



Peinture Tisse Pascal Franois Bertrand

Henri Zerner, Villa Medici



Peinture Tisse Pascal Franois Bertrand:

Tapestry in the Baroque Thomas P. Campbell, Pascal-François Bertrand, Metropolitan Museum of Art (New York, N.Y.), 2007 *Forgotten Queens in Medieval and Early Modern Europe* Valerie Schutte, Estelle Paranke, 2018-10-16

Forgotten Queens in Medieval and Early Modern Europe examines queens dowager and queens consort who have disappeared from history or have been deeply misunderstood in modern historical treatment. Divided into eleven chapters, this book covers queenship from 1016 to 1800, demonstrating the influence of queens in different aspects of monarchy over eight centuries and furthering our knowledge of the roles and challenges that they faced. It also promotes a deeper understanding of the methods of power and patronage for women who were not queens, many of which have since become mythologized into what historians have wanted them to be. The chronological organisation of the book meanwhile allows the reader to see more clearly how these forgotten queens are related by the power agency and patronage they displayed despite the mythologization to which they have all been subjected. Offering a broad geographical coverage and providing a comparison of queenship across a range of disciplines such as religious history, art history and literature, *Forgotten Queens in Medieval and Early Modern Europe* is ideal for students and scholars of pre-modern queenship and of medieval and early modern history courses more generally.

Flemish Tapestry Weavers Abroad Guy Delmarcel, 2002. Thirteen specialists on the history of tapestry offer a detailed survey of the lives and works of the Flemish weavers and of their relations with foreign patrons and artists.

UNESCO Collection d'Art Sélection d'œuvres UNESCO, 2021-11-19. L'UNESCO a constitué depuis sa création à Paris une collection notable et diversifiée d'œuvres d'art. Les œuvres actuellement exposées dans les bâtiments de l'UNESCO témoignent de la richesse de la diversité artistique dans le monde au cours des 6 000 dernières années. La collection reflète des siècles de diplomatie culturelle ainsi que la détermination et la générosité des États membres. La composition et le caractère de la collection rappellent les valeurs fondamentales de l'Organisation. Dans cette publication, 75 concepts clés de l'action de l'UNESCO ont été choisis pour ouvrir un dialogue sur 75 œuvres d'art sélectionnées dans la collection qui reflètent la diversité culturelle géographique et temporelle de l'héritage. Les témoignages d'historiens de l'art, d'archéologues, de conservateurs, d'artistes, de galeristes et d'architectes paysagistes, entre autres, font de cette publication un ouvrage véritablement unique. L'occasion du 75^e anniversaire de l'UNESCO, la collection d'œuvres d'art de l'UNESCO célèbre la diversité des cultures artistiques du monde. Cette publication est un vibrant plaidoyer pour continuer d'enrichir l'héritage.

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La tenture de l'histoire d'Alexandre le Grand Bernard Schotter, 2008. Présentation et histoire de la série de tapisseries dont les cartons furent réalisés par Charles Le Brun, alors directeur de la manufacture de tapisserie des Gobelins. La tenture qui fut tissée huit reprises de 1664 à 1688 est consacrée à l'histoire d'Alexandre le Grand, thème apprécié au XVIII^e siècle.

Les tapisseries des Barberini et la décoration d'intérieur dans la Rome baroque Pascal-François Bertrand, 2005. The subject of this book is tapestry with a particular focus on the function and use of hangings and on the eventuality or necessity of owning

