



Watteau And His World French Drawings From 1700 To 1750

Alan Wintermute, Colin B. Bailey



Watteau And His World French Drawings From 1700 To 1750:

Watteau and His World Alan Wintermute, Colin B. Bailey, 1999 Watteau and his world, 2000 **Antoine Watteau** Mary D. Sheriff, 2006 The essays in Antoine Watteau Perspectives on the Artist and the Culture of His Time offer a richly textured portrait of the artist's life work and reputation for students, specialists and the general public. The volume brings together art historians whose research is currently defining the field of Watteau studies with scholars from history and literature who have published widely on the political and cultural trends of Watteau's era. Essays include studies of the artist's drawing practice, his relation to the emerging public sphere and the changing fortunes of his reputation as well as considerations of art dealing and fashion in Watteau's time. Other essays take up conversation, dance, seduction and theatricality as essential themes of Watteau's art. This volume will be an indispensable resource for all those interested in the visual culture of Regency France. *Watteau, Music, and Theater* Antoine Watteau, Georgia Cowart, 2009 Accompanying an exhibition in honor of Philippe de Montebello, Director Emeritus of The Metropolitan Museum of Art, this engaging book examines the influence of music and theater on the art of Jean Antoine Watteau, 1684-1721. Fifteen major paintings and a number of drawings by Watteau that illustrate the connections between painting and the performing arts in Paris are explored. In addition, drawings and prints by other 18th century artists featuring musical or theatrical subjects and objects and musical instruments are included. Publisher description *Fifteenth- to Eighteenth-century European Drawings* Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman; an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries. In addition to an important group of early German drawings, the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden, the only design for a decorative sculpture to survive from the fifteenth century. The great artists of the seventeenth century, Peter Paul Rubens, Jacob Jordaens, Claude Lorrain and Rembrandt, among them, are also represented. Rembrandt by seven drawings, including the large study of Leonardo's Last Supper that would stay in his mind all through his career. Drawings by Antoine Watteau, Jean Honor Fragonard, Gabriel de Saint Aubin, Thomas Gainsborough, Paul Sandby and George Romney are among the many from eighteenth century France and England. The volume discusses all 153 drawings at length, placing each in its art historical setting and complementing the discussion with comparative illustrations of related works. This e-book on the MetPublications website is also accompanied by links to related works and under the Additional Resources tab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1, 2014 Master Drawings from the Yale University Art Gallery Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University Art Gallery, Margaret E. Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01 This beautiful and important book highlights the

collection of European drawings at the Yale University Art Gallery one of America's premier university museums From intimate studies to exquisite finished compositions this selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by Jean Honor Fragonard and a delicate portrait by Edgar Degas

The Mobile Image from Watteau to Boucher David

Pullins, 2024-08-13 This book provides a new way of thinking about eighteenth century French art and visual culture by prioritizing production over reception Abandoning the ideologically driven discourse that distinguished fine from decorative art between the 1690s and 1770s The Mobile Image reveals how the two have been inextricably bound from the earliest stages of artistic instruction through the daily life of painters workshops In this study author David Pullins defines artisanal and artistic means of learning seeing and making through a system of mobile images motifs that were effectively engineered for mobility and designed never to be definitive always awaiting replication and circulation He examines the careers of Antoine Watteau Jean Baptiste Oudry and François Boucher situating them against a much broader cast of actors such as printmakers publishers anonymous studio assistants and architects among others to place eighteenth century painting within a wider context of media and making

Pierrot and his world Marika Takanishi Knowles, 2024-01-09 Pierrot a theatrical stock character known by his distinctive costume of loose white tunic and trousers is a ubiquitous figure in French art and culture This richly illustrated book offers an account of Pierrot's recurrence in painting printmaking photography and film tracing this distinctive type from the art of Antoine Watteau to the cinema of Occupied France As a visual type Pierrot thrives at the intersection of theatrical and marketplace practices From Watteau's Pierrot c 1720 and Édouard Manet's The Old Musician 1862 to Nadar and Adrien Tournachon's Pierrot the Photographer 1855 and the landmark film Children of Paradise 1945 Pierrot has given artists a medium through which to explore the marketplace as a form for both social life and creative practice Simultaneously a human figure and a theatrical mask Pierrot elicits artistic reflection on the representation of personality in the marketplace

