

Patriotic

Collecting Modern Art
For Revolutionary War

Colin R. Bailey

During the final decade
previous to 1870, the
collected French painting
Gaston, Piquet, David
emerged. These three
in the book, as evidence
of these collectors and it
remained, showing that
period was considered to
collect contemporary art.

Colin R. Bailey explains
emerged at this time in
and French literature
and poetry, for the
these enlightened gen-
eration when new re-
commenced. Bailey's
eighteenth-century for
have made rapid devel-
opment in style of the
French literary period
writers and new ideas
in their work as ap-
peared.

The collection of young painters - called by the same name as the collection which
- came to be called a *jeune école* - and the desire for balance and
- came to be called a *jeune école* - is suggested by an official
- came to be called a *jeune école* - is suggested by an official
- came to be called a *jeune école* - is suggested by an official

From the collection of art pieces here in the right, one can learn more than in
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1. Jacques-Louis David, *The Death of Marat*, 1793. Oil on canvas, 146 x 128 cm. Musée de la Ville de Paris, Paris.



2. Jacques-Louis David, *The Death of Marat*, 1793. Oil on canvas, 146 x 128 cm. Musée de la Ville de Paris, Paris.



3. Jacques-Louis David, *The Death of Marat*, 1793. Oil on canvas, 146 x 128 cm. Musée de la Ville de Paris, Paris.

modern, ancient (and) new required to submit a *notice de réception* - following the
gold pieces of creating a masterpiece - which became the property of the academy and
remained an exhibition in its monthly rooms in the Louvre. Not only was the subject
given by the director in many cases, a death had first to be approved by some members
before work on the presentation piece could begin. Aspiring history painters were
especially assigned (French subjects or tales from Renaissance literature in order to facil-
itate discussion with the members that would become their work-in-trade in later
decades' conversations.¹

However, the academy was also anxious to prove individuality and did not prevent
its choice a subject to Watteau, for example, of whose originality its other members were
well aware. Exceptionally, he was allowed to paint a subject 'à la volonté' - even though
it had, less than year, and required members to produce one of his greatest masterpieces,
whose specific subject - there, as now - divided national agreement (p. 11). And although
Watteau was given no indication of how large his *notice de réception* should be, the format
that he chose was far more ambitious than those he consistently employed for his pre-
decessors. In fact, the *Exposition de l'Académie* is the standard size of the historical gallery
pictures produced by history painters for their submission to the academy.² Watteau's
submission was of a similar order, and because no less than subject matter, remains a key
to understanding them.

Patriotic Taste Collecting Modern Art In Pre Revolutionary Paris

L Reisser



Patriotic Taste Collecting Modern Art In Pre Revolutionary Paris:

Patriotic Taste Colin B. Bailey, 2002-01-01 During the final decades of the ancient regime prominent collectors in Paris commissioned and collected French paintings of the period works by Greuze Fragonard David and others that together comprised l'Ecole Françoise the French School In this book an art historian discusses six of these collectors and the collections they assembled showing that private patronage in this period was revitalized by this patriotic desire to collect contemporary art Colin B Bailey explains why a taste for modern art emerged at this time and how it was encouraged and fostered Examining the relationship between artist and patron he discusses the degree of influence these enlightened patrons and collectors expected to exercise when new works were being commissioned Bailey shows that collectors of eighteenth century French painting seem not to have made rigid distinctions between the various genres or styles of the Academy's practitioners Instead history paintings and genre paintings both rococo and neo classical were exhibited proudly on their walls as superb examples of the French School

Revolutionary Paris and the Market for Netherlandish Art Darius A. Spieth, 2017-11-06 Seventeenth century Dutch and Flemish paintings were aesthetic intellectual and economic touchstones in the Parisian art world of the Revolutionary era but their importance within this framework while frequently acknowledged never attracted much subsequent attention Darius A Spieth's inquiry into Revolutionary Paris and the Market for Netherlandish Art reveals the dominance of Golden Age pictures in the artistic discourse and sales transactions before during and after the French Revolution A broadly based statistical investigation undertaken as part of this study shows that the upheaval reduced prices for Netherlandish paintings by about 55% compared to the Old Regime and that it took until after the July Revolution of 1830 for art prices to return where they stood before 1789