them in the modern world It is thus viewed from an angle warranted by an inquiry into the determination of the object The relationship of that object to the place for which it was intended or in which it is used is a crucial point for by its very nature tapestry can be easily moved and can take on a new meaning in a different setting This apparent truism is rendered complex by the specific characteristics of tapestry which places any analysis in the dual perspective of furnishings on the one hand and of large scale architectural decor on the other and touches at the same time on the sociology of art and its reception The point of departure for this study is the celebrated Barberini family which assumed a prominent position within Roman nobility by virtue of the authority of Urban VIII who was elected Pope in 1623 Patrons of the Arts and Letters the Pope and his nephews Cardinals Francesco and Antonio Barberini as well as Prince Taddeo brought together more than nine hundred tapestries to adorn their sumptuous palaces and to decorate churches for ceremonial occasions The sources drawn on consist of a vast ensemble of archival documents inventories records of payments and correspondence from the Vatican Library The first two parts deal with the problem of individual taste for a given type of object tapestry in the present case They pay particular attention to the manifestations of the Barberinis interest in it to their admiration for such and such a hanging and to their private commissions They inquire into the significance of the foundation of the family tapestry works by Cardinal Francesco Barberini The third part is based on a discussion of the daily use of the tapestries in palaces but also of occasional use for events on festive or ceremonial occasions outside in the streets of the city or in churches This part in fact attempts to answer the question as to the way in which in a hierarchical and codified society an interest in a given art form can be expressed in interior decoration in a way that allows awareness of its specific characteristics The fourth part is concerned with the notion of patrician collection and the dispersion of the latter Nearly two thirds of the extant tapestries have been localized in the United States in the museums of Boston New York Philadelphia Cleveland Flint Minneapolis San Francisco etc Charles M Ffoulke a Washington collector having bought an important lot from the Barberini family in 1889 The fifth and last part analyses the process of tapestry making with special emphasis on the drawing up of models and cartoon Urban VIII and Francesco Barberini were particularly attentive to the quality of the design and of the weaving itself carried out in the most famous workshops of Brussels Paris and Rome It has thus been possible to reconstitute the elements of an aspect of the Barberini taste on the basis of a study of their tapestries

Le rubénisme en Europe aux XVIIe et XVIIIe siècles Université Charles de Gaulle-Lille III. Centre de recherches en histoire de l'art pour l'Europe du Nord, 2005 Pr sente le regard port sur Rubens par les artistes et th oriciens des XVIIe et XVIIIe si cles et analyse les modes d assimilation et de transformation de l art du ma tre flamand Electre 2022

Mazarin, prince des collectionneurs Patrick Michel, 1999 In 4 19 5 x 26 5cm dos carr coll 665 pages iconographie en noir l g re pliure au dos par ailleurs tr s bon tat g n ral

Les tapisseries d'Aubusson et de Felletin Dominique Chevalier, Pierre Chevalier, Pascal-François Bertrand, 1988

La tapisserie hier et aujourd'hui Arnauld Brejon de Lavergnée, Jean Vittet, 2011 Actes du colloque Ecole du Louvre et Mobilier national et Manufactures

nationales des Gobelins de Beauvais et de la Savonnerie 18 et 19 juin 2007 Des importations de tapisseries flamandes en France au XVIIe siècle la Manufacture royale des tapisseries d'Aubusson des Gobelins aux artistes lissiers d'aujourd'hui et aux créations des artistes modernes c'est au déploiement d'une vaste et passionnante fresque que nous assistons au fur et mesure du déroulement des échanges entre artistes créateurs historiens de l'art et représentants des métiers de l'art Cet ouvrage a été publié avec le soutien de la Galerie Chevalier Paris et de Chevalier conservation Colombes

Décors de peintres Catherine Cardinal, Laurence Riviale, 2016 Contient entre autres un article de Catherine Cardinal sur le peintre mailleur Paul Victor Grandhomme 1851-1944

Charles Lapicque à Besançon Charles Lapicque, 2011 Grâce à la générosité d'un donateur Norbert Ducrot Granderye le musée des Beaux-Arts et d'Archéologie ainsi que la bibliothèque municipale de Besançon conservent une importante collection d'œuvres de Charles Lapicque 1898-1988 qui va faire l'objet d'une grande exposition de janvier fin avril 2011 Charles Lapicque scientifique et ingénieur de formation est un peintre de la nouvelle école de Paris né à Theiz en 1898 mort en 1988 dont les œuvres furent d'terminantes entre 1939 et 1943 pour le développement de la peinture non figurative et par sa figuration très colorée dans les années 50 pour le Pop art figuration narrative figuration libre et cultivée trans avant-garde et Bad painting notamment Charles Lapicque reçoit le Grand prix national de peinture en 1979 Simultanément inventeur de formes d'espaces et de couleurs créateur savant Charles Lapicque incarne tout à la fois l'audace l'indifférence aux modes et le plaisir de peindre Auteur de textes théoriques philosophe musicien sportif aussi il est un homme complet un renaissant du XXe siècle qui se plaît à puiser dans la culture classique qui est la sienne des accents sublimes originaux parfois incongrus souvent baroques dans leurs dimensions À l'image de son personnage en même temps drôle et austère solennel et cocasse classique et iconoclaste impétueux et prénant sa peinture aux sujets souvent convenus ose rompre avec toutes les formules les conventions et les certitudes du bon goût Il est tel que le qualifie la critique un empêcheur de tourner en rond un d rangeur