Watteau at Work Emily A. Beeny, Davide Gasparotto, Richard Rand, 2021-11-23 Marking the three hundredth anniversary of Jean Antoine Watteau's death this publication takes a close revealing look at his recently rediscovered painting La Surprise The painting La Surprise by Jean Antoine Watteau 1684 1721 belongs to a new genre of painting invented by the artist himself the fête galante These works which show graceful open air gatherings filled with scenes of courtship music and dance strolling lovers and actors do not so much tell a story as set a mood one of playful wistful nostalgic reverie Esteemed by collectors in Watteau's day as a work that showed the artist at the height of his skill

and success *La Surprise* vanished from public view in 1848 not to reemerge for more than a century and a half Acquired by the Getty Museum in 2017 it has never before been the subject of a dedicated publication Marking the three hundredth anniversary of Watteau's death this book considers *La Surprise* within the context of the artist's oeuvre and discusses the surprising history of collecting Watteau in Los Angeles This volume is published to accompany an exhibition on view at the J Paul Getty Museum at the Getty Center from November 23 2021 to February 20 2022

Van Dyck Stijn Alsteens, Adam Eaker, Xavier F. Salomon, Bert Watteuw, 2016-01-01 The first major examination of Anthony van Dyck's work as a portraitist and an essential resource on this aspect of his illustrious career This landmark volume is a comprehensive survey of the portrait drawings paintings and prints of Anthony van Dyck 1599 1641 one of the most celebrated portraitists of all time His supremely elegant style and ability to convey a sense of a sitter's inner life made him a favored portraitist among high ranking figures and royalty across Europe as well as among his fellow artists and art enthusiasts Showcasing the full range of Van Dyck's fascinating international career with more than 100 works this catalogue celebrates the artist's versatility inventiveness and influential approach to portraiture Works include preparatory drawings and oil sketches that shed light on Van Dyck's working process prints that allowed his work to reach a wider audience and grand painted portraits Some of the masterpieces are drawn from the exceptional holdings of The Frick Collection while other works are presented here for the first time Also included are drawings by some of Van Dyck's contemporaries including his teacher Peter Paul Rubens that illuminate the lineage of his working method With insightful contributions by a team of international scholars this unparalleled study of Van Dyck offers a compelling case for the distinctiveness and importance of the artist's work

The Story of Drawing Susan Owens, 2024-09-10 Drawing is at the heart of human creativity The most democratic form of art making it requires nothing more than a plain surface and a stub of pencil a piece of chalk or an inky brush Our prehistoric ancestors drew with natural pigments on the walls of caves and every subsequent culture has practised drawing whether on papyrus parchment or paper Artists throughout history have used drawing as part of the creative process While painting and sculpture have been shaped heavily by money and influence drawing has always offered extraordinary creative latitude Here we see the artist at his or her most unguarded Susan Owens offers a glimpse over artists' shoulders from Michelangelo Rembrandt and Hokusai to Van Gogh K the Kollwitz and Yayoi Kusama as they work think and innovate as they scrutinise the world around them or escape into their imaginations The Story of Drawing loops around the established history of art sometimes staying close at other times diving into exhilarating and altogether less familiar territory

Artists' Things Katie Scott, Hannah Williams, 2024-01-09 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 Honor Fragonard's color box and Jacques Louis David's table Others survive only in paintings such as Jean-Siméon Chardin's cistern in his Copper Drinking Fountain or in documents like François Lemoyne'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 www.getty.edu/publications/artists/things and includes zoomable illustrations Free PDF and EPUB downloads of the book are also available

The Learned Draftsman Édouard Kopp, 2017-01-10 The celebrated French artist Edme Bouchardon 1698-1762 is primarily known as a sculptor today but his contemporaries widely lauded him as a draftsman as well Talented highly innovative and deeply invested in the medium Bouchardon made an important contribution to the European art and culture of his time and in particular to the history of drawing Around two thousand of his drawings survive most of which bear no relation conceptual or practical to his sculpture yet remarkably little scholarly attention has been paid to this aspect of his oeuvre This is the first book-length work devoted to the artist's draftsmanship since 1910 Ambitious in scope this volume offers a compelling narrative that effectively covers four decades of Bouchardon's activity as a draftsman from his departure for Rome in 1723 as an aspiring student to his death in Paris in 1762 by which time he was one of the most renowned artists in Europe His accomplished and dynamic style is analyzed and copiously illustrated in a series of five interrelated chapters that serve as case studies each of which focuses on a coherent group of drawings from a particular period of Bouchardon's career

Operatic Pasticcios in 18th-Century Europe Berthold Over, Gesa zur Nieden, 2021-04-16 In Early Modern times techniques of assembling compiling and arranging pre-existing material were part of the established working methods in many arts In the world of 18th-century opera such practices ensured that operas could become a commercial success because the substitution or compilation of arias fitting the singer's abilities proved the best recipe for fulfilling the expectations of audiences Known as pasticcios since the 18th century these operas have long been considered inferior patchwork The volume collects essays that reconsider the pasticcio contextualize it define its preconditions look at its material aspects and uncover its aesthetical principles