Landscape Painting in Revolutionary France Steven Adams, 2019-09-25 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 devil abduction 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 Oxford Handbook of the Ancien Régime William Doyle, 2012 An exploration of current scholarly thinking about the wide and surprisingly complex range of historical problems associated with the study of Ancien Régime Europe

"Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris " Ting Chang, 2017-07-05 Travel Collecting and Museums of Asian Art in Nineteenth Century Paris examines a history of contact between modern Europe and East Asia through three collectors Henri Cernuschi Emile Guimet and Edmond de Goncourt Drawing on a wealth of material including European travelogues of the East and Asian reports of the West Ting Chang explores the politics of mobility and cross cultural encounter in the nineteenth century This

book takes a new approach to museum studies and institutional critique by highlighting what is missing from the existing scholarship the foreign labors social relations and somatic experiences of travel that are constitutive of museums yet left out of their histories The author explores how global trade and monetary theory shaped Cernuschi s collection of archaic Chinese bronze Exchange systems both material and immaterial determined Guimet s museum of religious objects and Goncourt s private collection of Asian art Bronze porcelain and prints articulated the shifting relations and frameworks of understanding between France Japan and China in a time of profound transformation Travel Collecting and Museums of Asian Art in Nineteenth Century Paris thus looks at what Asian art was imagined to do for Europe This book will be of interest to scholars and students interested in art history travel imagery museum studies cross cultural encounters and modern transnational histories

Time, Media, and Visuality in Post-Revolutionary France Iris Moon, Richard Taws, 2021-07-01 The radical break with the past heralded by the French Revolution in 1789 has become one of the mythic narratives of our time Yet in the drawn out afterlife of the Revolution and through subsequent periods of Empire Restoration and Republic the question of what such a temporal transformation might involve found complex often unresolved expression in visual and material culture This diverse collection of essays draws attention to the eclectic objects and forms of visibility that emerged in France from the beginning of the French Revolution through to the end of the July Monarchy in 1848 It offers a new account of the story of French art s modernity by exploring the work of genre painters and miniaturists sign painters and animal artists landscapists architects and printmakers as they worked out what it meant to be post revolutionary

Fragonard Perrin Stein, Marie-Anne Dupuy-Vachey, Eunice Williams, Kelsey Brosnan, 2016 One of the most forward looking artists of the eighteenth century Jean Honor Fragonard 1732 1806 was a virtuoso draftsman whose works on paper count among the great achievements of his time This book showcases Fragonard s mastery and experimentation in a range of media from vivid red chalk to luminous brown wash as well as etching watercolor and gouache With essays that focus on the role of drawing in his creative process and provide a modern reevaluation of his graphic work the book offers fresh perspectives on this innovative and independent artist who began his career in the Rococo era but lived through and adapted to changing times in France and who chose to leave the more defined path of official patronage in order to work for private clients Unlike many earlier painters who used drawings primarily as preparatory tools Fragonard explored their potential as works of art in their own right ones that permitted him to work with great freedom and allowed his genius to shine The 100 featured works come from New York collections public and private balancing a mix of well loved masterpieces new discoveries and works that have long been out of the public eye Fragonard Drawing Triumphant illuminates the approach of a ceaselessly inventive artist whose draftsmanship was at the core of his remarkable body of work

The Political Economy of Virtue John Shovlin, 2006 The Political Economy of Virtue offers an interpretation of political economy in the second half of the 18th century It covers the key turning points in the development of French political economy

Art, Science, and the Body in Early Romanticism

Stephanie O'Rourke, 2021-11-04 Can we really trust the things our bodies tell us about the world This work reveals how deeply intertwined cultural practices of art and science questioned the authority of the human body in the late eighteenth and early nineteenth centuries Focusing on Henry Fuseli Anne Louis Girodet and Philippe de Loutherbourg it argues that romantic artworks participated in a widespread crisis concerning the body as a source of reliable scientific knowledge Rarely discussed sources and new archival material illuminate how artists drew upon contemporary sciences and inverted them undermining their founding empiricist principles The result is an alternative history of romantic visual culture that is deeply embroiled in controversies around electricity mesmerism physiognomy and other popular sciences This volume reorients conventional accounts of romanticism and some of its most important artworks while also putting forward a new model for the kinds of questions that we can ask about them **Representing Duchess Anna Amalia's Bildung** Christina K.