Regards sur l'enfance au XVIIe siècle Université Michel de Montaigne-Bordeaux III. Centre de recherches sur le XVIIe siècle européen, 2007

Lucien Coutaud et la peinture Lucien Coutaud, Nîmes (France). Musée des beaux-arts, 2004

Flemish Tapestry in European and American Collections Koenraad Brosens, 2003 Professor Dr Guy Delmarcel was Curator of Textiles at the Brussels Koninklijke Musea voor Kunst en Geschiedenis 1975-1990 and Professor of History of Art at the Catholic University of Leuven 1981-2002 He passionately devoted his career to the study of Flemish tapestry His intensive research on the Mobile Frescoes of the North resulted in numerous articles books lectures and exhibitions thereby unlocking tapestry to both scholars and the general public Guy Delmarcel has now been given emeritus status The Department of Archaeology History of Art and Musicology decided to honour its former chairman by offering him a Festschrift entirely dedicated to his beloved field of research Fourteen renowned tapestry scholars from all over the world willingly accepted the invitation to celebrate their esteemed colleague Throughout the centuries Flemish tapestry has eagerly been collected In the Middle Ages and Early Modern Times the European elite spent fortunes on these lavish works of art A

number of essays compiled in the present volume focus on the patronage and collections of European kings and noblemen In the nineteenth and twentieth centuries European and American museums became important collectors of Flemish tapestry as is demonstrated by some museological studies presented in *Studies in Honour of Guy Delmarcel* This penetration by Flemish tapestry of the public realm has obviously necessitated iconographic and stylistic studies A number of new analyses are gathered in the *Festschrift* *Richelieu, Patron des arts* Jean-Claude Boyer, Barbara Gaehtgens, Bénédicte Gady, 2009-09-10 Quelles sont les relations du cardinal de Richelieu avec les arts La figure de cet homme de pouvoir occupe en effet une place plus centrale encore que celle du roi Louis XIII dans le développement des arts en France dans le premier XVIIe si cle

Perspective ,2008 **Félix Bracquemond et les arts décoratifs** Félix Bracquemond, Jean-Paul Bouillon, Musée national Adrien Dubouché, Musée départemental de l'Oise, 2005 Bracquemond a jou un r le notable dans le renouveau des arts d coratifs pendant la seconde moitié du XIXe si cle Il est officiellement le premier en France d couvrir l int r t de l art japonais Ce catalogue r unit l ensemble des travaux connus que Bracquemond effectua pour les arts d coratifs De nombreuses c ramiques sont pr sent es ainsi que des dessins **MEFRIM** ,1994 Renaissance en France, renaissance française? Henri Zerner, Villa Medici, 2009 François Ier p re des lettres et des arts s est distingu par son tr s vif int r t pour la cr ation artistique donnant la France une impulsion nouvelle qui a profond ment marqu tout le XVIe si cle Si les guerres d Italie et les apports des artistes de la P ninsule ont t essentiels ce renouveau celui ci s appuie pourtant sur un terreau complexe m lant les influences nordiques et les traditions locales Il est donc l gitime de se poser la question de la Renaissance en France territoire encore en formation o l art se d veloppe un niveau r gional le lyonnais la Champagne Toulouse Dijon et qui n a qu une parent ponctuelle avec l Italie La Renaissance s y est elle construite en rupture ou en continuit avec les traditions artistiques du pays Est il possible de d finir une sp cificité de la Renaissance fran aise par rapport au mod le italien Rosso et le Primatice furent des mod les dont les Fran ais se sont inspir s mais auxquels ils ne se sont pas assujettis Et si les peintres sont essentiels au XVIe si cle ce n est pas uniquement la peinture qui les occupe Laissant de c t l architecture d j tr s tudi e par les sp cialistes les interventions mettent en avant les autres formes d art particuli rement f condes dans la France du XVIe si cle vitrail tapisserie sculpture gravure Cette multiplicit des supports artistiques appara t comme une des caract ristiques de ce qu on peut appeler la Renaissance fran aise

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