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

Lines of Connection Edina Adam, Jamie Gabbarelli, 2025-03-04 The first volume to chart the rich and reciprocal relationship between drawing and printmaking from the fifteenth to nineteenth centuries While often viewed and studied separately drawings and prints have always been closely

intertwined They facilitated and generated the production of one another and in some instances clear distinctions between the two dissolved Many artists created drawings specifically intended for translation into print and an even greater number used prints as a training tool copying from them to hone drawing skills This reciprocal relationship goes even deeper however as innovative artists made fascinating hybrid works that blurred the boundaries between the two media pushing against modern definitions and hierarchies Lines of Connection charts these historical and geographical continuities for the first time by bringing together works on paper of superb quality foregrounding issues of artistic process and collaboration technical innovation and creative ingenuity Featuring over 170 prints and drawings by such artists as Albrecht Dürer Parmigianino Hendrick Goltzius Maria Sibylla Merian Rembrandt van Rijn and William Blake this catalogue is a rich narrative introduction to the compelling yet understudied relationship between drawing and printmaking This volume is published to accompany an exhibition on view at The Art Institute of Chicago from March 15 to June 1 2025 and at the J Paul Getty Museum at the Getty Center from July 1 to September 14 2025

Art and Artifice in Visual Culture Sonia Coman, Vasile-Ovidiu Prejmorean, Michael Yonan, 2024-12-30 This edited volume explores the notion of artifice in modern visual culture ranging from the eighteenth century to the present in countries around the globe Artifice has been regarded as a primarily Western phenomenon playing as it does a central role in European art theory since the Renaissance This volume proposes that artifice is better understood as a transcultural artistic phenomenon and requires far broader conceptualization across international contexts It acquaints readers with works of art visual modes of communication and concepts originating in France Germany the United States Japan and China and includes painting sculpture drawings prints photographs film and virtual reality augmented reality VR AR objects Contributors demonstrate how practices of artifice function as both symbol and form in parallel and divergent ways in multiple cultural settings The book will be of interest to scholars working in art history visual culture and material culture

String Virtuosi in Eighteenth-Century Naples Guido Olivieri, 2023-12-21 A compelling new study of instrumental music in early modern Naples and of the string virtuosi who disseminated it through Europe

The Painter's Touch Ewa Lajer-Burchard, 2018-01-08 A new interpretation of the development of artistic modernity in eighteenth century France What can be gained from considering a painting not only as an image but also a material object How does the painter's own experience of the process of making matter for our understanding of both the painting and its maker The Painter's Touch addresses these questions to offer a radical reinterpretation of three paradigmatic French painters of the eighteenth century In this beautifully illustrated book Ewa Lajer Burchard provides close readings of the works of François Boucher Jean Siméon Chardin and Jean Honor Fragonard entirely recasting our understanding of these painters practice Using the notion of touch she examines the implications of their strategic investment in materiality and sheds light on the distinct contribution of painting to the culture of the Enlightenment Lajer Burchard traces how the distinct logic of these painters work the operation of surface in Boucher the deep materiality of

Chardin and the dynamic morphological structure in Fragonard contributed to the formation of artistic identity Through the notion of touch she repositions these painters in the artistic culture of their time shifting attention from institutions such as the academy and the Salon to the realms of the market the medium and the body Lajer Burcharth analyzes Boucher s commercial tact Chardin s interiorized craft and Fragonard s materialization of eros Foregrounding the question of experience that of the painters and of the people they represent she shows how painting as a medium contributed to the Enlightenment s discourse on the self in both its individual and social functions By examining what paintings actually say in brushstrokes texture and paint *The Painter s Touch* transforms our understanding of the role of painting in the emergence of modernity and provides new readings of some of the most important and beloved works of art of the era **Getty Research Journal No. 3** Thomas W. Gaehtgens, Katja Zelljadt, 2011-03 The Getty Research Journal showcases the remarkable original research underway at the Getty Articles explore the rich collections of the J Paul Getty Museum and Research Institute as well as the Research Institute s research projects and annual theme of its scholar program Shorter texts highlight new acquisitions and discoveries in the collections and focus on the diverse tools for scholarship being developed at the Research Institute This issue features essays by Bridget Alsdorf Mari Tere Alvarez Sussan Babaie Jane Bassett Eckhart Gillen Ara H Merjian Avinoam Shalem Astrit Schmidt Burkhardt Isabelle Tillerot and Wim de Wit the short texts examine a scripta of Bartolomeo Sanvito a sixteenth century Florentine list of buildings to be demolished a print by Donato Rascicotti the diaries of James Ward a family photo album of Morocco Julius Shulman s A to Z negatives Robert Alexander and *Instant Theatre* and Anselm Kiefer s *Die berhmten Orden der Nacht*

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