Lindeman, 2017-04-21 Portraits of Anna Amalia Duchess of Sachsen Weimar Eisenach chart a shift in perceptions of her public identity and of the gender dynamics that shaped that identity This manuscript is more than just a patronage study or a biography it is concerned with how a powerful woman used art to shape her identity how that identity changed over time and how people around her shaped it too This study sheds real light on the power of portraiture in eighteenth and early nineteenth century Europe **Networks and Practices of Connoisseurship in the Global Eighteenth Century** Valérie Kobi, Kristel Smentek, Chonja Lee, 2023-12-31 The 18th century was the age of the connoisseur It was also an era of an expanding global consciousness born of accelerating trade and imperial conquest This volume puts into dialogue the consolidation of connoisseurship as an empirical mode of artistic analysis in Europe and Asia and the increasing exposure to different modes of artmaking facilitated by local and global networks over the course of the long 18th century Focusing on exchanges between India Japan China and Europe the contributors to this volume examine the complex and nuanced impacts on connoisseurial practice of encounters with artworks from different regions of the globe the international networks that made those encounters possible and the intricate transactions through which connoisseurial knowledge of art was generated Expansive focus on practices and networks in India Japan and Europe in the 18th century Complexities and asymmetries of connoisseurship in an expanding world **Cupid and Psyche** Regine May, Stephen J. Harrison, 2020-02-24 Apuleius tale of Cupid and Psyche has been popular since it was first written in the second century CE as part of his Latin novel *Metamorphoses* Often treated as a standalone text Cupid and Psyche has given rise to treatments in the last 400 years as diverse as plays masques operas poems paintings and novels with a range of diverse approaches to the text Apuleius story of the love between the mortal princess Psyche or Soul and the god of Love has fascinated recipients as varied as Romantic poets psychoanalysts children's books authors neo Platonist philosophers and Disney film producers These readers themselves produced their own responses to and versions of the story This volume is the first broad consideration of the reception of C P in Europe since 1600 and an adventurous interdisciplinary undertaking It is the first study to focus primarily

on material in English though it also ranges widely across literary genres in Italian French and German encompassing poetry drama and opera as well as prose fiction and art history studied by an international team of established and young scholars Detailed studies of single works and of whole genres make this book relevant for students of Classics English Art History opera and modern film *Female Portraiture and Patronage in Marie Antoinette's Court* Sarah Grant,2018-09-03 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 *Portraiture and Friendship in Enlightenment France* Jessica L. Fripp,2021-02-05 Portraiture and Friendship in Enlightenment France examines how new and often contradictory ideas about friendship were enacted in the lives of artists in the eighteenth century It demonstrates that portraits resulted from and generated new ideas about friendship by analyzing the creation exchange and display of portraits alongside discussions of friendship in philosophical and academic discourse exhibition criticism personal diaries and correspondence This study provides a deeper understanding of how artists took advantage of changing conceptions of social relationships and used portraiture to make visible new ideas about friendship that were driven by Enlightenment thought Studies in Seventeenth and Eighteenth Century Art and Culture Distributed for the University of Delaware Press **Old Masters, New World** Cynthia Saltzman,2008 SALTZMAN OLD MASTERS NEW WORLD **The Portrait Bust and French Cultural Politics in the Eighteenth Century** Ronit Milano,2015-02-24 In The Portrait Bust and French Cultural Politics in the Eighteenth Century Ronit Milano probes the rich and complex aesthetic and intellectual charge of a remarkably concise art form and explores its role as a powerful agent of epistemological change during one of the most seismic moments in French history The pre Revolutionary portrait bust was inextricably tied to the formation of modern selfhood and to the construction of individual identity during the Enlightenment while positioning both sitters and viewers as part of a collective of individuals who together formed French society In analyzing the contribution of the portrait bust to the construction of interiority and the formulation of new gender roles and political ideals this book touches upon a set of concerns that constitute the very core of our modernity **Jean-Antoine Houdon** Anne L. Poulet,Jean Antoine Houdon,2003-07-15 Jean Antoine Houdon 1741 1826 has long been recognized as the greatest European portrait sculptor of the late eighteenth century flourishing during both the American and French Revolutions as well as during the Directoire and Empire in France Whether sculpting a head of state an intellectual or a young child Houdon had an uncanny ability to capture the essence of his subject with a characteristic pose or expression Yet until now Houdon s exquisite sculptures have never been the subject of a major exhibition This lavish exhibition catalogue

