Aston Thomas Reid Sarah Grant Steven Adams Ulrich Leben Washington University (Saint Louis, Mo.). Gallery of Art National Gallery of Art (U.S.) Nina Lenore Dubin Thomas De Quincey Nicolas Barker

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during the final decades of the ancien regime prominent collectors in paris commissioned collected french paintings of the period works by greuze fragonard david others that together comprised l ecole francoise the french school here an eminent art historian discusses six of these collectors the collections they assembled showing that private patronage in this period was revitalized by this patriotic desire to collect contemporary art bailey explains why a taste for modern art emerged at this time how it was encouraged fostered he discusses the degree of influence these enlightened patrons collectors expected to exercise when new works were being commissioned illustrations

an exploration of current scholarly thinking about the wide and surprisingly complex range of historical problems associated with the study of ancien régime europe

histories of artists personal possessions shed new light on the lives of their owners artists are makers of things yet it is a measure of the disembodied manner in which we generally think about artists that we rarely consider the everyday items they own this innovative book looks at objects that once belonged to artists revealing not only the fabric of the eighteenth century art world in france but also unfamiliar and sometimes unexpected insights into the individuals who populated it including jean antoine

watteau françois boucher jean baptiste greuze and elisabeth vigée lebrun from the curious to the mundane from the useful to the symbolic these items have one thing in common they have all been eclipsed from historical view some of the objects still exist like jean honoré fragonard's color box and jacques louis david's table others survive only in paintings such as jeansiméon chardin's cistern in his copper drinking fountain or in documents like françois lemoine's sword the instrument of his suicide several were literally lost including pastelist jean baptiste perronneau's pencil case in this fascinating book the authors engage with fundamental historical debates about production consumption and sociability through the lens of material goods owned by artists the free online edition of this open access publication is at getty.edu/publications/artists/things and includes zoomable illustrations free pdf and epub downloads of the book are also available

eighteenth century europe witnessed monumental upheavals in both the catholic and protestant faiths and the repercussions rippled down to the churches religious art forms nigel aston now chronicles here the intertwining of cultural and institutional turmoil during this pivotal century the sustained popularity of religious art in the face of competition from increasingly prevalent secular artworks lies at the heart of this study religious art staked out new spaces of display in state institutions palaces and private collections the book shows as well as taking advantage of patronage from monarchs such as louis xiv and george iii who funded religious art in an effort to enhance their monarchical prestige aston also explores the motivations and exhibition practices of private collectors and analyzes changing catholic and protestant attitudes toward art the book also examines purchases made by corporate patrons such as charity hospitals and religious confraternities and considers what this reveals about the changing religiosity of the era as well as an in depth historical study art and religion in eighteenth century europe will be essential for art history and religious studies scholars alike

this comprehensive book brings to light the portraits private collections and public patronage of the princesse de lamballe a pivotal member of marie antoinette's inner circle drawing extensively on unpublished archival sources sarah grant examines the princess's many portrait commissions and the rich character of her private collections which included works by some of the period's leading artists and artisans the book sheds new light on the agency sorority and taste of marie antoinette and her friends a group of female patrons and model of courtly collecting that would be extinguished by the coming revolution

the french revolution had a marked impact on the ways in which citizens saw the newly liberated spaces in which they now lived painting gardening cinematic displays of landscape travel guides public festivals and tales of space flight and devilabduction each shaped citizens understanding of space through an exploration of landscape painting over some 40 years steven adams examines the work of artists critics and contemporary observers who have largely escaped art historical attention to show the importance of landscape as a means of crystallising national identity in a period of unprecedented political and social change

the free drawing school *ecole royale gratuite de dessin* fulfilled the enlightenment ideal of an education open to all rich and poor male and female and of an education founded not on apprenticeship and the teachings of one master but on ideas of every sort and the practical application of universal principles established in 1766 by royal decree the school survived the political turmoil of the revolution and of the decades that followed the surviving documents engravings drawings and objects that can be traced to the school as well as the impressive number of artisans who trained there such as craftsman claudé odot sculptor sebastien cave architect charles percier and painter girodet and the important figures in eighteenth century cultural life including voltaire lavoisier the duc de choiseul and madame du barry who were involved with the school attest to its enormous importance in the development of the decorative arts in france

this illustrated book written by leading scholars and the result of years of research and technical analysis catalogues nearly one hundred paintings from works by françois

clouet in the sixteenth century to paintings by elisabeth louise vige le brun in the eighteenth all these works are explored in detailed readable entries that will appeal as much to the general art lover as to the specialist book jacket

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