will immediately take its rightful place as the definitive work on Houdon With more than one hundred color plates and two hundred black and white halftones Jean Antoine Houdon Sculptor of the Enlightenment illustrates every stage of the sculptor's fascinating career from his early portrayals of Louis XVI and Marie Antoinette to his stunning portraits of American patriots such as George Washington the Marquis de Lafayette John Paul Jones Benjamin Franklin and Thomas Jefferson Indeed the images we hold dear of legendary Enlightenment figures like Diderot Rousseau d'Alembert and Voltaire are based on works by Houdon More than mere representations these sculptures provide us fascinating intimate glimpses into the very core of who these figures were Houdon's genius animated even his less illustrious subjects like his portraits of his family and friends and filled his sculptures of children with delicacy and freshness Accompanying the images of Houdon's masterworks are four insightful essays that discuss Houdon's views on art based in part on a newly discovered manuscript written by the artist as well as his prominence in the highly varied cultures of eighteenth century France Germany and Russia From aristocrats to revolutionaries actors to philosophers Houdon's amazingly vivid portraits constitute the visual record of the Enlightenment and capture the true spirit of a remarkable age Jean Antoine Houdon finally gives these gorgeous works their due

Mariette and the Science of the Connoisseur in Eighteenth-Century Europe Kristel Smentek, 2017-07-05 Celebrated connoisseur drawings collector print dealer book publisher and authority on the art of antiquity Pierre Jean Mariette 1694-1774 was a pivotal figure in the eighteenth century European art world Focusing on the trajectory of Mariette's career this book examines the material practices and social networks through which connoisseurs forged the idea of art as an object of empirical and historical analysis Drawing on significant unpublished archival material as well as on histories of science publishing collecting and display this book shows how Mariette and his colleagues' practices of classification and interpretation of the graphic arts gave rise to new conceptions of artistic authorship and to a history of art that transcended the biographies of individual artists To follow Mariette's career through the eighteenth century is to see that art was consolidated as a specialized category of intellectual inquiry and that style emerged as its structuring analytic device in the overlapping spaces of the collector's cabinet the connoisseur's portfolio and the dealer's shop **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 **A Delicate Matter** Oliver Wunsch, 2024-01-30 Eighteenth century France witnessed an unprecedented proliferation of materially unstable art from oil paintings that cracked within years of their creation to enormous pastel portraits vulnerable to the slightest touch or vibration In *A Delicate Matter* Oliver Wunsch traces these artistic practices to the economic and social conditions that enabled them an ascendant class of art collectors who embraced fragile objects as a means of showcasing their disposable wealth While studies of Rococo art have traditionally focused on style and subject matter this book reveals how the physical construction of paintings and sculptures was central to the period's

reconceptualization of art Drawing on sources ranging from eighteenth century artists writings to twenty first century laboratory analyses Wunsch demonstrates how the technical practices of eighteenth century painters and sculptors provoked a broad transformation in the relationship between art time and money Delicacy which began the eighteenth century as a commodified extension of courtly sociability was by century s end reimagined as the irreducible essence of art s autonomous value Innovative and original A Delicate Matter is an important intervention in the growing body of scholarship on durability and conservation in eighteenth century French art It challenges the art historical tendency to see decay as little more than an impediment to research instead showing how physical instability played a critical role in establishing art s meaning and purpose

Immerse yourself in heartwarming tales of love and emotion with is touching creation, **Patriotic Taste Collecting Modern Art In Pre Revolutionary Paris** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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